

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

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

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

Street address: 3005 West School House Lane

Postal code: 19144 Councilmanic District: Fourth

2. NAME OF HISTORIC RESOURCE

Historic Name: Lycoming—The Residence of William Jay Turner

Current/Common Name: Lycoming House

3. TYPE OF HISTORIC RESOURCE

Building Structure Site Object

4. PROPERTY INFORMATION

Occupancy: occupied vacant under construction unknown

Current use: Unknown

5. BOUNDARY DESCRIPTION

Please attach

6. DESCRIPTION

Please attach

7. SIGNIFICANCE

Please attach the Statement of Significance.

Period of Significance (from year to year): from 1907 to 1911

Date(s) of construction and/or alteration: 1907

Architect, engineer, and/or designer: Wilson Eyre, Jr., Architect

Builder, contractor, and/or artisan: William Steele & Sons, Co.

Original owner: William Jay Turner

Other significant persons: _____

CRITERIA FOR DESIGNATION:

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

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

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach

9. NOMINATOR

Organization The Keeping Society of Philadelphia Date 29 June 2018

Name with Title Oscar Beisert, Architectural Historian Email keeper@keepingphiladelphia.org

Street Address 1315 Walnut Street, Suite 320 Telephone 717.602.5002

City, State, and Postal Code Philadelphia, Pennsylvania 19107

Nominator is is not the property owner.

PHC USE ONLY

Date of Receipt: _____

Correct-Complete Incorrect-Incomplete Date: _____

Date of Notice Issuance: _____

Property Owner at Time of Notice

Name: _____

Address: _____

City: _____ State: _____ Postal Code: _____

Date(s) Reviewed by the Committee on Historic Designation: _____

Date(s) Reviewed by the Historical Commission: _____

Date of Final Action: _____

Designated Rejected

NOMINATION
FOR THE
PHILADELPHIA REGISTER OF HISTORIC PLACES



Looking northwest at the house, service wing, and the garage and stable. Source: Keeping Philadelphia, 2018.

“LYCOMING”

THE RESIDENCE OF WILLIAM JAY TURNER
DESIGNED BY WILSON EYRE, JR.
3005 WEST SCHOOL HOUSE LANE
(FORMERLY GERMANTOWN)
EAST FALLS, PHILADELPHIA, PENNSYLVANIA



The boundary for this designation is delineated in red. Source: Philadelphia Water.

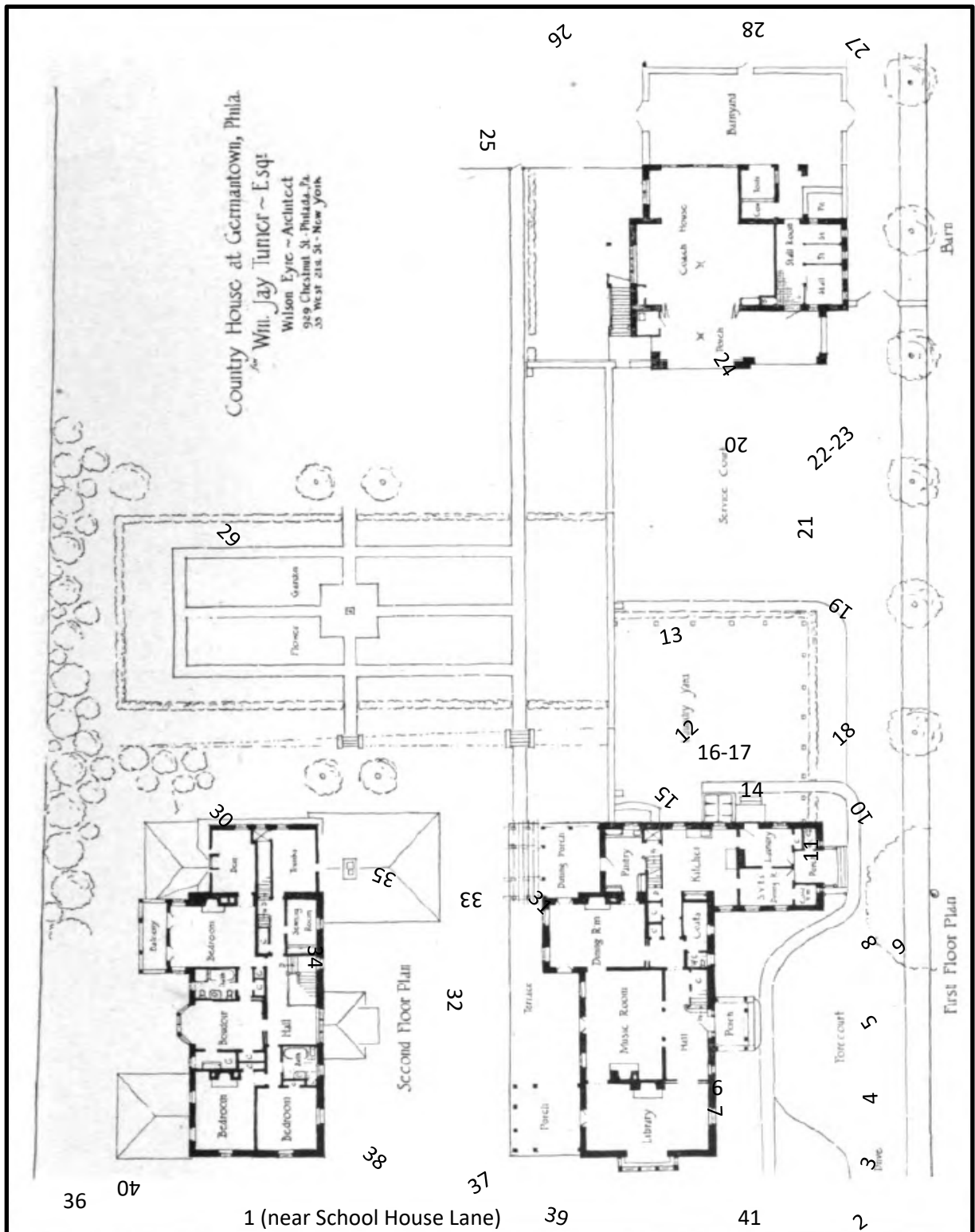
6. PHYSICAL DESCRIPTION

The boundary for the designation of the subject property is as follows:

SITUATED in the 21st Ward of the City of Philadelphia described according to an ALTNACSAM Land Title Survey and Topographic Plan made for William Penn Charter School by Robert Petralia Land Surveyors, dated August 4, 2014, to wit;

BEGINNING at a marble stone monument on the Northwesterly side of W. School House Lane (50' wide), said point being measured South 66 degrees 01 minutes 12 seconds West 1,653.094 feet along the said side of W. School House Lane from a point formed by the intersection of the Northwesterly side of W. School House Lane with the Southwesterly side of Wissahickon Avenue (50' wide); thence from said point of beginning extending along the said Northwesterly side of W. School House Lane South 66 degrees 01 minutes 12 seconds West 226.958 feet to a point on the Northeasterly side of Foxx Lane (a private road 35 feet wide); thence extending along the said Northeasterly side of Foxx Lane North 37 degrees 47 minutes 18 seconds West 471.552 feet to a point; thence extending North 50 degrees 09 minutes 42 seconds East 207.833 feet to a point; thence extending South 39 degrees 09 minutes 08 seconds East 533.313 feet to the point and place of beginning.

BRT #88-1-4475-00



Wilson Eyre Jr.'s plans for the "Country House at Germantown, Phila. for Wm. Jay Turner-Esq." with a numerical overlay of the corresponding photographs below. The placement of the numbers reflect the position of the photographer. Source: Wilson Eyre. "An Ideal Country Home," *The Ohio Architect, Engineer, and Builder*, Vol. 17, No. 1, (Cleveland, Ohio: January 1911), pp. 15-22.



Photo Nos. 1, 2, & 3:

1. Looking northwest at the front lawn of Lycoming. 2. Looking northwest at the house, service wing, and the garage and stable. 3. Looking west at the house. Source: Keeping Society of Philadelphia, 2018.



Photo Nos. 4 & 5: the primary elevation of the subject house. Source: Keeping Philadelphia, 2018.

5. PHYSICAL DESCRIPTION

The Wilson Eyre-designed residence, formerly known as Lycoming is an important landmark at 3005 Schoolhouse Lane between West Germantown and East Falls in Philadelphia. The small complex of buildings is well set back from the street, occupying a narrow and deep lot on the northwest side of the street. They are designed in Eyre's period affinity for the English stucco cottage idiom. Lycoming represents the many grand, architect-designed estates that once lined this bucolic stretch of Schoolhouse Lane between Germantown and East Falls. Built at an approximate cost of \$45,000, estates such as Lycoming are representative of this particular street's status as a desirable neighborhood for Philadelphia's elite to create a slice of country living well within the city.

The complex is comprised of the following resources:

1. The House
2. The Laundry House
3. The Wall
4. The Garage and Stable
5. The Addition



Photo Nos. 6 & 7:

6. (on left) Looking northeast, at the sashes that enclosure the entrance porch. 7. (on right) Looking northwest at the sash that encloses the entrance porch. Source: Keeping Society of Philadelphia, 2018.



An aerial photograph of Lycoming, c. 2017. Source: Philadelphia Atlas.

1. The House

The two and a half story house is approached by a forecourt from the driveway along West School House Lane. The south elevation is seen at this approach, the gable end with a projected window bay on a stone foundation at the first level and small, divided light window openings at each level above. Like many designs by Wilson Eyre, Jr. the subject house is constructed of native stone that is finished stucco. This house, among others by Eyre, were designed with large fields of stucco with fenestrations puncturing the façade. The main block of the house features a side-gable roof, while various wings and projections were designed with hipped and shed roofs. The roofs are all sheathed in red asphalt shingles, emulating the original Akron tile roof. The façade faces the adjacent lot to the east, and not the street, in a deliberate effort to make the best use of a narrow and deep lot, while also taking full advantage of pastoral setting that was once the Steele and later Strawbridge property.

This primary elevation is formal with five bays, a center entrance porch projection and three dormers at the gabled roof, yet that formality quickly yields to Eyre's playful cottage detailing and massing at other elevations. The entrance porch projection is defined by its pointed hipped roof, supported by wooden posts or columns, ending in fantastical wide, curved capitals. Known in other designs by Eyre, the posts were designed to accommodate multi-light sashes to create a porch enclosure. The curve of the capitals created a largely square opening with scalloped corners at the top, creating the look of a pseudo three-centered arch at each elevation of the porch, a common feature of the Arts and Crafts movement. A mullion window with three separate sets of original, six-over-six wooden sash windows rises above the porch. This central bay is flanked by original six-over-six wooden sash windows of varying size per bay, the exception being to the right of the entrance porch in the second floor, where a larger, original wooden sash window appears to light the staircase. At each end of the house the gable ends feature Arts and Crafts detailing in the form of roof brackets at five points of the gable, each with a faceted end cap. Returning to the southeast

facing elevation, the projecting bay window features a shed roof and provides lighting and architectural definition to the interior library.

Appending the main block of the house to the northwest are two wings: one is a one and one half story kitchen wing and the other a one story kitchen and service wing. The one and one half story kitchen wing follows the format of the main block with a side gable roof that appends and sits nearly a story below that of the main block. The gable has Arts and Crafts detailing such as roof brackets at five points of the gable, each with a faceted end cap. Appending the kitchen wing to the northeast is the said single story wing that partially contains the kitchen and other service rooms. Perpendicular to the main block, this wing forms the forecourt at the primary elevation and shields the service yard, as well as the garage and stable beyond. The one story wing features a hipped roof that extends from the larger kitchen wing and hosts a substantial brick chimneystack at center. Facing onto the driveway, the primary elevation of the kitchen wing features a fenestration of three openings. A large central opening is defined by what appears to be a depressed three-centered arch that is commonly used in houses influenced by the Arts and Crafts movement. This opening is filled with multi-light sashes, which includes a door at center. The large opening is flanked by two small square windows with original, single multi-light wooden sashes. This wing is heavily fenestrated with a door and two window openings facing onto the Laundry Yard.

The generally flat façade at the primary elevation indicates that the main living spaces are found at the opposite, rear elevation, facing a large garden. Indeed, this is a house whose layout favors more private, garden-adjacent spaces. The living room, dining room and music room were designed to face the garden, and largely maintain that design, having had porches that interact with the exterior at the west elevation. Today, that elevation has been somewhat altered by an addition and overgrowth. There is a hyphen with aluminum windows connecting the House with a similarly designed two-story Addition (see below). Originally at the west or garden elevation, there were two dormer windows, a projecting bay above a rear door to the garden, a two and a half story gabled projection (an extension of the kitchen wing) and a large, gabled roof over an open porch. Most of this original fabric is intact, though partly veiled by the Addition. The gabled projection or jetty is defined by Arts and Crafts detailing, including roof brackets at five points of the gable, each with a faceted end cap. The second story of the projection or jetty features an enclosed porch with column detailing that matches the façade's heavy timber, porch columns, which was designed as an overhang to an open porch.

At the north side of the intersection of the kitchen wing and the main volume was originally a screened dining porch with pergola extension; today, this has been enclosed in stucco walls with its roof gable removed in favor of extending the overhang down from the second level. Overlooking that construction and the lower kitchen wing roof are windows from the larger extension into the garden. The entire complex easily achieves Cotswaldesque massing and detailing.



An aerial photograph of Lycoming, c. 2017. Source: Philadelphia Atlas.



An aerial photograph of Lycoming, c. 2017. Source: Philadelphia Atlas.



Photo Nos. 8, 9, & 10:

8. Looking southeast, the side elevation and wing of the House, as well as the entrance to the Laundry Yard. 9. Looking northwest, the Laundry Yard entrance; the Laundry House; and the Garage and Stable. 10. Looking northeast, the Laundry yard entrance from the interior. Source: Keeping Philadelphia, 2018.



Photo Nos. 11, 12, & 13

11. Looking southwest at the wall of the Laundry Yard and into the garden. 12. Looking towards School House Lane from within the Laundry Yard at a wing of the House. 13. Wall detail. Source: Keeping Philadelphia, 2018.



Photo Nos. 14 & 15:

14. Looking southeast, the side elevation and various wings of the House from the Laundry Yard. 15. The Laundry House, the Laundry Wall, and the Garage and Stable (in the rear). Source: Keeping Philadelphia, 2018.



Photo No. 16: The Laundry House, the Laundry Wall, and the Garage and Stable (in the rear).
Source: Keeping Philadelphia, 2018.

2. The Laundry House

Appearing to be constructed shortly after the other buildings, there is a small building at the northeast corner of the laundry yard. It is also constructed with a red shingle roof, emulating the original Akron tile, with walls of roughcast stucco and punched window openings with original divided light windows all in the style of the rest of the complex. The one and a half story service house has a gabled roof with one upper window at each gable end and a door in the south elevation, accessible from the yard. Like the House, the gables ends are defined by Arts and Crafts detailing, including roof brackets at three points, each with a faceted end cap. The east and west elevations each contain two window openings with divided light windows. There is a stucco chimney rising from the west wall, penetrating the roof.



Photo No. 17: The Laundry House, the Laundry Wall, and the Garage and Stable (in the rear).
Source: Keeping Philadelphia, 2018.



Photo Nos. 18, 19, & 20

18. Looking northwest, the side elevation of the Laundry House and a portion of the primary elevation of the garage and stable. 19. Looking southeast the Laundry House, the Laundry Yard Wall, and the House. 20. Looking east, standing in the court of the garage and stable, the rear of the Laundry Yard Wall, the rear of the Laundry House, and the side elevation of the House. Note the Akron tile is still intact on the roof of the wall. Source: Keeping Philadelphia, 2018.



Photo No. 21: the Wall from the Laundry Yard to the Forecourt of the Garage and Stable. Source: Keeping Philadelphia, 2018.

3. The Wall

The Laundry Yard and forecourt of the Garage and Stable features a high stone wall that is roughcast with a peaked roof that appears to contain original Akron tile. The Laundry Yard enclosure is to the northeast of the two kitchen wings of the House. It is surrounded at the southeast, northwest and northeast sides by the said wall that has been covered in rough cast stucco to match the adjacent buildings. There is a narrow break in the northeast section of the wall that allows access from the driveway into the yard. The yard itself is currently overgrown but there is a concrete path to the Laundry House from the break in the east wall and it extends in the other direction to the Main House. The northeast section of the wall also encloses and serves the forecourt of the Garage and Stable. The wall at the northwest of the Laundry Yard extends to the northwest making a further enclosure for the Garage and Stable area.



Photo No. 22. Looking northwest at the garage and stable. Source: Keeping Philadelphia, 2018.



Photo No. 22: Looking northwest at the garage and stable. Source: Keeping Philadelphia, 2018.

Photo No. 23: In the top of Photo No. 22, the gable front from the west. Source: Keeping Philadelphia, 2018.

4. The Garage and Stable

The Garage and Stable is a single building of stone construction that is clad in stucco. Located at the rear of the property, the building is accessed by the long driveway that runs from West School House Lane to a forecourt (auto-court) that exists between the Laundry Yard and Wall at the south, the continued Wall at the west and the subject building at the north. The Garage and Stable is a one and one half story building that contains, generally, a cross gable roof that is entirely clad in asphalt shingles, emulating the original red Akron tile. At the primary and rear elevations of the building are single story projections that are attached to the building in a shed-like manner. The primary elevation is dominated by a projecting gabled front section that contains a large vehicle opening to the west of the said porch that is open with shed roof. Like the House and Laundry House, the gables ends are defined by Arts and Crafts detailing, featuring roof brackets at five points, each with a faceted end cap. The half story of the gable front features a large opening with three six-over-six wooden sash windows that are separated by mullions. Within the porch is a single entrance with a heavy wooden door, which is indicative of stable and utilitarian buildings of the period of construction. Two small windows flank the doorway. At the rear of the building the large, almost comprehensive, one story section projects from the main block and is largely enclosed with a small open porch. The enclosed section features a wide, double doorway with heavy wooden doors like the one described on the primary elevation. Also within the rear elevation to the west of the door are three six-over-six wooden sash windows. The side elevation of the single story section features one large opening that contains two six-over-six wooden sash windows separated by a mullion. Within the open porch at the easterly end of the single story section is the open porch which contains a single pedestrian door to the main block. The door is also an original, heavy wooden door like the others described. Beyond the rear porch, the half story of the main block features large shed dormers—one towards the east with two windows and the other towards the west, slightly wider, with three windows. At the westerly gable-end, the roof extends over a staircase that provides access to the half story. Both gable ends feature Arts and Crafts detailing that includes brackets with faceted end caps, slight roof overhangs, and a repeated motif of heavy timber porch posts with wide column capitals. Almost all of the doors and windows appear to be original.



Photo Nos. 24, 25, & 26:

24. Looking northeast at the porch interior of the garage and stable. 25. Looking northeast at the side elevation of the garage and stable with the staircase to the chauffeur's residence. 26. Looking southeast at the rear of the garage and stable. Source: Keeping Philadelphia, 2018.



Photo Nos. 27 & 28:

- 27. Looking southeast at the rear elevation of the garage and stable.
 - 28. Looking southeast at the original doors at the rear elevation of the garage and stable.
- Source: Keeping Philadelphia, 2018.



Photo Nos. 29 & 30:

29. & 30. Looking northeast at the grounds of Lycoming with the garage and stable building in the background.
Source: Keeping Philadelphia, 2018.



Photo Nos. 31 & 32:

31. Looking northeast at the stepped garden wall of Lycoming that starts at the northwest corner of the house. 32. Looking northeast at the upper stories at the rear elevation of the house. Note that despite the later addition, the house still contains many original details. Source: Keeping Philadelphia, 2018.



Photo No. 33: Looking southeast at the hyphen between the house and the institutional addition (post-1945), which is largely composed of glass sashes/windows. Source: Keeping Philadelphia, 2018.



Photo No. 34: Looking northeast at the rear elevation of the house. Source: Keeping Philadelphia, 2018.



Photo No. 35: Looking east at the rear elevation of the institutional addition (post-1945).
Source: Keeping Philadelphia, 2018.

5. The Addition

The Addition stands at the center of the rear, westerly elevation of the house, extending to the west. The design of the building pays homage to Lycoming's original vocabulary, but is distinctly modern and institutional. The building is a two story structure of concrete block construction that is clad in stucco. The building features a low, hipped roof of red asphalt shingles. The long elevations face north and south; at the center point of each is a section of upper and lower windows, all framed by casing trim with a spandrel of brick between each set of divided light windows. The building is attached to the House by a small, two story hyphen of aluminum windows that have casing trim surrounding them, and openings below them for modern mechanical louvers. Almost all of the doors and windows appear to be original.



Photo Nos. 36 & 37:

36. Looking northwest at the western-most portion of the Addition. Note the interesting design details in the use of windows at the corners of the building and the stone veneer at the foundation. 37. Looking west at the eastern-most portion of the Addition with matured planting in view. Source: Keeping Philadelphia, 2018.



Photo Nos. 38 & 39:

38. Looking north at the rear elevation of the house at Lycoming and the hyphen to the Addition. 39. Looking northwest at the side elevation of the house at Lycoming, which features a one-story window bay and its shed roof. Note the stone wainscoting/base of the projecting bay, the upper portion of which is entirely original windows providing light to the library. Source: Keeping Philadelphia, 2018.



Photo Nos. 40 & 41:

40. Looking southeast at the front lawn of Lycoming towards School House Lane. Note various matured plantings.
41. Looking northwest at the side and primary elevation of the house at Lycoming. Source: Keeping Philadelphia, 2018.



Upper: Lycoming – the residence of William Jay Turner. Source: Wilson Eyre, “An Ideal Country Home,” *The Ohio Architect, Engineer, and Builder* 17, no. 5 (May 1911): 20. Lower: Lycoming. Source: Keeping Philadelphia, 2018.

7. STATEMENT OF SIGNIFICANCE

Located in East Falls (sometimes historically referred to as Germantown) “Lycoming,” the residence of William Jay Turner, is a significant historic resource that merits designation by the Philadelphia Historical Commission and inclusion on the Philadelphia Register of Historic Places. The building satisfies the following Criteria for Designation according to Section 14–1004 of the Philadelphia Code:

- (d) Embodies distinguishing characteristics of an architectural style or engineering specimen; and
- (e) Is the work of designer, architect, landscape architect, or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or nation.



Left: A c. 1908 view of the garden wall and the garage and stable at Lycoming. Source: Wilson Eyre, “An Ideal Country Home,” *The Ohio Architect, Engineer, and Builder* 17, no. 5 (May 1911): 18. Right: A 2018 view of the garden wall and the garage and stable at Lycoming. Source: Keeping Philadelphia, 2018.

Criterion E. “Lycoming” is a suburban residence—also referred to as a country house, being comprised of a house, “garage and stable,” laundry house, a wall, and a garden, commissioned in 1907 by William Jay Turner, a successful Philadelphia lawyer and president of the Lehigh and New England Railroad. The subject property is significant under Criterion E as an important work of Wilson Eyre, Jr. (1858–1944), the eminent Philadelphia architect, who influenced the architectural, cultural, and social landscape of the City of Philadelphia, the Commonwealth, and the Nation. Eyre was a founding member of the T-Square Club; a founder and early editor of *House and Garden* magazine; and the creative genius behind many distinctive and unique projects—including estates, houses, gardens, interiors, and various building types.¹ On a local level, Eyre “acted as a mediating force in Philadelphia’s architectural community, influencing such younger firms of the twentieth century as Mellor & Meigs, Edmund G. Gilchrist, R. Brognard Okie,” as well as his peers.²

Eyre, who designed “total solutions” for his clients, was one of the finest in a long line of great Philadelphia architects, contributing significantly in his own particular method to the application of various motifs and styles of the period, including the Arts and Crafts movement and its influence on American aesthetics.³ Eyre would interpret and utilize the characteristics and ideology of Arts and Crafts movement as a springboard for his own significant contributions in both theory and design of “contemporary architecture” in the United States. While Eyre had widely studied architectural precedent—especially English architectural history, the past was not for him to copy, but rather served as a seed for his designs. Creating a modern building, Eyre thought carefully

¹ Betsy Fahlman and Edward Teitelman. “Wilson Eyre: The Philadelphia Domestic Ideal,” *Pennsylvania Heritage* 8, no. 3 (Summer 1982): 23-27.

² “Projects: Wilson Eyre, Jr. (1858-1944),” by Sandra L. Tatman, accessed June 20, 2018, https://www.philadelphiabuildings.org/pab/app/ar_display.cfm?ArchitectId=A0416 (Hereafter *PAB*, “Projects: Wilson Eyre, Jr.”); and Vincent J. Scully, Jr., *The Shingle Style and the Stick Style* (New Haven: Yale University Press, 1955, revised 1971).

³ Edward Teitelman, “Wilson Eyre, Jr. and the Arts and Crafts in Philadelphia,” *Journal of the Society of Architectural Historians* 30 (1971): 245.

about the condition of the setting and site, as well as the needs of the occupant.⁴ Based on these ideals, Eyre was concerned and driven by both design and execution. As a result, he was “a stickler for the use of local material, especially in the building of dwellings, for he holds [held] that a properly-built house should not only conform in to the contour of the landscape, but that in character it should give the effect of having grown up where it stands.”⁵

Perhaps due to a long standing familial or personal relationship that existed between Eyre, the architect, and Turner, the patron, the partnership between the two men produced an exemplary specimen in Lycoming that the designer would go on to exhibit as an important example of both an ideal and type. Eyre, himself, referred to the subject property as the hybrid of “An Ideal Country Home” and a “Modern American Suburban Residence.” In Lycoming it appears that Eyre created an embodiment of his ideas about architecture, comfort, and the relationship between the buildings and landscape.⁶

Criterion C. The subject property is also significant under Criterion C as a is a distinctive example of a moderately sized country house inspired by the Arts and Crafts movement as articulated by Wilson Eyre, Jr. in his own distinct style. After making significant contributions of the Stick or Shingle style, Eyre went on to create his very own, specific style that emerged from the said Arts and Crafts, incorporating elements of English architecture, as well as that of the Colonial Revival and/or the local vernacular. Illustrative of Eyre and his architectural product, the following quote was published in *Arts and Decoration* magazine in November 1912:

Wilson Eyre is unlike by far the greater number of American architects in that he is absolutely consistent and does not experiment. And in spite of the fact that he has never stepped aside from his personal style, still this style has never become more mannered or uninspired. That that is true and that Mr. Eyre’s houses are absolutely individual, is proven by a recent pointed instance. A photographer, who is by way of being rather a connoisseur of architecture, was to take some pictures of a house by Wilson Eyre, at Orange. He knew only the name of the road on which the house was located, and although the hack driver at the depot was skeptical as to the chances of finding the house, the photographer said: “No, I’ve never seen the house, never been here before, but you just drive along. Ill know it when we come to it.”⁷

The American Arts and Crafts movement was invariably linked to the British movement—a “reactionary wave” in aesthetics and culture to the industrialization and mass production of objects used for adornment and decoration. The movement “was an attitude, an approach to a problem that demanded simplicity, elimination, and respect for materials” in art, architecture, and decorative arts.⁸ The Arts and Crafts “formed a significant, broad, and very creative trend in Philadelphia’s

⁴ C. Matlack Price, “The Development of A National Architecture—The Work of Wilson Eyre—Fifth Article,” *Arts and Decoration* 3 (1912): 17-18.

⁵ “Wilson Eyre: A Pioneer In American Domestic Architecture,” *The Craftsman* 18 (1910): 367.

⁶ Wilson Eyre, “An Ideal Country Home,” *The Ohio Architect, Engineer, and Builder* 17 (1911): 15-22.

⁷ C. Matlack Price, “The Development of A National Architecture—The Work of Wilson Eyre—Fifth Article,” *Arts and Decoration* 3 (1912): 18-19.

⁸ H. Allen Brooks, “Chicago Architecture: Its Debt to the Arts and Crafts,” *Journal of the Society of Architectural Historians* 30 (1971): 312.

architecture through at least four decades after 1880,” and was reflected in “the architecture of a number of creative” architects, one of the most important of whom was Eyre.⁹ Contemporaries of Eyre in Britain include Charles Francis Annesley Voysey (1857–1941) and Sir Edwin Landseer Lutyens (1869–1944), both of whom also considered “craftsmanship as a fine art,” realizing that “design and execution” were two very different things, being of equal importance.¹⁰ Like these English counterparts, Eyre’s designs, including the subject property, made “a strong statement for the beauty that came from the artful blending of house and garden, convenience, art, craft, and nature—in effect, the essence of the Arts and Crafts movement in its Philadelphia manifestation.”¹¹



Left: Looking northeast, this c. 1908 photograph shows a portion of the rear elevation of the house at Lycoming. Source: Wilson Eyre, “An Ideal Country Home,” *The Ohio Architect, Engineer, and Builder* 17, no. 5 (May 1911):17. Right: Looking northeast, this c. 2018 photograph shows a portion of the rear elevation of the house at Lycoming. Source: Keeping Philadelphia, 2018.

In Eyre’s “An Ideal Country Home,” a piece that he authored on the subject property, a true Arts and Crafts ideal is described in the relationship of the house to the landscape. In addition, the subject property possesses the hallmark features that derived from the Arts and Crafts movement, including the following physical characteristics: the use of local construction materials—local stone construction and finished in smooth-faced stucco; the form being that of a wide and low building; a roof structure that forms wide, overhanging eaves with prominent rafter tails; the presence of upper story jetties supported by wooden brackets; the use of gable ends that are articulated with three and five point brackets; the admixture of local, vernacular styles and evolved eclectic stylistic features; the use of heavy wooden posts and porch details; the presence of simple, but distinctive craftsmanship, including woodwork; etc.¹² Like the work of Charles Francis A. Voysey, Eyre’s work and his design for the subject house contained large fields of stucco with fenestrations puncturing the façade. Eyre often used pebble-dash and other textured stuccos for the cladding of his buildings.

⁹ Teitelman, “Wilson Eyre, Jr. and the Arts and Crafts in Philadelphia,” 246.

¹⁰ C. Matlack Price, “The Development of A National Architecture—The Work of Wilson Eyre—Fifth Article,” *Arts and Decoration* 3 (1912): 17.

¹¹ Teitelman, “Wilson Eyre, Jr. and the Arts and Crafts in Philadelphia,” 246.

¹² Maureen Meister, *Arts and Crafts Architecture: History and Heritage in New England* (University Press of New England, 2014), 191.



Upper: Cropped photograph of “A house near Media [Pennsylvania] designed around the great tree,” for which Wilson Eyre, Jr. was the architect. This illustrates a stone mansion at least partly clad in stucco on the second floor with large voids between openings. The house also features a complex roof, and this photograph focuses on the gable ends that are defined by Arts and Crafts roof brackets at five points with a faceted end caps. Source: C. Matlack Price, “The Development of A National Architecture—The Work of Wilson Eyre—Fifth Article,” *Arts and Decoration* 3 (1912): 18. Lower (left): the rear gable end of the subject house with the five point brackets that define the gable end much like the property shown in the upper photograph. This illustration also shows a jetty-like overhang on the subject house that is much like that shown in the upper photograph at the far left. Source: Keeping Philadelphia, 2018. Lower (right): The gable ends of the subject property’s main block and kitchen wing, which both were designed and retain five point brackets. Source: Keeping Philadelphia, 2018.

Despite the somewhat stark simplicity of this and other of Eyre’s works, it is evident that “the architect carefully designed and studied the proportion of solid vs. void, window vs. wall, positive vs. negative.”¹³ In addition, the house borrows from the local architectural vernacular, being very much in form a Pennsylvania farmhouse constructed in stone with a roughcast finish, having a side gable roof with prominent dormers.¹⁴ This and other of Eyre’s works also contained familiar elements, including the use of six-over-six wooden sash windows, and Georgian or Federal-inspired mantels in certain rooms. All of these features were inspired by the local vernacular and produced in the well-known Colonial Revival format.¹⁵ While all of these stylistic influences could simply be classified as eclectic, the totality of the work, this simple appearance and local flavor, possesses the salient ideological and physical characteristics of the Arts and Crafts movement, and,

¹³ Interview with P. Justin Detwiler, Senior Project Designer, John Milner Architects, Inc. on 21 June 2018.

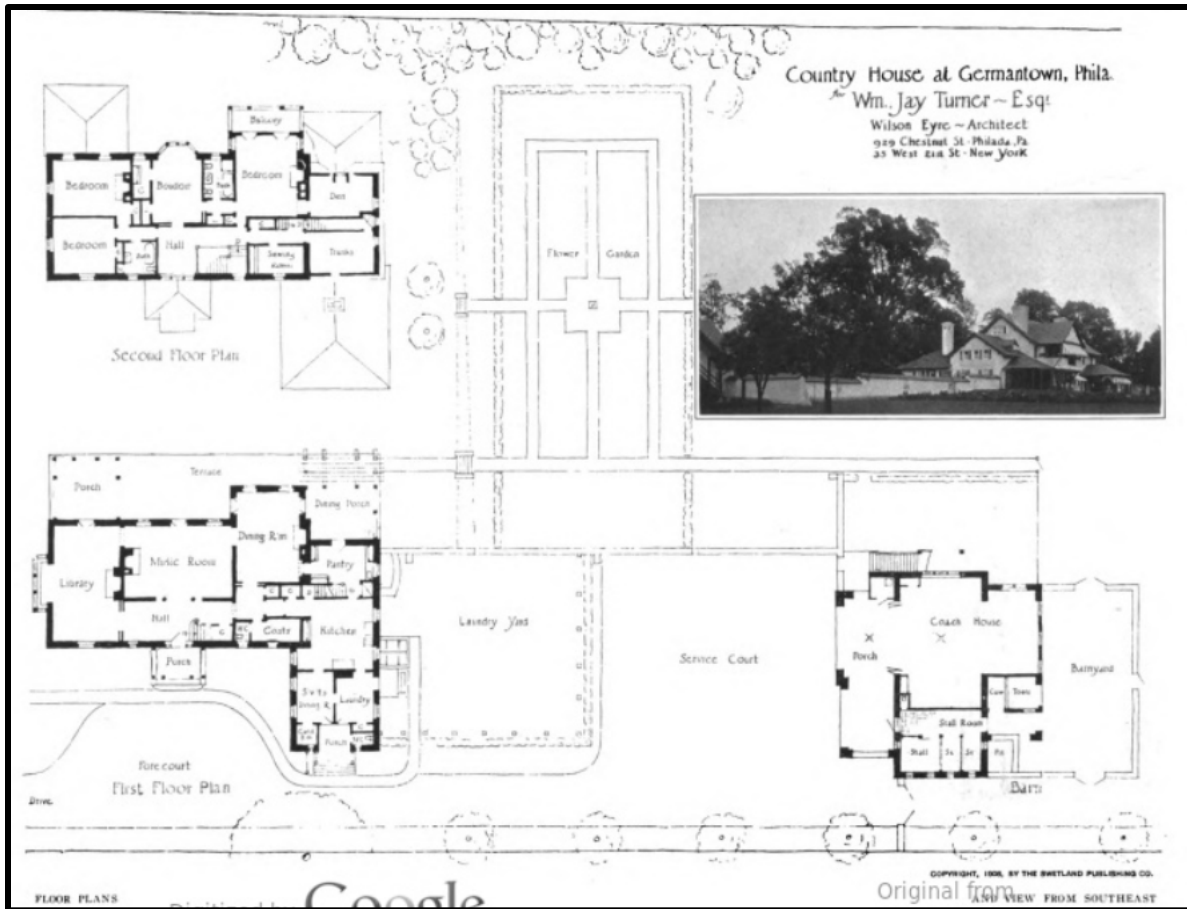
¹⁴ Fahlman and Teitelman, “Wilson Eyre: The Philadelphia Domestic Ideal,” 23-27.

¹⁵ Fahlman and Teitelman, “Wilson Eyre: The Philadelphia Domestic Ideal,” 23-27.

as such, makes the subject property as a distinctive architectural product of that aesthetic ideology as articulated by Wilson Eyre, Jr.



Left: Looking northeast, this c. 1908 photograph shows a portion of the rear elevation of the house at Lycoming. Source: Wilson Eyre, "An Ideal Country Home," *Ohio Architect, Engineer, and Builder* 17, no. 5 (May 1911): 18. Right: Looking northeast, this c. 2018 photograph shows a portion of the rear elevation of the house at Lycoming. Source: Keeping Philadelphia, 2018.



“Country House at Germantown, Philadelphia for Wm. Jay Turner-Esq.,” *The American Architect*, 94, no. 1719 (2 December 1908), 184.

Historic Context: the American Arts and Crafts Movement in Philadelphia, Wilson Eyre, Jr., and Lycoming—“An Ideal Country Home” and “Modern American Suburban Residence”

Without the precise “socialistic overtones” that existed across the Atlantic, the American Arts and Crafts movement was invariably linked to the British movement. This was an aesthetic and cultural response to industrialization and mass production. Style and ornament had become the principal focus of objects used for adornment and decoration without regard for craftsmanship and material composition. As part of the response created by the movement, there was “little concern for formal relationships, and advocated no specific vocabulary of form.” In essence, the movement “was an attitude, an approach to a problem that demanded simplicity, elimination, and respect for materials” in art, architecture, and decorative arts.¹⁶

Among England’s most important architects of the Arts and Crafts movement were architects like Charles Francis Annesley Voysey (1857-1941) and Sir Edwin Landseer Lutyens (1869-1944). Both Voysey and Lutyens, like Eyre, also considered “craftsmanship as a fine art,” realizing that “design and execution” were two very different things, being of equal importance.¹⁷ In fact, there

¹⁶ Brooks, “Chicago Architecture: Its Debt to the Arts and Crafts,” 312.

¹⁷ Price, “The Development of A National Architecture – The Work of Wilson Eyre.”

is no question that Eyre was influenced by the English, since he published the first American article on Voysey in April 1903, which was during his editorship of *House and Garden* magazine.¹⁸



Left: The design for a country house by Charles Francis Annesley Voysey (1857–1941). Source: David Cole, *The Art and Architecture of C.F.A. Voysey: English Pioneer Modernist and Designer* (Images Publishing, 2015). Right: Munstead Wood Hut (1895), a design by Sir Edwin Landseer Lutyens (1869–1944) commissioned by Gertrude Jekyll, British horticulturist, artist, and writer.¹⁹ Source: Notesontheroad.com. Both designs, being houses constructed in England, are representative of these architects and are contemporary and akin to the work of Wilson Eyre, Jr.

In America, the Arts and Crafts movement influenced and directed the art, architecture and decorative arts, as well as a larger mentality of a certain aesthetic criteria. Beneath the umbrella of this national influence, the movement “formed a significant, broad, and very creative trend in Philadelphia’s architecture through at least four decades after 1880.” This was reflected in “the architecture of a number of creative” designers, among the most important of whom was Wilson Eyre, Jr.²⁰ American architects like Eyre joined with their peers to adopt and form their own regional movements that stemmed from the larger British movement, occasionally taking on their own sub-identity. References to a so-called “Philadelphia Style” were relative to the movement, being described as a fusion of the “local building tradition” and “current eclectic trends.”²¹ Whether or not this specified local style fully emerged is not the subject of this nomination, but, it is important to understand that the Arts and Crafts did influence the some of the best architects in Philadelphia. Architects contemporary to Eyre, including Frank Miles Day (1861–1918), Walter Cope (1860–1902), and John Stewardson (1858–1896), specifically, produced designs for domestic commissions that were “based on the broad vernacular medium of the Pennsylvania farmhouse and the particular expression of the Georgian style that had developed in eighteenth century Philadelphia,” combining “broad surfaces and horizontal mass with small-scale detail at points of focus.”²² In Eyre was one of several local master architects who created modern buildings that were essentially “growing out of both the American Queen Anne Revival and the Colonial Revival,” moving “beyond both to a new architecture appropriate for the times and the tradition of the region.” The output of these architectural, stylistic movements, baked with Philadelphia tradition, were related to the Arts and Crafts, which advocated for simplicity and comfort that was

¹⁸ Martin Segger, *The Buildings of Samuel Maclure—In Search of Appropriate Form* (Sono Nis Press, 1986), 142.

¹⁹ Gertrude Jekyll *Home and Garden—Notes and Thoughts, Practical and Critical, of a Worker in Both* (New York and Bombay: Longmans, Green, and Co., 1900).

²⁰ Teitelman, “Wilson Eyre, Jr. and the Arts and Crafts in Philadelphia,” 245.

²¹ Teitelman, “Wilson Eyre, Jr. and the Arts and Crafts in Philadelphia,” 245.

²² Teitelman, “Wilson Eyre, Jr. and the Arts and Crafts in Philadelphia,” 245.

“apparent from California to England and the Continent, it grew out of regional forms and met specific Philadelphia and American needs, climate and culture.”²³

Essential architectural stylistic elements derived from the Arts and Crafts movement, including the following physical characteristics: the use of local construction materials—local stone construction and finished in smooth-faced stucco; the form being that of a wide and low building; a roof structure that forms wide, overhanging eaves with prominent rafter tails; the presence of upper story jetties supported by wooden brackets; the use of gable ends that are articulated with three and five point brackets; the admixture of local, vernacular styles and evolved eclectic stylistic features; the use of heavy wooden posts and porch details; the presence of simple, but distinctive craftsmanship, including woodwork; etc.²⁴

These factors were essential to the work of Eyre and his fellows are derivative of the Arts and Crafts movement—a movement “not a style” emerging as its very own impetus for new ideas that stemmed from local tradition and materials and the larger international climate in design.

²³ Teitelman, “Wilson Eyre, Jr. and the Arts and Crafts in Philadelphia,” 245.

²⁴ Maureen Meister, *Arts and Crafts Architecture: History and Heritage in New England* (University Press of New England, 2014), 191.



Wilson Eyre, Jr. (1858–1944). Source: Betsy Fahlman and Edward Teitelman, “Wilson Eyre: The Philadelphia Domestic Ideal,” *Pennsylvania Heritage* 8, no. 3 (Summer 1982): 23-27. Another photograph of Wilson Eyre, Jr., c. 1900. Source: Finding Aide for the Wilson Eyre, Jr. Collection at the Architectural Archives of the University of Pennsylvania. Accessed on 28 June 2018. <<https://www.design.upenn.edu/architectural-archives/wilson-eyre-1858-1944>>

Historic Context: Wilson Eyre (1858–1944), Architect. Born on October 30, 1858 in Florence, Italy, Wilson Eyre, Jr. was the son of Wilson Eyre, Sr., a diplomat and lawyer from Philadelphia, and Louisa Lincoln Lear, from Washington, D.C. Eyre lived and was educated abroad until age eleven when the family returned to the United States.²⁵ By the age of eighteenth, Eyre was enrolled in the Massachusetts Institute of Technology; however, his formal training was quite brief, lasting just one year. Reportedly, in 1877, he became an employee of James Peacock Sims (1849–1882), an architect and the principal of a fairly progress Philadelphia architectural firm. While Sims was known for his domestic architecture, he and his brother Henry Augustus Sims (1832–1875) had won second prize for an entry during the Centennial Exhibition. Defined by a mastery of the Queen Anne Revival style and influenced by Richard Norman and Phillip Webb, Sims’ oeuvre included the Royal Insurance Company; chapels for Christ Church and Holy Trinity in Philadelphia; and Christ Church, Germantown.²⁶

²⁵ Pennsylvania Historic and Museum Commission; Pennsylvania, USA; *Pennsylvania (State). Death certificates, 1906–1966*; Certificate Number Range: 091401-093950.

²⁶ Nevertheless, Eyre appears at home with his parents, four siblings, a cook, and three servants in 1880 Census, 120 Old Beach Road in Newport, Rhode Island.



“Farwood,” also known as the Richard L. Ashhurst House, 1884-85, Overbrook, Pennsylvania. Source: George William Sheldon, *Artistic Country-Seats* vol. 1 (New York, 1886).

After the death of Sims in 1882, Eyre took over the firm.²⁷ The next year the T-Square Club was formed to “raise the standards of architecture with the profession in Philadelphia.” Eyre was a founding member and would go on to serve as president from 1887 to 1888.²⁸ The first major commission under Eyre’s leadership of the former Sims firm was “Anglecot,” a mansion commissioned by Charles H. Potter in Chestnut Hill. Potter would engage Eyre to enlarge the house on several occasions over the years. In this initial commission he demonstrated “skill in combining a variety of seemingly incongruous elements into a harmonious and visually satisfying whole” to create the eclectic Queen Anne Revival building.²⁹ He would continue, for several years, in the Queen Anne Revival style, which would provide a natural evolution to his well-known Stick or Shingle style designs. Completed between 1884 and 1885, “Farwood” in Overbrook, Pennsylvania was commissioned by patron Richard L. Ashurst. Referred to by some architectural historians as Shingle style, Eyre’s highly eclectic design contained a vast array of stylistic features. Other houses of the period include: “Wisteria”—the Charles A. Newhall House (1884-85)—at 444 W. Chestnut Hill Avenue; the Dr. Henry Genet Taylor House and Office (1884-85) at 305 Cooper Street, Camden, New Jersey; the Harriet D. Schaeffer (1888) at 433 W. Stafford Street in Philadelphia; and the Sally Watson House (1889) at 5128 Wayne Avenue, Germantown, Philadelphia. Much of Eyre’s oeuvre that was achieved in the 1880s reflects the Queen Ann Revival and the Stick or Shingle styles for which the architect was well-known in his early career.³⁰ In addition to the said residential projects, Eyre designed the fantastical University Club building in the 1300 block of Chestnut Street in Philadelphia, constructed 1887 (extant, but altered on the first floor). The design for the club was described as “Moorish” with a discreet, almost shadowy

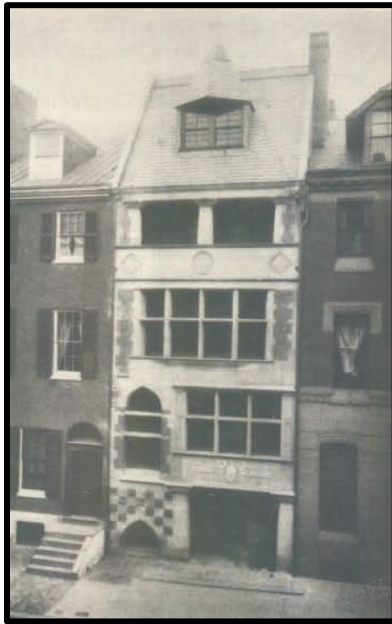
²⁷ Thomas William Herringshaw, *Herringshaw's Encyclopedia of American Biography of the Nineteenth Century* (Chicago: American Publishers Association, 1902), 851.

²⁸ Fahlman and Teitelman, “Wilson Eyre: The Philadelphia Domestic Ideal,” 23-27.

²⁹ Fahlman and Teitelman, “Wilson Eyre: The Philadelphia Domestic Ideal,” 23-27.

³⁰ Fahlman and Teitelman, “Wilson Eyre: The Philadelphia Domestic Ideal,” 23-27. Several of the references in this section came from the Fahlman/Teitelman article; however, others were taken from *Philadelphia Architects and Buildings*, s.v. PAB, “Projects: Wilson Eyre, Jr.”

entrance that spoke to the intimacy of the club and its membership policies.³¹ While the building may be lumped into the larger classification of Victorian Philadelphia, there are distinct elements of style that emerge in relationship to the Arts and Crafts movement.



Left: The University Club (1887), 1300 Block of Chestnut Street, Philadelphia. Source: *Pennsylvania Heritage*. Right: the Sally Watson House (1889) at 5128 Wayne Avenue, Germantown, Philadelphia. Source: A.D. White Architectural Photographs, Cornell University Library.

Due to his significant works of the 1880s, Eyre became a well-known local architect. His works were often reported on and even showcased in *American Architect and Building News*, *Architectural Record*, and *Craftsman, and Country Life in America*. Through this publicity and his own writings, he became known both nationally and abroad.

In the 1890s the following major residential projects were completed: Clarence Bloomfield Moore House (1890) at 1321 Locust Street in Philadelphia; the Charles Lang Freer House (1890) at 71 E. Ferry Avenue in Detroit, Michigan—Eyre later altered the Carriage House to install The Peacock Room by James McNeill Whistler in 1906 (later removed to the Renwick Gallery, Washington, D.C.); the Nathan Franklin Barrett House (1890) at No. 26, The Boulevard, Rochelle Park, New Rochelle, New York; Henry Cochran House (1891) at 3511 Baring Street in Philadelphia; the Neill-Mauran House (1891) at 22nd and Delancey Streets in Philadelphia; “Northcote”—the Stephen Parrish House (1893), Lang Road, Cornish, New Hampshire; the Dr. Joseph Leidy House and Office (1894) at 1319 Locust Street in Philadelphia; and “Greayeres”—the Ernest Albert Mansion (1896) at 9 Manhattan Avenue, Rochelle Park, New Rochelle, New York (demolished).³² The totality of Eyre’s commissions in the 1890s reflects a definite stylistic shift, many of the designs incorporating elements of style often associated with the Arts and Crafts movement. While

³¹ Fahlman and Teitelman, “Wilson Eyre: The Philadelphia Domestic Ideal,” 23-27.

³² Several of the references in this section came from the Fahlman/Teitelman article; however, others were taken from *PAB*, “Projects: Wilson Eyre, Jr.” See also: Jeffery Alan Cohen, “The Queen Anne and the Late Victorian Townhouse in Philadelphia, 1878-1895” (PhD diss., University of Pennsylvania, 1991).

a definite descendant of the Queen Anne Revival, the Clarence Bloomfield Moore House in Philadelphia is a hybrid creature, bridging the gap between the earlier fashion and the evolving Arts and Crafts, aesthetic influence.

Among all of these commissions of the 1890s, perhaps the most notable and formative was Eyre's design for the Charles Lang Freer House (1890) at 71 E. Ferry Avenue in Detroit, Michigan. Charles Lang Freer (1854–1919), the eminent businessman, railroad magnate, and aesthete, apparently selected Eyre by accident, having admired “a gatehouse” when traveling through Germantown in Philadelphia. Regarding the commission for and execution of the Charles Lang Freer House, Curator Betsy Fahlman describes Eyre as follows:

Eyre was attuned to the aesthetics of the Philadelphia Arts and Crafts movement. His high standards of craftsmanship, his choice of high-quality materials, and his personal and careful attention to design—primarily characteristics of the movement's aesthetic—were attributes Freer also valued. Additionally, Eyre was simpler in his conceptions and more straightforward and understated in his treatment of architectural forms than were many of his contemporaries. Oriented toward comfort and good design rather than recreation of a specific historical era, Eyre's designs reflected a sophisticated assimilation of architectural precedent in a practical synthesis suitable to contemporary living.³³

Fahlman goes on to describe the elements of form and style of The Charles Lang Free House:

Eyre had an unerring feeling for proportion and the geometrical relationships of the parts of a building, as well as a keen sensitivity to the expressive qualities and textural possibilities of various materials. The exterior of the Freer house is remarkably planar and compact in its simple, broad massing and its horizontal lines (fig. 4). The façade possesses considerable richness and vigor and demonstrates Eyre's adroitness at achieving unity through the use of asymmetrical elements.³⁴

The description of Eyre's design goes on to discuss specific details of the Freer House: “its broad, deep roof, horizontal lines, spreading mass, asymmetry, free plan, and flowing internal spaces.” All of these characteristics adhere to the ideals and stylistic manifestations of the Arts and Crafts movement. “Freer's is one of the most successful of the houses that show the early monumentalizing and simplifying tendencies that, by 1910, became the hallmark of Eyre's style.”³⁵ Many of these features would find its way into the design of the subject property.

³³ Betsy Fahlman. “Wilson Eyre in Detroit: The Charles Lang Freer House,” *Winterthur Portfolio* 15, no. 3 (1980): 257-59.

³⁴ Fahlman. “Wilson Eyre in Detroit: The Charles Lang Freer House,” 260.

³⁵ Fahlman. “Wilson Eyre in Detroit: The Charles Lang Freer House,” 260.



The Charles Lang Freer House (1890) at 71 E. Ferry Avenue in Detroit, Michigan.
Source: *Winterthur Portfolio*.

Other of Eyre's buildings dating to this period include: the Detroit Club (1891) at 712 Cass Avenue in Detroit, Michigan; the Newcomb College Memorial Chapel (1894-95) at 6th and Chestnut Streets in New Orleans, Louisiana; the University of Pennsylvania Museum (1895-99) at 3260 Spruce Street in Philadelphia; and the Corn Exchange Bank (1896) at the northeast corner of 2nd and Chestnut Streets in Philadelphia.³⁶

Perhaps the most productive and avant-garde period of Eyre's career transpired between the last years of the 19th century and the First World War, during which time he completed most of his major commissions.³⁷ The subject house was also completed during this period. His principal contribution was in domestic architecture, where he worked toward the establishment of a distinctly American architectural style. Noteworthy were his adaptations of English and other indigenous forms to modern houses, as well as his use of the local vernacular. The Arts and Crafts movement certainly influenced this fusion of styles in his projects.³⁸ During this period, Eyre frequently collaborated with Maxfield Parrish (1870–1966), the American painter; Henry Chapman Mercer (1856–1930), the American aesthete, tile-maker, and designer; Alexander Stirling Calder (1870–1945), the American sculptor and educator; etc., incorporating the best craft of the day.



Plans by Wilson Eyre, Jr. for "Rosemary Farm"—Alterations and Additions (1903/Demolished) to a Farm House for Roland Ray Conklin at 448 West Neck Road in the Village of Lloyd Harbor on Long Island, Suffolk County, New York. Source: Philadelphia Architects and Buildings (Database). Hosted by The Athenaeum of Philadelphia. Accessed on 24 June 2018. < https://www.philadelphiabuildings.org/pab/app/ar_display.cfm?ArchitectId=A0416>

³⁶ Fahlman and Teitelman, "Wilson Eyre: The Philadelphia Domestic Ideal," 23-27. Several of the references in this section came from the Fahlman/Teitelman article; however, others were taken from *PAB*, "Projects: Wilson Eyre, Jr."

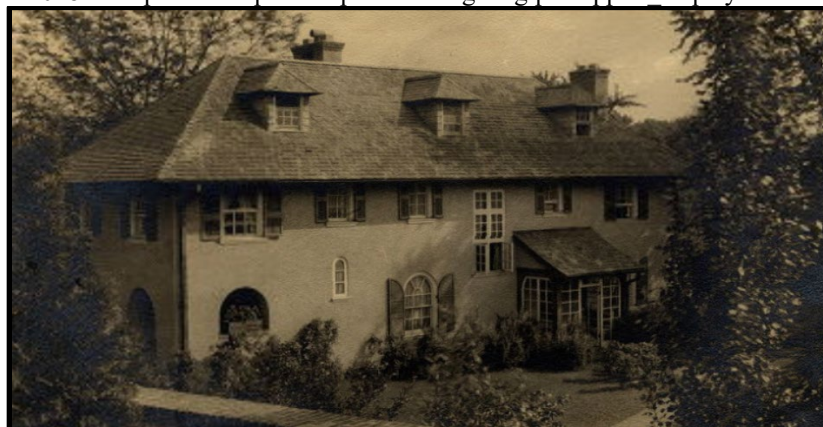
³⁷ Fahlman and Teitelman, "Wilson Eyre: The Philadelphia Domestic Ideal," 23-27.

³⁸ Teitelman, "Wilson Eyre, Jr. and the Arts and Crafts in Philadelphia," 245.

In 1901, he, along with Frank Miles Day and Herbert Clifton Wise (1873–1945) founded *House and Garden* magazine, where he was able to express his philosophies in print. Eyre maintained editorial control until 1905 when it was bought out by a New York publisher.



A design by Wilson Eyre, Jr. for “Meadowcroft”—the Residence of Theodore Eaton Conklin (1903-04) in Quogue on Long Island, Suffolk County, New York. Earlier than the subject property, this building employs large stucco voids penetrated with multi-light windows and simple shutters. The projecting bay window, with its own roof structure that is within the envelope of the house is similar to that at the side, School House Lane elevation, of Lycoming. Source: Philadelphia Architects and Buildings (Database). Hosted by The Athenaeum of Philadelphia. Accessed on 24 June 2018. < https://www.philadelphiabuildings.org/pab/app/ar_display.cfm?ArchitectId=A0416>



Designed by Wilson Eyre Jr. and Edmund Beaman Gilchrist (1885-1953), this photograph shows a Residence (1908) for Developer, George Stanley Woodward (1863-1952) at 102 W. Mermaid Lane in Philadelphia, Pennsylvania. Note the building shown above, also constructed of stone, features a roughcast finish with large voids like the subject house. The second floor fenestration and the entrance porch and its enclosure windows are similar in style to that of Lycoming. Source: Edmund Beaman Gilchrist Collection, Architectural Archives, University of Pennsylvania.

After the turn of the twentieth century, Eyre’s had transitions almost entirely from its Victorian roots. Some examples of his commissions are as follows: “Mohican Cottage”—the Bixby Residence (1901) at Bolton Landing, Lake George, in Warren County, New York; “Meadowcroft”—the Theodore E. Conklin House (1903-04) in Quogue on Long Island, Suffolk County, New York; the E.S. Sands Mansion (1905) in Southport, Connecticut; Mrs. Evan Randolph House (1906) at 218 Chestnut Hill Avenue, Chestnut Hill, Philadelphia; Lycoming, the subject property, (1906) at 3005 School House Lane in Philadelphia; Clover Hill Farm (1907) at 910 Penn Valley Road, Media, Pennsylvania; “Etowah”—the George W. King House (1908) at 429 Mt. Vernon Avenue in Marion, Ohio; Residence (1908) for Developer George Stanley

Woodward (1863-1952) at 102 W. Mermaid Lane, Philadelphia, Pennsylvania; and “Brookefield”—the Cooke House (1909).³⁹



“Brookfield”—the Cooke Residence (1909) at 8801 Stenton Avenue in Wyndmoor, Pennsylvania. While this is a much larger house and country place set upon a large site, the design shares material and stylistic similarities with the subject property, including its austere stucco-clad façade, the use of the side gable roof and projecting gable ends and the overall organic quality of the design. Source: Philadelphia Architects and Buildings (Database).

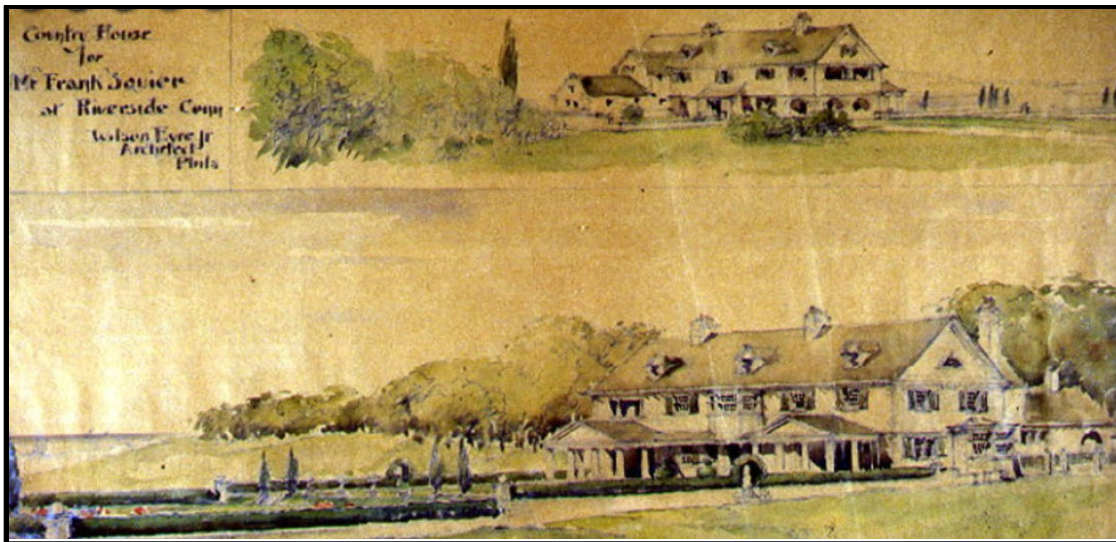


A drawing by Eyre of the Joseph C. Baldwin Residence (c. 1896), Fairfield County, Connecticut. Source: Wilson Eyre Collection, Architectural Archives, University of Pennsylvania.



A drawing by Wilson Eyre, Jr. of “Fernbrook”—the Thomas Shields Clarke Residence and Stable (1901-02) at 12 West Mountain Road in Lenox, Berkshire County, Massachusetts. Note, the roughcast façade, the red tile roof, the use of dormers, but the distinctly modern nature of the house is similar to the subject property. Source: Wilson Eyre Collection, Architectural Archives, University of Pennsylvania.

³⁹ PAB, “Projects: Wilson Eyre, Jr.”



A drawing by Eyre of “Ashford”—the Frank Squier Residence and Stable. Source: Wilson Eyre Collection, Architectural Archives, University of Pennsylvania.



“Sketch for House & Stable at “Little Orchard Farm”” by Wilson Eyre, Jr. for the Van Rensselaers. Source: Wilson Eyre Collection, Architectural Archives, University of Pennsylvania.

While forming a brief and informal partnership with William E. Jackson—also an architect employed by James Peacock Sims, he worked independently until 1911, when he and John Gilbert McIlvaine established Wilson Eyre & McIlvaine.⁴⁰ The firm would continue their primary work in Philadelphia, but also maintained the New York City office. In the 1910s Eyre was involved in the following projects completed numerous designs including the following: “Allgates”—the Horatio Gates Lloyd Mansion (1910) on Coopertown Road in Haverford, Pennsylvania; “Fox Hill Farmhouse” or “Fox Fields”—the Ellis Residence (1910) at 520 Ramblewood in Bryn Mawr, Lower Merion Township, Montgomery County, Pennsylvania; “Bel Orme”—the Thomas Mott House (1917) at Matson Ford and Countyline Roads in Radnor, Pennsylvania.⁴¹

⁴⁰ *Philadelphia Architects and Buildings*, s.v. “Wilson Eyre, Jr. (1858-1944),” by Sandra L. Tatman, accessed June 20, 2018, https://www.philadelphiabuildings.org/pab/app/ar_display.cfm?ArchitectId=A0416

⁴¹ Fahlman and Teitelman, “Wilson Eyre: The Philadelphia Domestic Ideal,” 23-27. Several of the references in this section came from the Fahlman/Teitelman article; however, others were taken from *PAB*, “Projects: Wilson Eyre, Jr.”



Looking north, this c. 1908 photograph showing the house and the garage and stable, as well as the grounds, at Lycoming. Source: Wilson Eyre. "An Ideal Country Home," *The Ohio Architect, Engineer, and Builder*, Vol. 17, No. 1, (Cleveland, Ohio: January 1911), pp. 15-22.

Historic Context: Lycoming—the William Jay Turner House—An Ideal Country House and A Modern Suburban Residence

The purchase of the subject property, then comprised of 4.6 acres, from Philadelphia attorney James B. Kinley by William Jay Turner took place on July 8, 1907, as a subdivision of the larger Kinley tract at what is now known as 3005 School House Lane. The deed contained a ten-year restriction that limited construction on the site to one single-family dwelling to cost at least \$15,000 but also allowed the construction of "the necessary stables and out buildings, servant houses, and lodges belonging and for the use of the owner of the said dwelling house."⁴² Sometime between July and December 1907, Turner commissioned Wilson Eyre, Jr. to design "a large suburban residence" to serve as his "country house"—the property that he came to call "Lycoming" after the birthplace of Turner's father-in-law Gen. John B. Carson (1833–1892).⁴³

A relationship between William Jay Turner and Wilson Eyre, Jr. is one that pre-dates the time of Lycoming's design, perhaps being that of familial ties or lifelong friendship. Papers across the country announced of the wedding of William Jay Turner, son of Alice Turner, and Mrs. Samuel Medill, originally Helen "Nelly" Carson, the daughter of Gen. John B. Carson.⁴⁴ The "interesting wedding" took place on June 22, 1895 at the Church of the Ascension in Chicago, Illinois. Wilson Eyre, Jr. was the best man. At least one other member of the Eyre family was also in attendance. Then "a well-known member of the junior bar of Philadelphia," Turner was the new president of the Lehigh and New England Railroad Company at the time of his marriage.⁴⁵ By the time Eyre

⁴² Deed Tripartite: James B. Kinley, of the City of Philadelphia, attorney at law, and Ellen D., his wife, of the first part, and The Presbyterian Hospital in Philadelphia, of the second part, to William Jay Turner, of the City of Philadelphia, 8 July 1907, Philadelphia Deed Book W.S.V., No. 741, p. 516, City Archives of Philadelphia.

⁴³ Edward Teitelman and Richard W. Longstreth, *Architecture in Philadelphia: A Guide* (Cambridge: MIT Press, 1974), 230. John B. Carson was born in Lycoming County, Pennsylvania. He made his fortune in the railroad business eventually becoming the president of the Chicago and Western Indiana Railroad as well as the Belt Line Railroad of Chicago among others (A.T. Andreas, *History of Chicago from the Earliest Period to the Present Time* [Chicago: A.T. Andreas Co., 1886], 3:226–27).

⁴⁴ "Mrs. Samuel Medill Marries William Jay Turner," unknown newspaper, June 1896, Cornelius N. Weygandt Diaries, University Archives and Records Center, University of Pennsylvania.

⁴⁵ "Married in Chicago," *The Times* (Philadelphia), 23 June 1895, p. 10.

served as Turner’s best man, the architect had already established himself as a successful architect in Philadelphia. However, after the wedding, more than ten years would transpire before Eyre was commissioned by Turner to design the subject property. It is possible that Turner came to know Wilson Eyre through Wilson’s brother Lincoln Lear Eyre (1857–1925). Turner mostly likely worked for Lincoln Eyre’s law firm of Hughes, Eyre & Brinton shortly after Turner graduated from the University of Pennsylvania Law School in 1891.⁴⁶ Both Lincoln L. Eyre and Turner were active in some of the same Philadelphia political reform movements in the early 1890s.⁴⁷



“Country House at Germantown, Philadelphia for Wm. Jay Turner-Esq.,” *The American Architect*, 94, no. 1719 (2 December 1908): 184.



These c. 2018 photographs of the subject property relate to the c. 1908 photograph above. Source: Keeping Philadelphia, 2018.

⁴⁶ *Gopsill’s Philadelphia City Directory for 1892* lists Turner’s work address as 927 Chestnut Street, the same location of Hughes, Eyre & Brinton.

⁴⁷ For example vide, “Lawyers in Line, Professional Men Speak Out for the City’s Advance,” *The Times* (Philadelphia), 18 November 1891, p. 1; “Against Delamater, Chairman Mapes Issues His Independent Circular,” *Miners’ Journal*, 26 September 1891, p. 1.



Upper: Looking northeast, this c. 1908 photograph shows a portion of the rear elevation, which includes the former dining porch (now enclosed) of the house at Lycoming. Source: Wilson Eyre, “An Ideal Country Home,” *The Ohio Architect, Engineer, and Builder* 17 (1911): 19. Lower: The portion of the house portrayed in the upper photograph is circled in this recent aerial. Source: City of Philadelphia Atlas.

According to *The American Architect and Building News*, work was “about to be started” in the last days of December 1907.⁴⁸ Thomas C. Trafford posted plans from Eyre in December 1907.⁴⁹ William Steele & Sons, Co. posted plans in January 1908 for the stable, which was to be of stone, two stories in height, and measuring 52.6 by 40 feet.⁵⁰ It was announced by *The Philadelphia Inquirer* that William Steele & Sons, Co. was awarded the contract for the erection of “a large stable and garage” on the estate of William Jay Turner—the house was not mentioned. The cost of execution for the stable design alone was projected at \$6,000.⁵¹ However, Eyre later stated that the house “cost in the neighborhood of \$35,000 and the garage and stable, about \$14,000.”⁵² Photographs of the said house and its interior, noted as being designed by Eyre, were published in *The American Architect and Building News* on December 2, 1908, indicating that the house was largely completed at that time.⁵³

⁴⁸ “Building News,” *The American Architect and Building News* 92 (28 December 1907): 47.

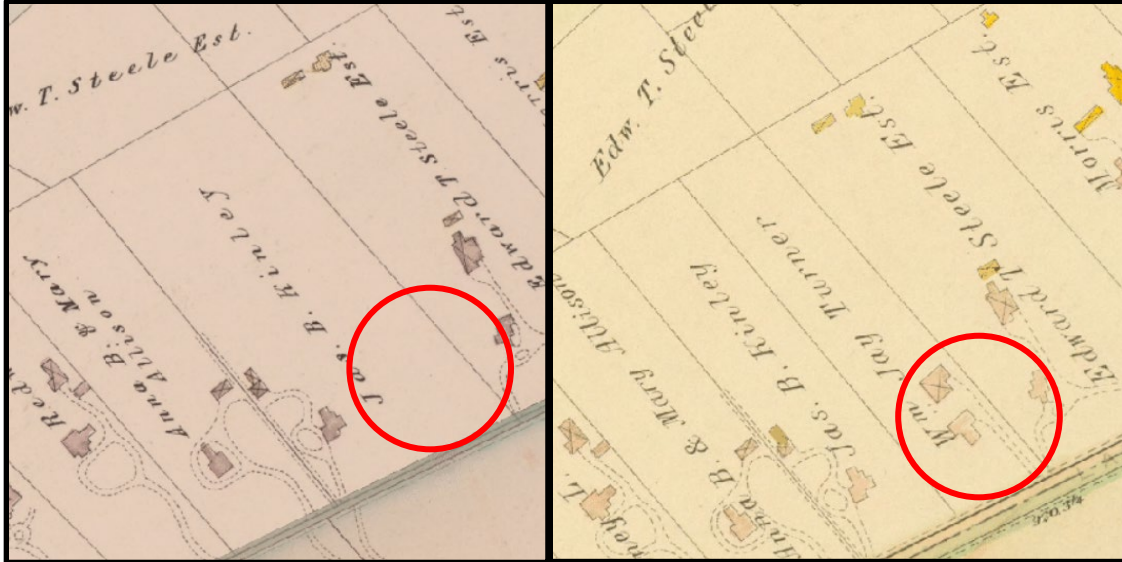
⁴⁹ *The Philadelphia Inquirer*, 5 December 1907, p. 11.

⁵⁰ *The Philadelphia Inquirer*, 31 January 1908, p. 9.

⁵¹ *The Philadelphia Inquirer*, 4 February 1908, p. 9.

⁵² Eyre, “An Ideal Country Home,” 16.

⁵³ “House of Wm. Jay Turner, Esq.,” *The American Architect and Building News*, 94, no. 1719 (2 December 1908): 185-95.



Left: 1895 Philadelphia Atlas by G.W. Bromley. Right: 1910 Philadelphia Atlas by G.W. Bromley. The 1895 and 1910 Philadelphia Atlases show the transition that took place at 3005 West School House Lane with the creation of Lycoming. Source: Greater Philadelphia GeoHistory Network.

Eyre’s design would most notably include a “moderately size house” at the subject site, at a time when School House Lane was a context of large estates set back from the road, in the neighborhood in what was then known as Germantown. The site was deep, but perhaps slightly too narrow for the grand placement of a large country house. This fact was of little consequence to the architect commissioned, as Eyre would design the house to face inward rather than onto School House Lane. In an article, penned by Eyre, about the subject house the following description accompanied photographs of the place:

The residence, as will be seen from the illustration, is approached by a forecourt flanked on the rear by the kitchen wing, with entrance porch projecting into the court. This leaves all the rooms of the house on the garden side which is the best exposure with living and dining room porches towards the garden. The garden is protected on the north by a high rough-cast wall which connects the house and the stable and garage, producing a pleasing grouping.

The whole setting of the house and the garden is enhanced by old shade trees, which were considered in the design and planning of the house, so that all blend together, and although the house is new, it lacks the bareness that always is evident when building on a lot devoid of trees or shrubbery, in which case it takes several years at least before the whole assumes...⁵⁴

As previously stated, *The American Architect and Building News* showed the subject property in its December 2, 1908 number, in which the photographs were intermixed with a piece called “Sauntering in Colonial Byways” by Valentine B. Lee. The said photographs were shown with a myriad of illustrations of ancient Germantown houses, including Stenton; the “Armat Mansion,”

⁵⁴ Eyre, “An Ideal Country Home,” 15-22.

known as Loudon; the “Haines House,” known as Wyck; the “Chew House,” known as Cliveden; and a “typical colonial house,” showing an image of Grumblethorp, long before restoration.⁵⁵ Incidentally, the juxtaposition of the older houses with the subject property made its historic inspiration more apparent, while also distinguishing the modern and distinctly Arts and Crafts-inspired forms and characteristics.

Similar photographs of Lycoming were featured early on in a book called *Detached Dwellings*, published in 1909, where Eyre wrote two articles and featured numerous images of this and other important properties of the period. Eyre wrote “The Planning of Country Houses” in two parts, in which he discusses the idea of the “moderately-sized country house,” publishing various photographs of the subject property to illustrate his points.⁵⁶

Plans for the “House of William Jay Turner, Esq., Germantown, Pa.” appear in *The Architectural Review* in January 1909. In this publication, a photograph of the property facing northwest from School House Lane, along with a side elevation, were also published.⁵⁷

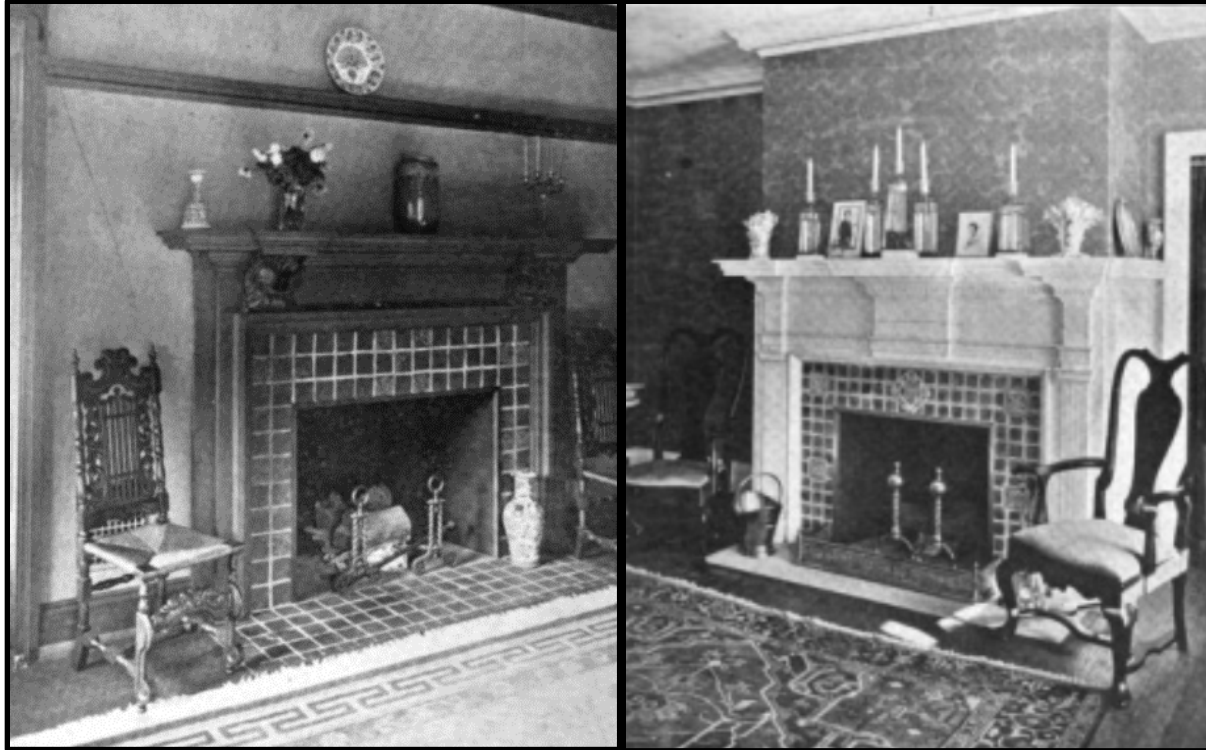
Perhaps the most telling discussion of the subject property occurred in January 1911 when Eyre published “An Ideal Country Home” in *The Ohio Architect, Engineer, and Builder*, in which the photographs of the house were reproduced again along with his own description of the building, the landscape, and some of the salient features. This article provides as a strong statement by Eyre regarding his definition of an ideal country house or modern suburban residence and how the subject property met his criteria.⁵⁸

⁵⁵ “Sauntering in Colonial Byways,” *The American Architect* 94 (1908), 180-90.

⁵⁶ Wilson Eyre, “The Planning of Country Houses,” in *Detached Dwellings, Part One* (New York: Swetland Publishing Company, 1909), 12-14, 155, 159, 161.

⁵⁷ “Current Periodicals,” *The Architectural Review* 16 (1909), 10.

⁵⁸ Eyre, “An Ideal Country Home,” 15-22.



Left: this c. 1908 photograph shows a mantle within an interior context of the house at Lycoming. The mantel features figural corbeled brackets that are very much in the style of Eyre, as well as what appears to be Moravian tile. Source: Wilson Eyre, “An Ideal Country Home,” *The Ohio Architect, Engineer, and Builder* 17 (1911): 22. Right: this c. 1908 photograph shows a mantle within an interior context of the house at Lycoming. Note, the mantel is Colonial-inspired with “punch and gouge” fluting and dentilated molding. The tile also appeared to originally be Moravian, which may or may not be extant. Source: Wilson Eyre, “An Ideal Country Home,” *The Ohio Architect, Engineer, and Builder* 17 (1911): 21.

William Jay Turner would reside principally at Lycoming for the duration of his life. He had no children and his surviving relatives—two sisters—appear never to have married. The seventh codicil of Turner’s will, prepared in 1939, contains a provision that his entire estate, including Lycoming, be given to “an institution to be incorporated” as “a retreat or home for aged and needy gentlewomen” to occupy his late residence.⁵⁹ The corporation was appropriately directed to be called “Lycoming House.” After less than one day at Presbyterian Hospital in Philadelphia, Turner died on December 2, 1943, his place of residence listed as “West School House Lane.”⁶⁰ After his death Lycoming House would be materially established and a large two-story addition or wing was constructed at the rear of the house. Lycoming was used for the care of elderly gentlewomen and other related purposes until the late 1980s. After the dissolution of Lycoming House as a physical home and independent care provider, the property was sold to the Jewish Employment and Vocational Service in 1991 for \$745,000.⁶¹

⁵⁹ Deed: Edith A. Turner and Theodore P. Scott, executors of and trustees under the last will and testament of William Jay Turner, deceased, to Lycoming House, 19 December 1945, Philadelphia Deed Book C.J.P., No. 1103, p. 68, CAP.

⁶⁰ Pennsylvania Historic and Museum Commission; Pennsylvania, *Pennsylvania (State). Death certificates, 1906–1966*; Certificate Number Range: 117501-119850

⁶¹ Deed: Lycoming House, a Pennsylvania non-profit corporation, to Jewish Employment and Vocational Service, a Pennsylvania non-profit corporation, 19 June 1991, Philadelphia Deed Book F.H.S., No. 1896, p. 519.

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