

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR OFFICE USE ONLY

RECEIVED

DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Princeton Club

AND/OR COMMON

Princeton Club

RECEIVED

JUL 2 21980

2 LOCATION

STREET & NUMBER

1221-23 Locust Street

CITY, TOWN

Philadelphia

VICINITY OF

STATE

Pennsylvania

CODE

42

PH & MC
Historic Preservation

NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

COUNTY

Philadelphia

CODE

101

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME

Joseph E. Gaudet & Assoc. Inc

STREET & NUMBER

1223 Locust Street

CITY, TOWN

Philadelphia

VICINITY OF

STATE

Pennsylvania

5 LOCATION OF LEGAL DESCRIPTIONCOURTHOUSE,
REGISTRY OF DEEDS, ETC.

Philadelphia City Hall, Department of Records

STREET & NUMBER

Broad and Market Streets

CITY, TOWN

Philadelphia

STATE

PA

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

DATE

 FEDERAL STATE COUNTY LOCALDEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The buildings at 1221-23 Locust Street, until very recently the Princeton Club of Philadelphia, today house the offices of the engineering firm of Joseph E. Gaudet and Associates. The Club's headquarters were created by the 1910s combination of two residences, both built in the 1890s.

Much of this part of Locust Street was developed at that time by a group called the Real Estate Investment Corporation, replacing smaller, early 19th century brick and frame buildings on the site and actively building up the area "as a matter of investment with an eye to better improvement of that locality"¹. A citation in the Builder, Decorator and Woodworker², notes their commissioning of Furness, Evans and Company to design the pair at 1219 and 1221 Locust, the latter of which forms the eastern half of the property under discussion. This same architectural firm was also commissioned by the same developer for other work in the area, including the pair at 1222-24 Locust,³ now demolished. Other architects most notably called upon by the Real Estate Investment Corporation were Frank Miles Day and Lindley Johnson⁴. Day did the pair of houses at 1213-15 Locust in 1892⁵, while Johnson designed that at the southwest corner of 12th & Locust in 1891⁶.

The attribution of the design of 1223 Locust is less clear. The property was acquired by Dallas Sander in November, 1889 from the estate of Thomas Reath who had held the property since 1833⁷. According to Gopsill's Philadelphia Directory for 1891, Sanders was a lawyer and president of the Dime Savings Bank of Philadelphia and the Wayne Title and Trust Company⁸. Sander's connections to the area appear to have been difficult than that of the Real Estate Investment Corporation, and to have begun earlier: he's listed in the city directories as having resided at 1225 Locust from 1890 to 1907.

Sanders sold the property across Camac Street, 1223 Locust, to Henrietta C. Williams for \$15,000 in May, 1891, probably shortly after the completion of the building. It remained in the hands of this family, descending by will to her niece Maria S. Wilkins, and then to her sister Henrietta C. Smith, in 1912. Ms. Smith thereupon transferred the property, in consideration of One Dollar to the Princeton Club of Philadelphia in April, 1915.

The Princeton Club was founded in 1868 and chartered thirty years later "to promote the interests of Princeton University in Philadelphia by uniting in a social organization the alumni and former matriculates of Princeton University now resident in and about the City of Philadelphia". . . .to foster good fellowship among Princeton men; and also to provide a suitable place for Alumni meetings,

1. Philadelphia Real Estate Record & Builders Guide, VI:50, 16 December 1891
2. Builder, Decorator and Woodworker, XIV:4, 4 June 1890
3. Philadelphia Inquirer, p.8, 14 October 1892
4. PRER&BG, loc. cit.
5. Philadelphia Inquirer, p. 12, 19 February 1892
6. PRER&BG, VI:33, 19 August 1891
7. Phila. Deed Book, GGP, #585, p. 83, 12 November 1889
8. Although a lawyer, he does not appear to be representing the Real Estate Investment Co., whose offices were listed as John J. Ridgway, Pres.; J. Parker Norris, Treas.; & E.L. Mintzer, Jr. Real Estate Offices, its solicitors were Robt. Alexander & Henry B. Hatfield.

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smokers, etc." as it says in the 1912 yearbook of the club. By the 1939 yearbook, its role included interviewing of candidates for the school and running a summer camp for boys, as well as maintaining a restaurant and squash courts; upstairs it had "adequate sleeping accommodations for permanent and transient guests at reasonable rates".

Since its chartering, the club had up to then rented five successive premises, all west of Broad Street, but as the 1917 club yearbook tells it, "the position which the organization had now answered in the club life of the city, the steady growth in membership and constant expansion of Princeton's interests in Philadelphia, soon made the location on Sansom Street inadequate for the needs of the club, and a movement was started to acquire through purchase, a suitable and permanent home for the club..."

In April, 1915, "the present quarters at 1223 Locust were purchased". The property was altered and adapted to meet the requirements of a modern clubhouse and on December 11, 1915, the new quarters were officially opened, thus realizing the fondest hopes and anticipations of all Princeton alumni in Philadelphia in at last possessing a thoroughly modern clubhouse of

Immediately after the purchase they had hired the architectural firm of Magaziner and Potter to make alterations inside and outside, as well as an addition onto the rear. This was recorded in the Builders' Guide of May 26, 1915, and in building permits of the next month. A few years later, in September, 1919, the Princeton Club acquired 1221 Locust from Minnie Burn Smith, whose family appears to have owned the property since its completion in 1891 (and possibly related to the Smiths next door since 1912). To combine the properties, architect William W. Potter, whose uncle Edward had designed so much at Princeton, was quickly commissioned to make interior changes and combine the properties. In 1921, he was called on for further alterations⁹.

1221 Locust is the western half of what was originally a pair of three and a half story houses whose design unmistakably bears the imprint of the hand of Frank Furness. The details are large-scaled, vigorous, and evoke the viewer's empathetic response to physical weight in the building; this feeling is most strongly brought out in the massive red sandstone segmental arches over the first story openings. Left quarry faced and channeled between, each voussoir strongly asserts its individuality and physical presence, especially in the sense of its potential displacement laterally, spreading under the weight it bears. Immense impost blocks resolve this force downwards, their joints perpendicularly receiving and resolving the vectors of apparent force. Below the window, the sill mouldings are angular, broad and spare and the basement is strongly rusticated below with its horizontal joints emphasized.

The upper floors are faced almost entirely in stretches of red brick, and the

9. Philadelphia Building Permits, #7425,12295.

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general horizontality is reinforced by bands across the facade at lintel and sill levels composed of bricks laid vertically. The overall chromatic harmony seems a hallmark this decade, as may be seen in the library he did for the University of Pennsylvania or the Jayne Mansion on South 19th Street. A segmental arch caps a double hung sash window with the rather unique numerical specification of ten over two, making a remarkably broad window and again echoing this attitude of unconventionality and a dramatic emphasis on the horizontal. The single opening to its right, over the door, now one over one but originally probably like that on the story above it, is spanned by a flat arch. The third story repeats the window scheme of the second, but its lintels are covered by a panelled frieze of pressed copper. On either side of this are fluted consoles which support a square box-like element capped by an acroterion. A moulded cornice runs between them above the frieze.

The facade is topped by a slate mansard roof which is penetrated by a dormer with paired one-over-one sash windows under a single heavy moulded copper cornice. A hipped roof with a concavely aspiring pinnacle caps this dormer.

The building is entered up a stair parallel to the facade, via a recessed porch through a single, panelled wood door, under a rectangular transom light. The remarkable curving forms of the wrought iron stair railings are repeated in a window grill on the inside door of the interior vestibule.

The plan of the building is a relatively conventional row-house plan, and Furness' hand comes out most obviously in details. Mantlepieces with overscaled elements recall classical consoles and scrolls, but perversely deny this heritage by their lack of fine detail and strange exuberant notching. Woodwork has the repetitive incision that implies the machine, while scrolls under the stairs and variously turned balusters respond to 18th century expectations but confound our expectation in their execution.

In all these details and more, Furness suggests an awareness of the growing interest in the colonial revival, but in high victorian fashion turns convention into highly personal expression. That often takes the form of the reversal of expectation. Colonial doors with five horizontal panels are overscaled, with moldings on top of flat surfaces--rather than leading to russet panels. Small glass panes contrast with large panes in a context of supersize windows, and through machined replication, as in the balusters of the stairs, the colonial revival is recalled in form but not process. The next generation would be more cognizant of process, form and convention in a controlled context--making the contrast between 1221 and 1223 Locust, one of spirit as well as style.

The building to the west was built for the same residential purpose at about the same time and with an almost identical plan, albeit one story shorter, yet it is remarkably different in aesthetic effect. Stylistic associations are made to a

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sort of late Gothic/early Renaissance vocabulary which looks Northern European in inspiration. The visual sense of material force of 1221 meets almost every possible counter argument here in a monumental dash of architectural generations. The orange pompeian brick is superficially glazed, and like the building itself, presents its face rather than an image of its inner face. Details are consciously decorative embellishments whose motive and imagery is primarily visual in its references. They make an issue of the artificial and the weightless rather than emphasizing the real and the heavy. Detail is correspondingly fine and the lines and profiles of the building tend toward the less direct geometrics and more in the direction of the free hand.

Exactly this aspect can be seen in comparing the front story impost blocks of the two buildings. On 1221 Locust the limestone impost blocks are thinly molded above and below, and present an anthemion device in relief upon each face. These elements emphasize their surface rather than their massive qualities. Their upper profiles, rather than marking the intersection of impending forces that occurs in 1221's facade, instead seems to curve up and down in a free-hand way that denies the impost's role as a receiver of weight. Similarly - the key-stones of the round and elliptical arches of the first story are thin, vertical and remarkable delicate.

The second story lintels are molded in flattened ogee shape that evokes associations with the late gothic with its aspects of decorative fantasy and greater horizontality of effect than other Gothic modes, and gives naive hints of coming classicism. Accordingly the limestone window surrounds of the second story are flush with the brick, giving more prominence to the moldings that define it above and below and articulate an appeal founded in proportions, again dealing with the immaterial rather than an involvement with the processes of the building. Conscious of proportional relationships, the architect attempts to resolve the relative verticality of the first two stories by creating a decelerating module, a sort of vestigial third story with a more strongly stated molded cornice and a blind arcade running across. As in the triforium of a gothic cathedral, this accents the verticality of motifs below while echoing in its ensemble among its neighbors a subtly stated horizontality that resolves the rise of the stories below. The double dormer that emerges through this cornice is capped by another strongly stated cornice, here with a blank frieze below it; above rises a gable. A gabled roof whose ridge is parallel to Locust Street tops this front section of the building, and it is bounded on its flank by the wall plane continuing in a gable beyond the roofline.

These last characteristics connect the building quite distinctly to the architecture of the fifteenth and sixteenth centuries, especially in the low countries, such as Holland, with classical forms incorporated into the vernacular in the creation of the burgher's house, the essential prototype for the mercantile class

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urban residence. In more general terms, too, the imagery is appropriate in that it speaks of the coming of the classical, more purely aesthetic approach to secular life that denotes classicism as an image of a humanist urban culture mixes with the informality and localness that proclaims this life as that middle province of the bourgeoisie neither peasant nor aristocrat.

Furthermore, the greater congeniality of this building to historical architecture points out an aspect emerging more strongly in the younger generation of designers at this time, more than Furness'; their desire to phrase architectural expression in more shared and precedented languages of form rather than invented ones, and communicate too, an issue of cultural continuity connecting our society and its visual urban experience to that of the Europe of the past.

The building's western flank along Camac Street is more modest in materials, scale and overall pretension. Orange glazed pompeian brick is used only on the first bay, beyond which the wall is built of red pressed bricks. Lintels appear to be plain, flat flush stone blocks. Two moulded pressed metal three faceted bays project on either side of a chimney. Above, four separate hipped dormers penetrate the roof plane.

In the teens and early twenties, the Princeton Club altered the properties. Comparing an early photograph from before the alterations, with an etching that appeared in the 1917 yearbook and with the building's condition today, one can discern a number of changes. The most obvious, looking from Locust Street, was the elimination of the main door and the stairs below it from the eastern bay of the Locust Street facade, and their replacement by a casement window under transom lights matching the window to the side. A new doorway under hooded eaves on brackets was created on Camac Street, entering directly from grade level. Rear additions were put on the backs of both buildings, as well as a projecting rectangular pressed metal bay at the northern end of the existing flank wall. The front windows of the bottom story are now glazed with leaded lozenge shaped panes slightly larger than those previously existing in the tympanum over the large parlor window. A number of windows have surviving stained glass emblems of the Princeton Club such as various coats of arms and the Princeton tiger in the window of the side door.

Inside, openings were cut through party walls in at least two spots, allowing circulation between the two buildings with short ramps built up to accommodate the slight difference in floor levels. The most striking interior alteration was the creation of a large parlor to the north of the entry hall and staircase of 1223. The room was newly wainscoted and floored. While the panelled wall and elaborate mantelpiece make a point of connection to a sort of manorial tradition, the zig-zag pattern of contrasting light woods belies the vitality of spirit of the twenties that was counter-part to its discerning eclecticism. Similar mantelpieces, refined, tasteful and in a rather aristocratic late 18th century style appear to replace some originals in both buildings.

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both buildings.

Throughout the design there is a certain two dimensional lyricism seen in low relief curves, from the two arabesques of the corners of the limestone frieze on the facade, to the similar effect in the swags of the mantelpiece friezes on the interior. The main rooms inside appear to be well maintained and preserved with a consciousness of the value of their craftsmanship.

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

1919)

SPECIFIC DATES 1221 Locust - 1891 (alt. 1915) BUILDER/ARCHITECT Lindley Johnson, Architect
 1223 " - 1890 (alt. 1919) Frank Furness, Magaziner & Potter,
 STATEMENT OF SIGNIFICANCE William W. Potter.

The significance of this property is fourfold: as a well preserved and representative work by Philadelphia's pre-eminent late nineteenth century architect; as an integral part of an urban setting whose contrasts, scale and viewer interest constitute a major environmental resource of the city, a quality which, despite threats, continues to be a strong attraction in the residential revival of Philadelphia; and finally as a building of historic interest by its association with a long standing social institution, the Princeton Club, and as a representative of the earlier economic and social milieu that prompted the initial residential development of the area.

1221 Locust is among the best preserved examples of what Frank Furness would do for a speculative townhouse in the 1880s and 90s. It shows him avoiding the appearance of the traditional and expected, trying emphatically in that "instinctive and universal language", as Henry Van Brunt referred to the Neo-Grec, to convey feelings for the weighty reality of the building. At the same time he makes a jump to magic: the whole that is more than the sum of its analytically explicable parts the building achieves a uniqueness, a felt presence like a personality encountered along the street. Such terms recall Louis Sullivan's familiar praise of the strength of character of Richardson's Marshall Field Warehouse or Furness and Hewitt's house at 510 S. Broad Street: "there was a man standing proud on two feet... there was a flower in full bloom by the roadside"... The unrepentent and individualistic character of such buildings exemplify the mid-to-late nineteenth century's fascination with images establishing identity in an increasingly anonymous mass industrial society. It defies both past and peers and through it we all live out fantasies of specialness and belonging, which the social and economic immobility of the late nineteenth century made so powerful. These whose efforts met with some economic success got an image of identity on the street - or here, afforded half an image.

The juxtaposition of the Furness design with the one next door is a visually provocative one and one that ultimately engages the mind of the passerby. The power and insistence of one vibrates against the reticence and discernment of the other. Within the parameters of a relatively 'given' program - the attached urban townhouse - they engage in a dialogue that extends up and down the street. The areas around Locust, Spruce and Pine Streets, almost solely have been successful in preserving this quality walking down such streets is one encounter after another with congenial and engaging personalities. This quality is a crucial aspect of what we like about our cities - it is one of Philadelphia's most important resources. Any efforts we can preserve to prevent its erosion, which is only too potential, and to encourage its preservation are crucial.

The property has a further importance as a fruit of, and for the inquisitive, a key to the historical development of the area. This part of the city was originally almost

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entirely residential. In its most intense wave of development in the 1890s, speculation of the Jerry builder or the large scale row housing of the less central areas. The scale of development was two or three buildings and designs were rarely repeated in rows of more than a few units. On one block we see the same investor at the same time try at least three different architects, and architects of the first rank, for designs of what could just as easily have been repetitive row housing. The motive is clear they sought to meet a market that would expect a certain quality of design, mainly a professional and managerial class. In the case of 1223, it was clear that the developer sought to appeal to his kind of people - he lived next door, at 1225 Locust. And what people these were - at 13th and Locust was located a cluster of relatives of the members of Frank Furness' office. Including Furness' inlaw, Casper Wister, Allan Evans brother-in-law Edward Beale and father-in-law John T. Lewis. Locust Street was the home of Clarence Moore, in a Wilson Eyre, Venetian city house, while Dr. Joseph Leidy commissioned Eyre to design a handsome Colonial revival house in 1895. Those survive, but the neighboring Newbold house, by Frank Miles Day has been demolished. Other houses, by Furness, Day and Lindley Johnson gave unity of social aspiration to the region, while providing a summation of contemporary architectural practice that gives piquancy to this zone - which is summed up in the contrast between 1221 and 1223 Locust Street.

This commitment to a certain quality of environment created a fashionable neighborhood whose social centrality was manifested by the infusion in the area of a number of social clubs and societies serving the elite of the time. The Princeton Club was soon joined in its immediate vicinity by the Yale Club, the Cornell Club, New Century Guild and the Poor Richard Club, among others.

Furness is well known in Philadelphia, but Lindley Johnson has yet to be re-discovered. In the 1880s, he worked with Frank Miles Day, and later with George Bispham Page (later of Stewardson and Page), but his practice was generally on a small scale, primarily domestic architecture, which suggests a small office with much personal control. That is apparent from his commissions which, like 1223 Locust tend towards revival styles based on the synthesis of Renaissance and Medieval detail of the 1880s Queen Ann. In addition 1223 and the house at 1200 Locust, Johnson also designed contry houses for Sidney Wright in Mount Airy; John L. Bisphom in Overbrook, as well as a handsome group of English Style cottages on Lehman's Lane, Germantown. Two major projects in Atlantic City confirm Johnson's social standing; the Ascension Episcopal Church on Pacific Avenue and the Brighton Hotel a dignified Colonial Revival were the most elite of that city's institutions. His practice expanded regionally in the 1890s to include houses in Chevy Chase, Md. a casino on Pikes Peak, with a branch office in Denver, and houses in Dark Harbor, Winter Harbor, Mt. Desert Island, Maine.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Philadelphia Real Estate Record & Builders Guide (PRER) VI:50, 16 Dec. 1891; VI:33, 19 Aug. 1891
Builder Decorater & Woodworker XIV:4, 11 June 1890
Philadelphia Inquirer, p. 8, 14 October 1892; p. 12, 19 Feb. 1892
Princeton Club Yearbook, Philadelphia, 1917

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY less than 1/4 acre

QUADRANGLE NAME Philadelphia

UTM REFERENCES

QUADRANGLE SCALE 1:24,000

A 18 48161170 442117610
ZONE EASTING NORTHING

B
ZONE EASTING NORTHING

C

D

E

F

G

H

VERBAL BOUNDARY DESCRIPTION

North side of Locust Street, from Camac 36' ^{to} from East, then north 110' to St. James Street, then West 36' to Camac, and returning along Camac to original point.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE Pennsylvania CODE COUNTY Philadelphia CODE

STATE CODE COUNTY CODE

11 FORM PREPARED BY

NAME / TITLE

Jeffrey Cohen, M.A. & George E. Thomas, Ph.D.

ORGANIZATION

CLIO Group, Inc.

DATE

30 June 1980

STREET & NUMBER

3920 Pine Street

TELEPHONE

386-6276

CITY OR TOWN

Philadelphia

STATE

PA

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE ED WEINTRAUB, State Historic Preservation Officer

DATE

10/21/80

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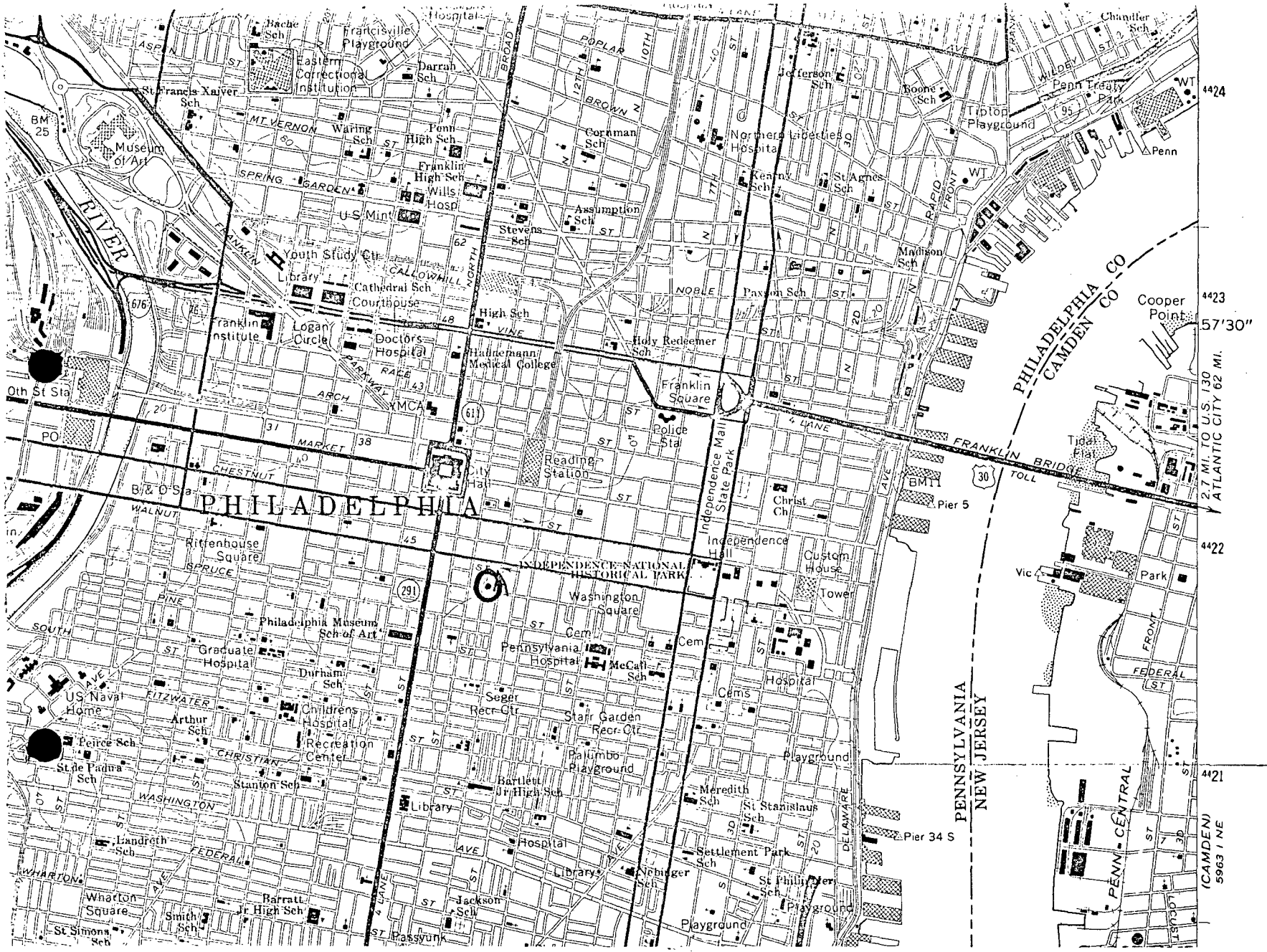
I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

ATTEST:

KEEPER OF THE NATIONAL REGISTER

CHIEF OF REGISTRATION



4424
 4423
 57'30"
 2.7 MI. TO U.S. 130
 ATLANTIC CITY 62 MI.
 4422
 421
 (CAMDEN)
 5963 / NE

PHILADELPHIA COUNTY
 Zone 18 E486170 N4421760