United States Department of the Interior  
National Park Service  
National Register of Historic Places  
Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 18). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property
   historic name Carson College for Orphan Girls
   other names/site number Carson Valley School

2. Location
   street & number West Mill Road
   city, town Flourtown (Springfield Township)
   state PA
   code PA
   county Montgomery
   code 091
   zip code 19031

3. Classification
   Ownership of Property
   ☑ private
   ☐ public-local
   ☐ public-State
   ☐ public-Federal

   Category of Property
   ☑ building(s)
   ☐ district
   ☑ site
   ☐ structure
   ☐ object

   Number of Resources within Property
   Contributing
   buildings 9
   sites
   structures
   objects 2
   Total 11

   Name of related multiple property listing:

   Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification
   As the designated authority under the National Historic Preservation Act of 1966, as amended, 1 hereby certify that this ☑ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 80.

   In my opinion, the property ☑ meets ☐ does not meet the National Register criteria. ☑ See continuation sheet.

   Dr. Brent D. Glass
   Signature of certifying official
   Pennsylvania Historical & Museum Commission
   Date 1/23/91

   In my opinion, the property ☐ meets ☑ does not meet the National Register criteria. ☐ See continuation sheet.

   Signature of commenting or other official
   Date

5. National Park Service Certification
   I, hereby, certify that this property is:
   ☐ entered in the National Register.
   ☐ See continuation sheet.
   ☐ determined eligible for the National Register. ☐ See continuation sheet.
   ☐ determined not eligible for the National Register.
   ☐ removed from the National Register.
   ☐ other. (explain:)

   Signature of the Keeper
   Date of Action
United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

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   [ ] building(s)
   X district
   [ ] site
   [ ] structure
   [ ] object

   Number of Resources within Property
   [ ] Contributing
   [ ] Noncontributing
   9  2

   Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification
   As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

   In my opinion, the property X meets [ ] does not meet the National Register criteria. [ ] See continuation sheet.

   Signature of certifying official
   Date

   State or Federal agency and bureau

   In my opinion, the property X meets [ ] does not meet the National Register criteria. [ ] See continuation sheet.

   Signature of commenting or other official
   Date

   State or Federal agency and bureau

5. National Park Service Certification
   I hereby certify that this property is:
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   [ ] determined not eligible for the National Register.
   [ ] removed from the National Register.
   [ ] other, (explain:)

   Signature of the Keeper
   Date of Action
The original and intact campus of Carson College emphasizes a handsome Tudor Revival assemblage of nine tile-roofed, low-scaled stone buildings situated on a rolling landscape of nearly one-hundred acres, a site which before 1917 was part of the famed Erdenheim Stock Farm of Robert N. Carson. This remarkably distinctive district alludes to four generations of development but only two generations of building significance, 1917-1920 and 1929-1932. As an era, the years 1917 to 1932 represent the Pre-Depression development years during which Carson College reached its peak, both as a campus and an institution. The years 1917 to 1920 (the establishment years) refer to five units designed by Albert W. Kelsey F.A.I.A.; the years 1929 to 1932 (the peak years) are exemplified by four units designed by W. Pope Barney and his associate, Roy W. Banwell. The landscape plan itself refers to Kelsey's contribution as do 1) Mother Goose Cottage (originally called Cornflower Cottage); 2) Red Gables Cottage (originally called Narcissus Cottage); 3) Stork Hill (originally called Primrose Cottage); 4) Thistle Cottage; and 5) Garage #1 adjacent to Thistle. Barney produced 1) Upper Beech; 2) Lower Beech; and 3) Beech Branch (adjacent to Lower Beech); and Barney and Banwell are responsible for the Shop/Storehouse (adjacent to Kelsey's garage). All nine buildings constructed between 1917 and 1932 contribute to the significance of the district, but two non-conforming buildings which date post-1936 are non-contributing elements. The six-bay, frame garage #2, completed in 1939 and later renovated for use as a spectator shed, stands adjacent to a tennis court, and the Director's Residence, a 1966 prefabricated building, is located near the campus entrance. Of the non-contributing buildings, the Director's House is concealed by the entrance grove and Garage #2, near the roundabout close to Mother Goose, is so small and so unrelated to the general theme as to be ineffective. Neither non-contributing building affects the strength of the overall integrity.

The heart of the campus is identified by Mother Goose and Red Gables Cottages, low rambling buildings each comprised of multiple units which are clustered as if to simulate the cumulative effect of a sixteenth-century English village. These cottages are banked into a berm close to a point
where the campus lane skirts a vale or low point on the west; the result is an architectural centerpiece which, rather than taking complete visual control of the campus plan, snuggles close to the lowest point on campus, unobtrusive but visible. The fact that each of these buildings can only be fully appreciated when the viewer is close-on is the key to the planning effectiveness of the campus as a whole. There is a remarkable sense of anticipation and discovery everywhere, introduced to the visitor when he or she first passes through the grove of pine and hemlock (planted at the Wissahicken Avenue entrance in 1917) and then traverses the plateau which allows full view of the campus (Plate 1). At the plateau level the main lane provides access to two secondary drives which lead to Lower Beech on the left and Upper Beech on the right; the main lane itself traces the edge of the plateau, turning twice in order to approach the east elevation of Mother Goose. The lane passes east of Mother Goose and Red Gables, passing south of Stork Hill, north of Thistle and the service buildings, eventually to exit through more conifers to West Mill Road. The entire plan, established in 1917, survives as a contrived landscape which deliberately awakens people's senses to an experience usually offered only by environments which have evolved over centuries. An aerial photograph taken in 1939 demonstrates the extraordinary integrity attending the entire setting. Except for the Director's House all appears today as it did in 1939, (Plate 1A).

All of the nine contributing buildings refer together to a short span of little more than fifteen years. They not only share a common interest in Tudor Revival forms, textures, and residential scale; they also are drawn together by the fact the newer buildings exhibit subtle references to some of the artistic nuances of the earlier examples, especially as these refer to Arts-and-Crafts aesthetics. Nevertheless, each group represents both the time in which it was built and certain characteristics of the architects involved, the first-period Garage #1 and second-period Upper Beech have been subject to external alterations and, while the glass enclosure of a once-open porch at Upper Beech (further described below) and the enclosure of two bays of Garage #1 (see also below) may effect the subtle relationship of volumes to voids, each alteration is reversible.

INVENTORY 1917-1920

1. Mother Goose Cottage, completed in 1920 and originally called Cornflower, is a multi-unit steel, concrete and stone building with units ranging from one to three stories, its roofs comprised of exposed steel trusses overlaid with gypsum slabs which serve as bedding for pantiles produced by Ludovici. The main block exhibits a "Z" plan which relates to a north/south axis with extensions at each end. The principal facade looks onto a bi-level forecourt where the public entrance is a grade and a more private area is contained within a walled garden below grade. The public entrance (Plate 2) provides a setting for three of many remarkable details
which characterize Carson's architecture: 1) the doorway with its four-centered arch houses a tiled jamb filled with faience cornflowers (Plates 2 and 3); 2) the most elegant of all the multiple chimney stacks on campus are white-tiled cylinders juxtaposed against the colorful pantiles of the refectory roof and 3) the parged bas-relief of Mother Goose peeks out from carved vergeboards to embellish the south gable of the kitchen unit (Plates 2, 3 and 4). The sunken court provides an intimate setting for an ambulatory where ogee arches allow views of the putti-like Sun Baby (Plate 5), an allegorical sculpture which honors the female children for which the campus was planned. Inside the cottage, decoration is either generally restrained, as shown by the vestibule where wainscot is an abstracted rendition of Tudor prototypes (Plate 6), or restricted to center-piece emphasis as shown by the walk-in fireplace of the two-story playroom, where a herringbone brick fireback is flanked by tiles which tell the Cinderella story (Plate 7). In period-house technique, Mother Goose Cottage and neighboring Red Gables Cottage feature stone walls which extend building lines into exterior spaces. The canted wall of the scullery yard of Mother Goose meets its counterpart at Red Gables at a point where the campus drive deliberately allows for a surprise curve (Plate 8). Contributing

2. Red Gables Cottage (its name changed from Narcissus Cottage in 1931) continues precedents established by Mother Goose. Also completed in 1920, this rambling building is "C" in plan, with walls of Chestnut Hill stone, and trim of Princeton stone and limestone. As at Mother Goose, mullioned stone casements house wooden double-hung windows. Its plan, like Mother Goose, provides for two lounge areas, a two-story playroom, dining, scullery and kitchen spaces, an office, and second floor bedrooms. The west lounge leads to a porch which overlooks the Wissahickon valley; the porch in turn leads to a walled terrace furnished with a set-in seat. The east entrance is handsomely embellished by ceramic images of Narcissi and boss-like Narcissus blossoms embellish the cypress vergeboards. Half-timber detailing decorates the south gable of the east facade where bird houses are attached to the sham joists (Plate 8). Contributing.

3. Stork Hill, first known as Primrose Cottage, continues Kelsey's Tudor theme, offering a two and a half story residential image comprised of a cross-gabled timber block (Plate 9) flanked by stone wings. Built in 1918, Stork Hill was originally intended as the Superintendent's cottage; as such it was sited apart from the heart of the campus. Because it was originally not to have been a dormitory, it is not completely fireproof; it is heated by a residential system, and it has but one lounge, no first floor playroom, no scullery and no office. Stork Hill nevertheless continues the period-house format in that it features two porches and a walled front garden. Two parged panels depicting storks above a panel of Tudor interlace embellish the timbered front (west) elevation (Plates 9 and 10); a rustic hood marks the service (east) entry and a portion of the arched north porch supports a jettied sleeping porch at second floor level (Plate 11). Contributing.
4. **Thistle Cottage** is attached to Garage #1. Thistle was intended as the mechanic's residence and is a modest building when compared to Mother Goose, Red Gables, and even Stork Hill. Completed in 1920, the building is entered from the east where the stone-trimmed door is enhanced by a single tile panel depicting a thistle. On the north and most public elevation, tumbled-in stonework finishes a parapeted gable which stands behind a timbered counterpart; on the south (Plate 12) the parapet of the single gable is similarly articulated. Contributing.

5. **Garage #1** was completed in 1920. Attached on the east to Thistle Cottage, this is a six-bay rectangular structure which, like its antecedent tithe barns of Medieval England, is surmounted by a massive hipped roof. Two copper-clad cupolas, proportioned to lessen the roof's overwhelming scale, also serve as ventilators for the functional attic space which is lit by shallow shed dormers (Plate 13). A three-sided potting shop appended to the westernmost bay was added in 1942 (see Plate 12). Contributing.

1929-1932 (Barney and Banwell)

6. The **Shop/Storehouse** was completed in 1932, the last of four buildings designed by Barney and the one most greatly influenced by Roy W. Banwell (1893-1973) who for three years had worked under Albert Kahn. Perpendicular to Garage #1, this is a banked building located to take ample advantage of south and west light on two levels. Ell shaped in plan, the Shop/Storehouse features a jerkin-head roof which butts a south-end cross-gabled roof all shingled with tile (Plate 13). The shop includes a pit for vehicle repair as well as space for provisions storage. The north cellar houses a boiler. Contributing.

7. **Beech Branch Cottage** was completed in 1930 to serve as the infirmary. Located at the end of a farm lane on the west side of the campus and near a specimen beech tree, Beech Branch stands across the field and south of Garage #1 (see Plate 1). It is a two and a half story stone building attached to Lower Beech Cottage (Plate 14). Contributing.

8. **Lower Beech Cottage** or Cottage B in the plan devised by W. Pope Barney, was also completed in 1930. It is a two and a half story stone and frame building which features a stuccoed second floor on the north or main elevation (Plate 14). While its diamond shaped chimney stacks suggest influence from the earlier Kelsey cottages, the overall character of Lower Beech evokes a more residential, and even a more realistic, character. Its banks of casement windows are stock items chosen to fill the rooms with light; its roof is finished with shingle tiles. Some carryovers from Kelsey's original plan are evident in the outside living areas. These include a relatively simple flagged patio and a play/tool shed which was intended also to serve as a protected play area (Plate 15). Contributing.
9. Upper Beech Cottage, or Cottage A in Barney's scheme for the 1930 infill, is located near the campus high point, close to another specimen beech tree. Like Lower Beech, the roof is covered with red tile shingles and stock details are used in the windows and the trim. The building continues the Kelsey format; however, in that it features a playroom, and a sheltered garden such as exist at Mother Goose and Red Gables. Its arcaded porch, now enclosed and serving as an office (Plate 16), is reminiscent of the porch at Stork Hill (see Plate 9). Like Lower Beech, Upper Beech also has a play/tool shed and, like some Kelsey buildings, the entrance is enhanced by a pottery plaque (Plate 17). Contributing.

Post-1936

10. Garage #2 is a one-story frame building originally divided into six garage bays (Plate 17). Located east of Mother Goose, close to the parking space (see Plate 1), the building was designed by Willing, Sims and Talbutt in 1938 and completed in 1939 (see Plate 1A). Built to park staff cars under cover, the structure now serves as spectator shed for a basketball/tennis court. It bears no architectural reference to the history of the campus and is oriented away from the campus lane. Non-contributing.

11. The Director's Residence is located in the grove west of the south entrance to the campus at 71 West Wissahickon Avenue. A prefabricated, one-story residence built on a concrete slab, this is a Tech-built product, (Westport Model 72), fabricated in 1965-1966 (Plate 18). Located on the original campus but concealed by the pine grove, this bears no architectural reference to the historic landscape. Non-contributing.
The Carson College for Orphan Girls is significant under Criterion A in the Areas of Social History and Education as an important example of privately endowed orphanages established in Pennsylvania in the early twentieth century. Carson College is also significant under Criterion B for its association with Elsa Ueland (College Dean/President, 1917-1960), a pioneer in the fields of social work and progressive education, who established a program of education which made Carson a laboratory for schools of education and social work. Finally, Carson College is significant under Criterion C for its highly articulated Arts and Crafts architecture and picturesque landscape plan, primarily designed by Albert W. Kelsey, FAIA (1870-1950). Carson’s meticulously planned campus offered an idealized childhood environment to awaken the juvenile imagination and establish a sense of well-being in everyday life. Carson remains an outstanding example of the successful integration of architecture and social commitment.

Carson College was one of a small group of private institutions in Pennsylvania which offered alternatives to the more traditional, rigidly administered orphanages which depended on quasi-public support. Termed the “New Pied Pipers” in one article, these institutions included, in addition to Carson College, the Ellis College for Fatherless Girls (opened 1923) in Newtown Square, Delaware County, and the Milton S. Hershey Industrial School for Boys (1924) in Dauphin County, each of which accepted half orphans, and the Church Farm School (founded 1918), a school for fatherless boys in Glen Loch, Chester County, which was founded by an Episcopal clergyman with the support of wealthy neighbors.

The earliest of these institutions, Carson College was established by Robert N. Carson, a Philadelphia traction magnate who in 1907 bequeathed five million dollars and from fifty to one hundred acres of his “Erdenheim” stock farm for the founding and development of a girls orphanage. Like Charles E. Ellis and Milton S. Hershey, Carson based his philanthropic paternalism on the will of Stephen Girard, whose estate in 1848 had established Philadelphia’s famed Girard College. In his will, Carson fixed entry to healthy white girls both of whose parents were deceased, and provided for what he termed a “Common English” education, consisting of the study of mathematics, natural history, and science as well as dressmaking, nursing, laundering, gardening, and woodworking. Carson also reacted to new reformist attitudes toward child care; he encouraged decentralized (rather than congregate) housing and he promoted a climate which fostered individualism, planning for households where each girl could have her own garden, where girls would not be dressed uniformly, and where each child could attend the church of her relatives’ choice. Those girls who demonstrated ...

1Nevan R. Deardorff, "The New Pied Pipers," Survey Graphic (April, 1924), pp. 31-49. The term is derived from the fact each of the founders was a childless millionaire.
interest in and a talent for music or art he also encouraged to study the subject of their choice. Carson also proposed that the College be administered by a Superintendent and the girls overseen by a matron, such as was standard operating procedure in more traditional institutions.

By 1915, when the organization of the institution finally took form, education had experienced a new emphasis on the psychological understanding of a child's growth and development. In this context, the Carson College Trustees turned to the Department of Child Helping of the Russell Sage Foundation of New York, a group which specialized in matters concerning charities and education. A conference in Philadelphia held by the Foundation in 1915 introduced both Carson College and Ellis College, to the best thinking of educators, social workers and others who specialized in the care of dependent children. Working within the requirements of Robert Carson's bequest but also addressing new professional thinking, the Trustees hired a Superintendent as Business Manager but selected a professional teacher as the executive head of the College.

Elsa Ueland, M.Ed (1888-1980) was appointed as the first executive head. A suffragette who had also studied law, Miss Ueland had taught in the schools of Gary, Indiana where she worked closely with William Wirt and his so-called Gary Plan, a curriculum which emphasized a well-rounded education, featuring the interrelationships of play, exercise, intellectual

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2 Will of Robert N. Carson, Whitemarsh, Pennsylvania, Montgomery County, Will Book 34, p.56, October 22, 1907.

3 The new education based on the integration of psychology and philosophy with pedagogy was initiated by German practitioners in the nineteenth century. One of the first American reformers who "psychologized" education was Johns Hopkins University's psychologist G. Stanley Hall (1846-1924), later president of Clark University in Worcester, Mass. Hall, by 1881 had advocated a "natural education", substituting physical education and nature study for academic training in the primary grades. Other psychologists were more scientifically oriented, as was Alfred Binet, (1857-1911) who in 1905 developed his famous "scale" which tests skills for each age. The importance of the psychological understanding of growth and development had therefore, been introduced into the teaching profession by the time Carson College was being organized in 1915.

study, craft work and special studies. As a feminist who argued that women were capable of a greater social role than custom heretofore had allowed them and that educational reform could now encourage, Carson College's Elsa Ueland initiated the first large-scale Gary Plan program outside of the Indiana city. The Carson program was based on academic and vocational training augmented by studies in art, music, dance, and drama. With a curriculum which began early in a child's life and continued until the student had matured, Carson, established a model of progressive education which ultimately saw the College serve as a laboratory school for the Bureau of Educational Experiments in New York and a teacher training placement for the Bank Street School of Education in New York.

In 1917 there were five girls at Carson College; by 1920 there were 68. In 1923 the editors of The Family, a professional journal published by the American Association for Organizing Family Social Work, recognized the uniqueness and the potential significance of Ueland's Carson programs when they wrote:

"One is not sure whether Carson College is a new kind of institution, a new kind of school, or a new kind of family--- it is an experiment in human living together and in teaching and training, an experiment which is being tried out by people who are tremendously enthusiastic and flexible."

In 1924 Miss Ueland added another dimension to the program when she instituted a Nursery School which not only opened the everyday life of the orphanage to the community but also provided training experience for the older Carson girls.

The orphanage flourished during the 1920's growing from its 1920 enrollment of 68 to 125 by 1928, the year Carson's Board of Trustees began to consider the last four major buildings. Income in 1928 amounted to $208,200 and the outlook was optimistic. By 1934, however, income had shrunk to $41,600. By 1935, when Carson had a population of 106 girls, the Board found it necessary to borrow from the reserve fund to meet insurance and maintenance...

5 The Gary Plan utilized a platoon system whereby at any one time half the student body worked in classrooms while the other half practiced working skills or studied the arts, often using community resources such as libraries, galleries and museums. Public school systems eventually designed high schools with spacial amenities adequate for the goals of the Gary Plan.

6 Founded in 1916 and now the Bank Street College of Education, this institution has long directed its interests to teaching the deprived and the disadvantaged. More recently, its faculty has produced government-sponsored programs for Project Head Start and Project Aware.
costs. Further challenges to the institution itself occurred once new laws invalidated the indenture practice on which admission to Carson was based. Once the "New Deal" enacted Mothers Aid laws and other programs which provided assistance for foster care in private homes, social workers themselves began to challenge orphanages as viable child-care resources. Furthermore, as health care improved and adults became less susceptible to diseases which previously had ravaged families, Carson found it increasingly difficult to locate children, both of whose parents were deceased.

In 1940 the admission policy was broadened from serving orphans to serving children who could benefit from Carson's group-living program. In 1945 the Nursery School was licensed by the Commonwealth of Pennsylvania State Board of Private Academic Schools and in 1947 brothers of residents, seen as part of a "family", were admitted.

In 1949, in order to reflect the broader services being provided, the name was changed to Carson Valley School and in 1965 the School began accepting children regardless of race, color, or gender. Limited funding was also accepted from public sources.

Ironically, other local orphanages did not benefit from Elsa Uelands' new ideas. Ellis College and the Church Farm School, the only other orphanages instituted locally after Carson was established, each worked only with fatherless children aged 13 to 18 years and each emphasized college preparatory programs. It was the private system of County Day Schools which profited most from the model of campus-oriented progressive education provided by Carson College.

The Arts-and-Crafts inspired campus which served as the setting of Miss Ueland's pilot programs was originated from 1916 to 1920 by architect-planner Albert W. Kelsey, FAIA (1870-1950) and enlarged through additions designed from 1929 to 1932 by W. Pope Barney (1890-1970) and Roy Banwells (1893-1973). The campus combines Kelsey's eccentric and romantic symbolism and Barney and Banwells' more pragmatic cost-effective concerns. Despite their differing attitudes, Kelsey and Barney each had experienced Beaux-Arts type training and each had enjoyed the benefits of European travel. In their professional work each office also demonstrated considerable interest in Arts-and-Crafts principles and their ultimate interest in historicism pervades the Carson environment.

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7In addition to having graduated from the University of Pennsylvania, Kelsey and Barney both worked professionally with Paul Cret, a French native trained in Ecoles des Beaux Arts in Lyons and Paris. They also were both involved in the T. Square Club Atelier in Philadelphia and both traveled extensively abroad. See Tatman and Moss, Biographical Dictionary of Philadelphia Architects (1985), pp. 44; 47, 48; 437, 439.
Albert Kelsey won the campus design competition to which five other firms were invited.\(^8\) Kelsey had been associated with the design of campus installations during his early years with Cope and Stewardson but his best known earlier work was in with the "City Beautiful" movement which influenced urban planning after the 1893 Columbian Exposition in Chicago. In 1902 Kelsey worked with Paul Cret in planning a Beaux-Arts boulevard from Philadelphia City Hall to Fairmount Park.\(^9\) In the same year he developed a master plan for rebuilding the headquarters Chautauqua campus in western New York state. In 1907 he designed a model city for the Louisiana Purchase Exposition in his native St. Louis. He collaborated again with Cret in 1908 on the Pan American Union Building in Washington, D.C.\(^10\) Kelsey's Chautauqua scheme addressed both the Beaux-Arts-Classical and the Arts-and-Crafts aesthetics.\(^11\) But it was his Arts-and-Crafts artisans village at Chautauqua that constituted a major expression of Kelsey's interest in combining vernacular motifs in order to express symbolic content.

At Carson, Kelsey provided a scheme integrating vernacular forms and artisans' detailing with symbolic concepts, providing stories in sculpture in order to stimulate a child's imagination. In his village plan, narrow curving lanes capitalized on natural terrain; utilities (including the heating plant) were put underground; and vistas and elements of surprise were placed to enhance the pedestrian's advantage. Close to the lanes, he planned a Collegiate Gothic Administration Building and School, a Superintendent's House, a garage, and five cottages. The Administrative Building and the school were never built.

World War I and a subsequent rise in building costs delayed and modified the ambitious scope of Kelsey's winning program. By 1920 three cottages, 

\(^8\)Edward A. Crane, FAIA, Superintendent of Independence Hall Restoration in 1912, served as advisor for the 1915 competition. In addition to Kelsey, other firms were Bissell, Sinkler and Tilden, Hewett and Granger, Watson and Huckel, Zantzinger, Borie & Medary - all of Philadelphia - and Warren and Wetmore of New York. Zantzinger, Borie and Medary were chosen in 1924 to design the complex of the Church Farm School, another of the private orphanages built during the first quarter to the twentieth century.


the Superintendent's House (by then modified for cottage use) and the garage were realized. These were Cornflower Cottage (now Mother Goose), Narcissus Cottage (now Red Gables), Primrose Cottage (now Stork Hill and originally conceived as the Superintendent's residence), Thistle Cottage, and the garage. For each of the cottages Kelsey used locally quarried Chestnut Hill stone. He also employed a local craft industry, Enfield Pottery and Tile Works, to produce polychromed tiles depicting flowers and fairy-tale fantasies for decorative effect.\footnote{The Enfield Pottery and Tile Works was founded in 1906 by J.H. Dulles Allen who found the necessary clays and moulding sand on his Montgomery County farm. The pottery produced tiles for the Pan American Union Building, Washington, D.C. (Cret & Kelsey, 1907), Benjamin Franklin Bridge, Philadelphia (Cret & Modjeski, 1922), Barnes Art Gallery, Merion, PA (Cret, 1922), Bok Tower, Lake Wales, Florida (Milton Medary, 1924) and Rice University, Houston, TX (Cram, Ferguson & Goodhue, 1910-1913).} Demonstrating his continued interest in the interplay of Classicism and the vernacular, Kelsey commissioned Swiss-born sculptor J. Otto Schweizer, especially noted for his heroic statues at Valley Forge and Gettysburg National Parks, to work on the low-relief allegorical sculptures.\footnote{J. Otto Schweizer (1863-1955) studied in Zurich, Florence, Paris and Rome before settling in Philadelphia. He produced the Von Steuben statue at Valley Forge, the Pennsylvania State Memorial at Gettysburg, the statue of Senator George Oliver at the State Capitol, Harrisburg, and medals for Governors Brumbaugh and Sproul.} White mass-produced Ludovici Tiles from Ohio were used to roof the buildings, Kelsey asked the manufacturer to thumb over the tiles a bit as they came out of the moulds "to take away the curse of the machine".\footnote{Phoebe Allnutt, "Stories in Stone", The Jabberwock, June, 1926. Mrs. Allnutt added "the owner of the factory was amused by this and gave them a trade name 'Kelsey's man-handled tiles."}

As a result of Kelsey's having created a picturesque environment oriented toward inspiring the imaginations of the resident children, and as a consequence of Kelsey's argument that the architect of a childrens village had a particular social responsibility to which he must attend, The Architectural Record in 1921 applauded Carson College as "the first
orphanage in America and perhaps the world to employ advanced social theory in its architecture.  

Necessary additions to the physical plant in 1929, led to the commission of W. Pope Barney to design two cottages, an infirmary and a school, the first three of which were realized. For the new buildings Barney continued Kelsey's Tudor Revival theme and his use of Chestnut Hill stone. Barney also chose site locations which both worked well with Kelsey's plan and allowed for good relationships between the buildings and the outside play areas and gardens. But Barney differed from his predecessor in his substitution of "good residential work" for the fireproof institutional construction favored by Kelsey. Barney also specified stock millwork and windows whereas Kelsey had favored special-order elements. The cottages designed by Barney were Upper Beech, Lower Beech and Beech Branch (originally the infirmary).

Barney's partner in 1929 was Roy Banwell whose experience had included three years of working with industrial architect, Albert Kahn. The team was responsible in 1932 for adding the Shop and Storehouse as an ell to the end of Kelsey's Garage. The wing provided the institution with a utility building containing a vehicle repair shop, a forge, a crafts center and provisions storage. In materials, form, and scale this is a purpose-built industrial structure which blends well with its neighbors. It was also the

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16 W. Pope Barney (1890-1970) had also worked with Cret as well as with Day and Klauder and Zantzinger, Borie and Medary, suggesting he was familiar with planning at both the city and campus levels. At the time he worked at Carson he lived in a house of his own design in the Arts-and-Crafts Colony of Rose Valley, Wallingford, PA. Barney designed Cheltenham High School (Montgomery Co.) in 1927 and Barney and Banwell in 1930 worked again in the Tudor Revival at Swarthmore College (Delaware Co.) See Tatman and Moss, pp. 47-49 and Peter Ham et al, A History of Rose Valley (1973), p.105.

17 Roy Banwell, like Kelsey and Barney, was a graduate of the University of Pennsylvania. He had also worked one year for the classicist John Russell Pope and two years for Day and Klauder. See Tatman & Moss, p.44.
last major building to be constructed on the original campus of Carson College.

From the time of the Great Depression, the campus image has been essentially frozen in time, allowing the distinctive characteristic of an Arts-and-Crafts environment to survive unimpeded. As a result, the campus stands apart in appearance from the two other local, privately endowed institutions which were also established with new alternatives in child care or education in mind. Ellis College which opened in Newtown Square (Delaware County) in 1923 and closed in 1963, was designed by John Torrey Windrim who built, on one side of a 313 acre campus, a formal and compact grouping consisting of six Georgian Revival cottage residences flanking a Neo-Classic temple-fronted auditorium, administration building and school. Two-thirds of the land at Ellis College was not utilized until 1977 when the campus became the eastern headquarters for Arco Chemical Corporation and extensive laboratory facilities were added. Church Farm School, in Glen Loch (Chester County) on a 1924 campus designed by Milton Medary, was established on two sides of a major U.S. highway. The Colonial Revival classrooms and administration building at Church Farm School, together with the recreational facilities and farms, are situated on the north side of U.S. Route 30; the Art-and-Crafts-inspired cottages and chapel are located on the south where cottages of similar proportions designed by MPB Architects were added in 1985. Faculty housing is further divorced from the campus center, set amidst the 1700 acres of farmland. The farm in 1990 is under option for development, but the school still serves as a college preparatory boarding school for boys in need of scholarship aid. Neither Ellis College nor Church Farm School exhibits the high level of picturesque setting presented at Carson College.

At Carson the uncorrupted integrity of the plan and the remarkable degree of architectural preservation demonstrated in each of the buildings is of utmost significance, particularly since the campus epitomizes Arts-and-Crafts principles. Not only do the buildings fit well into the landscape; the residences are also planned to allow exterior spaces to perform as living areas. The walling literally comes from the landscape, since the stone was quarried less than a mile from the site; the detailing not only favors folk references but also exhibits the work of local craftsmen.

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18 In 1934, with the value of street railway stock plummeting and investment mortgages having to be foreclosed, Carson College experienced a loss of more than one million dollars in gross income.
To Elsa Ueland creative play was fundamental to a child's well-being. Specifically "play encourages the imagination to supply all the drama for which the least bit of real experience gives basis". But before Miss Ueland's program was even considered let alone implemented, Albert Kelsey (who said it was better for a child to be imaginative than to be well-informed) had contrived an environment meant to spark young imaginations. The intent of each of these innovators remains obvious; both plant and program have avoided obsolescence. An institution established in 1917 to benefit children in need, Carson in 1990 evokes the sense of something splendid, a characteristic more commonly associated with the comfortable upper-class lifestyle. The anachronism serves to enhance property significance.

---


9. Major Bibliographical References

PRIMARY (UNPUBLISHED) SOURCES

Architecture Collection, Philadelphia Athenaeum, East Washington Square, Philadelphia, Pennsylvania


Archives of The Philadelphia Contributionship, 212 South Fourth Street, Philadelphia, Pennsylvania

Policy 20062, premises of the Carson College for Orphan Girls, survey and resurveys. 1919-1942.

[Continuation sheet]

10. Geographical Data

Acreage of property 90 acres ±

UTM References

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See continuation sheet

Verbal Boundary Description

Beginning at a point on the northwest side of Wissahicken Avenue, 1258.1' west of the corner of Bethlehem Pike, thence; North 43° West, 250', thence; North 45½ E, 400' ±, thence; North 48° West 1610.3', crossing the Springfield/Whitemarsh line to the southwest side of West

See continuation sheet

Boundary Justification

The metes and bounds conform to those parcels in Whitemarsh and Springfield Township which relate to the original campus of Carson College, as set aside from Robert N. Carson's Erdenheim Farm in reply to the will of Robert N. Carson; Montgomery County Deed Book, 415: June 17, 1896; will of Robert N. Carson; Montgomery County Will Book 34:656, October 22, 1907.

See continuation sheet

11. Form Prepared By

ame/title Alice Kent Schooler
organization HISTORIC SITES RESEARCH (PA)
street & number 853 Parkside Ave.
city or town West Chester
date 4 December, 1990
telephone 215-692-2720
state PA zip code 19382
Carson Valley School Collection, Carson Valley School, Flourtown, Pennsylvania


Kelsey, Albert, F.A.I.A. "Design for a Pair of Cottages for Carson College." October 12, 1925.


Delaware County Planning Department, Media, Pennsylvania

Delaware County Historic Sites Survey: Rose Valley.

Hagley Museum and Library, Wilmington, Delaware Pictorial Collections, Dallin Aerial Photographs

Montgomery County Courthouse, Norristown, Pennsylvania
Probate Records

Will of Robert N. Carson, Whitemarsh, Pennsylvania, Will Book 34, page 656, October 22, 1907.

Land Records

Deed, James E. Kittson and Minerva; Louis Kittson and Caroline to Robert N. Carson, Liber 385, page 253, July 12, 1893.
Deed, James Kittson and Wife to Louis Kittson, Liber 389, page 365, December 12, 1893.
Deed, Louis Kittson and Caroline D. Kittson to Robert Carson, Liber 415, page 1, June 17, 1896.

Montgomery County Historical Society, Norristown, Pennsylvania


Temple University, Philadelphia, Pennsylvania, Samuel Paley Libray, Urban Archives Center, Carson College Collection

Box 2

Board Minute Books, October 1914-January 1935; June 1935-April 1943.
Board Minute Book (Building Committee), May 1915-September 1920.
Board Minute Book (Management Committee), April 1917-September 1925.

Box 4

Personal Correspondence of Trustee Otto T. Mallery, 1919-1924.

PUBLISHED SOURCES

------. "Carson College Girls are Fortunate: Dean has a Heart as Well as a Brain," The Philadelphia Ledger. December 1, 1916.


"Standards of Foster Care for Children Who Must Leave Their Own Homes", Report of Findings to Second All-Philadelphia Conference on Social Work, April 11, 1924.
Verbal Boundary Description con't.

Mill Road, thence; along the southwest side of West Mill Road, South 76° West, 600' and South 82° West, 483.33' thence; South 15° East, 675.9' to a point on an arc bearing right, Radius 643', arc distance 909.28', thence; South 23° West, 120', thence; South 35° West, 943', thence; South 38° East, 676.35', thence; South 88° East 311.85' to the northwest side of Wissahicken Avenue, along same, North 40° East, 293.60', thence; leaving Wissahicken Avenue, North 37° West, 466.25', thence; North 48° East, 480.67', thence; South 41° East 400.19 to the northwest side of Wissahicken Avenue, thence along same; North 45° East, 1,300' to the point of beginning. Containing 90 acres ±.