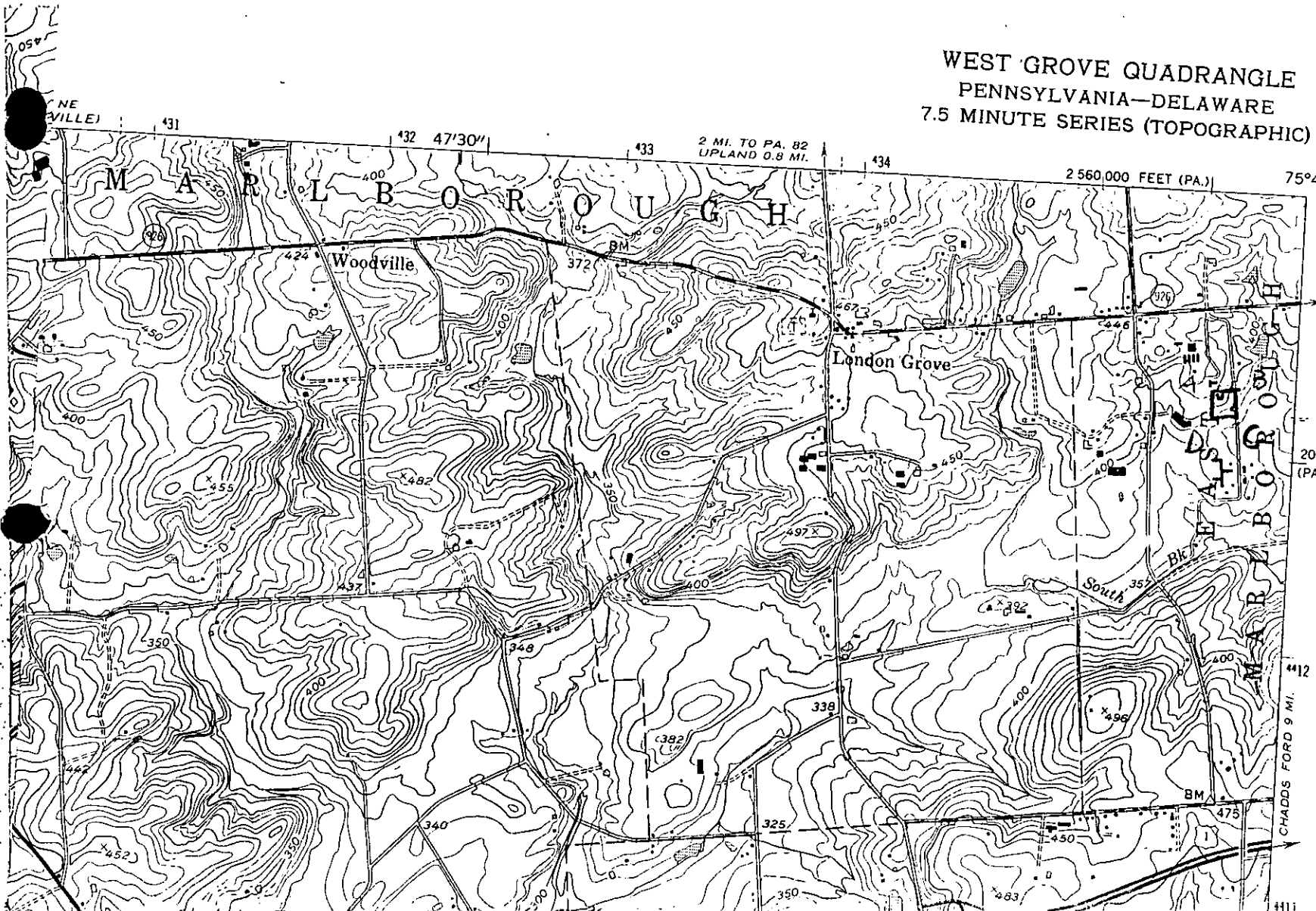


WEST GROVE QUADRANGLE
 PENNSYLVANIA-DELAWARE
 7.5 MINUTE SERIES (TOPOGRAPHIC)



5863 1 NW
 (UNIONVILLE)

WILLOWDALE 1.7 MI.
 RED LION 3.6 MI.

200 000 FEET
 (PA.)

CHADDS FORD 9 MI.

South Brook Farm
 Chester County
 Zone 10-

A E435480 N4413080 C E435620 N441280
 B E435620 N441320 D E435480 N441280

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 South Brook Farm
other names/site number Higgins, Charles A., Estate
New Bolton Center for Veterinary Medicine Offices

2. Location

street & number Street Road and Bird Road N/A not for publication
city, town London Grove (East Marlborough Twp.) N/A vicinity
state Pennsylvania code PA county Chester code 029 zip code 19311

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>5</u>	<u>0</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>0</u>	<u>1</u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>5</u>	<u>1</u> structures
	<input type="checkbox"/> object		<u>1</u> objects
			<u>1</u> Total

Name of related multiple property listing: N/A

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 1986, 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 meets does not meet the National Register criteria. See continuation sheet.

Brent D. Glass
Signature of certifying official Brent D. Glass Date 10/7/91
Pennsylvania Historical & Museum Commission
State or Federal agency and bureau

In my opinion, the property 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:

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): _____

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.

1. Name of Property

historic name South Brook Farm
other names/site number Higgins, Charles A., Estate
New Bolton Center for Veterinary Medicine Offices

2. Location

street & number Street Road and Bird Road
city, town London Grove (East Marlborough Twp.)
state Pennsylvania code PA county Chester code 029 zip code 19311

3. Classification

Ownership of Property: private (checked), public-local, public-State, public-Federal
Category of Property: building(s) (checked), district, site, structure, object
Number of Resources within Property: Contributing (5), Noncontributing (0 buildings, 1 structures, 0 objects), Total (1)

Name of related multiple property listing: N/A

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 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 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:
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

6. Function or Use

Historic Functions (enter categories from instructions)

DOMESTIC: single dwelling
AGRICULTURE: agricultural outbuilding

Current Functions (enter categories from instructions)

EDUCATION: research facility

7. Description

Architectural Classification

(enter categories from instructions)

~~Colonial Revival~~

Colonial Revival

Materials (enter categories from instructions)

foundation stone

walls stone, wood

roof wood shingle

other

Describe present and historic physical appearance.

South Brook Farm, the 1940 estate of Charles Higgins, stands on a knoll of Chester County farmland, looking out over a broad valley towards the brook which gives the estate its name. Its origins go back much earlier, in the landholdings of Caleb Pusey who built the first single room house since incorporated into the main house. This, together with an early nineteenth century bank-barn and an outbuilding of eighteenth century origin, since adapted to serve as a son's cottage, are the ancient core of the estate. In 1940, those buildings were modernized, and in some cases enlarged by R. Brognard Okie (1875 - 1945), the premier Colonial Revival architect of his era. He added a modern garage and a tenant farmer's house to the complex, using styles in keeping with the historic evolution of Pennsylvania architecture. The resulting complex includes five buildings and the immediate grounds as their setting. Because the main house was extended and enlarged, not as a restoration, but as the modifications of a gentleman's house, the evidence of the original conditions was not preserved for the future. The consequence of these choices is a building that must be taken on the terms of its period of restoration - as an important core building extended over time and eventually metamorphosed by the chief master of the craft of regional Colonial Revival design, R. Brognard Okie.

When Charles A. Higgins purchased the property, he restored the nineteenth century name "South Brook Farm." The principal building was a modest stone farm house composed of a two room plan dwelling which had been extended by a second block, probably at the beginning of the nineteenth century. Physical evidence and the character of the plan of the first building suggests that it was the original settlement house constructed by Caleb Pusey around 1717 at the time when he retired from running the grist mill on Chester Creek. Though continuously altered over its first two centuries and extensively renovated in 1940 by Okie, that building remains at the core of the house, determining its appearance, by its foundations determining its width, and by its walls determining its height (see Photo 1).

The original Pusey house was built on the English system with its massive chimney centered on the east side. Later, probably in the

 See continuation sheet

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South Brook Farm

Section number 7 Page 2

mid-eighteenth century, a second room, presumably a separate kitchen, was added on the east, producing a two room plan divided by a central chimney mass. Low ceiling heights on the first floor, and a simple garret above must have given the building a character not unlike the rubble stone architecture of Cheshire (Pusey's home) and neighboring Wales - and rather like the low volumes of Pusey's house at Upland. At a later date, either at the time of the addition of the second room or when the west wing was added, a true second story was added and the roof height was changed. Okie obliquely pointed out that alteration, when he refaced the section, by the addition of wall dormers around the entire building (see Photos 2, 3) including those on the central stone block.

The ancient character of the interior is particularly evident in the two rooms of the eighteenth century core. The main door opens into the earliest room which would have originally functioned as the hall (see Photo 5). The east wall is clad in raised panels whose subdivisions frame the pair of doors that lead into the old kitchen and the stair (see Photo 4). Broad plank flooring completes a handsome period room. The similarity of the paneling on the other side of the partition in what was the lean-to kitchen makes it apparent that the paneling in the entrance hall is not original but rather is the careful recreation of Okie. Superbly executed and designed with deft understatement that does not call attention to the materials, the paneling marks Okie's mastery of the vocabulary - while also indicating the devices by which he clarified and identified separate historical zones.

The second addition, which by its size and proportions dates from the beginning of the nineteenth century, marked the transformation of the cramped old building into a comfortable farm house (see Photo 2). It contains a parlor and a stair on the first floor, and bed chambers above. It is unclear whether the stair was separated from the main room by a partition, though this certainly was customary. In any event, that room gave the original volume of the house new purpose as a kitchen and dining room. The proportions and the character of the detail of this addition suggest a date in the early nineteenth century, perhaps at the time that Pusey's grandson Thomas (1758-1825) was living in the house, contemporary with the construction of the barn.

This later portion of the building was extensively altered by Okie during his transformation of the house into a gentleman's estate. He intended to use the room as a less formal living space, similar in

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function to the "living hall" of the Queen Anne house, while the requirements for a formal space was handled by a parlor which he constructed on the foundations of an addition along the north side of house. To make the intended hierarchy visually apparent, the old parlor was surfaced in rough hewn wood and given a new focus of a great corner fireplace (see Photo 6). With the stair opening into the new living room, this portion of the house functions like a modern open plan house on the larger scale of the twentieth century. The new parlor, by contrast, is plastered above a wainscot and chair rail on three walls and paneled on the end wall. On that wall is a centered reused Federal style mantel (see Photo 7).

At the opposite end of the original house Okie added a kitchen wing, fronted by an enclosed porch that opens off the dining room and serves as an extension to that space. Like the west facade, it is sheathed in beaded clapboards as if it had been an earlier log section that had later been clapboarded. Behind it, forming an enclosing wing that frames the entrance court, are the pantries, kitchen, and staff rooms (see Photo 3).

Above, on the second story, are suites of bedrooms. These are detailed with chair rails and paneling; existing features such as the corner fireplace in a bedroom in the earliest portion of the house were carefully preserved, while bathrooms and other requirements of a modern house were carefully inserted.

To the northwest of the main house is a small, one-story carriage house or stable that Okie converted into a cottage and photo studio for Charles A. Higgins, Jr. (see Photo 8). Working within the picturesque tradition of his schooling, Okie added a second story, cantilevered out over the entrance on massive oak timbers. This second story is clad in vertical board and batten planking similar to the work of the entrance front of the barn, the garage and the tenant farmer's house, linking each of the secondary buildings.

The barn, on the southeast side of the house, takes the form of an English bank barn with a stone foundation with round stone columns carrying the upper stories on the south side (see Photo 10). The stone base is surmounted by a massive timber frame sheathed in butt-edged planks. The barn, like many of the period, has been extended with milk sheds and various equipment sheds; to the northwest is the roofless tower of an early twentieth century terra-cotta silo. When the property shifted from a working farm to a gentleman's estate, Okie

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South Brook Farm

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dressed up the north, or entrance side of the barn by cladding it in the vertical board and battens of the secondary buildings, while leaving the far sides in their original agricultural use. That barn remains in sound condition and is used as a part of the present University of Pennsylvania New Bolton Center.

To the northeast of the barn is the one-story garage also designed by Okie (see Photo 11). Here he used the same tan-grey local stone for the low walls, giving it the appearance of a spring house. Multiple roof volumes suggest growth over time - as if the building had long been a part of the farm. By placing the garage openings on the side away from the house, the modern character was concealed. One last building of the group exists to the north of the garage - the tenant farmer's or estate manager's house. It is one of the most visually satisfying of Okie's modest gems. The building takes its proportions from Okie's study of Pennsylvania German architecture with its tall roofs. Small window openings are widely spaced across the vertically boarded and battened exterior. Unlike the other buildings, the only hint of stone is the massive central chimney that serves interior fireplaces and the main heater (see Photo 9).

The Pusey/Higgins estate complex survives with an extraordinary degree of completeness and despite the additions of the surrounding academic complex, remains the dominant element of its landscape.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Architecture

Period of Significance

1940-1941

Significant Dates

1940.

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Okie, R. Brognard

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

"South Brook Farm," the Pusey/Higgins house had its origins as the retirement residence of Caleb Pusey, associate of Penn, early industrialist, and leader of the Society of Friends. After passing down in the Pusey family for many generations it was acquired in 1940 by Charles A. Higgins, chemist, industrialist, and by 1939, President of the Hercules Powder Company of Wilmington (now the Hercules Corporation). It was Higgins who hired the premier Colonial Revival architect of his day, R. Brognard Okie to modify and update the old estate, making it the suitable home for a newly wedded captain of industry. It is in this role as a remarkable Colonial Revival estate by a master designer that the house has attained its greatest significance. Since 1958, the house has been the centerpiece of the University of Pennsylvania's animal research and veterinary complex renamed the New Bolton Center. The ancient estate buildings have been augmented by Okie's work, creating one of the premier examples of Colonial Revival architecture in the state.

Though the buildings of South Brook Farm are principally important as the work of R. Brognard Okie, a master of colonial revival architecture, their first claim to our attention comes as the home of Caleb Pusey (1650 - 1727). Brought up a Baptist in England, he joined the Society of Friends and was long actively associated with William Penn in proselytizing and preaching. He emigrated to Pennsylvania on the Welcome in 1682 and soon set up a grist mill and a saw mill in Chester County in partnership with Penn, Richard Townsend, and Samuel Carpenter. As manager and agent, Pusey saw to the construction of the first and subsequent mills that were washed out by spring storms, eventually operating the first successful mill in the county. (The iron weather vane of the mill with the punched date of 1699 and the initials of Penn, Carpenter and Pusey was deposited at the end of the nineteenth century with the Historical Society of Pennsylvania.)¹ While operating the mills Pusey found time to serve as juror, surveyor, sheriff,

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South Brook Farm

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Justice of the county court, member of the provincial assembly, and for a time was a member of the Governor's council.² On the 12th of March, 1713, Pusey purchased a large tract along the edge of Marlboro Township, and shortly after retired from his arduous duties and moved into the small stone house not far from the London Grove Meeting where he was a member.

The Pusey family continued to live on the estate into the twentieth century. In 1883, it was Thomas Pusey (1811-1888) who occupied the house which, according to the Smith Atlas, was then known as "South Brook Farm." He ran a lime-kiln near the South Brook, while John Pusey continued to operate a water powered mill on the south side of the brook. Ten years before, the Smith Atlas listed D. J. and S.-R. Pusey as operating Grist and Cider mills, while H. W. Pusey ran a sawmill, all powered by the South Brook and all within the family's original property holdings.

So long as the Pusey family held the property, it remained an agricultural and rural complex. It was they who built the great bank barn to the southeast of the main house. With its sale to Charles A. Higgins (1882 - c.1956) the property underwent a dramatic transformation into a gentleman's farm. He had become the President of the Hercules Powder Company in the previous year after working his way up through the company. Like Pusey, he had been born in England, and there he had trained as a chemist working for the New Explosive Company of Great Britain. He emigrated to the United States in 1915 and immediately joined the Hercules Powder Company where he served as a manager, then as a development engineer before being elevated to Vice President and eventually president.³ In the same year that he became president he also remarried, at which time he purchased this country estate. The Higgins family held the property for nearly a generation after their alterations.

Within a month of his purchase of the two hundred acres of the property, Higgins retained R. Brognard Okie as his architect. Okie had graduated from the University of Pennsylvania in 1897, and by 1899 had formed a partnership with the socially connected Herman L. Duhring and shortly thereafter with Carl Ziegler. The firm was known as Duhring, Okie and Ziegler, and worked together until World War I, designing extensively for the Houston and Woodward estates in Chestnut Hill. After 1918, Okie practiced independently, achieving national fame for genteel variations on the Pennsylvania farm vernacular as the epitome of Philadelphia region country life.⁴ Among his best known works are

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South Brook Farm

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the recreation of Old High Street for the 1926 Sesquicentennial and the recreation of William Penn's Pennsbury in the 1930s. These supplemented his principal business, the adaptive reuse and enlargement of modest 18th century houses. Because so many of Okie's commissions were extensions to and adaptations of preexisting structures, they share a common, essentially vernacular attitude towards continuity of material, character and detail. This makes it difficult to pick out individual buildings from the main body of work. Still, there are particular standouts. Of greatest interest because it belonged to Okie from 1901 and remains in the Okie family today is "Hillside Farm" off Rt. 252 in Devon. Its earliest portion is a mid-eighteenth century corner fireplace hall to which was added a Federal block in the early nineteenth century. To the west Okie added wings in the same local stone and proportion of the earlier wing. Rounded plaster returns to doors and windows, wall paneling, and plank doors, lovingly restored and recreated over forty years, establish a sense of verisimilitude that is compelling.

A second early work of importance was the group of commissions undertaken for George Woodward in his development along the Wissahickon Valley on the south side of Chestnut Hill. There, Duhring, Okie and Ziegler, in conjunction with other young graduates of the University of Pennsylvania's School of Architecture, developed a rough hewn regional architecture based on the use of local stone, tall roofs, and simple ornament. In the hands of Edmund Gilchrist, the direction was English; in the hands of Robert Rodes McGoodwin, French Norman forms were recalled. Duhring, Okie and Ziegler celebrated the Pennsylvania vernacular based on the eighteenth century agrarian country houses. Between 1906 and 1918 the office designed nearly a dozen houses of this sort, establishing in the process the character of the regional Colonial Revival. Most of these use the local stone laid up in rubble and overlaid with barn dash or struck joint pointing and accented by small paned windows and simple trim.⁵ Typical of Duhring, Okie and Ziegler's work of this period is the center hall stone colonial for C. R. Wentz house at Wissahickon Avenue and Hortter Streets from 1910. With its symmetrical plan of the main block, large forms and its rough textured stone work, the Wentz house like its other Chestnut Hill neighbors looked backwards towards the Victorian era even as it adapted local materials and historicizing forms.

Two later houses by Okie mark his mature direction. Among the most remarkable is the alteration and addition to the 1712 "Dower" House near West Chester, which was owned by the novelist Joseph Hergesheim-

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South Brook Farm

Section number 8 Page 4

er. He described the process of his involvement with Okie in a biographical volume called From an Old House, written the year after the work had been begun in 1923.⁶ It began with measured drawings by Okie's sister, who worked in the office, and then followed a meticulous analysis of the original fabric to determine alterations. Because the goal was not restoration, but rather emendation and improvement, Okie then embellished the original, adding two stone volumes containing a living room and a modern kitchen, above which he carefully worked in a sleeping porch. The entire project was linked together by the common palette of materials and the use of historic craft techniques. Historic colors were sought out in the process creating a richer fabric than would have been the norm for the original period. The result was superb housing - tinged with the cultural values of the early twentieth century. That Hergesheimer was aware of the cultural role of the building was apparent in his account of the importance of the building:

There were so many people now in America to whom its past meant nothing; the present and the future naturally were their sole concern; it was the business of the past to hold itself in the eyes and hearts of the present; and when it failed to do that, neither books nor instruction could keep it alive. The melancholy truth was that a land of freedom and justice, for which all the oppressed of the earth would gloriously fight, didn't in America exist....

Against that the Dower House still maintained inviolate its memories; and with my feet on its soil, I felt that strength of continuity, of attachment to something beautifully tangible, tangibly beautiful.

Chester County, West Chester, were particularly in the older sense, American; the heritage of the soil of the long establishment in Pennsylvania was articulate....⁸

Okie's work was infused with these values, giving it a powerful regional character. These values were absorbed from Okie by Hergesheimer and infused his account of the process.

A similar house that shows the Okie approach of adding volumes as if the building had gradually been extended in the pre-Federal period is the handsome L. H. Parsons house, "Appleford," designed in 1926, in Lower Merion.⁹ Again, an early (1728) stone house was extended by

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additional volumes containing accurately detailed albeit modern living rooms and service spaces. Like the Hergesheimer house and the Higgins house, subtle differences in the modern stonework, here barn dash stucco, denotes the modern wings, lighter in tone than the pointed stone of the initial block.

The Pusey/Higgins house continues these ideas, though with a more generous budget, making it one of the houses selected for illustration in the privately published account of Okie's houses.¹⁰ Again, Okie incorporated earlier portions into the house, though in this instance it was difficult to restore it accurately because so many changes had occurred, and because the original buildings had been generally unprepossessing. During the 1920s, Okie had become more interested in picturesque effect, frequently adding to the general palate of materials both to differentiate old from new and visually to enrich the facade. In the case of the Pusey/Higgins house, he refaced a portion of the western federal-style wing with broad clapboards, a material which he also used on the eastern addition containing the enclosed porch off the dining room. These frame the earliest portions of the house, while recalling the traditional sequence of log house, sheathed in weatherboards, to which later stone wings were added.

The Pusey/Higgins house epitomized Okie's approach to the adaptive reuse problem of historic buildings which no longer met the standards for modern living. In the intervening half century historic preservation practice has changed towards the protection and conservation of the artifact, as well as the preservation of additions as an important part of the meaning of the fabric. Okie's training led him in another direction, towards the accommodation of the client's requirements, while also providing cues to the attentive observer about the core history of the building. To that end Okie provided a datestone with the initials of Higgins and his wife on the added parlor wing and clad the surfaces of the 1800 wing and his added porch and kitchen wing in broad planks, setting off and highlighting the central ancient block. Though this is not in accordance with modern practice it was typical of the best work of the period.

The end result of Okie's work at South Brook Farm is a remarkable gentleman's estate that, like Appleford has found a suitable institutional use and is among the most elaborate and the best preserved of these great houses. It was recognized from the outset as epitomizing Okie's contribution to the regional architecture. That contribution was discussed by George Koyl, Dean of the School of Fine Arts of the

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South Brook Farm

Section number 8 Page 6

University of Pennsylvania; after discussing his background and early work in the office of Arthur Stanley Cochrane, and then his own office with Duhring and Ziegler, Koyle noted his "knowledge of early American architecture which is so strongly reflected in his own work."¹¹ This led to his work for the Sesquicentennial (demolished at the close of the fair), and Pennsbury Manor. But, in Koyle's mind it was "in the design of country houses that his sensitiveness and individualistic genius are best illustrated. It is no small tribute that his work has frequently been used by the speculative housebuilder as a source of inspiration.... in the numerous restorations and additions to old Pennsylvania Dutch country houses, as well as in houses and their dependencies entirely of his own design, his qualities as artist and master builder are especially apparent." After citing a number of houses, among them the Higgins house, Koyle ended by stating, "Brognard Okie's architecture is the expression of an American way of life. It epitomizes his own culture and refinement as well as that of his clients. Naturally retiring and modest, his work attained high qualities by reason of his insistence upon perfection, as a personification of the Pennsylvania countryside which he cherished so greatly as to make it the chief theme of his career—a distinguished contribution to a fine tradition of American architecture."¹²

As the superb work of a master architect, working in the style for which he is best known, the Higgins house meets criterion C of the National Register of Historic Places and warrants being placed on the National Register.

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Continuation Sheet

South Brook Farm

Section number 8 Page 7

Notes:

(1) Pusey's biography is treated in National Cyclopedia of Biography X, (Boston, 1900), 447. The weather vane is illustrated in Robert H. Wilson, Philadelphia Quakers 1681-1981 (Philadelphia: 1981), 17. The Pusey house is discussed in the same source, pp. 16-17.

(2) National Cyclopedia, 17.

(3) Higgins biography can be reconstructed from Who's Who in America vol. 23 (Chicago: 1944), 999; and 1954, vol. 28. He was regularly covered in the New York Times, which covered his presidency of the Hercules Corporation (March 23, 1939, p. 37, c. 2; his marriage (July 24, 1939, p. 8, c. 2); and his resignation as Chairman of the Board of Hercules (1953).

(4) The work of Duhring, Okie and Ziegler is covered in George Edgell, The American Architecture of Today (New York: Charles Scribner & Sons, 1928), 114-121; see also Tatman and Moss, Biographical Dictionary of Philadelphia Architects (Boston: G. Hall, 1982), 583-5; 221-225. Okie's houses are discussed in Ronald Senseman, Leon Brown, Edwin Bateman Morris and Charles T. Okie, The Residential Architecture of Richardson Brognard Okie of Philadelphia (Washington, D.C., privately published c. 1950).

(5) George E. Thomas, "Duhring, Okie and Ziegler, et al." "Woodward Houses", Ann Strong and George E. Thomas, The Book of the School: A Century of the Graduate School of Fine Arts, University of Pennsylvania (Philadelphia, 1990), 56-58.

(6) Joseph Hergesheimer, From an Old House (New York: Alfred A. Knopf, 1926), passim.

(7) Hergesheimer, 38-39.

(8) Ibid, 45.

(9) Carl E. Doebley, Lower Merion: A Portrait (Montgomery County, Pennsylvania: Montgomery County Historical Society, 1976), 22-24.

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**National Register of Historic Places
Continuation Sheet**

South Brook Farm

Section number 8 Page 8

Notes: (continued)

(10) Senseman et al, np.

(11) George S. Koyl, "An Appreciation of the Work of Richardson Brognard Okie," Journal of the American Institute of Architects (November 1949). Reprinted in Ronald Senseman, The Residential Architecture of Richardson Brognard Okie. (Washington, private publisher, c.1950), np.

(12) Ibid.

9. Major Bibliographical References

Book of the School, Department of Architecture, University of Pennsylvania, 1874 - 1934. Philadelphia, 1934 (Okie p. 154).

Chester County Deed. K-vol. 25. (April 21, 1952), 63.

Doebley, Carl E. Lower Merion: A Portrait. Montgomery County, Pennsylvania: Montgomery County Historical Society, 1976. Appleford is listed on the Pennsylvania Register of Historic Places.

Edgell, George. The American Architecture of Today. New York: Scribners, 1927.

See continuation sheet

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreage of property 2 acres

UTM References

A

1	8
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4	3	5	4	8	0
---	---	---	---	---	---

4	4	1	3	0	8	0
---	---	---	---	---	---	---

Zone Easting Northing

C

1	8
---	---

4	3	5	6	3	0
---	---	---	---	---	---

4	4	1	2	9	6	0
---	---	---	---	---	---	---

B

1	8
---	---

4	3	5	6	2	0
---	---	---	---	---	---

4	4	1	3	1	2	0
---	---	---	---	---	---	---

Zone Easting Northing

D

1	8
---	---

4	3	5	4	8	0
---	---	---	---	---	---

4	4	1	2	9	4	0
---	---	---	---	---	---	---

See continuation sheet

Verbal Boundary Description

Beginning at a point 20' south and east of the main barn, then extending west 200' to a point, then extending north 400' to a point, then extending east 200' to a point behind the tenant house, then extending 400' south to the first point.

See continuation sheet

Boundary Justification

The proposed 200" by 400' rectangle includes the driveway, lawn and five main structures of South Brook Farm that Okie altered for Charles Higgins in 1940-41.

See continuation sheet

11. Form Prepared By

name/title George E. Thomas, Ph.D. date 3-7-91, (Revised: 6-18-91)

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city or town Philadelphia

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

South Brook Farm

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