

GO WITH THE FAUX:
RE-EVALUATING THE DESIGN OF THE RICHARDSON DILWORTH HOUSE

Chelsea Elizabeth Troppauer

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Advisor

Aaron Wunsch

Assistant Professor

Acting Program Chair

Frank G. Matero

Professor of Architecture

For

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INTRODUCTION

When elected to the office of Philadelphia's Mayor in 1956, Richardson Dilworth pledged his administration's dedication towards the physical improvement of Philadelphia.¹ Prior to Dilworth's election, Philadelphia experienced a decline like those in other American cities. Neighborhoods rapidly deteriorated as more people and businesses moved out of Philadelphia, and with it went the city's tax base. City centers were left with an unmanaged older housing stock that lacked modern necessities such as, plumbing, electricity and hot water. Dilworth, along with others, recognized that if the city were to survive, the area would not only have to improve its physical appearance but be able to compete with the suburb in terms of attracting certain types of residents.² Dilworth made the redevelopment of southeast quadrant of the city's core, known as Society Hill, a priority during his administration and to symbolize his commitment, he decided to move his family to the neighborhood.

In today's age of photo-ops and scripted media, it is difficult to imagine an elected official demonstrating the same personal commitment to an issue as Dilworth did.³ In December of 1956, *The Philadelphia Inquirer* announced the Dilworths plan to

¹ William G. Weart, "Dilworth Vows Bold Solutions," *New York Times*, January 4, 1956.

² Madeline L. Cohen, "Postwar City Planning in Philadelphia: Edmund N. Bacon and the Design of Washington Square East," (PhD diss., University of Pennsylvania, 1991), 535.

³ Inga Saffron, "A Symbol of City's Renewal Deserves To Be Preserved," *Changing Skyline, The Philadelphia Inquirer*, December 10, 2004.

move from Rittenhouse Square to their new house in Society Hill.⁴ The site was on South Sixth Street, on the east side of Washington Square, and between the former Lippincott Building and Athenaeum of Philadelphia. The Dilworths commissioned architect G. Edwin Brumbaugh with the intention of restoring one of the townhouses on the site. When Brumbaugh decided the restoration cost was too high, he set out to design a new residence. Brumbaugh designed a three and a half story single-family Colonial Revival house, where Dilworth resided until his death in 1974.

In June 2005, the Preservation Alliance of Greater Philadelphia and the Society Hill Civic Association retained the consulting firm of Powers & Company Inc. to conduct an independent evaluation of the Dilworth House's significance. The evaluation responded to an application submitted by the current owners to the Philadelphia Historical Commission. The owners claimed that the building was incorrectly labeled as a contributing property within the Society Hill Local Historic District.⁵ Upon review, Powers & Company Inc. concluded that the Dilworth House did indeed meet the criteria for classification as a significant property in the historic district. The consulting firm found the site symbolized Mayor Richardson Dilworth's personal commitment to the neighborhood's redevelopment and stood as a memorial to a man the firm believed helped shape modern Philadelphia.⁶

⁴ Saul Schraga, "Dilworths Plan To Build Home In Society Hill," *The Philadelphia Inquirer*, December 6, 1956, morning edition.

⁵ Powers & Company Inc., Preservation Alliance for Greater Philadelphia, and Society Hill Civic Association, "Designation Assessment for 223-225 South 6th Street, Philadelphia The Dilworth House", July 25, 2005, 223-225 S. 6th Street Folder, Philadelphia Historical Commission, 1.

⁶ Ibid.

Discussions, such as the ones made by Powers & Company Inc., pertaining to the site's significance have focused narrowly on the building's associations, rather than the physical structure. In this thesis, I plan to investigate the design of the Richardson Dilworth House in hopes of defining its significance more broadly. The site's physical fabric creates an additional layer of importance outside of Richardson Dilworth as its resident, and speaks to the attitudes of a specific moment in Philadelphia's history and how the city negotiates with its past.

The first chapter of the thesis provides a broad overview of the literature pertaining to the Dilworth House. The site's relationship to Richardson Dilworth, G. Edwin Brumbaugh and the Washington Square East Renewal Project generally warrants mention of the site within the literature on these subjects, however the Dilworth House has not been studied extensively. Due to the limited amount of information, primary sources served as an important resource to my own study.

While the focus of this thesis is on the Dilworth House's design, the historical context that surrounds it cannot be ignored. Chapters Two and Three address the history of the Dilworth House and the events leading up to its construction. Chapter Two examines the Philadelphia Renaissance, a term given to this moment in Philadelphia's twentieth century history characterized for the city's vast urban renewal programs and effective municipal government. Timing was key to the Philadelphia Renaissance and it developed out of the positive perception of urban renewal on the national and local level following World War II, and Philadelphia's municipal government directed towards genuine reform. The Dilworth House connects to this story. The Society Hill

neighborhood served as one of the city's most successful urban renewal projects and the house's original owner, Richardson Dilworth, helped lead its development.

Chapter Three covers the house in greater depth through each of its owners. The Dilworth House passed through three owners, Richardson and Ann Dilworth, the Philadelphia County Dental Society, and John and Mary Turchi. Each of these owners faced public criticism and oversaw changes to the site. The chapter concludes with the most recent legal opposition faced by the Turchis in order to demonstrate the current situation of the site.

A key figure involved in the Dilworth House's creation was its architect, G. Edwin Brumbaugh, who is the subject of Chapter 5. By the 1950s, Brumbaugh had developed a reputation as a restoration practitioner and authority on early American architecture. The Dilworth House presents an interesting case within the context of Brumbaugh's career. It is an example of a new construction project, a type not often investigated by scholars who have examined his career. Study of the correspondence between the architect and Mrs. Dilworth and the final design of the Dilworth House reveals the architect maintaining the same stylistic preferences toward eighteenth century architecture as he did in his restoration projects. Brumbaugh's decision to demolish two existing historic structures in order to construct the Colonial Revival house demonstrates that the architect and client's personal taste may have outweighed the desire to preserve.

As a mid twentieth century interpretation of an eighteenth century building, the design of the Dilworth House relates to the image and design objectives of Society Hill's urban renewal. Chapter Six explores these design objectives and how various parties

played a key role in the physical and social transformation of the neighborhood during urban renewal. Society Hill was marketed as an area living with its eighteenth century history, and it was this history that greatly influenced the appearances of new construction and rehabilitation projects with various degrees of authenticity.

The last chapter summarizes the design's contribution to the site's significance. The Dilworth House's design reflects the attitudes of a specific moment in Philadelphia's history, and touches on larger themes of how the city negotiates with its past. Philadelphia actively contends with its eighteenth century history and over time its interpretation through architecture has changed. The Dilworth House presents an opportunity in allowing Philadelphians to understand its interpretation of its past, and with its associations to Society Hill's urban renewal, its degree of influence.

CHAPTER 1: DILWORTH HOUSE SCHOLARSHIP

The scholarship on the Richardson Dilworth House is not extensive. The house's connection to the Washington Square East urban renewal project, G. Edwin Brumbaugh and Richardson Dilworth allow the site to be included in the literature of these subjects, however it usually merits no more than a sentence or two.

Washington Square East Urban Renewal

Valerie Halverson Pace's 1976 thesis on Society Hill and Madeleine Cohen's 1990 dissertation on postwar Philadelphia city planning usefully analyze the history and complexity of the Washington Square East project. Both Pace and Cohen interpret the Dilworth House as one piece of this larger story. Pace offers an extended description of the house and a discussion of the motivations behind its construction. The Dilworth House serves as an example of the type of construction discouraged in the renewal area, because it is a reconstruction of a Georgian style house not based on any pre-existing structures.⁷ Pace acknowledges cases of permitted eighteenth century reconstructions depending on the streetscape, however these were generally refrained from.⁸

Madeleine Cohen sees the Dilworth House as a means of demonstrating Mayor Dilworth's commitment to the revitalization of Society Hill.⁹ The author's dissertation positions the Washington Square East project within the career of former Philadelphia

⁷ Valerie Halverson Pace, "Society Hill, Philadelphia: Historic Preservation and Urban Renewal in Washington Square East (Volume I and II)," (Master's thesis, University of Minnesota, 1976), 370-71.

⁸ Ibid., 371.

⁹ Cohen, "Postwar City Planning in Philadelphia," 443-444.

Planning Commission, Edmund Bacon. Focusing on Bacon, Cohen elaborates on the relationships and work of the city and non-profit agencies involved in the urban renewal project. The author's examination of the Redevelopment Authority and other parties illustrates their role in the physical and social transformation of Society Hill and the influence the area's eighteenth century history played into their decision-making. Cohen's work shows that like the Dilworth House, much of Society Hill's current landscape was conceived during the mid- twentieth century.

George Edwin Brumbaugh

Scholarship on George Edwin Brumbaugh has increased over times as more scholars recognize his contribution to the field of restoration architecture. Scholars recognize Brumbaugh as a restoration architect, and theses on his career appear to revolve around the subject.¹⁰ Brumbaugh's contribution to the restoration profession has been documented and scholars have noted that his professional career began as an architect in new construction. The architect's shift towards the restoration field occurred later on in his life, when he already possessed two decades of experience in new construction. Scholars have not examined this earlier part of his career very closely, even though doing so offers important insights into his subsequent restoration career.

¹⁰ Theses written on Brumbaugh's career include Emily Wolf, "Architecture Tells The Story: G. Edwin Brumbaugh and His Contributions to the Field of Restoration Architecture" (2008), Cynthia Anne Rose, "Architecture as a Portrait of Circumstance: the Restoration Career of G. Edwin Brumbaugh" (1990), Martin Hackett, "George Edwin Brumbaugh: Pioneer Restoration Architect and the Restoration of the Thompson- Neely House" (1997) and Amber Elizabeth Degn, "Houses from the Reservoirs of Memory: G. Edwin Brumbaugh and the Restoration of Early Pennsylvania Architecture" (2000). See Bibliography.

Amber Degn's thesis offered insight into Brumbaugh's relationship with clients and the impact these relationship have on the historical and architectural narrative of his museum restorations.¹¹ The author used the Ephrata Cloisters, Gate House and Golden Plough Tavern and the Wright Ferry Mansion as case studies each representing different types of clients. Degn concludes that while Brumbaugh continuously strove for historical accuracy within his projects, in cases where he worked with private clients, (such as Wright Ferry Mansion), he regularly adjusted these preferences in order to please them. Although her thesis focuses on examples of Brumbaugh's museum oriented restorations, Degn mentions the Dilworth House in order to enhance her argument that Brumbaugh remained flexible with his private clients.¹² When discussing the Dilworth House and the Wright Ferry Mansion restoration, the author assumes that when Brumbaugh worked with private clients he was always lenient. This was not always true. Anita Schorsch, a former client of Brumbaugh, described him as someone who was inflexible and wanted things done in a certain way.¹³

The limited amount written on the Dilworth House in Brumbaugh scholarship has made primary sources more important to my own study. Brumbaugh's papers at the Winterthur Museum include files on the Dilworth House, specifically the correspondence between the architect and Mrs. Dilworth. Brumbaugh's letters provided invaluable information including the physical description of the structures at the time of the Dilworth's acquisition, and presents direct insight into how the architect felt about the

¹¹ Museum restorations in this context mean historic sites that converted into museums.

¹² Amber Degn, "Houses from the Reservoirs of Memory: G. Edwin Brumbaugh and the Restoration of Early Pennsylvania Architecture" (Master's Thesis, University of Delaware, 2000), 119.

¹³ Anita Schorsch, interview with the author, March 9, 2013

house's design. The architect believed the existing houses on the site were poor examples of Greek Revival, exemplifying the work of a clumsy Victorian hand.¹⁴ Such comments reveal Brumbaugh's position on what types of buildings he found worthy of preservation.

Current Public Perception of the Dilworth House

Over the past decade, Philadelphians have become increasingly aware of the Richardson Dilworth House as the site gained publicity over the current owners' proposals of a Robert Venturi condominium tower on the site. Sources documenting the site's development proposals reiterate the Dilworth House's significance as being limited to Richardson Dilworth and his association to Society Hill's urban renewal. Inga Saffron, the architecture critic for *The Philadelphia Inquirer*, sees the Dilworth House as not being significant for the building's architecture or age, but as "the physical manifestation of a great moment in Philadelphia history."¹⁵ Saffron associates the Dilworth House with Society Hill's urban renewal, but only to the extent of Richardson Dilworth's connection to it.

Richardson Dilworth's popularity amongst Philadelphians remains high, and may explain why so many people are against the site's redevelopment. Since leaving office over fifty years ago, Dilworth's legacy improved as more people recognized his achievements. Dilworth's tenure is often revisited when people feel that Philadelphia

¹⁴ Letter, G. Edwin Brumbaugh to Mrs. Richardson Dilworth, February 27, 1958, G. Edwin Brumbaugh Collection, Col. 34, Box 14, Folder 451, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library.

¹⁵ Inga Saffron, "Ed Bacon's Last Words on the Dilworth House," *Skyline Online* (blog), December 18, 2005.

needs change, and need someone like Dilworth to do it.¹⁶ Despite his flaws, some still view Dilworth as the gold standard for Philadelphia mayors.¹⁷

Richardson Dilworth's association to the house is without question important to the site's historical significance, but can anything else be said about the structure itself? The Dilworth House stood as the Mayor's visual commitment to Society Hill, but more importantly the site demonstrated how he viewed that neighborhood. Using the sources pertaining to Society Hill's urban renewal and G. Edwin Brumbaugh, this thesis examines the relationship between the Dilworth House's design and the time period in which it was built.

¹⁶ Jason Fagone, "Searching for Richardson Dilworth," *Philadelphia Magazine*, December 2008 and Peter Binzen, "Prince of the City," *The Philadelphia Inquirer Magazine*, December 17, 1989.

¹⁷ Fagone, "Searching for Richardson Dilworth."

CHAPTER TWO: PHILADELPHIA RENAISSANCE

The election of Richardson Dilworth, the construction of his Washington Square house and subsequent redevelopment of Society Hill, all fit within a moment of Philadelphia's history. Labeled by the press as Philadelphia's Renaissance, the period signified the city's enactment of its physical development plans.¹⁸ The period of the Philadelphia Renaissance (circa 1946 to 1970) observed changes in political leadership directed towards a more reformed city government.¹⁹ At the outset, then, it is worth underscoring that the Philadelphia Renaissance cannot only be interpreted simply as a set of changes to the city's physical landscape, but also as a set of lasting changes in how Philadelphia was governed.

Philadelphia's ability to initiate its redevelopment programs largely derived from ongoing changes occurring at the local and national level. On the national scale, the federal government became increasingly aware of the problem facing American cities, specifically the lack of adequate housing. Following World War II, the federal government passed a series of laws, notably the Federal Housing Act of 1949, meant to combat this problem. The legislation outlined the government's approach towards urban renewal and provided municipalities funding for their programs. Equally important to the execution and success of these programs in Philadelphia were the formation of various

¹⁸ See Pace, "Society Hill, Philadelphia," 1 and Cohen, "Postwar City Planning in Philadelphia," 5.

¹⁹ There was a general range of date for Philadelphia's Renaissance accepted by scholars. Cohen, "Postwar City Planning in Philadelphia," 295. Joseph S. Clark Jr. and Dennis J. Clark, "Rally and Relapse, 1946-1968," in *Philadelphia: A 300 Year History*, ed. Russell F. Weigley, Nicholas B. Wainwright, and Edwin Wolf (New York: W.W. Norton & Company, Inc., 1982), 703.

parties and the election of specific individuals into power who made these issues a priority.

Philadelphia: On the Road to Reform

The election of Democratic Joseph S. Clark Jr. in 1951 to the office of Philadelphia's mayor symbolized the end of a sixty-seven year reign by the Republican Party.²⁰ Philadelphians had long been living with the knowledge of a corrupted Republican city government. Clark and his Democratic contemporaries, such as Richardson Dilworth, raised the awareness of the city's political corruption to such an extent that it could no longer be ignored. Although the Democratic Party often attempted to capitalize on the need for reform within local elections, they could not compete with the power of the Republican Party. The party organization began to weaken following the death of William S. Vare, the last surviving member of "a string of municipal barons who had ruled the Quaker City for almost a century," in 1934.²¹ William S. Vare and his brothers were responsible for molding Philadelphia into a model of political corruption by the 1920s.²² Historians interpreted the death of William Vare as the beginning of the Republicans' decline. Because the party was so established within Philadelphia's

²⁰ Ironically, the election of Clark and Dilworth was the beginning of an uninterrupted period of Democratic Philadelphia mayors, which at the present time (2013) is almost as long as the Republican Party's was.

²¹ Arthur P. Dudden, "The City Embraces 'Normalcy', 1919-1929," in *Philadelphia: A 300 Year History*, ed. Russell F. Weigley, Nicholas B. Wainwright, and Edwin Wolf (New York: W.W. Norton & Company, Inc., 1982), 581-583.

²² Joe Alex Morris, *The Richardson Dilworth Story* (Philadelphia: Mercury Books, Inc., 1962), 31.

government, it would take another fifteen years before the full effect of the decline would be felt.²³

Clark and Dilworth entered politics in the late 1920s when the Democratic Party still had relatively little influence in Philadelphia. In an earlier attempt to rectify this problem, a group of young, Democratic lawyers and professionals (including Dilworth and Clark) formed an organization known as the “Warrior’s Club” in 1927. The Warriors Club did not dramatically alter Philadelphia politics, but the efforts made by its members created a greater presence by the Democratic Party within the city.

Joseph Clark and Richardson Dilworth ran unsuccessfully for public office as Democrats in the 1930s, and with the onset of World War II, local politics faded into the background. When both men returned from military service following World War II, their ambition for public service resurfaced. The Democratic City Committee selected Richardson Dilworth as their mayoral candidate for the 1947 election. Dilworth ultimately lost the election to incumbent Republican mayor, Bernard Samuel, by 93,000 votes. Although defeated, Dilworth’s 1947 election campaign shifted attention towards municipal corruption and was the first in a chain of events that ultimately led to the dissolution of Philadelphia’s Republican mayor.

The strategy Dilworth adopted during his campaign was exposing the political corruption centered on City Hall that he had witnessed firsthand as a trial lawyer.²⁴ After Mayor Samuel declined Dilworth’s challenges to a debate, Dilworth took his message to the streets, literally. His street corner campaigns were unlike anything Philadelphians had

²³ Ibid., 32.

²⁴ Morris, *Dilworth Story*, 44.

seen before. Musicians from the city's only Democratic string band knocked out popular tunes long enough to attract a crowd, then Dilworth mounted a truck with loud speaker equipment to make his pitch, later answering questions from the crowd.²⁵ His speeches began to gain in popularity and attracted larger crowds. Dilworth did not simply make general accusations about the Philadelphia political machine, but specifically named names and the amount of bribes of specific members, often making such announcements within the person's own city ward. The degree of city corruption demonstrated by the Dilworth campaign would be further illustrated in the findings made a city appointed committee known as "The Committee of Fifteen."

Prior to the 1947 election, city employees demanded a pay increase. Although there was no money available, Mayor Samuel wanted to avoid a confrontation with the Philadelphia Central Labor Council. His solution was to establish a "Committee of Fifteen" citizens "charged with the duty of examining the city's whole financial structure in hopes of finding some way to produce the necessary money."²⁶ Mayor Samuel expected that following the investigation into the city departments' records, the Committee would report on the unavailability of funds. What he did not anticipate was the amount of corruption and theft the Committee would find over the course of their investigation.

In the following months, the Committee discovered forty million dollars worth of city spending unaccounted for.²⁷ One city employee of the Department of Supplies and

²⁵ Morris, *Dilworth Story*, 44-45.

²⁶ Cohen, "Postwar City Planning in Philadelphia," 364.

²⁷ Clark and Clark, "Rally and Relapse," 652.

Purchases alone was arrested on 49 counts of embezzlement, forgery, and other crimes.²⁸

An appointment of a grand jury continued the Committee's investigation. Over the next four years, the subsequent announcements of corruption would continue to stun the city and attract negative attention nationwide. In light of the exposure and over fear of having to testify, four accused city employees committed suicide.²⁹

The series of scandals uncovered by the Committee of Fifteen improved the reformers' political prospects. For the 1949 campaign, Dilworth again took the lead in challenging the incumbent city machine. One of his public rallies near Sheriff Meehan's home (one of the most powerful and influential city employee at the time) resulted in Dilworth being challenged to a debate against Meehan.³⁰ There was enormous publicity leading up to the debate through the press and radio. On July 12, 1949, the Academy of Music filled to capacity for the Dilworth- Meehan debate. In addition to the thousands of speculators in the audience, an estimated 16,000 households that had radios tuned to the debate and 52,000 families viewed the event on television.³¹ While much of the debate centered on name-calling, Dilworth managed to present some of his proposals directed towards reforming city departments and improvements to city institutions.³² At the end of speech, Dilworth made a surprising announcement. The Democratic ticket was to be

²⁸ Ibid.

²⁹ In 1948, William B. Foss, an official with power in the tax collection office, committed suicide for fear of testifying. Other suicides included a water department employee, a plumbing inspector and the head of the police vice squad. Cohen, "Postwar City Planning in Philadelphia," 365.

³⁰ Morris, *Dilworth Story*, 67. Meehan did not challenge Dilworth to a debate, in fact it was John J. Speese, a lawyer and friend of the Sheriff. When Meehan heard the news he was furious, but unable to decline because of the amount of publicity that surrounded the event.

³¹ G. Terry Madonna and John Morrison McLarnon III, "Reform in Philadelphia: Joseph s. Clark, Richardson Dilworth and the Women Who Made Reform Possible, 1947- 1949," *Pennsylvania Magazine of History and Biography* 127, no. 1 (January 2003):74.

³² Morris, *Dilworth Story*, 71.

headed by Joseph S. Clark as city controller with Dilworth as his running mate for the position of Treasurer.³³ Initially, Joseph Clark was the only one planning to run, because Dilworth was going to wait for the 1950 gubernatorial race.³⁴ Dilworth's lack of warning on his decision to run caused some shock from those in his own party. Democratic members quickly recognized, however, that Dilworth and Clark strengthened the ticket.³⁵ The debate between Dilworth and Meehan was an important moment in the context of Philadelphia's reform movement. The debate enabled many voters to see (most for the first time) the kinds of men who wielded great power in the Republican Party and who were ultimately destroying the structure that they represented.³⁶ Both Dilworth and Clark won with more than one hundred thousand votes.³⁷

The exposure of corruption initiated during Dilworth's 1947 campaign and later supported by the Committee of Fifteen reports finally began to attract the attention of Philadelphia's business community. The Greater Philadelphia Movement was a non-profit, bipartisan organization formed by members who represented the interest of business, labor and civic groups pushing for political and economic reform in the city.³⁸ The first task of the organization was the creation of a new city charter. The charter was drafted and submitted for voter approval on the April 1951 primary ballot where it was approved.

³³ Ibid.

³⁴ Madonna and Morrison, "Reform in Philadelphia," 69- 70.

³⁵ Ibid., 75.

³⁶ Morris, *Dilworth Story*, 71-72.

³⁷ Clark and Clark, "Rally and Relapse," 653.

³⁸ Cohen, "Postwar City Planning in Philadelphia," 368.

The 1951 City Charter reorganized and improved the structure of Philadelphia's government. The Charter shifted the power away from city council and created a stronger mayoral form of government. Members of city council were representatives elected at large in addition to districts and could not represent one single party. The charter required two representatives from the minority party. Another significant aspect of the charter was its emphasis on a stronger merit system. In the time leading up to the enactment of a new city charter, positions within government were often given as a reward for one's political activity. From then on, city positions were to be filled by the mayor's administrators from the lists given to them by the Civic Service Commission. The mayor would only be able to appoint all non civil service positions, except for city solicitor, which would need approval by council.

At the same time of the city charter's approval, the Democratic Party nominated Joseph Clark for mayor and Richardson Dilworth for district attorney. As city controller Clark had earned a reputation as an independent reform activist, and was a suitable (and more importantly winnable) choice for the Democrats. Clark won the election against Reverend Daniel E. Poling, a recognized Baptist minister, with a majority of 124,000 votes. Dilworth was elected to district attorney only by slightly less.

Clark's administration closely followed the rules of the new city charter and remained committed to the reform movement. Members of reform- initiated organizations, such as the Greater Philadelphia Movement filled many of the mayor's appointed positions and Clark recruited various field experts to fill civic service

positions.³⁹ Clark served one term as Philadelphia's Mayor and went on to fulfill his childhood dream of becoming a United States Senator in 1957.

The announcement of Clark's candidacy for the United States Senate made Richardson Dilworth the obvious choice as his successor in the continuation of the reform movement. Dilworth defeated the Republican candidate Thatcher Longstreth with more than fifty percent of the vote. Dilworth served as Mayor of Philadelphia from January 1956 until February 1962, when he resigned during his second term in order to run for governor. Dilworth's tenure as Mayor was marked by both achievements and problems. His administration oversaw the majority of planning projects proposed during the previous administration, most recognizably being the revitalization of Society Hill. During both terms, Dilworth faced notable insinuations of criticism, including a proposed parking fee for South Philadelphians and his support of charter amendment that called for the removal of certain Philadelphia County office employees.⁴⁰ Under the terms of the city charter, Richardson Dilworth could only run for Governor of Pennsylvania if he resigned as Mayor of Philadelphia. The President of City Council, James H. J. Tate, succeeded Dilworth as acting Mayor and ran in 1963 and 1967, both times narrowly defeating the Republican candidate. Although Mayor Tate continued to pursue the public plans and projects that were set in motion, the resignation of Richardson Dilworth as Mayor signified end the reform movement of the 1940s and 50s.⁴¹

³⁹ Ibid., 383-85.

⁴⁰ Clark and Clark, "Rally and Relapse," 659-660.

⁴¹ Ibid., 661.

Richardson Dilworth

For a man whose legacy was so closely connected to Philadelphia, Richardson Dilworth was in fact not a native to the city. Richardson Dilworth was born in Pittsburgh on August 29, 1899 to parents Joseph and Annie Dilworth.⁴² The Dilworth family had close ties to Pittsburgh where the production of iron railroad spikes and tie-plates in the city made the family prosperous.

Dilworth entered Yale University in the fall of 1917, but his attendance was short. Going against his parents' wishes, Dilworth enlisted himself in the Marines and fought for the Allied troops during World War I. During his overseas deployment, Dilworth witnessed heavy artillery fire and badly wounded his left arm from the blast of a highly explosive shell. From his injury, he never regained more than seventy percent of his normal strength and motion in his left arm.⁴³ Dilworth returned to Yale University immediately following his discharge and resumed his studies. While at Yale, Dilworth gained an immense respect for Democratic President Woodrow Wilson and his League of Nations plans. He began to question his loyalty to the Republican Party that his family was apart of. He changed his political affiliation to the Democratic Party during his senior year.⁴⁴ Dilworth graduated from Yale University in 1921 and the following year he married Elizabeth Brockie of Philadelphia, the fiancée of his college friend killed during the War.

⁴² Morris, *Dilworth Story*, 12.

⁴³ Ibid., 25.

⁴⁴ Ibid., 34. Dilworth's mother often denounced President Theodore Roosevelt as a dangerous radical who should have been thrown in jail. Ibid., 12.

While working in various jobs in the steel and real estate industry, Dilworth realized that his true passion lied in law.⁴⁵ He managed to persuade his father into sending him to Yale University's Law School, where Dilworth graduated cum laude in 1926. Dilworth began his law career at the Philadelphia firm of Evans, Bayard and Frick, where he served as an accident case lawyer and was exposed him first hand to the practices of Philadelphia's corrupt political machine. During his twelve years at Evans, Bayard and Frick, Dilworth continued to take on interesting and unusual cases and gained a reputation as one of the best-known trial lawyers in Philadelphia.⁴⁶ When the firm broke up in 1938, Dilworth became a partner at Murdoch, Paxson, Kalish, and Green, and later the senior partner of Dilworth, Paxson, Kalish & Green.

While Dilworth's law career boomed in the 1930s, his marriage, which produced four children, became an increasingly unhappy one. The Dilworths separated and divorced in 1935. Richardson Dilworth immediately married Ann Kaufman Hill of New York, who had two children from a previous marriage. They moved into a house at 22nd and St. James Street within central Philadelphia and had two children of their own.

Dilworth's interest in politics never waned during his law career. In 1927, he along with other young Democratic professionals (including childhood friend Joseph Clark) formed the Warriors Club. Both Dilworth and Clark realized that they would go further politically if they stayed together, if they split, both would become lost in the political maze.⁴⁷ In their early campaigns, both men alternated as each other's campaign

⁴⁵ Morris, *Dilworth Story*, 24. Dilworth worked for the Kellogg fabricating company, United States Steel Corporation and a New York City real estate firm.

⁴⁶ *Ibid.*, 28.

⁴⁷ *Ibid.*, 33.

manager. During the 1930s, Dilworth was unable to capture a political position.⁴⁸ His political aspirations were temporarily put on hold when he re-enlisted in the Marines following the bombing of Pearl Harbor in 1941.⁴⁹ Following World War II, Dilworth represented the Democratic Party in the 1947 Mayoral election and in 1949 as City Treasurer. He lost the 1947 Mayoral election against incumbent Bernard Samuel, however his campaign pressured the City's government to investigate corruption charges.⁵⁰ By 1949, public and press opinion shifted towards the need for city reform and Clark and Dilworth won their first election as City Controller and City Treasurer.

The mayoral election of 1951 presented the Democratic Party with the first real opportunity of a victorious candidate. The front-runners for the party's endorsement were Joseph Clark and Richardson Dilworth. Clark feared that the Democratic City Committee would nominate Dilworth as the party's candidate rather than himself. Before the Committee's decision, Clark made a public statement announcing his candidacy for Mayor.⁵¹ The Committee planned on nominating Dilworth as their candidate, but the published statement forced the Committee to settle on Clark. Dilworth ran on the ticket as District Attorney and won.

As District Attorney for Philadelphia, Richardson Dilworth reorganized how the office was run. He hired a staff of young lawyers and professionals required to devote full

⁴⁸ Ibid., 34-35. Dilworth attempted to run for State Senator, and remained hopeful that he would be on the Democrats' primary ticket for Philadelphia District Attorney in 1939.

⁴⁹ Peter Binzen, "Prince of the City." Dilworth served as an intelligence officer on Guadalcanal, where he won the Silver Star for "gallantry and intrepidity in action." He left the service as a major in 1944.

⁵⁰ Clark and Clark, "Rally and Relapse," 652.

⁵¹ Ibid., 381.

time to their jobs as assistant district attorneys and make daily reports of their work.⁵²

The office under Dilworth managed to reduce the period between non-bail cases coming to trail from ninety to thirty days, and bail cases from nearly two years to seven months.⁵³

He also dedicated a lot of his time on improving the conduct of the Police Department.

Working along side the newly appointed Police Commissioner Gibbons, Dilworth severed the long-standing alliance between the police and ward politicians and reduced instances of police brutality.⁵⁴

Mayor Joseph Clark's refusal to seek a second term situated Richardson Dilworth as the next ideal Democratic candidate for the 1956 mayoral race. Dilworth's opponent was Republican candidate, W. Thatcher Longstreth. The 1956 campaign cemented Dilworth's reputation as fighter. When Longstreth publicly questioned whether his opponent was mentally and physically fit to be mayor, Dilworth answered in rebuttal,

Yes, I am an emotional man and I am a fighter. Do you think there would be any cities if there were not men to fight for them? I have had milk bottles thrown at my house. I have had threats of violence and threats of kidnapping of my family. I've had threats of libel suits and telephone calls at all hours of the night, and insults to my wife. Yes, I'll fight for the city because I love it, and if elected, I'll be the best damned Mayor it ever had.⁵⁵

Dilworth defeated Longstreth with more than 131,000 votes.⁵⁶

⁵² Clark and Clark, "Rally and Relapse," 657, and Morris, *Dilworth Story*, 85.

⁵³ Clark and Clark, "Rally and Relapse," 657.

⁵⁴ Clark and Clark, "Rally and Relapse," 657, and Morris, *Dilworth Story*, 85.

⁵⁵ *Ibid.*, 94.

⁵⁶ Morris, *The Dilworth Story*, 94. Dilworth was elected with 420,099 votes while Longstreth received 288,646.

At his first inauguration, Mayor Richardson Dilworth pledged to continue the good government policies of his predecessor and promised to take the necessary steps in solving the problems caused by slums and traffic stagnation.⁵⁷ As he reiterated,

these two problems have reached a point far beyond any conventional cure...they can only be solved by radical steps, back by resources of the city, together with the concerted effort of the surrounding counties, who are dependent for their welfare upon the well-being of Philadelphia.”⁵⁸

He further stressed that his administration would “devote itself during the next four years with meeting this challenge ‘promptly, with boldness and imagination.’ ”⁵⁹

Dilworth shifted his attention towards the revitalization of the “Old City” area of Center City, the neighborhood between Walnut and Lombard Streets, commonly known as “Society Hill.” Since World War II, there had been interest in improving the area, but plans were unable to get off the ground. Ultimately the redevelopment of Society Hill was largely a collaboration between newly formed non-profit organizations and city government agencies, not just one single individual. However, Richardson Dilworth’s commitment and leadership as Philadelphia’s Mayor to the project made a significant contribution to its development and enabled key actions for implementation to occur.⁶⁰

In 1962, Dilworth resigned as Philadelphia Mayor during his second term in order to run for Governor of Pennsylvania.⁶¹ He lost the election to William Scranton.

⁵⁷ Weart, “Dilworth Vows Bold Solutions.”

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ This included the creation of the Old Philadelphia Development Corporation, a quasi-public non-profit agency that served as an advisor to the Philadelphia Redevelopment Authority and redeveloper for the neighborhood’s historic buildings; securing federal money for redevelopment; the demolition and relocation of the Dock Street Market, and the permitting the construction of the Society Hill Towers.

⁶¹ Under the terms of the City Charter, Dilworth was only eligible to run for Governor if he left office.

Following the election, he returned to his Philadelphia law practice. In 1965, Dilworth's successor Mayor James Tate appointed him President of the newly formed Board of Education. Dilworth encountered numerous problems facing the Philadelphia public school system including a high annual drop out rate, unqualified teachers, an obsolete curriculum, and overcrowded schools in desperate need of repair. To combat these problems, Dilworth and the Board increased the schools budget and teachers' salaries. In order to raise the necessary funds to meet capital and operating budget demands Dilworth and the superintendent were constantly before governmental bodies (ranging from Philadelphia city council to Congress and the Department of Health, Education and Welfare) asking for more money for Philadelphia schools, and to some extent they were successful.⁶² In August of 1971, Dilworth stepped down as School Board President, and retired from the board six months later. On January 23rd, 1974, Richardson Dilworth died of malignant brain tumor at the age of 75.⁶³

Urban Renewal and the Federal Government

In the late 1940s, urban redevelopment emerged as a new planning concept to help rebuild the central core of American cities. The passage of the Federal Housing Act of 1949 was:

the first major federal program of direct aid to cities that authorized financial assistance through the Housing and Home Financing Administrator for projects consisting of the assembly, clearance site-preparation, and the subsequent sale or

⁶² Clark and Clark, "Rally and Relapse," 682.

⁶³ "Richardson Dilworth, 75, Dies; Twice Mayor of Philadelphia," New York Times, January 24, 1974.

lease of land as its fair value for uses specified in a redevelopment plan for the project area.⁶⁴

The Act affirmed the federal government's position on urban redevelopment. One of the goals of the legislation as outlined in its preamble was for every family to have a decent home and suitable living environment. To combat substandard housing, the federal government made local municipalities responsible for eliminating slums and "blighted" areas and reviving them through redevelopment projects largely funded through the federal government. As outlined in Title I, the federal government would pay two thirds of the net project cost of a redevelopment project. One of the provisions, however, was that the funds must be directed towards critical housing concerns of deteriorating urban areas, including the clearance of predominately residential areas or the construction of predominately residential developments. The inclusion of funding provisions within the legislation demonstrates that the federal government recognized that American cities lacked the resources to tackle this problem by themselves.

In 1954, the amended National Housing Act enabled new programs and financing available. One of the greatest changes observed was the shift in terminology used to define the government's approach towards improving the urban environment. The federal government adopted the term "urban renewal," calling for the rehabilitation and conservation of existing structures. Following the 1949 Act, the federal government realized that like the nation's cities, they alone were unable to handle the housing problem. The urban renewal programs encouraged more private investment, and made

⁶⁴ Marietta Harte Barbour, "Overcoming Urban Renewal: Preservation in Society Hill, Philadelphia," (Master's thesis, The George Washington University, 2005), 78.

money available to be used for neighborhood improvements, not just land acquisition. For Philadelphia, the National Housing Act provided funding to help finance for the proposed redevelopment projects and many of their incentives attracted individuals and investors back into the city.

In anticipation of a federal program of financial assistance to redevelopment, a number of states adopted redevelopment laws.⁶⁵ Pennsylvania enacted its Urban Redevelopment Law in 1945. The law enabled local municipalities to condemn blighted property and authorized redevelopment authorities through the right of eminent domain to convey those properties onto a private party for development.⁶⁶ The Pennsylvania Redevelopment Law outlined the necessary steps for municipalities to proceed with redevelopment and illustrated the degree of influence exercised between the Planning Commission and the Redevelopment Authority.

Society Hill

The origins of Society Hill extend back to the city's founding. Its name originated from the Free Society of Traders, a joint stock company chartered by William Penn in order to stimulate settlement in Pennsylvania and was the largest purchaser of land in Penn's new colony. The location of Society's land was on a raised strip of land between present day Spruce and Pine Streets and extended west from the Delaware to Schuylkill River.⁶⁷ The "Hill" referred to the east end of the Society's tract, which rose in slight hill

⁶⁵ Barbour, "Overcoming Urban Renewal," 81.

⁶⁶ Ibid., 82.

⁶⁷ Richard J. Webster, ed., *Philadelphia Preserved: Catalog of the Historic American Buildings Survey* (Philadelphia: Temple University Press, 1976), 3.

near Front and Pine Streets south of Dock Street. Although the company dissolved in 1723, the Free Society of Traders' association to the land remained. As identified through Society Hill's Historic District, the defined boundaries of the neighborhood include Front to Eighth Streets and Walnut to Lombard Streets.⁶⁸

Society Hill remained a desirable community throughout the first half of the nineteenth century. Following the Civil War and the improvements in public transportation such as the electric trolley, the area largely lost its attraction to Rittenhouse Square as more residents chose to live further west.⁶⁹ Society Hill's neighborhood patterns began to shift with the loss of its former residents and an increase in immigrants primarily from southern and eastern Europe into the area.⁷⁰ Society Hill became a low rent district where older large row houses transformed into multiple family dwellings and parts of the area became increasingly commercialized.⁷¹ By 1950, the federal census reported that between 10-30% of dwelling units in the neighborhood had no private bath or were dilapidated, and 6-10% units reported no running water or were dilapidated.⁷²

The Philadelphia Planning Commission utilized the census reports in order to argue that

⁶⁸ Philadelphia Register of Historic Places, Society Hill (and Pennsylvania Hospital of Washington Square West) Historic District Nomination Form, March 10, 1999.

⁶⁹ Webster, *Philadelphia Preserved*, 7.

⁷⁰ Ibid. Richard Webster noted the shift in the residential population evident in the appearance of new places of worship, specifically with the additions of synagogues in the area.

⁷¹ Pace points out that while the neighborhood's character changed with the influx of a new demographic by the turn of the 20th century, the area did not become an urban ethnic ghetto. She specifically notes the area west of Third and Fourth Streets and north of Spruce Street as remaining stable. Fourth Street between Walnut and Spruce remained known as lawyer's row during the late nineteenth and early twentieth centuries. Pace sees the deterioration of the neighborhood as dating from the 1920s to the 1950s. Pace, "Society Hill, Philadelphia," 87-88.

⁷² Philadelphia City Planning Commission, *Population and Housing, Philadelphia 1950, Part B*, (Philadelphia: Philadelphia City Planning Commission, 1954), 29, 31. While the numbers appeared high in comparison to other Philadelphia neighborhoods, Society Hill's housing stock did not observe the worst conditions. The area between Vine Street and Susquehanna between Frankford Avenue and 33rd Street saw significantly higher numbers than Society Hill (30-49% units reported no private bath or were dilapidated and 10% and more units without running water or were dilapidated).

by the mid twentieth century Society Hill was in a clear state of decline in need of urban renewal.

Washington Square East Urban Renewal Plan

The renewal of Society Hill was a long, complex process. For Title One urban Renewal purposes, Society Hill became known as the Washington Square East Urban Renewal Area. The Redevelopment Authority divided the urban renewal area into three sections or units that were activated for renewal separately (Figure 1).⁷³ Unit I covered the largest area with roughly 65 acres from Walnut Street to Spruce between Second and Sixth Streets and included the former site of the Dock Street Market from Walnut to Pine Street, east of Second.⁷⁴ Unit I was further divided into two separate projects distinctive for the types of development occurring on their sites. Unit 1A was the former site of the old Dock Street Market. The Redevelopment Authority designated the area as the future site for apartment towers and as a result the entire area was cleared (except for a few individual structures) to make way for new construction. The centerpiece of 1A was the three apartment towers designed by Ieoh Ming Pei. Unit 1B was the area west of Third Street and represented mixed development with portions slated for rehabilitation, demolition and new construction.

Unit II covered 46 acres south of Unit I from Second to Seventh Streets, between Spruce and Lombard Streets. Unit II differed from Unit I in the decision not have any

⁷³ Pace, "Society Hill, Philadelphia," 119-20. Unit I condemned through the Redevelopment Authority right of eminent domain in 1959, Unit II activated in 1961 and Unit III a year later. Pace identified a Unit IV bounded by Lombard, South, Front and Seventh Street and activated from 1963 to 1967. The Unit moved to the South Central Redevelopment Area after Society Hill no longer received further federal money.

⁷⁴ Cohen, "Postwar City Planning in Philadelphia," 471.

large-scale clearance of land or multi story apartment buildings. For the buildings within Unit 2, the Redevelopment Authority stressed rehabilitation over demolition. Unit III extended almost twelve acres from Locust to Addison Streets, between Seventh and Eighth Streets. While Unit III included both rehabilitation and new construction, almost half of the redevelopment for the area was for the expansion of the Pennsylvania Hospital.⁷⁵

⁷⁵ Pace, "Society Hill, Philadelphia," 120.

CHAPTER THREE: DILWORTH HOUSE HISTORY

During its almost six decade lifespan, the Richardson Dilworth House has been unable to escape controversy. Each of its owners has faced public criticism. The current owners, John and Mary Turchi, have been engulfed in an almost ten-year long legal battle over the construction of a condominium tower on the site. The original plans called for complete demolition of the structure but have since progressed to partial demolition. Coincidentally, the problems facing the Turchis mirror some of the criticism faced by Mayor Richardson Dilworth when he announced plans for his new residence in 1956. Dilworth initially met with public resistance over his decision to demolish the two Greek Revival townhouses on the site in order to construct his three-story Colonial Revival house. In 1976, when the Dilworth family sold the property to the Philadelphia County Dental Society for its new headquarters, the organization also met strong, neighborhood opposition. The opposition experienced throughout the house's history offers a glimpse into the changing attitudes towards preservation and the site's significance.

"The House that Ann Built": Dilworth Ownership (1956-1976)

In 1956, Ann Dilworth inherited a large sum of money from the trust of her grandfather and Chicago financier, Otto Young.⁷⁶ She decided that her family was going to have a new house. Harry Batten, the head of N.W. Ayer (and an important member of

⁷⁶ Peter Binzen, "Dilworth House, A Happy Outcome The Symbol Will Stand In Society Hill, Yet Development Goes On," *The Philadelphia Inquirer*, November 27, 2007. Ann Dilworth inherited more than one million dollars from her grandfather's twenty million dollar trust. For more information regarding Otto Young's Will see, "Fortune to Grandchildren: Otto Young's Will Follows the General Plan of the Late Marshall Field's," *New York Times*, December 16, 1906.

Washington Square East's urban renewal) toured various properties with Mrs. Dilworth showing her the places suited for the Dilworths.⁷⁷ Mrs. Dilworth fell in love with two houses overlooking Washington Square (Figure 2). The four-and-half-story buildings built in 1841-42 predated its adjoining properties, The Athenaeum of Philadelphia and the Lippincott Publishing Company.⁷⁸ The President of the Philadelphia Society for the Preservation of Landmarks identified the buildings as a distinguishing type of the Greek Revival style.⁷⁹

The Dilworths and Harry Batten intended to purchase both properties, and restore and remodel them to modern living standards. The Dilworths retained the services of G. Edwin Brumbaugh, an architect who, by the 1950s, established a successful renovation practice. Brumbaugh, and the builder John Cornell carefully surveyed the site, estimated the preliminary costs and discussed possible alterations.⁸⁰ Both Brumbaugh and Cornell advised the Dilworths that the cost of renovation and preservation of the buildings or even its fronts would be prohibitive.⁸¹ The reason for the high cost was the state of neglect and lack of maintenance made by its former owners, the Penn Mutual Life Insurance Company, and adapting the buildings to the current living standards.

⁷⁷ "Building A New Home with Deborah Dilworth Bishop," *Philadelphia: The Great Experiment*, webcast video.

⁷⁸ The Athenaeum of Philadelphia, "Ashurst Residence," Philadelphia Architects and Buildings, and "225 S 6th Street," Philadelphia Architects and Buildings. The website dated the Ashurst Residence (223 S. 6th Street) and 225 S. 6th Street built in 1842. The Athenaeum was constructed between 1845-47 and the Lippincott Building in 1900.

⁷⁹ Letter, Frederick Levis, President of the Philadelphia Society for the Preservation of Landmark, to Richardson Dilworth, December 6, 1956, Richardson Dilworth Papers, Collection 3112, Box 40, Folder 35, Historical Society of Pennsylvania.

⁸⁰ Letter, G. Edwin Brumbaugh to Mrs. Richardson Dilworth, February 27, 1958, G. Edwin Brumbaugh Collection, Winterthur Library.

⁸¹ Letter, Richardson Dilworth to Mr. Frederick Levis, President of The Philadelphia Society for the Preservation of Landmarks, December 26, 1956, Richardson Dilworth Papers, Collection 3112, Box 40, Folder 35, Historical Society of Pennsylvania. Dilworth expressed his hope and intention to preserve the fronts of the houses, but Brumbaugh and Cornell advised against it because of the high cost.

According to Brumbaugh, the lack of maintenance was due to the insurance company's plan of eventually demolishing the houses to use the property in their expansion program.⁸² In a letter addressed to Mrs. Dilworth, Brumbaugh described the state of the buildings when acquired by the Dilworths,

...[The Penn Mutual Life Insurance Company] had dismantled some of the interiors. Window glass was broken and pigeons were nestling and roosting in both buildings. Dirt had accumulated in depth on the floors, and water poured through leaks in the roof. As a result, floors, plaster and paint were ruined, and crumbling disintegration had extended to the brick walls.

Ceilings were high, some as great as sixteen feet, and the cost of repairing and re-plastering, alone, was consequently appalling. Even if the cost of restoration had been less, the problem of adapting the houses to modern living was formidable.⁸³

For the cost of purchasing and restoring only one of the houses, the Dilworths could purchase both properties and construct a new house on the double lot.⁸⁴ Harry Batten surrendered his option to purchase one of the properties in order for the Dilworths to buy them both of them and construct a new house according to their own tastes.

On December 6th, 1956, the *Philadelphia Inquirer* announced the Dilworths plans to demolish the two Greek Revival townhouse in order to build their new home in Society Hill.⁸⁵ The Dilworth's announcement met immediate opposition from both the public and preservation organizations. The organizations and residents expressed concern of the demolition of architecturally significant structures and questioned the scale of

⁸² Letter, G. Edwin Brumbaugh to Mrs. Richardson Dilworth, February 27, 1958, G. Edwin Brumbaugh Collection, Winterthur Library.

⁸³ Ibid.

⁸⁴ Ibid.

⁸⁵ Schraga, "Dilworths Plan to Build Home in Society Hill."

Brumbaugh's new building in relationship to its surroundings. In a letter to Richardson Dilworth written on the day the article appeared, the President of the Philadelphia Society for the Preservation of Landmarks urged the Mayor to "not be hasty in proceeding with the demolition."⁸⁶ While the two buildings were not "colonial houses, they are a most distinguished type of handsome Greek Revival and perhaps some way can be found to preserve this architecture and, at the same time, meet [his] living requirements."⁸⁷ One neighbor recommended to Mrs. Dilworth demolishing the entire rear of the buildings, but allowing the façade to remain.⁸⁸

The Dilworths argued that their decision to demolish the buildings followed careful examination and consultation with professionals. The overwhelming preservation cost justified their choice in demolition. In response to what would be the site's subsequent infill, Dilworth relied on professionals once again to create a building that would serve as an appropriate replacement. The Dilworths decided upon a Georgian Revival house that partially mimicked those being restored or recreated in Society Hill.

The 1956 *Philadelphia Inquirer* article cited the historic Morris House on South Eighth Street as influencing the design of the Dilworth House.⁸⁹ The newspaper went on to describe the new structure as a "two story building of old Colonial design, with living room, dining room and kitchen on the first floor and three bedrooms, with two baths, on

⁸⁶ Letter, Frederick Levis, President of the Philadelphia Society for the Preservation of Landmark, to Richardson Dilworth, December 6, 1956, Richardson Dilworth Papers, Historical Society of Pennsylvania.

⁸⁷ Ibid.

⁸⁸ Letter, Richard Robbins to Mrs. Richardson Dilworth, n.d., Richardson Dilworth Papers, Collection 3112, Box 40, Folder 35, Historical Society of Pennsylvania.

⁸⁹ Schraga, "Dilworths Plan to Build Home in Society Hill."

the second.”⁹⁰ The design of the house reflected both the owners’ desire and the appropriated neighborhood character, and continued to change following its initial 1956 newspaper description.

The choice in the “old Colonial design” was appropriate for the Dilworths, Brumbaugh and the neighborhood. Both the Dilworths and Brumbaugh were admirers of colonial architecture. By this time, Brumbaugh had established a reputation as a leading authority on colonial architecture through the study and restoration of these structures and this style influenced his new construction projects. Brumbaugh designed the Dilworth’s residence to reflect Philadelphia’s dominant early architecture within an area that had begun to memorialize and preserve the character of old city.⁹¹ As the first “officially sponsored style in old city”, the Colonial Revival style struck Brumbaugh as particularly appropriate for his clients.⁹²

Compared to the houses previously on the site, Brumbaugh’s design was smaller in scale and included modern interior conveniences such as air conditioning (Figures 3 & 4).⁹³ By having the structure only occupy a portion of the site, Mrs. Dilworth could have the large garden in the city that she always wanted.⁹⁴ Brumbaugh understood that his client’s residence had to serve multiple functions in addition to those of an ordinary

⁹⁰ Ibid.

⁹¹ Letter, G. Edwin Brumbaugh to Mrs. Richardson Dilworth, June 30, 1968, G. Edwin Brumbaugh Collection, Col. 34, Box 14, Folder 451, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library.

⁹² Ibid.

⁹³ Ibid.

⁹⁴ Loni Stinnett, “Coffee Break with Ann Dilworth: First Lady of Philadelphia,” *The Sunday Bulletin Magazine*, January 14, 1962.

dwelling. As Mayor of Philadelphia, Richardson Dilworth needed a space to work and entertain. Brumbaugh designed the house's interior to fit these additional needs.

The house's first floor contained the entrance and main stair hall (equipped with the house's small elevator), living room, dining room, powder room, large hall closet and the kitchen and laundry room towards the rear (Figure 5). On the second floor, a large library occupied the entire front of the house. A small hallway connected the library to the other rooms on the floor (Figure 6). These were two dressing rooms, the Dilworths bedroom and bathroom. On the third floor, there were two additional bedrooms with a connecting bathroom to be used by the Dilworth children when they were home from college (Figure 7).⁹⁵ The fourth floor served as an attic with additional storage and closet space for the family.

Undated drawings by Brumbaugh demonstrate a possible progression in the house design and overall plan (Figures 8-10). The house increased in size from the two story building described in December of 1956 to a four story building with two, two-story sections projecting from the rear and northern side. Changes continued to be made between these preliminary drawings and the final building elevations in February of 1957. The final drawings show minimal changes to the west elevation of the house. The only evident change was the elimination of the dormer windows on the fourth story. The building's south and east elevations underwent the most change. On the south elevation, Brumbaugh initially designed the four-story house with a total of eight windows, or two windows per floor. He later eliminated all but four of the windows. Brumbaugh altered

⁹⁵ James C. Bleloch, "' House That Ann Built' Rises on 6th St. As Mayor's New Home in Old Phila.," *The Sunday Bulletin*, August 18, 1957.

the house's rear building from a single two-story section to a two and one story section. The one-story section contained the kitchen wing and was lengthened during its construction.⁹⁶ The architect's changes extended to altering the window types and layout in the rear of the building. There were no longer dormer windows on the fourth floor. Originally, Brumbaugh designed the back of the house to have the same type of windows as the front of the house. This changed. The architect installed large plates of glass into the bays of the east end of the main house and the south side of the two-story addition in order to create "simulated porches" on the second story.⁹⁷ The choice of large picture windows for the back of the house, with its modern connotation created an interesting juxtaposition between the front and back of the house.

Ann Dilworth purchased both properties from the Penn Mutual Life Insurance Company in January 1957 for \$60,000.⁹⁸ In February of that year, J.S. Cornell & Son was retained to carry out the demolition, and on March 21st, the Dilworths, Brumbaugh, and J.S. Cornell & Son signed a contract agreement for the construction of a new residence. The construction of the Dilworth House occurred over the next nine months.⁹⁹ The final

⁹⁶ Letter, G. Edwin Brumbaugh to J.S. Cornell & Son, Inc., May 23, 1957, G. Edwin Collection, Box 13, Folder 451, Accounts, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library. "Change Order No. 10: Lengthening kitchen wing by moving the east gable 2'-0" to the east, adding this additional area to the Laundry..."

⁹⁷ Specifications for a Residence at 223-225 S. Sixth Street Philadelphia, PA., for Richardson Dilworth, Esq. and Ann K. Dilworth, February 21, 1957, G. Edwin Brumbaugh Collection, Box 8, Specifications, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library.

⁹⁸ "Mrs. Dilworth Pays \$60,000 For Home Site," *Philadelphia Evening Bulletin*, January 20, 1957.

⁹⁹ The time period of the house's construction was determined from the general contract bills by J.S. Cornell & Sons to Mrs. Dilworth and dated thank you letters from the Dilworths to various parties, found in Dilworth personal papers at the Historical Society of Philadelphia. Each of the bills offers clues into the how the house took shape. See General Contract No. 1- 10 at G. Edwin Brumbaugh's Personal Papers, Winterthur Museum, Box 13, Folder 451. Letter, Richardson Dilworth to Mr. John S. Cornell, December 30, 1957, Richardson Dilworth Personal Papers, Collection 3112, Box 40. "Now that we have moved into our house, I want to tell you how much both my wife and I appreciate the splendid job which you have done in constructing a house which we hope will be our home for the rest of our lives."

cost including the net cost of building work, demolition of two houses, various appliances, and architect's fee totaled \$156, 616.17¹⁰⁰

Clearing the site and constructing the Dilworth House left a large portion of the party wall it shared with the Athenaeum exposed and weakened. The Dilworths agreed to split the cost of strengthening the Athenaeum wall up to a total of \$7,500.¹⁰¹ This cost would include plastering and waterproofing the section of the party wall that would remain exposed following construction.¹⁰² The Dilworths received a bill for an additional \$3,008 dollars for additional repairs and paint to the party wall on the north party line, between the Athenaeum and the Tool House.¹⁰³ Despite the attempts to strengthen and secure the party wall, the Athenaeum continued reporting the movement of their south wall following the Dilworth's ownership.¹⁰⁴

The house at 223-225 South Sixth Street served as Richardson Dilworth's residence for the next seventeen years until his death in January 1974. During this time, Dilworth served on the highest city positions of his career as Mayor of Philadelphia and President of the Board of Education that enabled him to enact major reforms and changes to the city. For example, the route of the controversial Delaware Expressway through Society Hill and Queen Village was redrawn on Dilworth's coffee table one late night in

¹⁰⁰ Summary of Costs as Indicated at this Time, May 3, 1958, G. Edwin Brumbaugh Collection, Box 13, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library. Architect Bill, May 3, 1958, G. Edwin Brumbaugh Collection, Box 13, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library.

¹⁰¹ Summary of Costs as Indicated at this Time, May 3, 1958, G. Edwin Brumbaugh Collection, Winterthur Library.

¹⁰² Letter, Richardson Dilworth to Thomas Hart, January 22, 1957, Richardson Dilworth Papers, Collection 3112, Box 40, Folder 30, Historical Society of Pennsylvania.

¹⁰³ Letter, G. Edwin Brumbaugh to J.S. Cornell & Son, Inc., October 30, 1957, G. Edwin Collection, Box 13, Folder 451, Accounts, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library. See Change Orders No. 17 and 18.

¹⁰⁴ Thom Nickels, "Athenaeum Trouble," Building Blocks, *Metro*, July 12, 2005.

1960.¹⁰⁵ After Mrs. Dilworth entered a nursing home in 1974, the house remained vacant an additional two years until the Philadelphia Country Dental Society purchased it for \$225,000 in 1976.¹⁰⁶

Philadelphia County Dental Society Ownership (1976-2001)

We wanted something with character, not an ordinary office building.

- Dr. Jack Neff, former Society President in 1977

The Philadelphia County Dental Society interpreted the former Dilworth House as “a magnificent, well built structure that will lend itself to [their] purposes with a minimum of change.”¹⁰⁷ The previous society headquarters in the underground concourse of the Sheraton Hotel at 17th Street and John F. Kennedy Boulevard became too small to accommodate their staff and there were safety concerns.¹⁰⁸ A change in headquarters for the Dental Society meant that the building on 225 South Sixth Street would have to change in use from residential to office space. Although the Society did not believe many changes were necessary, they nevertheless allocated \$65,000 towards interior renovations.

The goal in the renovations was to make changes that would better accommodate the house’s new use without completely comprising its colonial character and Dilworths

¹⁰⁵ Raymond A. Berens, “Dilworth Mansion: New Home of Dental Society,” *Philadelphia Evening Bulletin*, October 31, 1976.

¹⁰⁶ Robert Freedman, “Dental Society Moves Into Dilworth Home,” *Philadelphia Evening Bulletin*, October 24, 1977.

¹⁰⁷ Berens, “Dilworth Mansion: New Home of Dental Society.”

¹⁰⁸ Freedman, “Dental Society Moves Into Dilworth Home.”

association. The Dental Society enlisted the help of the architectural firm Cassway/Albert & Associates and the interior design staff of Ardmore furniture store, O'Neill and Bishop to transform the space.¹⁰⁹ The new use attached meant that the structure had to abide with fire laws not previously required. The Dental Society added fire doors and an additional archway in the entrance hall in order to comply with these laws.¹¹⁰ In order to maintain the colonial aesthetic created by Brumbaugh, the new doors and archway blended in to what was already in the house.¹¹¹

The original living room functioned as the Society's formal reception room, in addition to a space for small committee meetings and teas by the Society's women's auxiliary.¹¹² O'Neill and Bishop Furniture Store recreated many of the Dilworth's colonial antiques and heirlooms featured in the room.¹¹³ The dining room transformed into an office for two secretaries and the kitchen became an additional office.¹¹⁴ The former laundry room served as the new kitchen.

The second floor required more extensive renovations. The Dilworth's former library served as the dental association's boardroom. The Dutch tiles on the fireplace brought back from one of the Dilworth's trips remained. Dilworth's bedroom, bathroom and closet were turned into a dentistry lecture room and Dilworth's personal dressing room was to serve as another one of the committee's meeting rooms.¹¹⁵ At the time of

¹⁰⁹ Madley, "Behind a Plaque."

¹¹⁰ Ibid.

¹¹¹ Ibid.

¹¹² Ibid.

¹¹³ Ibid.

¹¹⁴ Ibid.

¹¹⁵ Ibid.

the Dental Society's dedication on October 23rd, 1977, no official use was given to the house's third floor.

In the Society's early years of ownership, its former president believed that purchasing and renovating the property would save the organization money in the long term. Because of the Dilworth's attractive location, there was a strong possibility that the property would accrue in value if the organization ever decided to move. In 2001, the Dental Society sold the site to John and Mary Turchi for \$1,750,000 dollars.

The Ongoing Battle: Turchi Ownership (2001- Present)

When condominium developer, John Turchi purchased the Dilworth House in the summer of 2001, his original intention appeared to be to move into the house himself.¹¹⁶ By late 2004, his interest had shifted towards developing it into an apartment tower, designed by Philadelphia native and recognized architect, Robert Venturi of Venturi, Scott Brown and Associates.

In July 2005, Turchi proposed a complete demolition of the Dilworth House, but the Architectural Committee of the Philadelphia Historical Commission immediately rejected it.¹¹⁷ Believing that the site was wrongly classified as a "significant" property within the Society Hill Local Historic District, the owner submitted an application to the Historical Commission requesting an amendment to the existing inventory. The consulting firm of Powers & Company, Inc. was retained by the Preservation Alliance of

¹¹⁶ Inga Saffron, "Ed Bacon's Last Words on the Dilworth House."

¹¹⁷ Stephen Salisbury, "Panel urges rejection of Dilworth house proposal - A committee of the Phila. Historical Commission opposed the plan to raze all but the building's façade," *The Philadelphia Inquirer*, March 1, 2006.

Greater Philadelphia and the Society Civic Association to conduct an independent evaluation and submitting their report to the Historical Commission. Some of the points raised in the owner's application included questions of its significance in relation to Society Hill's urban renewal and the building's design in relation to the architectural fabric of the neighborhood.¹¹⁸ Despite the attempts to deny the structure's importance, the Powers & Company believed that "no new information has been brought forward that contradicts information available at the time the district was created."¹¹⁹

In 2007, the Turchis submitted in application for the removal of a section of the rear wall containing the large picture window, the two-story stair hall and the rear one and two- story L shaped on the eastern side of the house in order to construct the tower.¹²⁰ Both the Architectural Committee and the Historical Commission approve the "alteration." The Concerned Citizens Opposing the Dilworth Development Project, Society Hill Civic Association and other individuals appealed the Historical Commission's decision to Philadelphia's License and Inspection Board. In November of 2008, the License and Inspection Board reversed the Historical Commission's decision.¹²¹ Turchi and his wife appealed the Board's decision to the Philadelphia County Court of Common Pleas, and in May 2010 the Court rejected the owners' appeal, believing the Board acted fairly in their decision.¹²² The Turchis once again appealed the decision, this time to the Commonwealth Court. The Commonwealth Court found that the

¹¹⁸ Powers & Company Inc., Preservation Alliance for Greater Philadelphia, and Society Hill Civic Association, "Designation Assessment for 223-225 South 6th Street, Philadelphia The Dilworth House."

¹¹⁹ Ibid.

¹²⁰ "Update: L&I Board of Review rejects Dilworth House project," Alan Jaffe, Plan Philly, last modified January 12, 2012.

¹²¹ Ibid.

¹²² Ibid.

License & Inspection Board should reexamine their decision against the Commission's decision. Following a second look in January 2012, the Board reaffirmed their initial decision, ruling that the proposed demolition would affect a significant portion of the building, thus should not happen.¹²³

¹²³ Ibid.

CHAPTER FOUR: GEORGE EDWIN BRUMBAUGH

A central figure in the story of the Richardson Dilworth House is its architect, G. Edwin Brumbaugh (1890-1983). At the time of the Dilworth's commission, Brumbaugh had gained notoriety as a restoration practitioner and authority on early American architecture. His insistence on accurate restorations as the result of extensive research, on site investigations, and careful planning enabled him to distinguish himself within the nascent field of restoration architecture. Brumbaugh's career unfolded in the context of the Colonial Revival style and the shift in national attention toward historic preservation. Brumbaugh believed that early American architecture (specifically the Pennsylvania Germans) possessed a significant historical value and through their preservation they could also served as an educational component for the public into learning about the past. The Dilworth House presents an important case within the context of Brumbaugh's career. It is a project type greatly overlooked by scholars examining Brumbaugh's career (new construction), and raises questions specifically to the extent of his actively promoted restoration principles carrying over into his new constructions.

Colonial Revival & Historic Preservation

The Colonial Revival is a broad label for a cluster of tendencies and modes in American architecture from the nineteenth century to the present. Its name can recall a wide range of styles, geographic locations, and time periods, but all derive from or relate

to America's colonial past. The forms of the colonial extend to include architecture, landscape design, furniture, decorative arts, painting, film, and literature. Historians have attempted to date the Colonial Revival movement in the United States and treat it as a period beginning around the 1876 Centennial and ending with emergence of modernism in the late 1930s.¹²⁴ Although its influence may have diminished since its peak, the Colonial Revival in its many forms still remains popular today.¹²⁵

The motives behind the style's architectural appeal range as well. Some scholars interpret its popularity as deriving from patriotic sentiment, or as a form of cultural retaliation against the modern world resulting from things such as mass industrialization and immigration. Americans wanted a style distinct from European modes, and Colonial Revival architecture represented order, simplicity and enabled them to leave the heavy ornamentation of the Victorian era behind. The majority of the Colonial Revival designs were not intended to recall specific patriotic landmarks, but incorporated certain design elements to provoke associations with the seventeenth and eighteenth century.¹²⁶ A more appropriate definition for the Colonial Revival might be "an attitude or a mental process of remembering and maintaining the past that generations of Americans have quite consciously created."¹²⁷

¹²⁴ Richard Guy Wilson, "Introduction: What is the Colonial Revival?," in *Re-Creating the American Past Essays on the Colonial Revival*, ed. Richard Guy Wilson, Shaun Eyring, and Kenny Marotta (Charlottesville: University of Virginia Press, 2006), 3. Wilson dated the peak of the style's popularity somewhere between 1880 and 1940. Wilson, "Introduction," 5.

¹²⁵ *Ibid.*, 3.

¹²⁶ William Rhodes, "Colonial Revival and American Nationalism," *Journal of the Society of Architectural Historians* 35, no. 4 (December 1976), 241.

¹²⁷ As quoted in Wilson, "Introduction," 3.

Philadelphians especially have embraced the Colonial Revival as a means to forge a connection with their past. For the Sesquicentennial Exposition in 1926, the Exposition Women's Committee hired architect Richardson Brognard Okie to construct twenty houses in order to recreate Philadelphia's High Street (now Market Street) circa 1776.¹²⁸ The Women's Committee saw the High Street reconstruction as important because it revealed to visitors, "the fine heritage of beauty and dignity in ordinary everyday life, which our ancestors have passed onto us. It proves that our beginnings were not chaotic, lawless, cheap or tawdry, but essentially noble [and] dignified."¹²⁹ The Women's Committee romanticized the eighteenth century and used Okie's buildings to convey how they conceived the interior lives of the founding fathers.

Okie was one of Brumbaugh's contemporary and a widely recognized practitioner of the Colonial Revival style, especially as it applied in Pennsylvania.¹³⁰ He specialized in the restorations and reconstructions of Pennsylvania colonial and vernacular residences. Okie designed in his own style of the colonial revival, where he incorporated the same architectural elements in both of his new construction and restoration work.¹³¹ Some of Okie's most well known restoration projects, in addition to the High Street Exhibition, included the Betsy Ross House and William Penn's Pennsbury Manor.¹³² By today's standards, Okie's restoration of Pennsbury Manor would be unacceptable because

¹²⁸ Steven Conn, *Metropolitan Philadelphia: Living with the Presence of the Past* (Philadelphia: University Of Pennsylvania Press, 2006), 81

¹²⁹ Ibid.

¹³⁰ Sandra Tatman, "Okie, Richardson Brognard (1875-1945)," Philadelphia Architects and Buildings, accessed April 18, 2013.

¹³¹ Ibid. George Koyl, a Dean of University Of Pennsylvania's School of Fine Art described some of the characteristic elements of Okie's work as undressed field stone walls, chimneys, fireplaces and particular door and window frame detail.

¹³² Ibid.

the restoration was based on weak visual evidence and documentation.¹³³ For many colonial revival supporters of the early to mid- twentieth century, however, there was a greater interest in evoking a colonial atmosphere rather than accurate restorations.¹³⁴

Brumbaugh's shift towards the restoration profession occurred at the time when the historic preservation field entered a greater national consciousness. The preservation movement in the United States had been growing since the 1850s, following the preservation campaign by Ann Pamela Cunningham and the Mount Vernon Ladies' Association in purchasing George Washington's Mount Vernon. By the 1920s, the effort to save and interpret historic sites remained a primarily local, private amateur activity as historic house museums gained prominence throughout the country.¹³⁵ The preservation movement would remain largely under the guise of amateur enthusiasts as Americans increasingly began to re-evaluate their heritage. Beginning in the mid- 1920s, the restoration of Colonial Williamsburg by Reverend Dr. W.A.R. Goodwin and John D. Rockefeller Jr., and the creation of Henry Ford's Greenfield Village changed the profile of preservation within the country. Rockefeller's decision to restore the whole city of Williamsburg attracted media attention, thus generating public interest in preservation projects. The Williamsburg restoration also demonstrated a progressive change in preservation ideology. During the mid to late nineteenth century, Americans preserved

¹³³ See Mark Reinberger and Elizabeth P. McLean, "Pennsbury Manor: Reconstruction and Reality," *The Pennsylvania Magazine of History and Biography* 131, No. 3 (July 2007), 263-306.

¹³⁴ See Chapter Six, "Living with the Ghost of the Past," and David Contosta, "Philadelphia's 'Miniature Williamsburg: The Colonial Revival and Germantown's Market Square,'" *The Pennsylvania Magazine of History and Biography* 120, no. 4 (October 1996), 284.

¹³⁵ Charles B. Hosmer, Jr., *Preservation Comes of Age: From Williamsburg to the National Trust, 1926-1949* (Charlottesville, University Press of Virginia, 1981), 1:1.

buildings valued for their patriotic symbolism, rather than aesthetics.¹³⁶ While the Williamsburg restoration identified with the area's association with the Revolutionary War, it recognized that the preservation and restoration of these historic structures should be based on aesthetic criteria. On this basis, the project required professionals able to properly treat, restore, or replicate unique architectural elements.¹³⁷ Rockefeller's fortune enabled Goodwin to higher a professional staff, most of which had no experience in the recreation of a colonial city.¹³⁸ The restoration of Colonial Williamsburg allowed architects and other professionals to become involved with preservation and restoration work. As interest in restoration grew in the 1930s, the Williamsburg organization began to "function as an American national trust... a central clearing house for preservation information."¹³⁹ Many of the professionals involved in the restoration would consult other organizations and historic sites.

Private institutions and organization such as Colonial Williamsburg and other historical societies served as leading force in the country's preservation. The federal government entered the field of preservation prior to the 1920s, but its efforts had been haphazard.¹⁴⁰ The problem was "there was no plan or policy governing property acquisitions, and no federal agency had either the administrative mandate or an adequate

¹³⁶ Emily Wolf, "Architecture Tells the Story: G. Edwin Brumbaugh and His Contributions to the Field of Restoration Architecture," (master's thesis, University Of Pennsylvania, 2008),17 and William Rhodes, "Colonial Revival and American Nationalism," 239- 254. Rhodes cited an example of patriotism as the main motivator for a mid nineteenth century American to speak in favor of preservation. In 1877, James Russell Lowell wanted to preserve the Old South Meeting House in Boston. As Rhodes noted, Lowell (like many of his generation) did not see any architectural value in the building, rather its importance laid in the fact that it bore witness to great men and great events.

¹³⁷ Wolf, "Architecture Tells the Story,"18.

¹³⁸ Hosmer, *Preservation Comes of Age*, 4 and 31.

¹³⁹ Ibid., 65.

¹⁴⁰ Ibid., 471

professional staff for interpretation of old buildings.”¹⁴¹ Although the National Park Service was formed in 1916, as late as the 1930s they did not manage the majority of the country’s historic sites.¹⁴² Under the leadership of the Park Service, there became a greater need to have a wide spectrum of historic sites fall under their jurisdiction.

By the 1930s, the federal government had a more significant role in the promotion and professionalization of historic preservation. Many of the New Deal programs created at the onset of the Great Depression had an emphasis in the field. In 1933, President Roosevelt created the Civilian Conservation Corps (CCC), which took “unemployed youths from cities and put them to work in the parks and forest.”¹⁴³ Another significantly influential source of government support for historic preservation was the Historic American Buildings Survey (HABS). Formed by Charles Peterson in 1933, HABS operated under the supervision of the Civil Works Administration. The program developed out of the need to offer employment to architects and draftsmen who were jobless after the failure of the construction industry.¹⁴⁴ Peterson wanted the project to produce an architectural archive where through photographs and drawings, buildings that were not considered high priority for the preservation community could be saved.¹⁴⁵ Unlike private organizations, like Colonial Williamsburg that strove for physical

¹⁴¹ Ibid.

¹⁴² Ibid., 472. During this time, the majority of sites under the National Park Service’s responsibility were located in the Southwest. All of the federally administered historic sites in the East were related directly or indirectly to wars, thus fell under the War Department.

¹⁴³ Ibid., 532.

¹⁴⁴ Annie Robinson, “A ‘Portrait of a Nation’: The Role of the Historic American Buildings Survey in the Colonial Revival,” in *Recreating the American Past: Essays on the Colonial Revival* ed. Richard Guy Wilson, Shaun Eyring, and Kenny Marotta (Charlottesville: University of Virginia Press, 2006), 99.

¹⁴⁵ Hosmer, *Preservation Comes of Age*, 549.

preservation of historic buildings, HABS set out to create a visual record of buildings.¹⁴⁶

The documentation undertaken by HABS demonstrated that historic buildings were also valued for their architectural value, in addition to their historical significance. As outlined in HABS' original parameters, the buildings determined to have the most architectural significance were those with a construction date of before 1840.¹⁴⁷

HABS efforts created more public interest in American historic architecture, specifically the country's vernacular architecture. Its ability to infiltrate the American mindset was through regional and national promotional exhibitions and the publication of their catalogs. Many of the exhibitions gave the public a first hand account of their work and acted as a form of good publicity for HABS, the federal government and the Colonial Revival cause.¹⁴⁸ HABS' drawings and photographs served as an indispensable resource to those responsible for maintaining and restoring old buildings. Through their efforts the government agency expanded the scholarship on restoration. The government's involvement during this time elevated the profile of historic preservation and restoration architecture. Preservation of historic sites was no longer confined as a localized effort, but was viewed as national and collective concern. The programs initiated by the government including its New Deal recovery programs shifted the architect's involvement in saving these relics of America's past in addition to reiterating the importance of the building's aesthetic value.

¹⁴⁶ Robinson, " 'Portrait of a Nation,'" 105.

¹⁴⁷ Ibid., 100. In HABS' original parameters limited the survey to buildings with a construction date of before 1840, but have since been expanded to include twentieth century properties.

¹⁴⁸ Ibid., 113.

“Mr. Pennsylvania German”¹⁴⁹

George Edwin Brumbaugh was born on August 17th, 1890 in Huntington, Pennsylvania, to parents Martin Grove and Anna (Konigmacher) Brumbaugh.¹⁵⁰ Both of Brumbaugh’s parents were from German families and his father maintained close ties to German heritage and tradition.¹⁵¹ Brumbaugh’s childhood stories of his German ancestors clearing the “virgin forests” and settling in western Pennsylvania stimulated his interest in the arts, architecture and history of early Americans, specifically the Pennsylvania Germans.¹⁵² His father, Martin Grove Brumbaugh, supported him pursuing his interest. The elder Brumbaugh’s career was in education, and throughout his career he actively promoted the state’s history through coauthoring stories on the subject.¹⁵³ Both Brumbaughs utilized history in order to generate more public awareness of the past with the hopes of the Americans wanting to improve themselves. The two differed in their conception of the past. Brumbaugh Sr. interpreted the past as unfavorable, while his son viewed it as a time of superior morals and values, and thus what Americans should revert back to.¹⁵⁴

Following graduation at Central High School, Brumbaugh enrolled in the architecture program at the University Of Pennsylvania in 1908. During the 1890s,

¹⁴⁹ Nickname given by Charles Peterson to Brumbaugh.

¹⁵⁰ Sandra Tatman, “Brumbaugh, George Edwin (1890-1983),” Philadelphia Architects and Buildings, accessed March 2, 2013.

¹⁵¹ “Governor Martin Grove Brumbaugh,” Pennsylvania Historical & Museum Commission, accessed April 1, 2013.

¹⁵² George Thomas, “George Edwin Brumbaugh,” in *The Book of the School: 100 Years: The Graduate School of Fine Arts of the University of Pennsylvania*, ed. Ann L. Strong and George E. Thomas (Philadelphia: Graduate School of Fine Arts, 1990), 80.

¹⁵³ Degn, “Houses From the Reservoir of Memory,” 12-13.

¹⁵⁴ Ibid. 13.

architecture schools began revising their curriculum, and Penn was no different. Under the direction of the School's Dean Warren Powers Laird and Paul Philippe Cret, the University's architecture program became firmly rooted in the Beaux Arts education.¹⁵⁵ Both men advocated the principles of the Ecole within architectural education because they saw this as a way to:

...advance the student from mere renderer to a designer, balanced by an orderly series of courses taught by masters in their own fields that would make the architect a cultural professional, capable of understanding the totality of his role in society.¹⁵⁶

No longer did technical classes such as drafting suffice in educating a future architect. Students like Brumbaugh were thoroughly introduced to a range of coursework within the humanities, including art and architectural history. Brumbaugh's art history classes exposed the architect to the comparative method of British architectural historian, Banister Fletcher. As seen in the frontispiece of Banister's *A History of Architecture*, the author envisioned architectural history as a linear progression of styles, with the most modern, American style directly linked to the past (Figure 11). The underscore of Fletcher's comparative method and history during Brumbaugh's Beaux- Arts training made "restoration appear as a logical extension of the activity of the architect."¹⁵⁷

Brumbaugh excelled as a student at the University of Pennsylvania. During his senior year he served as President of the much-coveted Architectural Society of the

¹⁵⁵ Ann Strong and George Thomas, *The Book of the School: 100 Years: The Graduate School of Fine Arts of the University of Pennsylvania* (Philadelphia: Graduate School of Fine Arts, 1990), 25.

¹⁵⁶ Ibid., 26.

¹⁵⁷ Thomas, "George Edwin Brumbaugh," 80.

University of Pennsylvania, in addition to being a member of the T-Square Club.¹⁵⁸ In 1913, he graduated with a B.S. in Architecture and was awarded the Arthur Spayd Brooke Medal.¹⁵⁹ As a student, Brumbaugh began working as a draftsman at the Mellor and Meigs and stayed with the firm until 1914.¹⁶⁰ In 1915, Brumbaugh worked at the Philadelphia firm of Charles Barton Keen.¹⁶¹ The success of Keen's practice in North Carolina influenced the architect to move his primary office to Winston Salem in 1923. Brumbaugh supervised Keen's Philadelphia office for a few months until he left the firm in 1923.¹⁶² While working for Keen, Brumbaugh established his own successful independent practice in downtown Philadelphia. His practice designed a range of historically stylized buildings that were generally characterized as country houses within a regional colonial style.¹⁶³ Over the years, Brumbaugh and his practice evolved and focused more on restoration architecture. Despite his strong passion for restorations, Brumbaugh nevertheless continued to undertake new design for the rest of his career.

Brumbaugh's early career at the Mellor & Meigs and Keen firms and as an independent architect, have largely been summarized by those examining his career. When Brumbaugh shifted his focus towards restoration and received his major restoration projects, he was already a middle-aged man with two decades of experience in new construction. While these early years of designing historicized buildings left a questionable degree of influence onto his later restoration projects, it gave Brumbaugh

¹⁵⁸ Sandra L. Tatman and Roger W. Moss, *Biographical Dictionary of Philadelphia Architects, 1700-1930* (Boston: G.K. Hall & Co, 1985), 114.

¹⁵⁹ Tatman, "Brumbaugh, George Edwin (1890-1983)," *Philadelphia Architects and Buildings*.

¹⁶⁰ *Ibid.*

¹⁶¹ *Ibid.*

¹⁶² *Ibid.*

¹⁶³ Thomas, "George Edwin Brumbaugh," 80.

more professional experience and opportunities to design in an architectural style he loved.

The success of Mellor & Meigs and Keen's practice derived from both of the firm's residential designs. The partners of Mellor & Meigs, Walter Mellor and Arthur I. Meigs both worked in the office of T.P. Chandler before establishing their own practice in 1906.¹⁶⁴ The partners were successful in their independent firm through their strong emphasis on country residences that drew on the styles of the Pennsylvania, Cotswold and Norman farmhouses.¹⁶⁵ Charles Barton Keen also worked in offices of T.P. Chandler and Frank Miles Day before working independently in 1901.¹⁶⁶ Keen established a reputation as a popular designer of the country house within the colonial revival style and his work was frequently published in monographs. He represented the best of the colonial revival designers, creating lavish interpretation of the popular style to a rich clientele.¹⁶⁷ Brumbaugh may have been more attracted to Keen's firm because of Keen's preference in working in a more regional colonial revival style of southeastern Pennsylvania, rather than Mellow & Meigs European influences.¹⁶⁸

Restoration Philosophy & Methodology

Early in his career, Brumbaugh recognized that architecture made a significant contribution to history; "architecture has always been the great storyteller of history,

¹⁶⁴ Sandra L. Tatman, "Mellor & Meigs (fl. 1906-1916 and 1928-1941), Philadelphia Architects and Buildings, accessed March 2, 2013.

¹⁶⁵ Ibid.

¹⁶⁶ Sandra L. Tatman, "Keen, Charles Barton (1868-1931), Philadelphia Architects and Buildings, accessed March 2, 2013.

¹⁶⁷ Ibid.

¹⁶⁸ Thomas, "George Edwin Brumbaugh," 80.

because it has never failed to reflect and express all that is really worth telling about a people.”¹⁶⁹ Old buildings served as a form of “graphic history” where through their age and contact with people and events they had the ability to create a more tangible history for the visitor. Brumbaugh interpreted historic buildings as possessing a type of “palpable spirit,” and for the restorer to fully connect with and understand a building, they too needed to possess a sense of spirituality.¹⁷⁰ Through an accurate restoration, this spirit of the past could be invoked or recreated for the visitor. The architect viewed restoration as possessing an educational purpose. Brumbaugh public restoration project gave him the opportunity to present the public with historic structures that might in his estimation, serve a didactic purpose.¹⁷¹

Brumbaugh adopted a methodical approach towards the majority of his restoration projects. In a 1950 issue of *Antiques Magazine* dedicated to restoration in the United States, Brumbaugh outlined in almost step- by step form, the requirements needed to perform a correct restoration. The steps included, research, investigation of the site, preparation of building/ site history and creation of restoration drawings. The first step of research included a “title search...study into the background of the people involved...” and a critical appraisal of “the historical record of events bearing upon the construction under consideration.”¹⁷² Brumbaugh interpreted the second step of investigating the site as the most important.¹⁷³ The investigation of the site began with the slow removal of the

¹⁶⁹ George Edwin Brumbaugh, *Colonial Architecture of the Pennsylvania Germans*, (Lancaster, PA: Pennsylvania German Society, 1933), 6.

¹⁷⁰ Wolf, “Architecture Tells a Story,” 7.

¹⁷¹ *Ibid.*, 5.

¹⁷² G. Edwin Brumbaugh, “The Independent Architect,” *Antiques*, July 1950, 29.

¹⁷³ *Ibid.*

architectural fabric followed by documenting and recording the findings.¹⁷⁴ With the support of architectural evidence and documentation, the restorer could prepare a building or site history.¹⁷⁵ The final step was the creation of restoration drawings, based on the evidence gathered thus far. Within this step, the role of the restorer differed from the architect. In theory at least, the restorer acted as an interpreter rather than a designer. The architect on the other hand did not share the same point through the application of “fanciful features of his own, no matter how artistic they may be.”¹⁷⁶ Again in theory, taste should not influence restoration decisions. The methodology put forth by Brumbaugh offered insight into the architect’s process of accurate restorations and, as observed in many of his restoration projects, he appears to have followed his proposed steps.

Brumbaugh & The Dilworth House

While Brumbaugh’s personal passion and legacy lies with restoration architecture, throughout his career he continued to design private residences. Correspondence between Brumbaugh and Mrs. Dilworth demonstrated that the architect took the time to research the history Society Hill neighborhood and the site specifically, and surveyed the site.¹⁷⁷ The extent of the survey performed by Brumbaugh and the builder was questionable. Dilworth said the men performed a careful survey of the site, however no documentation

¹⁷⁴ Recording included field notes and photographs.

¹⁷⁵ Brumbaugh, “The Independent Architect,” 29.

¹⁷⁶ Ibid.

¹⁷⁷ Letter, G. Edwin Brumbaugh to Mrs. Richardson Dilworth, June 30, 1968, G. Edwin Brumbaugh Collection, Winterthur Library.

has surfaced to show the extent or even the existence of the survey.¹⁷⁸ This appears at odds with an architect who was consistently documenting and drawing during the site investigation phase of his restoration projects.

Brumbaugh and the Dilworths cited the preservation cost as the motivation behind the demolition of the original structures, however this has been debated.¹⁷⁹ One of the biggest criticism directed to Brumbaugh with the Dilworth House involved this demolition decision. By 1957, Brumbaugh was recognized for both his restoration accomplishments, and his advocacy of the preservation of historic structures. The Dilworth House connected him to a project where the demolition of two historic structures was performed.

Brumbaugh's choice to not recreate the original Greek Revival structures, but replace them with a Colonial Revival house almost seemed to suggest what he conceived to be the aesthetically superior of the two. In both the Dilworth House and Brumbaugh's restoration projects, there were glimpses of the architect's opinion towards nineteenth century architecture. During the 1954 Restoration of the William Brinton 1704 House, Brumbaugh wanted to return the structure to its earliest form.¹⁸⁰ By this time, the 1704 house was hidden under nineteenth century accretions and alterations. Although some of

¹⁷⁸ Letter, Richardson Dilworth to Mr. Frederick Levis, December 26, 1956, Richardson Dilworth Papers, Historical Society of Pennsylvania.

¹⁷⁹ Letter, G. Edwin Brumbaugh to Mrs. Richardson Dilworth, February 27, 1958, G. Edwin Brumbaugh Collection, Winterthur Library. "You will recall that our first intention was to restore and re-model both of the houses...even if the cost of restoration had been less, the problem of adapting the houses to modern living were formidable." Letter, Richardson Dilworth to Mr. Frederick Levis, December 26, 1956, Richardson Dilworth Papers, Historical Society of Pennsylvania, "It was our hope and intention to preserve the fronts of the house, but after a careful survey by Mr. Brumbaugh and Mr. John Cornell, the builder, we were advised the cost of so doing would be prohibitive." In an interview with Amber Degn, Charles Peterson argued that there was nothing wrong with the structure, other than the opening of the windows that resulted in a pigeon mess. Degn, "Houses From the Reservoir of Memory," 120.

¹⁸⁰ Wolf, "Architecture Tells the Story," 69.

the removed layers were more than a century old, “Brumbaugh saw little merit in their architectural value, and deemed them ‘damaging changes.’”¹⁸¹ For the Dilworth House, the architect described the two demolished structures as having, “well designed marble facing in Greek Revival style through the first floor, but above this and in the interiors, details generally reflected the dawning Victorian style and were distinctly inferior.”¹⁸² In a letter to Mrs. Dilworth, Brumbaugh attempted to differentiate the buildings from what people were labeling as “Colonial,” and evaluated the building’s architectural features:

First, the two houses demolished have been described as among the finest surviving Colonial buildings in the city. Actually, they were transitional types, erected at the very end of the Greek Revival period, with many features typical of the approaching Victorian style. As frequently occurs in architecture, their Sixth Street facades, through the first floor only, possessed merit far beyond other parts of the houses. Other details of the exterior were very ordinary; the main cornice being especially clumsy with decadent features common after 1850. The main stairways employed the heavy, tapered octagonal newel posts, flattened handrails and massive spindles appropriate to the date of construction. To be sure, lingering traces of the Greek Revival, executed with a clumsy Victorian hand, remained in four principal rooms. Plaster ceiling molds were interesting, though heavy and crumbling badly and door frames were ornamented with casts, applied Greek motifs, betraying the evolution and deterioration of workmanship. Even secondary stairways, designed in an earlier style, were ruined by bad proportions in important details.... Of course, these houses were not Colonial, not even good Greek Revival, which is often confused with Colonial.¹⁸³

Brumbaugh’s suggestions of not having personal opinions particularly aesthetic ones in restorations did not to carry over to this new construction projects. His comments point to

¹⁸¹ Ibid., 70.

¹⁸² Letter, G. Edwin Brumbaugh to Mrs. Richardson Dilworth, June 30, 1968, G. Edwin Brumbaugh Collection, Winterthur Library.

¹⁸³ Letter, G. Edwin Brumbaugh to Mrs. Richardson Dilworth, February 27, 1958, G. Edwin Brumbaugh Collection, Winterthur Library.

a person who less interested in saving “these types” of buildings. If Brumbaugh was asked whether “a large outlay was justified to condition and preserve these houses for posterity,” his answer would have been no.¹⁸⁴ The architect saw a much larger problem in the rate of demolition of historic structures within the city that he believed to have a greater historical and architectural value.¹⁸⁵ He believed that the preservation of these buildings would have “constituted misplaced emphasis.”¹⁸⁶

The final design of the Richardson Dilworth House offered an insight into the working relationship between Brumbaugh and his clients. Throughout his career, Brumbaugh worked with a range of public and private clients. Amber Degn observed that when working with the latter, the architect demonstrated a degree of flexibility toward the creation of an accurate history.¹⁸⁷ Examination of the exterior of the Dilworth House permits this theory to extend to his new construction as well. The façade of the Dilworth House’s contained architectural elements common for eighteenth century buildings; Flemish bonded brick, belt and water course, a frontispiece including Doric stylized columns, entablature and pediment; double hung windows complete with flat keystone arches and tin cornice. The attention to eighteenth century detail as exhibited in the building’s façade did not carry throughout the rest of the building’s exterior. The large paned glass rear windows indicated that this building was a more modern construction.

¹⁸⁴ Ibid.

¹⁸⁵ Ibid.

¹⁸⁶ Ibid.

¹⁸⁷ See Degn’s “Houses From the Reservoir of Memory,” 104-131. Degn used Wright’s Ferry Mansion as a case study in order to understand the role his client played in Brumbaugh’s restoration projects. While Degn focused on Brumbaugh’s restoration projects, she mentions the Dilworth House within this chapter. The author concluded that when working with private clients, such as the Dilworths or the von Hesses (clients of Wright’s Ferry Mansion), he regularly adjusted his educational ideas in order to please those who paid the bills.

The Dilworths expressed a similar fondness as Brumbaugh for Colonial architecture, but were not interested in a meticulous recreation.¹⁸⁸ As Mrs. Dilworth later commented on the design of her house, “I go along with architectural unity, but I don’t wish to be a captive of history.”¹⁸⁹ Brumbaugh negotiated his desire for accuracy around the clients’ needs and modern technology. For example, all of the house’s windows needed to be fixed because the building was to be air-conditioned.¹⁹⁰ Brumbaugh still chose to include the pulley stiles in the double hung window frames, but no weight boxes.¹⁹¹ The degree of flexibility on behalf of the architect as observed in the Dilworth House and other private client restorations should not characterize all of Brumbaugh’s private client commissions.¹⁹² He remained a detail-oriented architect, wanting things done in a certain way to convey the appearance of authenticity.¹⁹³

The Dilworth House demonstrated the complexities of Brumbaugh’s work. He advocated the preservation of historic buildings, but in this case became associated with their demolition. He insisted on historic accuracy within his projects, yet relinquished some of it based on his client’s preferences. He disliked more modern forms of architecture, yet included modern touches throughout the house.¹⁹⁴ At this point in his

¹⁸⁸ Letter, Richardson Dilworth to Michael von Moschzisker, August 6, 1959, Richardson Dilworth Papers, Collection 3112, Box 40, Folder 30, Historical Society of Pennsylvania.

¹⁸⁹ “Philadelphia’s Society Hill: A Salvage Job in History,” *New York Times*, November 27, 1965.

¹⁹⁰ Specifications for a Residence at 223-225 S. Sixth Street Philadelphia, PA., for Richardson Dilworth, Esq. and Ann K. Dilworth, February 21, 1957, G. Edwin Collection, Winterthur Library, 33.

¹⁹¹ Specifications for a Residence at 223-225 S. Sixth Street Philadelphia, PA., for Richardson Dilworth, Esq. and Ann K. Dilworth, February 21, 1957, G. Edwin Collection, Winterthur Library.

¹⁹² Anita Schorsch, interview with the author, March 9, 2013. When renovating some of his early constructed houses, his clients would describe him as someone who they did not find flexible, wanted things done in a particular way often employing expensive professionals or materials for the job.

¹⁹³ Anita Schorsch, interview with the author, March 9, 2013.

¹⁹⁴ Brumbaugh valued the comparative method he learned while at Penn. He later critiqued the modern architecture training of the mid to late twentieth century for projecting an academic disdain towards

professional career, Brumbaugh was able to select the types of projects he wanted to work on.¹⁹⁵ Perhaps it was the appeal of working with Mayor Dilworth and his wife, or designing a home at the beginning Society Hill's urban renewal period that attracted Brumbaugh to the project.

historicizing styles, seen "the cult of novelty." See unpublished manuscript, G. Edwin Brumbaugh Collection, Col. 34 Box 108, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library, 30. As Wolf later explained, "it was not modern architecture that Brumbaugh so disliked, but the insistence of many that there was no value found in or derived from architecture of the past." Wolf, "Architecture Tells The Story, 91."

¹⁹⁵ Anita Schorsch, interview with the author, March 9, 2013.

CHAPTER FIVE: THE IMAGE OF SOCIETY HILL

The Dilworth House's ability to disguise itself as an eighteenth century structure derives not only from G. Edwin Brumbaugh's ability to recall architectural elements indicative of the period, but also from the building's location. Located along South Sixth Street, the Dilworth House is only blocks away from Independence Historic National Park, an area heavily promoted for its early American history and whose architecture is one of (if not) the most symbolic of the "Colonial" period. The Dilworth House's image is further enhanced in its location within Philadelphia's Society Hill neighborhood. The goals for the Washington Square East urban renewal were to create economic investment through new development opportunities while retaining the values of Old City and its historic fabric through preservation. The priorities given to the preservation of Society Hill's physical fabric during its urban renewal enabled the neighborhood to retain a significant amount of its eighteenth and early nineteenth century housing stock. Today, the character and appeal of Society is as a predominately residential area living along side its eighteenth and early nineteenth century past. The image of Society Hill is largely a mid twentieth century creation, made possible through the cooperation of various urban renewal parties.

Society Hill was redeveloped as a neighborhood living along side history. The Philadelphia Redevelopment Authority recognized that they were working with a living part of a city and not a museum, thus they were not attempting to recreate a Colonial

Williamsburg.¹⁹⁶ Although the Redevelopment Authority did not want to imitate Williamsburg, they remained mindful of the fact that the neighborhood laid in close vicinity to the Independence National Historical Park (INHP). INHP played an important role in the Washington Square East redevelopment. The federal presence and monetary commitment given into the creation of INHP by the late 1940s, early 1950s made the redevelopment of the Society Hill as the next feasible step. Bacon credited the presence of the federal park north of Society Hill as a key factor guaranteeing long-term commitment to the area's stabilization and improvement.¹⁹⁷

The revival of the Society Hill neighborhood involved both rehabilitation and new construction, and fell largely under the control of Philadelphia's Redevelopment Authority.¹⁹⁸ In 1958 following the Historic Society Hill District Ordinance, the Authority's power extended to the right to regulate the preservation and rehabilitation of hundreds of individual properties.¹⁹⁹ Under normal circumstances, the supervision of the rehabilitation and renovation of Society Hill fell under the Philadelphia Historical Commission's jurisdiction. The idea of transferring power to the Redevelopment Authority originated with the Planning Commission's Executive Director, Edmund Bacon.²⁰⁰ Bacon believed the Historical Commission would obstruct the broad objectives

¹⁹⁶ Wright, Andrade & Amenta Architects, *Washington Square East Urban Renewal Area Technical Report May 1959* (Philadelphia: Redevelopment Authority of the City of Philadelphia, 1959), 45-46.

¹⁹⁷ Constance Greiff, *Independence: The Creation of a National Park* (Philadelphia: University Of Pennsylvania Press, 1987), 259.

¹⁹⁸ See Chapter "Urban Renewal and the Federal Government." Pennsylvania's Urban Redevelopment Law of 1945 allowed for the creation of a Redevelopment Authority with the power of eminent domain, which enabled the Authority to purchase properties that would be used towards urban renewal.

¹⁹⁹ Cohen, "Postwar City Planning in Philadelphia," 538-40.

²⁰⁰ Ibid. Bacon wanted an architectural board to oversee the rehabilitation and renovation of Society Hill (between Walnut, Lombard, Front and Seventh Streets), but allowed the Historical Commission to continue reviewing demolition requests of pre 1850s structures.

of the redevelopment plan, thus bringing the program to a halt.²⁰¹ Faced with pressure by Mayor Dilworth, the Historical Commission settled on the terms of their jurisdiction over the Redevelopment Authority's properties to only include those historically certified.²⁰² For certified buildings, this meant that owners and the Redevelopment Authority would have to seek the Commission's approval on matters of demolition and design alterations.

One of the renewal's objectives was to retain as many historic structures as possible.²⁰³ The choice in rehabilitation was based on the structures' contribution to "the historical and aesthetic character of the street and neighborhood."²⁰⁴ Once a structure was scheduled for rehabilitation, the Redevelopment Authority allowed the owners the opportunity to rehabilitate their properties according to the Authority's guidelines.²⁰⁵ In the cases where the owners did not agree to rehabilitate their properties, the Authority then prepared another set of standards requesting a more complete historical restoration to be performed, giving individuals or groups interested in restoration the opportunity to

²⁰¹ Ibid., 539.

²⁰² Ibid.

²⁰³ Wright, Andrade & Amenta Architects, *Washington Square East Urban Renewal Area Technical Report May 1959*, 10.

²⁰⁴ Ibid., 11. "Rehabilitation", "restoration", and "reconstruction" are not the same and must be distinguished before going further. Rehabilitation was "repairs, alterations, partial rebuilding, refinishing, etc. to produce a neat, tight, clean, safe, well appearing job not necessarily on the basis of a particular 'period' or architectural style." Restoration was the "repair, partial reconstruction, refinishing, etc. in the same design, detail, color and substantially the same materials as the original structure." Restoration was the "total or nearly total rebuilding in the same 'period' or design of the same date and style as the original structure. This would have reproduce not necessarily the façade which stood there but on e which typically could have stood there." Pace, "Society Hill, Philadelphia," 173. In the Authority's 1964 *Standards for the Rehabilitation of Existing Buildings: Washington Square East, Unit No. 2*, "historical authenticity is a definite objective," was added to the restoration and reconstruction definitions. See Philadelphia Redevelopment Authority, *Standards for the Rehabilitation of Existing Buildings: Washington Square East, Unit No. 2* (Philadelphia: Redevelopment Authority of the City of Philadelphia, 1964), 13.

²⁰⁵ Wright, Andrade & Amenta, *Washington Square East Urban Renewal Technical Report May 1959*, B1. The Authority required owners to restore the historic character of the façade and appropriately rehabilitate or restore the interior.

acquire these properties.²⁰⁶ The Redevelopment Authority placed the Old Philadelphia Development Corporation as the organization responsible for finding these potential new owners.

The Authority's rehabilitation standards applied to the structure's interior and exterior. On a building's exterior, its publicly visible walls became tightly regulated. These restrictions included the types of wall projections, yard enclosures and sidewalk repairs made on the property.²⁰⁷ When work was necessary on the exterior, the Authority wanted it done with matching materials and design, in order for any repairs or changes to be undistinguishable.²⁰⁸ The Authority's interior requirements were more flexible.²⁰⁹ The aim of the interior requirements set by the Authority was to provide inhabitants with an adequate living space by adhering to standard building codes. If a building possessed unusual architectural or historical significance, then the Redevelopment Authority might require the owner to preserve the existing interior work (such as cornices, mantels, paneling, dados, door, trim and stairs) in the major spaces.²¹⁰ For historically certified buildings, the Historical Commission subjected owners to additional rehabilitation standards.

²⁰⁶ Ibid., B2.

²⁰⁷ Philadelphia Redevelopment Authority, *Standards for the Rehabilitation of Existing Buildings: Washington Square East, Unit No. 2* (Philadelphia: Redevelopment Authority of the City of Philadelphia, 1964), 17. Restrictions on wall projections include marquees, porches, sunshade or awnings, and no fire escape within six feet of a public street, or electrical mechanical equipment. Sidewalk repairs specified a particular type of brick needed to be used and laid out in certain design.

²⁰⁸ Ibid., 14.

²⁰⁹ "The square footage requirement can sometimes be negotiated if compensating factors exist and basic objectives are met." Ibid., 29.

²¹⁰ For the interior requirements see, Philadelphia Redevelopment Authority, *Standards for the Rehabilitation of Existing Buildings*, 23-29.

The task of applying one particular style or period to rehabilitation projects within the renewal area proved difficult. As recognized in the 1959 Washington Square East Technical Report, one style could not accurately describe the constantly changing city, and rehabilitating within these strict confines could produce an aesthetically sterile result.²¹¹ The inability to proscribe a general style meant that rehabilitations choices were more on a house-by- house basis. While character was not generally defined in terms of period brackets, the Report showed a preference for eighteenth and early nineteenth century architecture for its “civilized” manner and consideration for its neighbors on the street.²¹²

The Redevelopment Authority was most concerned about maintaining the character and harmony of the street. The emphasis placed on unified street design influenced how the area’s existing structures were rehabilitated. Society Hill was re-envisioned predominately for residential use, therefore many of its existing buildings had to conform to a new use. For rehabilitated buildings, the Redevelopment Authority interpreted single-family use as the most appropriate for its older structures.²¹³ Buildings slated for rehabilitation that possessed architecture not of this use, such as a storefront, were restored as residential dwellings (Figure 12 & 13).²¹⁴ When a building’s exterior needed reconstruction, but lacked either the evidence of its original residential design, or

²¹¹ Wright, Andrade & Amenta, *Washington Square East Urban Renewal Technical Report May 1959*, 11.

²¹² Ibid.

²¹³ Ibid., 12. The Redevelopment Authority determined single family use as the most appropriate because it provided the neighborhood with a much needed base of stability, and removed them from direct competition with new apartments.

²¹⁴ Purvi Ghandi, “Imitators, Contextuals, and Contrastors: A Case Study of the Effects of Modern Architecture on the Streetscapes of the Society Hill Historic District Philadelphia, Pennsylvania (master’s thesis, University Of Pennsylvania, 2005), 51.

it did not exist (as with the storefront), it was restored in harmony with its adjacent buildings. Restorations based on uniform street design resulted in interpretations of eighteenth and early nineteenth century structures that were never present on a site. For a restored structure to appear as if it could have been original and without any information to suggest otherwise, it in effect risks misinterpretation for the real thing.

While the goal was to retain as many existing buildings as possible, there were many instances when new construction was necessary.²¹⁵ The Technical Report addressed new construction, citing a 1955 Report by the Philadelphia Chapter of the American Institute of Architects on the preservation and construction in the areas around the state and federal malls. The Philadelphia chapter of the AIA believed that for the development of architecture around the malls, there should be no “Colonial in Style” requirement.²¹⁶ New construction around the malls should be modern in design, rather than a re-creation of a Colonial building.²¹⁷ Modernism within design did, however, have its limits:

[t]here should be a conscious effort on the part of future designers to respect the architectural integrity of the historic buildings and to avoid creating overpowering structures which would detract from those relics. All new buildings should be supporting members of the cast to the prima donna [Independence Hall] - this requires a certain reticence of architectural expression.²¹⁸

²¹⁵ New construction was needed in order to fill the gaps left from selective clearance of buildings with an incompatible use (industrial or commercial) and residential buildings deemed unfeasible for rehabilitation. Albert Greenfield & Co., Inc., foreword to *A Technical Report on Neighborhood Conservation: Improved Techniques for Using Small Parcels of Land Resulting From Selective Clearance (Demonstration Project Penna. D-2)* (Philadelphia: Redevelopment Authority, 1964), III.

²¹⁶ Wright, Andrade & Amenta, *Washington Square East Urban Renewal Technical Report May 1959*, 45.

²¹⁷ Ibid., 46- 47.

²¹⁸ Ibid., 47.

The Redevelopment Authority's Advisory Board of Design (ABD) shared similar opinions to those of the report regarding new construction in Society Hill. The Advisory Board of Design was a Redevelopment Authority formed committee of three voting members from the architecture profession who represented the interest of the Planning Commission, Redevelopment Authority and the Old Philadelphia Development Corporation. The Authority charged the Board to review all of the submitted plans and judged them on the basis of harmony with their surroundings and appropriateness of the structure's scale and materials.²¹⁹ The ABD discouraged the application of an ersatz Colonial style on all new construction, fearing the possibility of 18th and early 19th century reproductions mistaken for the originals.²²⁰ The most appropriate style for the area's new construction was contemporary in design but also conscious of its surrounding and existing architecture in order to create a more harmonious relationship. Many of the ways architects created unity between old and new structures were through the use of similar building materials, floor and cornice heights, roofs and dormers, and window placement.²²¹ The emphasis was more on the mass, form, and rhythm created in grouping structures together than on exact reproductions of architectural detail.²²²

While the Advisory Board supported a more sympathetic contemporary design, the colonial style did not completely vanish from new construction projects nor lose its share of supporters. The Board characterized the Historical Commission and certain

²¹⁹ Pace, "Society Hill, Philadelphia," 123.

²²⁰ Barbour, "Overcoming Urban Renewal," 184.

²²¹ Greenfield, *A Technical Report on Neighborhood Conservation*, 66-68.

²²² Greenfield describes "rhythm" as created by the composition of major elements of the houses. For example, in more uniform rows, individual houses tend to be marked by a dormer below which is a cornice, the front door is strongly marked and further emphasized by a stone platform, steps and railing leading up to it. Greenfield, *A Technical Report on Neighborhood Conservation*, 64.

Society Hill residents as intolerant slaves to the colonial style.²²³ For example, there was one instance of then Historical Commission chairman, Grant Simon, attempting to convince a member of the OPDC to change the design of I.M. Pei's townhouses on Third Street towards more colonial in design.²²⁴ The Historical Commission did not have any influence over the design of the new construction projects and Grant was ultimately unsuccessful.²²⁵ Members of the Historical Commission were not the only people to embrace this earlier style, one even included a member of the Advisory Board. Although Erling Petersen described his philosophy as not having all of the new buildings, including Society Hill's residences, as a reproduction of earlier architecture, he was not completely opposed to new residences designed in a traditional style (eighteenth and nineteenth century architecture) as long as they were well designed. An exception to the ABD's contemporary new construction policy was in 1964 when architect Joshua Fish designed a row of reproduced Georgian style houses on 2nd and Delancey Streets.

By 1963, the proposals for new residential development required additional review by the Historic Houses Committee. The Historic Houses Committee (HHC) was created as a subcommittee under the Old Philadelphia Development Corporation two years earlier. The Old Philadelphia Development Corporation (OPDC) functioned as an advisor and consultant to the Redevelopment Authority and was largely responsible for finding developers for the project. The original purpose of the Historic Houses Committee was to recommend to the OPDC potential developers who wanted to restore the properties that were not repurchased back by their original owners. The Committee's

²²³ Barbour, "Overcoming Urban Renewal," 156.

²²⁴ Cohen, "Postwar City Planning in Philadelphia," 562.

²²⁵ Ibid.

first intention for the houses deemed condemned was to allow its original owners the chance to repurchase their properties upon reaching a restoration agreement. Edmund Bacon later described the Historic House Committee's process:

they [Historic House Committee] went around to each homeowner and gave them the specifications of what would have to be done to the house to restore it to the standards of historical accuracy and then asked them if they would do it or whether they wouldn't do it... They gave them the option to do it. Of course, this is obviously a discriminatory thing in the sense that if they didn't have the money to do it, they had no choice.²²⁶

The Committee may have had the best intentions on allowing the existing owners to stay in their homes, but as Bacon points out, giving them that option in many cases was almost pointless. Even if the rehabilitation specifications for the existing owners were less restrictive than for new buyers, the rehabilitation costs for many remained too high. Despite this financial obstacle many of the owners were able to repurchase their homes.²²⁷

The Committee was more selective in their choice of new buyers. Buyers interested in acquiring and restoring condemned properties needed to demonstrate to the HHC that they were financially able to fund the project and following its completion agree to live there. The Committee withheld its recommendations if the buyer could not meet these or other stipulations they interpreted as important.²²⁸ The HHC took on causes that were largely outside of their jurisdiction. They urged for the relocation of

²²⁶ Cohen, "Postwar City Planning in Philadelphia," 552. Cohen interviewed Bacon for her thesis.

²²⁷ Cohen notes that despite this financial obstacle, many of the original owners were able to repurchase their homes. Cohen, "Postwar City Planning in Philadelphia," 552, 555.

²²⁸ The scenarios where the Committee had withdrew its recommendations was if a buyer planned on selling the property following restoration, did not intend on restoring a structure but demolish and build new, convert building into apartment use. Cohen, "Postwar City Planning in Philadelphia," 553.

Metropolitan Hospital at Third and Spruce Streets, because the hospital was incompatible with the Planning Commission and Redevelopment Authority's plans of transforming Society Hill into an attractive residential section of the city.²²⁹ The HHC pressured the Redevelopment Authority to consider using eighteenth century stylized Franklin light along the neighborhood's street instead of standard streetlights. The Authority agreed to install the HHC's choice in streetlights following a questionnaire circulated amongst residents.²³⁰ The Franklin lamp cost twice as much as a standard city lamp and gave out less than half of the light.²³¹ The effect of the streetlights (which are still present in the neighborhood today) enhanced the ersatz eighteenth century character of the area.²³²

The role of the Redevelopment Authority and the other parties within in the physical and social transformation of Society Hill cannot be underestimated. The Redevelopment Authority marketed the area as a modern community living with history, and largely drew upon the area's connection to eighteenth century Philadelphia.²³³ How the past was presented through architecture depended on the various urban renewal organizations' interpretation of it. The Redevelopment Authority design controls on rehabilitations and new construction may appear general on paper, but all were subjected to the Authority's approval. The strategy of the urban renewal organizations was to draw upon the area's associations to colonial Philadelphia as a means to attract more upper and

²²⁹ "Hospital Plans Called a Threat to Society Hill," *Philadelphia Evening Bulletin*, n.d.

²³⁰ H. James Laverty, "Franklin- Type Street Lamps Are Selected for Society Hill," *Philadelphia Evening Bulletin*, January 19, 1965.

²³¹ Ibid.

²³² The lamps include horizontal braces historically used to support the ladder of the lamplighter when he refilled the lamp oil, however this design is only for effect because the lamps are in fact electric. Philadelphia Register of Historic Places, Society Hill (and Pennsylvania Hospital of Washington Square West) Historic District Nomination Form, March 10, 1999.

²³³ Philadelphia Redevelopment Authority, *Society Hill: A Modern Community that Lives with History* (Philadelphia: Redevelopment Authority of the City of Philadelphia, 1970).

middle class residents to the area. Residents of this social and economic class were essential to the area's success because they were financially able to rehabilitate properties and create an economic base for the area. Bacon viewed the success of Society Hill as dependent on this social and economic class, because they were financially able to rehabilitate properties and in living there would create an economic base.²³⁴

²³⁴ Cohen, "Postwar City Planning in Philadelphia," 534-45.

CHAPTER SIX: DILWORTH HOUSE'S SIGNIFICANCE

I heard someone describing it [Richardson Dilworth House] to his son as Ben Franklin having lived there and the kid peered through the little fence and said 'is that old Ben in there?' because there is the plaque and I said no that's Richardson Dilworth!

- Sandra Tatman, Executive Director of the Athenaeum

In the courtyard outside of the Dilworth House stands a 1978 dedicated plaque that reads, "Richardson Dilworth...Mayor of Philadelphia from 1956- 1962... Built this house as his commitment to the development of Society Hill."²³⁵ The plaque's description reiterates the discussions pertaining to the site's significance; it symbolizes in the most visual of terms the Mayor's dedication to the revitalization of Society Hill. Mayor Richardson Dilworth's association is without question an important contribution towards the site's significance, but it should not be misconstrued as the only one. The building's physical fabric creates an opportunity in re-evaluating the importance of the site. The Dilworth House's design as a 1950s interpretation of an eighteenth century structure enhances the site's overall significance because it speaks to the attitudes of a specific moment in Philadelphia's history (Society Hill urban renewal) and to larger themes of how the city deals with its past.

Like the Dilworth House, much of Society Hill's current landscape stands as a mid-twentieth century artifact. The Redevelopment Authority marketed Society Hill as a modern community living with history, drawing largely upon the area's existing

²³⁵ "Dilworth's Memory Honored," *Philadelphia Evening Bulletin*, August 30, 1978.

architecture in order to form a connection with eighteenth century Philadelphia. If architecture served as a link between owners and the neighborhood's past, then rehabilitation could maintain or strengthen that link. The Redevelopment Authority determined how owners proceeded with rehabilitation. Rehabilitations focused on the eighteenth and early nineteenth centuries, often restoring buildings to an idealized earlier appearance. The Authority viewed anything built past the middle of the nineteenth century as expendable, of its design or associations.²³⁶

As one of the first American urban renewal projects nominally focused on preservation, the Washington Square East project more accurately exemplified reconstruction.²³⁷ Reconstruction was common for building facades, especially for those that required the removal of nineteenth century accreditations incompatible with the neighborhood's use such as storefronts. The Authority relied upon the best research available to perform accurate restorations. When no physical evidence or documentation of a structure's earliest appearance remained, architects remade buildings to blend in with their neighbors. Reconstruction motivated by unified street design resulted in less than accurate facades where in many cases the architects introduced their own interpretations.

The design of the Dilworth House mirrors many of these rehabilitation projects, where the Redevelopment Authority placed the greatest stress for historical accuracy on

²³⁶ The Society Hill Historic District nomination form cites the façade at 238 South Third Street as an example of a nineteenth century alteration performed that was more significant to the building than its original construction. Philadelphia Register of Historic Places, Society Hill (and Pennsylvania Hospital of Washington Square West) Historic District Nomination Form, March 10, 1999. The façade was designed by Wilson Eyre Jr. in 1888 and restored in 1963. "Rowley- Pullman House," Philadelphia Buildings and Architects, accessed April 1, 2013.

²³⁷ Philadelphia Register of Historic Places, Society Hill (and Pennsylvania Hospital of Washington Square West) Historic District Nomination Form, March 10, 1999.

the exterior street façade, and more flexibility within the interior.²³⁸ The contrast between exterior and interior of rehabilitation project can be seen in the work performed by Adolf deRoy Mark. Unlike the Ingersolls who strove for accurate restorations of their eighteenth century house's interior, Mark typically performed historic restorations on a building's exterior street façade, but modernized the interior. As he explained to the *New York Times*, "I am all for restoring historic shells but believe the inside of houses should be livable."²³⁹ Brumbaugh designed the Dilworth House in a similar fashion its façade resembling an eighteenth century Philadelphian structure, but its interior featuring modern-day conveniences and serving the owner's needs, with such amenities as an elevator and air conditioning.

Critics of the Dilworth House have been quick to point out that as an example of new construction, its design went completely against what the urban renewal design standards promoted. The Redevelopment Authority wanted new construction to steer away from a replication of the Colonial Style. The Redevelopment Authority based their design controls for new construction on the recommendations made by the Philadelphia Chapter of the AIA in 1955. Timing played a key role in why the Dilworth House was exempt from this criterion. By the time the Redevelopment Authority adopted those rules (as seen in the 1959 Technical Report), the Dilworths already lived in their house for a

²³⁸ The Redevelopment Authority wanted the interior to be up to adequate living standards as set forth by the City's code, but in Unit 2 the Authority may have required the preservation of architectural features in the interior if they possessed an unusual architectural or historic significance. Historically certified buildings were subjected to additional approval by the Philadelphia Historical Commission. Philadelphia Redevelopment Authority, *Standards for the Rehabilitation of Existing Buildings*, 15, 23-29.

²³⁹ As quoted in "Philadelphia's Society Hill: A Salvage Job in History," *The New York Times*, November 27, 1965. Mark saw restoration as an "artful mosaic of what is worth preserving of the old, and what should be of our time."

few years. While the Redevelopment Authority and its subcommittees wanted the area's new construction to possess a sympathetic contemporary design, they did not always strictly adhere to these standards. Exceptions to this rule include the Henry Watts' house and Joshua Fish's Delancey Mews.²⁴⁰ The construction of both of these residences occurred after the Authority adopted their design standards and designed to replicate colonial structures.

The Dilworth House is not the only example of a building within the area that uses architecture to trick the viewer. Examples of other new construction and rehabilitation projects during this time demonstrated that reconstruction was an acceptable and even an encouraged practice in Society Hill in order to draw connections to the past. In examining the Dilworth House within the context of Society Hill's housing projects, the slight of hand commonly seen in the design of the Dilworth House could extend to the entire neighborhood.

Living with the Ghosts of the Past

The Redevelopment Authority's objective to maintain Society Hill's associations to the eighteenth century speaks to a long standing obsession between Philadelphia and the eighteenth century. In terms of how cities live with their ghost of the past, Steven Conn described the Philadelphia region as more aware and steeped in its own past than

²⁴⁰ George Roberts constructed Henry Watts' house at 219 Spruce Street in 1961 on a cleared lot that once stood two structures. The design of the three and a half story house resembled the Watts' neighbors, the Ingersolls. Cohen, "Postwar City Planning in Philadelphia," 550. Joshua Fish constructed a row of homes at 2nd and Delancey Street.

any other place in the nation.²⁴¹ The area's connection to the United States' early history derived from its role in the founding of the nation, and it is a past that the city has found difficult to get away from. Philadelphia's connection to the nation's founding means that its eighteenth century history encompasses both a local and collectively national history.

The foundation of the Independence National Historical Park in 1948 strengthened and stabilized Philadelphia's association with its eighteenth century counterpart. Conn described the Park as "a fiction of sorts, a fantasy of what the park's planners wanted eighteenth century Philadelphia to look like. In this sense, Independence National Historical Park mirrors the 1950s as much as it preserved the 1770s."²⁴² The builders of the Park reimagined the eighteenth century as a cleaner version of Ben Franklin's neighborhood, with no suggestions of the period's working class or poor. The city appeared as if it was almost entirely populated by prosperous patriots.²⁴³ The Park planners' push towards the removal of inappropriate structures resulted in an unauthentic landscape, unrecognizable by Franklin himself. In the creation of the Mall, the planners aggrandized the eighteenth century and many of these cultural materials, such as the Liberty Bell and Independence Hall, began to define the city. As Philadelphia's connection to colonial America turned from an obsession to a commodity through tourism, the city utilized and depended on architecture as a means to define and interpret the eighteenth century.

For eighteenth century structures that no longer remained, architectural historian Michael Lewis categorized history making through architecture either as a literal (or

²⁴¹ Conn, *Metropolitan Philadelphia*, 72.

²⁴² *Ibid.*, 79.

²⁴³ *Ibid.*

facsimile) or abstract approach.²⁴⁴ The facsimile approach to interpretation was a literal recreation of a structure based on physical and documentary evidence. The most famous example of this approach was the 1930s recreation of Colonial Williamsburg. Although remaining popular with the public, as Lewis explains, the facsimile approach fell increasingly out of favor with historians and preservationists.²⁴⁵ Both groups recognized that many of these recreations were based on weak evidence and required more speculation and improvisation. Preservationists have favored the Colonial Williamsburg approach of reconstruction less because of potentially inauthentic result. Today, the preservation community advocates a distinction between surviving building elements from any new construction, which must be clearly legible as a modern intervention.²⁴⁶

In Independence National Historical Park, the restoration projects of the Benjamin Franklin's House and more recently, the President's House indicated a shift away from literal recreations with various degree of success.²⁴⁷ Robert Venturi reinterpreted Benjamin Franklin's House behind Market Street for Philadelphia Bicentennial in 1976 (Figure 14). The difficulty with the project was there was insufficient evidence needed to reconstruct Franklin's House accurately. Venturi's solution was a ghostly abstraction or reconstruction where open steel framework delineated the basic dimension of the

²⁴⁴ Michael Lewis, "Trashing the President's House: How a great American discovery was turned into an ideological disgrace," *Commentary Magazine*, March 2011, 60.

²⁴⁵ Ibid.

²⁴⁶ Ibid.

²⁴⁷ Robert Venturi's interpretation of Benjamin Franklin's House has been received better than the firm of Kelly-Maiello's President's House. The criticism over the House's design by Michael Lewis is for the apparent inability of the architects choosing between a recreation and abstraction, because the site includes both elements. The real problem Lewis has with the site is over its didactic materials rather than its construction. Lewis, "Trashing the President's House," 61.

structure. On the ground, Venturi used excerpts of Franklin's letters to describe the activities and furnishings present in the spaces where the visitors stood.²⁴⁸

The example of Franklin Court demonstrates how interpretations of the eighteenth century have progressed. Franklin Court is not an accurate re-creation of Franklin's House, but presents a different strategy in explaining the eighteenth century through architecture. Brick and mortar reproductions were no longer the only solution in order for people to understand a site and Venturi's interpretation of the Franklin House changed the visitor's experience. Visitors needed to more actively participate in order to reimagine the space rather than the passive theatrical experiences associated with Williamsburg.²⁴⁹

The Richardson Dilworth House differs from other eighteenth century structural interpretations in the area and presents a unique opportunity in confronting the artifice of building and imagining the eighteenth century. The aim of INHP projects was either to recreate or recall some structure that at one time had been present on the site. Brumbaugh designed a structure that in reality was never actually there. While tastes and opinions for building reconstructions progressed since the construction of the Dilworth House, this site allows Philadelphians to understand how they have interpreted their past, and with the house's association to Society Hill's urban renewal, the degree of influence.

²⁴⁸ Ibid., 60.

²⁴⁹ Ibid., 60.

CONCLUSION: GO WITH THE FAUX

In the past, the design of the Richardson Dilworth House has been used as an argument against its significance. Critics labeled the structure as a fake, younger copy of a colonial building, and not the real thing.²⁵⁰ Advocates for the Dilworth House's preservation steer away from discussions of the building's design and instead focused on the building's associations to Mayor Richardson Dilworth as a means to increase its significance. Both critics and advocates fail to realize that the structure is significant and it is specifically for what they interpret as its most negative quality, it is a mid twentieth century interpretation of an eighteenth century building.

As an interpretation of an eighteenth century structure, the Dilworth House enhances our understanding of Society Hill's revitalization. During its urban renewal Society Hill was marketed and designed around the image of a community connected to its colonial history. Rehabilitation projects involved returning buildings to its earliest eighteenth or early nineteenth century appearance with questionable degrees of authenticity and in some instances new construction projects replicated colonial structures. Viewed within this context, the design of the Dilworth House was indicative of the time in which it was built and not a rupture from it.

Purvi Gandhi argued that the redevelopment of Society Hill was not trying to recreate the past, but make the visitor more aware of the history embodied within the

²⁵⁰ Inga Saffron, "Ed Bacon's Last Words on the Dilworth House" and Sudip Bose, "Go With the Faux? : Whether to keep a colonial replica that helped revive a Philadelphia neighborhood," *Preservation Magazine*, March/ April 2005, 12.

buildings.²⁵¹ The idea of recalling history or a historic moment through architecture was not unique to Society Hill's urban renewal. Only a few blocks away at the Independence National Historical Park one can see the various ways in which architecture describes history. The more recent restoration projects in the Park with Franklin Court and the President's House suggest a shift in opinion away from the need for literal recreations. This shift in opinion over building reconstructions may make recognizing the value of the Dilworth House more difficult. Once again, one must place the Dilworth House within the time period of its construction. G. Edwin Brumbaugh did not regard his designs as revival work, but as a type of academic exercise based on all of the buildings he saw, documented and studied.²⁵² He envisioned recreation and restorations of historic buildings as another way to recall the spirit of when it was made.

In order to understand the nuances of a neighborhood's past, there needs to be the preservation and retention of different layers of its architectural history. For Society Hill, this includes the Dilworth House. The Dilworth House stood as the Mayor's visual commitment to the neighborhood, but more importantly demonstrated how he viewed that neighborhood. In arguing for the preservation of the Dilworth House, the *Philadelphia Inquirer's* architecture critic, Inga Saffron may have phrased it best when she said, "...we need to see Dilworth's colonial copy in the flesh [,] a historical marker just won't do it for us. Here fakery *is* the history."²⁵³

²⁵¹ Purvi Ghandi, "Imitators, Contextuals, and Contrastors," 44.

²⁵² Anita Schorsch, interview with the author, March 9, 2013.

²⁵³ Inga Saffron, "A Symbol of City's Renewal Deserves to be Preserved," Changing Skyline, *The Philadelphia Inquirer*, December 10, 2004.

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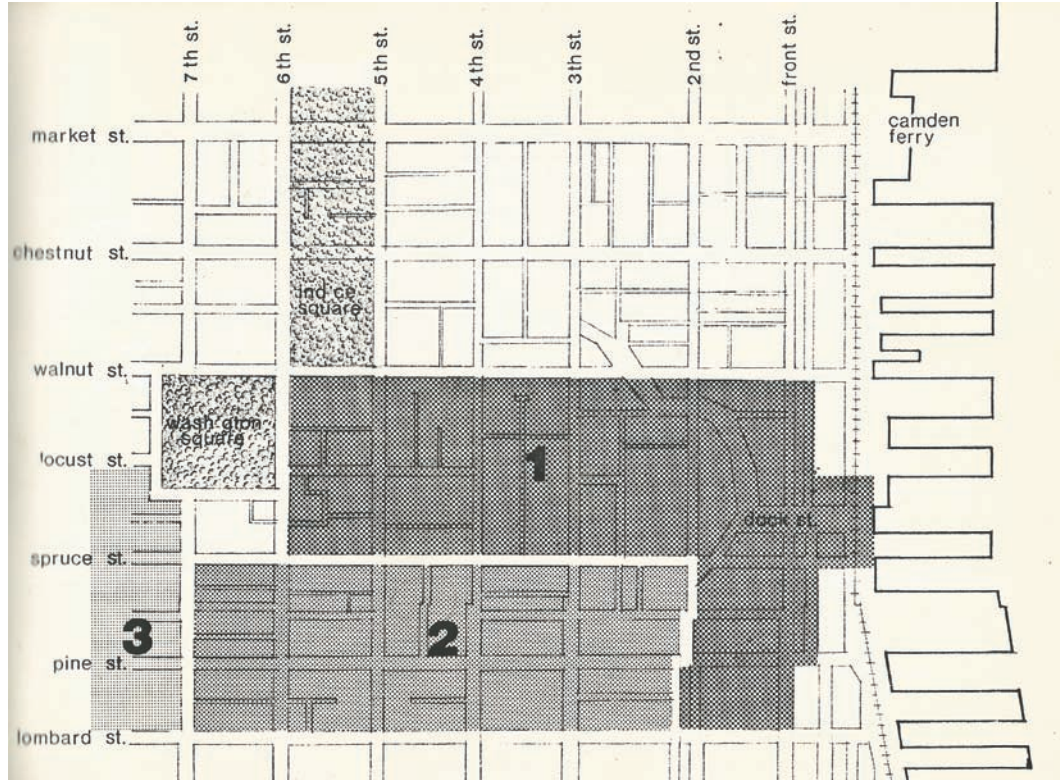


Figure 1. Washington Square East Unit Boundaries.
 (Source: The Urban Design Program Graduate School of Fine Arts *Society Hill, Philadelphia: A Report to the Seminar on Case Studies in Urban Design.*)

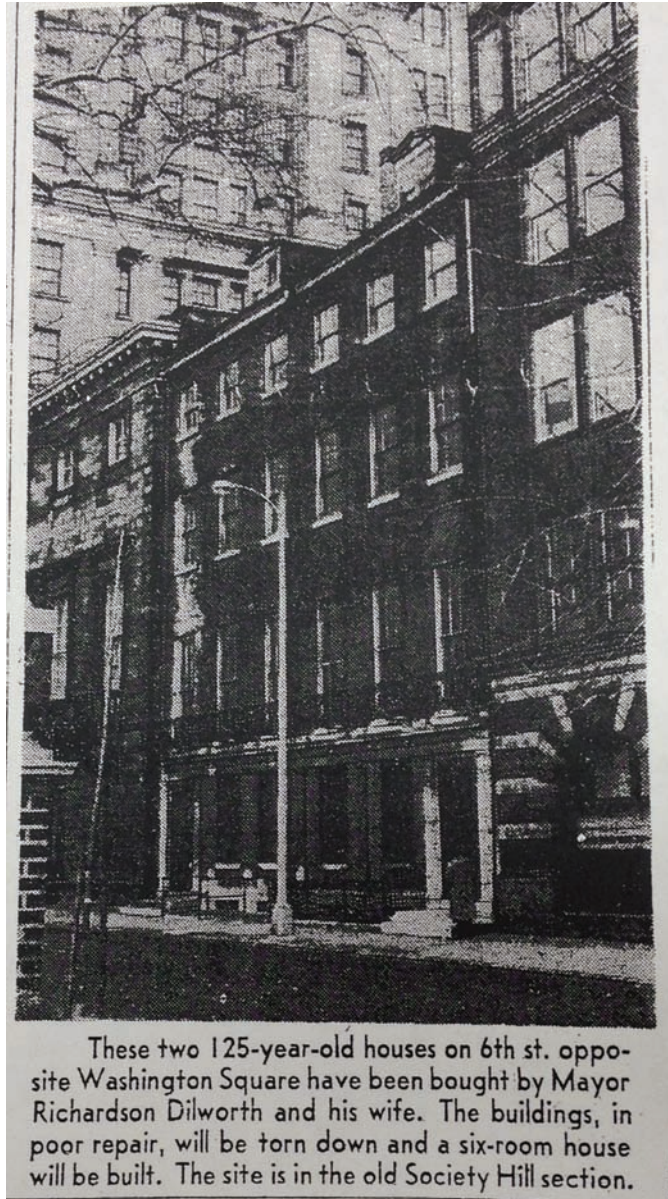


Figure 2. Houses at 223-225 South Sixth Street Before Dilworth House's Construction.
 (Source: Schraga, "Dilworths Plan To Build Home In Society Hill," *Philadelphia Inquirer*,
 December 6, 1956.)

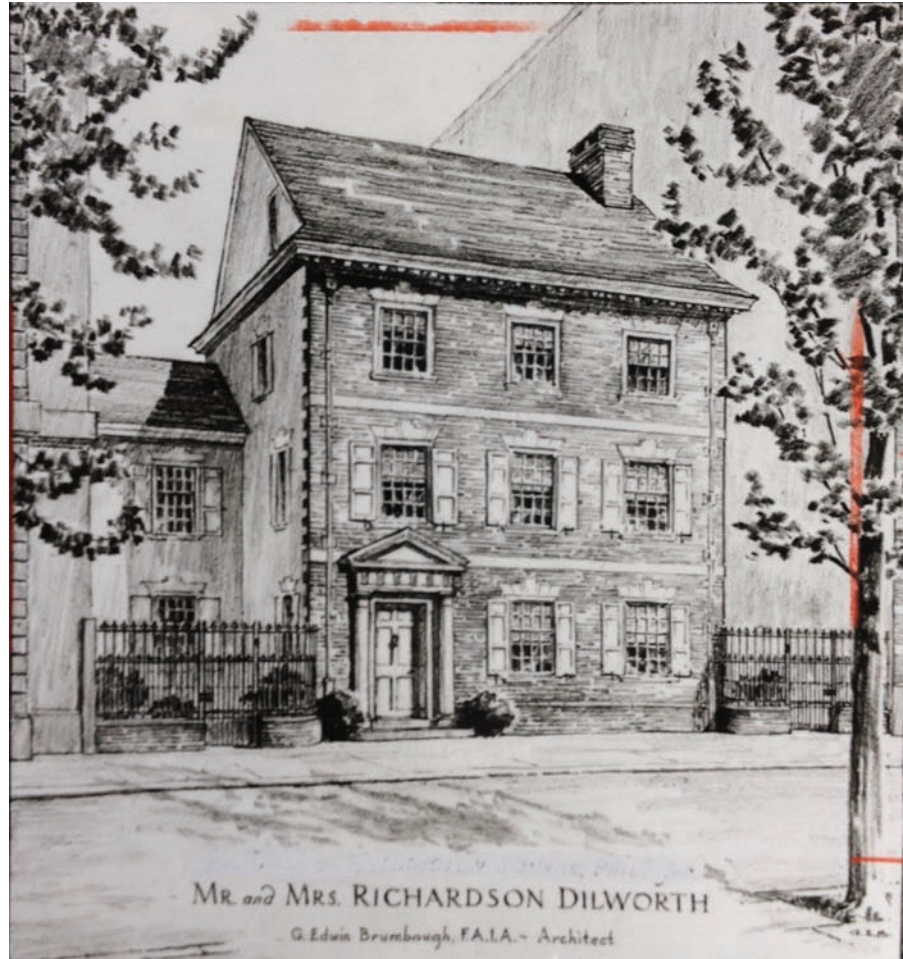


Figure 3. G. Edwin Brumbaugh Sketch of Front of Dilworth House.
(Source: Temple University Urban Archives.)



Figure 4. G. Edwin Brumbaugh Sketch of Rear Side of Dilworth House.
(Source: Temple University Urban Archives.)

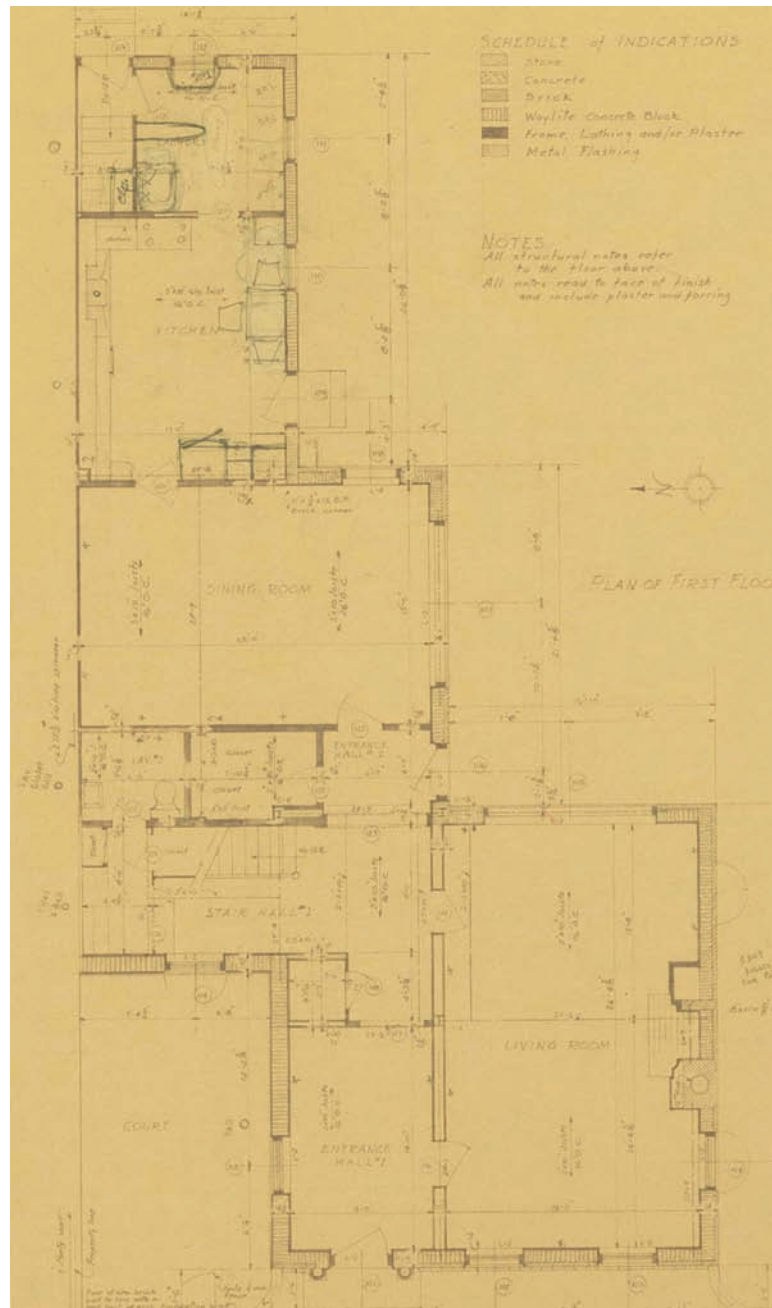


Figure 5. First Floor Plan of the Richardson Dilworth House.
 (Source: General Collection- Architectural Drawings, Athenaeum of Philadelphia.)

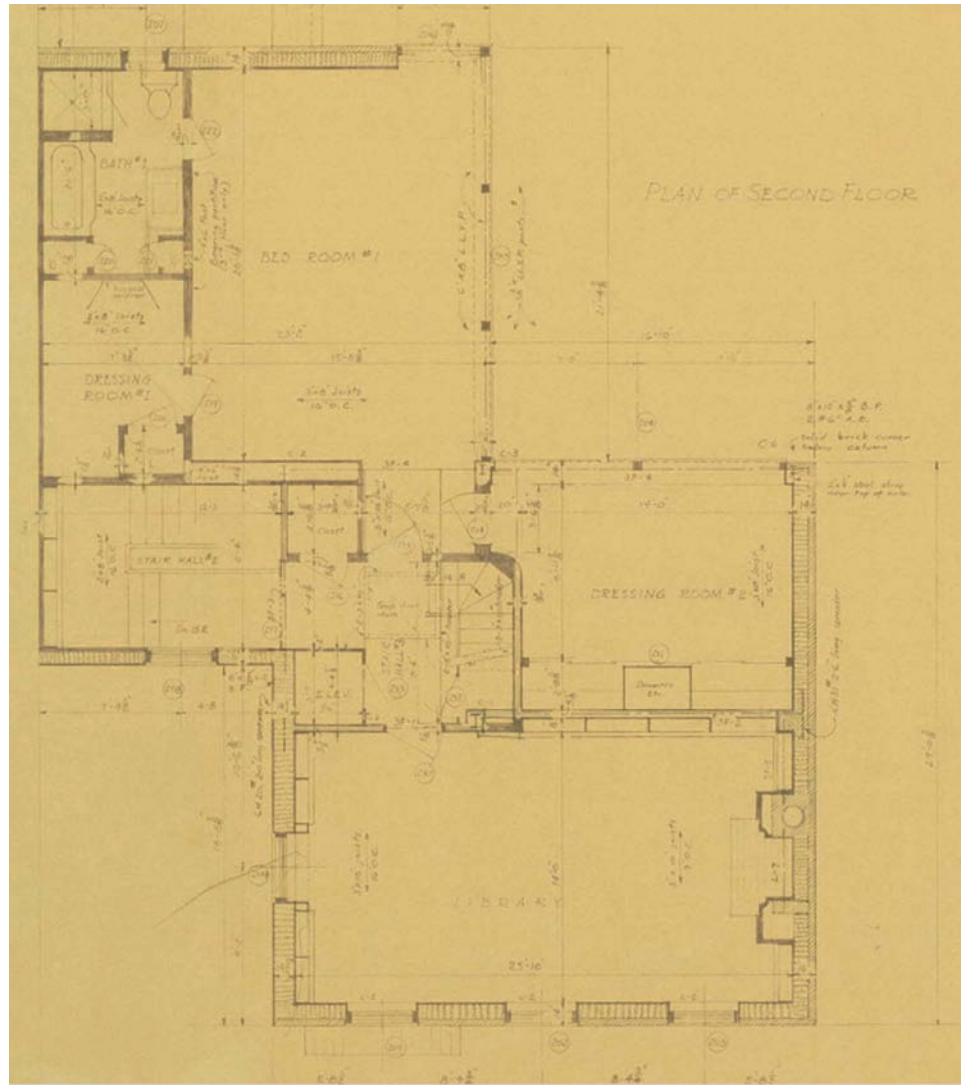


Figure 6. Second Floor Plan of the Richardson Dilworth House.
 (Source: General Collection- Architectural Drawings, Athenaeum of Philadelphia.)

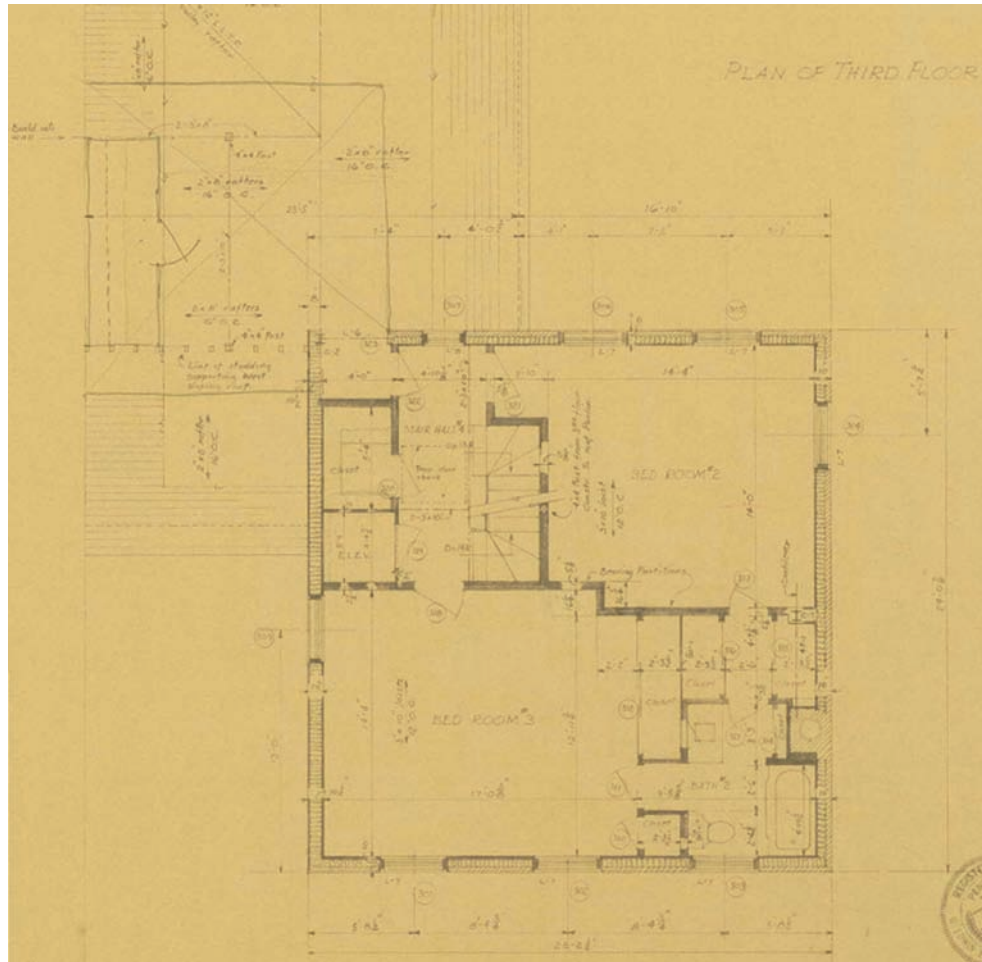


Figure 7. Third Floor Plan of the Richardson Dilworth House.
 (Source: General Collection- Architectural Drawings, Athenaeum of Philadelphia.)



Figure 8. Undated Brumbaugh Drawing of the Front of Dilworth House.
(Source: G. Edwin Brumbaugh Collection, Winterthur Library)

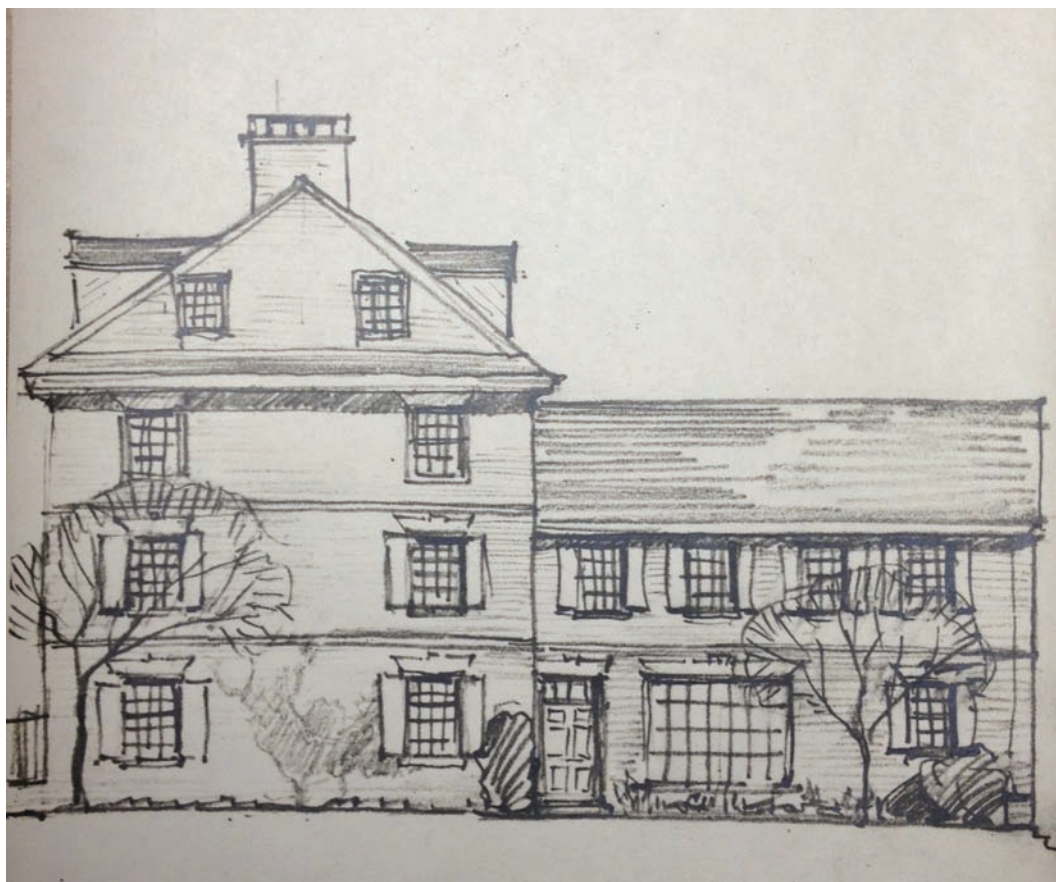


Figure 9. Undated Brumbaugh Drawing of South Elevation of Dilworth House.
(Source: G. Edwin Brumbaugh Collection, Winterthur Library)



Figure 10. Undated Brumbaugh Drawing of the Rear Side of Dilworth House.
(Source: G. Edwin Brumbaugh Collection, Winterthur Library)

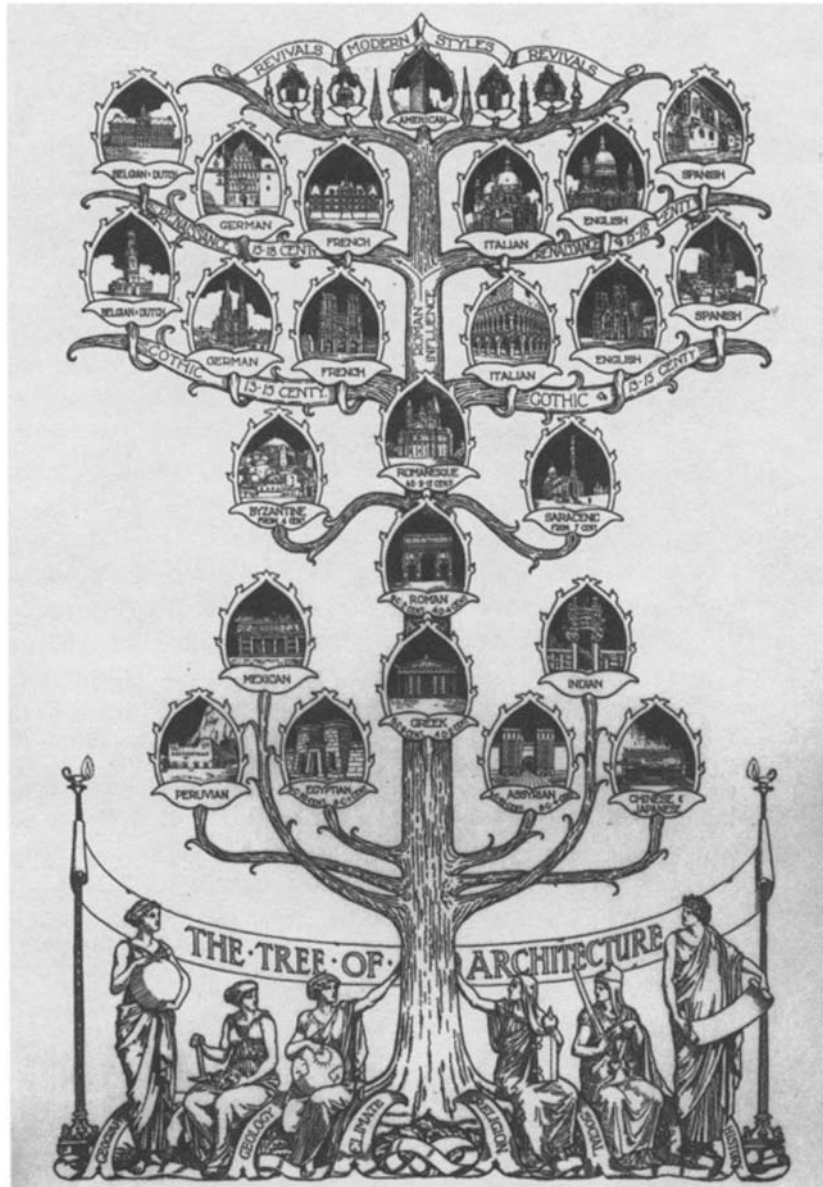


Figure 11. “Tree of Architecture.” Frontispiece to Banister Fletcher’s *A History of Architecture on the Comparative Method*, 7th ed. (1924).



Figure 12. 238 Spruce Street Before Restoration.
(*Source: Redevelopment Authority of the City of Philadelphia, 1963 Annual Report*)



238 Spruce Street before, and restored

Figure 13. 238 Spruce Street After Restoration
(Source: Redevelopment Authority of the City of Philadelphia, 1963 Annual Report)

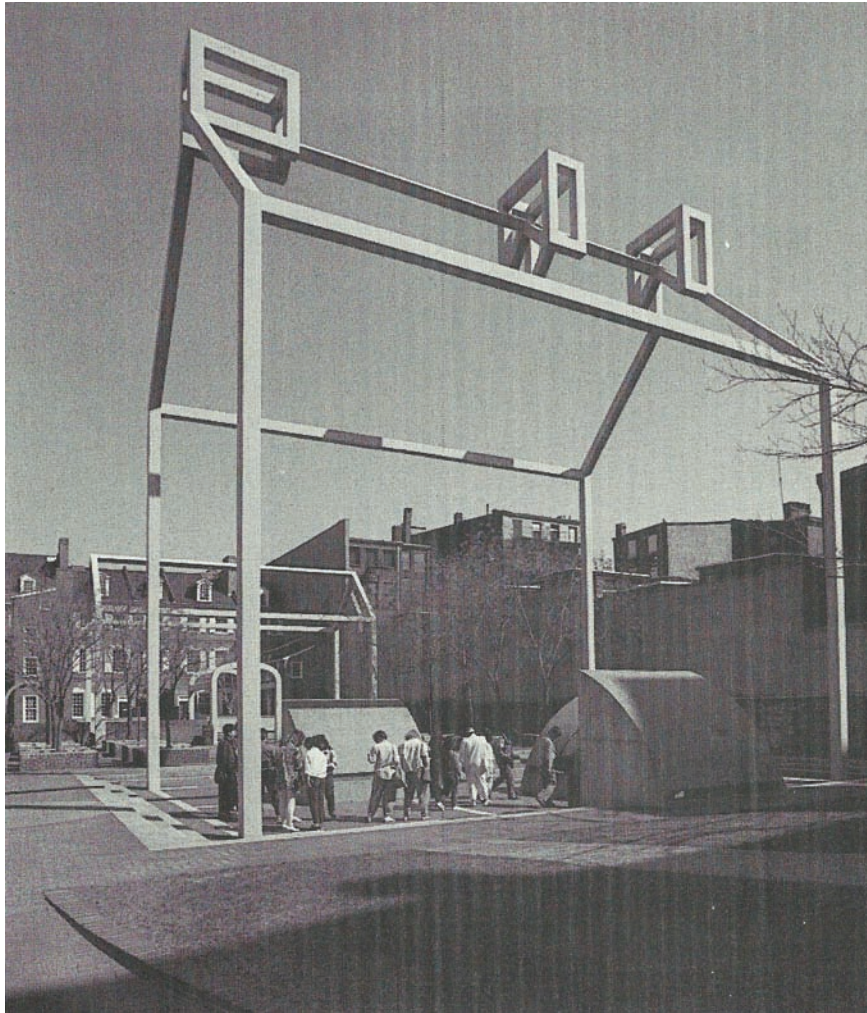


Figure 14. Robert Venturi's Franklin Court
(Source: Constance Greiff, *Independence : The Creation of a National Park*)

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