

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

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

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

Street address: 5114 Wayne Ave

Postal code: 19144

2. NAME OF HISTORIC RESOURCE

Historic Name: Sallie Watson Barn/First United Presbyterian Church of Germantown

Current/Common Name: Little Angels Daycare

3. TYPE OF HISTORIC RESOURCE

Building

Structure

Site

Object

4. PROPERTY INFORMATION

Condition: excellent good fair poor ruins

Occupancy: occupied vacant under construction unknown

Current use: daycare

5. BOUNDARY DESCRIPTION

Please attach a narrative description and site/plot plan of the resource's boundaries.

6. DESCRIPTION

Please attach a narrative description and photographs of the resource's physical appearance, site, setting, and surroundings.

7. SIGNIFICANCE

Please attach a narrative Statement of Significance citing the Criteria for Designation the resource satisfies.

Period of Significance (from year to year): from ca 1868-70 to 1931

Date(s) of construction and/or alteration: ca 1868-70; 1907-08

Architect, engineer, and/or designer: George E. Savage

Builder, contractor, and/or artisan: Robert Killough

Original owner: William C Watson/Sarah R Watson

Other significant persons: _____

CRITERIA FOR DESIGNATION:

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

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

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach a bibliography.

9. NOMINATOR

Organization SoLo/Germantown Civic Assoc.(RCO) Date July 16, 2023

Name with Title Allison Weiss, Organizer, Author: Aaron Wunsch, PhD. Email awfromhh6@mail.com

Street Address 4908 Wayne Ave Telephone 215 843 5555

City, State, and Postal Code Phila., PA 19144

Nominator is is not the property owner.

PHC USE ONLY

Date of Receipt: August 3, 2023

Correct-Complete Incorrect-Incomplete Date: 9/13/2023

Date of Notice Issuance: 9/13/2023

Property Owner at Time of Notice:

Name: Little Angels Daycare Center

Address: 5114 Wayne Ave

City: Philadelphia State: PA Postal Code: 19144

Date(s) Reviewed by the Committee on Historic Designation: 10/18/2023

Date(s) Reviewed by the Historical Commission: 11/10/2023

Date of Final Action: 11/10/2023

Designated Rejected



Nomination of
5114 Wayne Avenue
The Sallie Watson Barn
To the Philadelphia Register of Historic Places



Figure 1. View of the site from Wayne Avenue.

5. PHYSICAL DESCRIPTION

The Sallie Watson Barn stands at 5114 Wayne Avenue in the Southwest Germantown section of Philadelphia. The Sallie Watson House is situated in front of the Sallie Watson Barn at 5128 Wayne Avenue, and the two buildings are set back on the southwest side of the street. Together, they recall a 19th-century moment in which country estates lined adjacent Manheim Street, then a country lane extending westward to Wissahickon Ave. While this nomination is for the Sallie Watson Barn, the Sallie Watson House represents noted architect Wilson Eyre’s radical reworking of the English cottage idiom as directed by his eccentric client, Miss Sarah R. “Sallie” Watson, and no doubt the siting of the new dwelling in front of the barn was a purposeful site plan. The Sallie Watson Barn was originally a plain, functional structure that was remodeled and enlarged over time, finally serving the First United Presbyterian Church of Germantown.

The complex is comprised of the following resources:

1. The Sallie Watson Barn, later the Church of the First United Presbyterian Church of Germantown
2. The schist boundary wall at the east and south side of the property
3. The Carriage Way Space, as well as open yards.¹

**All photos in this Section by Amy Lambert.

¹ The Sallie Watson House, later the Parish House of the First United Presbyterian Church of Germantown, is located at 5128 Wayne Avenue and is set in front of the Sallie Watson Barn on what is now a separate parcel.



Figure 2. The northeast and primary elevation of the Sallie Watson Barn that later became the church and parish hall for the First Presbyterian Church of Germantown.

The Sallie Watson Barn

The Sallie Watson Barn, later the First Presbyterian Church of Germantown, abuts the rear boundary of the property, centered on that boundary along the alleyway, allowing it to be deeply recessed into the property.

Northeast, and primary, elevation

The building’s northeast wall includes its principal entrance and is its most “ecclesiastical” elevation. This is the public face of a stable-turned-church with vaguely Italianate features (deep eaves and semi-circular window heads). Three round-arched, tall windows (with stained glass) are gathered beneath an off-center gable at one side of this elevation. To the left, the same motifs are echoed by a gable-roofed entranceway and arched doorway. Though painted in colors and a motif that evokes the current child care use of the building, the “church building type” is clearly expressed here. The walls have been stuccoed and the front doors are reached by a series of steps with metal railings on either side. There is a slight Mission- or California-bungalow presentation of the building due to the rooflines with exposed rafters.



Figure 3. The main entry point into the former Presbyterian church.



Figure 4. The southeast elevation of the barn and former church.

Southeast elevation

This elevation expresses the different volumes and roofing configurations at the barn. There are three roofing planes atop three distinct volumes as they are spatially expressed at the exterior. The tallest volume is at the easternmost end of the elevation and contains the entry vestibule (around the corner from the primary elevation); this volume contains one window opening with a round-arched top.

The second and middle volume contains three window openings at the main level and two windows and one door at the lower, basement level. This level is protected by a retaining wall and is accessed by steps constructed along the wall. The wall plane of this volume is a continuation of the wall plane of the easternmost volume but defined by its roofline, a shed roof continuing the fall from the main roof's gable beyond.

The third volume is recessed from the shared wall of the other two volumes and has a slightly lower gable roof from the main roof above, indicating this is a service entrance. There is a door reached by a few

steps and railing. One window opening is at the main level of the building and two other basement windows are in this volume. Between this building and the southern edge of the property is a field of gravel that seems to act as a staging area for building functions where toys and garbage bins are located.

Southwest, or rear, elevation

The rear of the barn exposes the blank walls of the structure and likely gets the closest to the early and vernacular stable that was later converted to a church. The gable end of a rear, service portion of the one-time church abuts the alley boundary line. On either side of this projection are the wings of the main volume of the building, the southwest one with its refreshed painted stucco walls and one window opening.



Figure 5. The rear, alleyway elevation of the barn.

Northwest Elevation

The northwest elevation of the barn faces a large yard. The main volume of the building is expressed here with two, round-arched window openings (with flat windows) at the main level of the building on either side of an integrated chimney that extends past the overhang of the roof. There are basement light wells at the lower level. The smaller volume to the rear has the same roof and window configuration: one round arched window at the main level and a basement opening. There is also service equipment in this area.



Figure 6. The northwest elevation of the barn.



Top: Figure 7. Schist Boundary Wall from Wayne Avenue.

Bottom: Figure 8. Schist Boundary Wall from Wayne Avenue.

The Schist Boundary Wall

The site of the Sallie Watson House and Barn is separated from the sidewalk along Wayne Avenue by a combination of a schist wall approximately 4 feet in height (primarily in front of the Sallie Watson House) and a chain link fence (primarily in front of the remainder of the site). The schist wall ends in a newel post at a driveway to the House at the northern side of the property. Additionally, there is an opening between two schist newel posts at the mid-way point of the Wayne Avenue frontage where the original carriage entrance was located; this opening is now infilled with a chain link fence and gates and there is a 3-foot-wide, yellow-and-purple painted sidewalk currently centered in this opening that leads through the grass to the barn. This sidewalk is separated from the open lawn by a chain link fence that cordons off playground equipment. Another schist boundary wall is located at the south side of the parcel at 5114 Wayne Avenue.

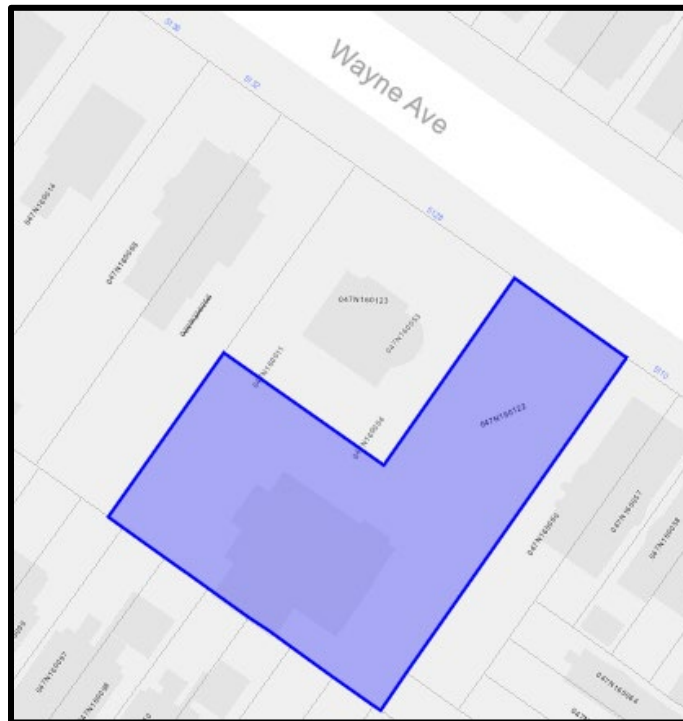


Figure 9. Boundary is delineated above for 5114 Wayne Ave.

6. Boundary Description

5114 Wayne Avenue

All that certain lot or piece or piece of ground with the building and improvement thereon erected situate on the southwest side of Wayne Avenue (80 feet wide) at a distance of 200 feet, 6 inches northwestwardly from the northwesterly side of Manheim Street in the 12th Ward of the City of Philadelphia, thence extending southwestwardly along the said Wayne Avenue 63 feet, 6 inches to a point. Thence extending southwestwardly along a line parallel with said Manheim Street 198 feet, 6 inches to a point. Thence extending northwestwardly along a line on the northeasterly side of a 10 feet wide alley 153 feet to a point. Thence extending along a line parallel with the said Manheim Street 92 feet and $\frac{1}{4}$ inches to a point. Thence extending southeastwardly along a line parallel with the said Wayne Avenue 89 feet, 6 inches to a point. Thence extending northeastwardly along a line parallel to the said Manheim Street, being the center line of a 5 feet wide right-of-way 106 feet, 8 inches to the point of beginning.

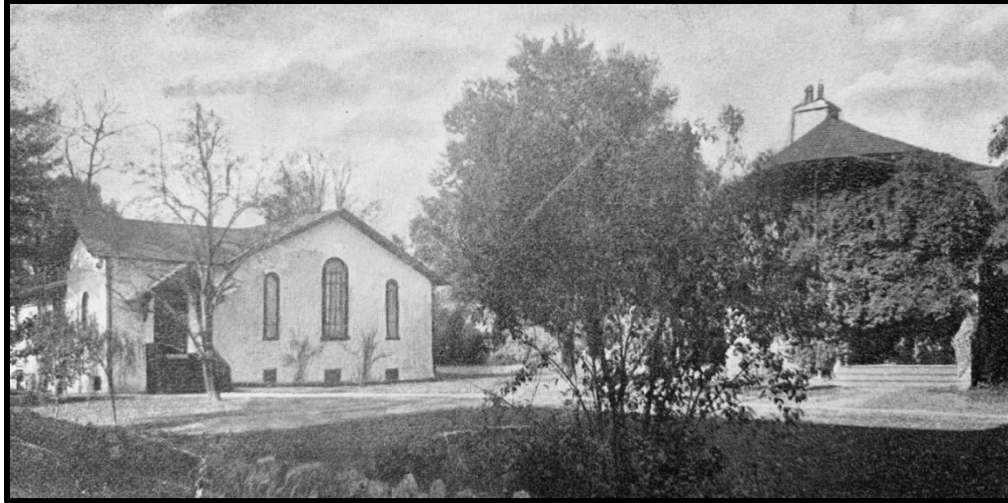


Figure 10. The Church and Parsonage of the First United Presbyterian Church of Germantown at 5114 and 5128 Wayne Avenue in Germantown in 1908, formerly the Sallie Watson Barn and the Sallie Watson House. Source: Presbyterian Historical Society.

7. STATEMENT OF SIGNIFICANCE

The Sallie Watson Barn, along with the Sallie Watson House, comprises a significant architectural resource located along an important section of Wayne Avenue in Lower Germantown, one of the early suburban enclaves in Philadelphia and the United States throughout the eighteenth, nineteenth and early twentieth centuries. Developed, designed and built between ca.1868 and 1887 as the suburban dwelling site of Sarah R. Watson (1844-1918), the Sallie Watson House and the Sallie Watson Barn represent the cultural, economic, social and historical heritage of the community. Additionally, the Sallie Watson House and the Sallie Watson Barn were repurposed in 1907-08 to serve as the Church and Parish House of the First United Presbyterian Church of Germantown, further representing the cultural, economic, social and historical heritage of the community, as it evolved from a suburban enclave to a dense residential neighborhood. The subject property is individually listed in the National Register of Historic Places. The subject property merits designation by the Philadelphia Historical Commission and inclusion on the Philadelphia Register of Historic Places satisfying the following Criteria for Designation according to Section 14-1004 of the Philadelphia Code:

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

The period of significance for the subject property related to its time as the Sallie Watson Barn is from ca.1868 to 1907. The period of significance for the Church of the First United Presbyterian Church of Germantown is from the time in which the Sallie Watson Barn was purchased and repurposed to serve as the Church in 1907 through the congregation's twenty-fifth anniversary in 1931.²



Figure 11. The Sallie Watson House at 5128 Wayne Avenue in Germantown in 1887. Source: *The Sanitary Engineer & Construction Record*, 10 September 1887.

Criteria D, E, and J

The Sallie Watson House, which once shared the parcel with the Sallie Watson Barn, is a unique specimen and example of a suburban residence designed by Wilson Eyre, Jr., architect, in the English Arts and Crafts and American Shingle styles, satisfying Criteria D and E. Purposely sited to serve the needs of its occupant, the Sallie Watson House and the Sallie Watson Barn, along with other contributing features, represents an idyllic and highly unique suburban dwelling site and place associated with the old estates of Manheim Street and, generally, in the Germantown section of Philadelphia, satisfying Criterion J.

Statement of Significance: The Sallie Watson House & Barn (ca.1868-70 to 1907)

The oldest of the two buildings at 5114 and 5128 Wayne Avenue is the Sallie Watson Barn, which would later become the First United Presbyterian Church of Germantown. Built in ca.1868-70 or possibly earlier, the Sallie Watson Carriage House stands at the rear, center of the property now known as 5114 Wayne Avenue, which is partly behind the Sallie Watson House at 5128 Wayne Avenue. Serving both William C. Watson (b.1841) and Sarah R. Watson as early as ca.1868-70, the

² Jennie H. Poole. *History of The First United Presbyterian Church of Germantown*. (Germantown: Unpublished Manuscript, 1931).

Sallie Watson Barn appears to have been used as a carriage house, stable, and possibly a coachman's residence. It has also been referred to as a stable. The unmarried Watson siblings were the children and heirs of a prominent and successful Philadelphia carriage manufacturer, who's untimely death, rendered the two heir and heiress alike by early adulthood.



Figure 12. Top: "White Cottage" was an eighteenth-century house with early nineteenth century additions on the northerly side of Manheim Street between Greene Street and Wayne Avenue that was demolished in ca.1907 for 88 row houses. Source: Germantown Historical Society. Figure 13. Middle: "Caernarvon," the Wister Price House, Manheim Street, Germantown, later the Ladies Club House of the Manheim Cricket Club, now the Germantown Cricket Club. Source: Shoemaker Collection, Historical Society of Pennsylvania. Figure 14. Bottom: The Residence of Samuel A. Hendrickson, at the northeast corner of Manheim and Morris Streets. Source: Germantown Historical Society.

With at least two carriages constantly in their possession, as well as a documented coachman and his family in residence, by 1870, the barn was clearly extant at that point. In the late 1860s and early 1870s, this building and its functions comprised an essential convenience for a wealthy family living on rural, marginally suburban Manheim Street in Germantown.

Originally known as Shippen's Lane, Manheim Street was opened by the Shippen family in ca.1740, it being also known as Betton's Lane; Bockius' Lane; Cox's Lane; and Pickus' Lane.³ The unit block was densely built; however, the rest of the old thoroughfare was of a rural, suburban character until the early twentieth century. Like the Watson property, the estates of Manheim Street boasted moderate to large size houses that varied in age, almost all of which featured a carriage house, barn, or stable. Examples of such properties on Manheim Street between Germantown and Wissahickon Avenues that stood between 1871 and 1889 include:

Johnson Estate, SE corner of Manheim and Greene Sts.;

George D. Rosengarten, NW corner of Manheim and Greene Sts.;

"White Cottage," Wm. Wynne Wister, Jr. Trust, NW corner of Manheim and Knox Sts.;

Aaron Jones, SW corner of Manheim and Greene Sts.;⁴

Sarah Tagert, SS of Manheim St., between Greene St. and Wayne Ave.;

The Watsons, NW corner of Manheim St. and Wayne Ave.;

"Walnut Cottage," Thomas A. Newhall, N side of Manheim St., W of the Watsons;

Mary C. Roberts, SS of Manheim St. between Wayne and Pulaski Aves.;

Charles Killburn, NW corner of Manheim St. and Pulaski Ave.;

Calvary Episcopal Church, SW corner of Manheim St. and Pulaski Ave.;⁵

Samuel A. Hendrickson, NW corner of Manheim and Morris Sts.;

Edward Clements, NS of Manheim Street just W of Morris St.;

The Fraley House, John S. Littell Estate, NS of Manheim St. W of Edward Clements;

"Caernarvon," Susan W. Price, NS of Manheim St. W of Morris St.;

"Quaker Lady," Edward W. & Lydia (Newhall) Clark, SW corner of Manheim and Morris;

John F. Stoer, SW corner of Manheim St. and McKean Ave.;

William Wirt Justice, SS of Manheim St., W of John F. Stoer;

James E. Caldwell Estate, NS of Manheim St., W of the Susan W. Price Estate;

Judge F. Carrol Brewster, NS of Manheim St., E of the James E. Caldwell Estate;

Mary L. Monroe, NE corner of Manheim St. and Wissahickon Ave.;

J. Livingston Erringer Estate, SS of Manheim St., W of William Wirt Justice;

Benjamin Sharp, SS of Manheim St., W of the J.L. Erringer Estate;

Pauline E. Henry, SS of Manheim St., W of Benjamin Sharp; and

Nelson Z. Graves, SE corner of Wissahickon Ave. and Manheim St.

The Gardette Estate, Wissahickon Ave. opposite Manheim Street.⁶

³ "Manheim Old in History," *Beehive*, Undated. Source: Historical Society of Pennsylvania.

⁴ The Aaron Jones House is still extant, the carriage house has been demolished.

⁵ The second church building and the original parsonage of Calvary Protestant Episcopal Church survive, the outbuildings do not survive.

⁶ 1871 Germantown Atlas.; and 1889 22nd Ward Atlas.

Of these twenty-two Manheim Street estates, only three outbuildings survive, including the Sallie Watson Barn; the Wister Price Stable (later known as the “Juniors” Clubhouse), built prior to 1876; and the Manheim Cricket Club Stable, built in 1890 for a private house that stood at the northwest corner of Manheim and Morris Streets, being annexed into the grounds of the Manheim Cricket Club in 1900.⁷ While the larger neighborhood certainly has other surviving outbuildings, these structures represent a mere fraction of what existed historically.

When William C. Watson purchased the property at Manheim Street and Wayne Avenue in 1868, the site included a large old house at the corner (Figures 51 and 56). The twenty-two estates that once lined Manheim Street boasted many important and wonderful houses that largely dated to the third quarter of the nineteenth century, along with several from the eighteenth and the late nineteenth centuries. Many of these buildings featured matching carriage houses, including barns or vernacular outbuildings from an earlier time. Formerly located at 153 Manheim Street, “White Cottage,” once home to Colonel Thomas Forrest and later Dr. Samuel Betton, was comprised of an eighteenth-century house with two octagonal additions. The old house stood until around 1907, when it was pulled down for the development of 88 rowhouses.⁸

⁷ James H. Charleton. *National Register of Historic Places Nomination: Manheim Cricket Club, 401-57 Manheim Street*. (Washington, D.C.: National Park Service, 1985), 5-6.

⁸ “Landmark Is Doomed, White Cottage in Germantown to Fall in March of Progress,” *Unknown Newspaper*, January 1907. Source: Germantown Historical Society.



Figure 15. The Newhall Donkey Cart in front an outbuilding in 1858, including “Dan & Robie Newhall,” who lived at “Walnut Cottage” in Manheim Street, and Warren Ingersol, who lived in the Ingersol House at “Fern Hill.” This photograph was very likely taken at one of the estates along Manheim Street, perhaps in front of ancillary buildings at “Walnut Cottage.” Source: PhilaLandmarks.

“Walnut Cottage” was said to be an eighteenth-century house with later improvements, it was the longtime home of the Newhall family—specifically, Thomas Allerton Newhall (1813-1892), his wife, and their eleven children. Not only was there a large dwelling house and a carriage house, the property boasted beautiful gardens that were “presided over by Alexander Caie,” who had previously been the gardener of Mrs. Camac at her Gothic Revival style cottage, a place immortalized by Andrew Jackson Downing.⁹ Interestingly, the Marquess of Chandos was staying at “Walnut Cottage” when he inherited the Dukedom of Buckingham, while he happened to be on a historical research sojourn to Philadelphia with the Prince of Wales.¹⁰ This house was demolished in the 1920s for a row of bungalows that face Newhall Street.

The Fraley House, which stood east of the entrance to the Manheim Cricket Club, was built in ca.1796-98 by Henry Fraley and his son John Fraley. It was later part of the John S. Littell Estate.¹¹

⁹ Edwin Costely Jellett. *Germantown Gardens and Gardeners*. (Philadelphia: Horace F. McCann, 1914), 66.

¹⁰ “Duke of Buckingham Studied History Here,” Unknown Germantown Publication, Undated. Source: Germantown Historical Society.

¹¹ John Palmer Garber, C. Henry Kain, Naaman Henry Keyser, and Horace Ferdinand McCann. *History of Old Germantown*. (Germantown, PA.: H.F. McCann, 1907), 194-95.

A parking lot now occupies the site of the old house. “Caernarvon,” once home to Wister Price—later Susan W. Price, was also likely built in the eighteenth century and enlarged at each end with octagonal bays early in the next century. Its grounds became that of the Manheim Cricket Club, later known as the Germantown Cricket Club, and for many years the house served as the Ladies’ Club House.¹² It was later swept away for a parking lot. The J. Livingston Erringer House, formerly at 472 Manheim Street, was an important Gothic Revival style dwelling of a typical form with unusually fine detail. The house, stable, and other outbuildings were leveled in ca.1910 for residential development.¹³ The Second Empire style mansion of Judge F. Carrol Brewster was another impressive romantic era redoubt, though it, along with the carriage house, was erased in ca.1940. The residence of John F. Stoer was another mid-nineteenth century mansion with later stylistic upgrades. The house, as well as its carriage house and green house, were all demolished for rowhouses by ca.1942. The William Wirt Justice House was a Gothic Revival style mansion that underwent high end improvements in the late nineteenth century. This house and its stable were both demolished for row houses by ca.1942. The Residence of Samuel A. Hendrickson was gob smacking late Victorian-era residence that was lost, along with its matching carriage house, for seven underwhelming dwellings by 1943.¹⁴



Figure 16. A drawing of the Sallie Watson House by Wilson Eyre, Jr., which is dated 1898, twelve years after the initial design. Source: Wilson Eyre Papers, Avery Library, Columbia University.

¹² Edwin Costely Jellett. *Germantown Gardens and Gardeners*. (Philadelphia: Horace F. McCann, 1914), 66.

¹³ “John F. Henricks Buys Large Plot on Manheim Street for Improvement,” *Germantown Guide*, 22 September 1910.

¹⁴ Philadelphia Zoning Archives, City of Philadelphia.

Of all the incredible, distinctive and architecturally significant houses once associated with the old estates of Manheim Street, the most unique and one of the few to survive, was commissioned in 1886 by Sarah R. Watson—the Sallie Watson House.¹⁵ Since 1868-69, Sallie had lived in a large house on the same property at the northwest corner of Manheim Street and Wayne Avenue, which she first renovated upon purchase in 1868-69 with her brother, William C. Watson, and again in 1872 under her own auspices.¹⁶ At forty-two, Sallie appears to have gotten a wild hair, when she commissioned Wilson Eyre, Jr., the budding young architect who had recently taken over the prominent architectural firm of James Peacock Sims (1849-1882), to design a truly unique dwelling at the rear of her Manheim Street property.¹⁷ Just why she built this house is not known, as she did not replace the existing house on the property, nor had she taken a husband or even a ward. It is possible that after a childhood and adolescence of familial tragedy—wherein her father committed suicide and her mother burned to death, Miss Watson simply wanted to live in a fantasy, which, if true, was certainly consummated in architectural terms.

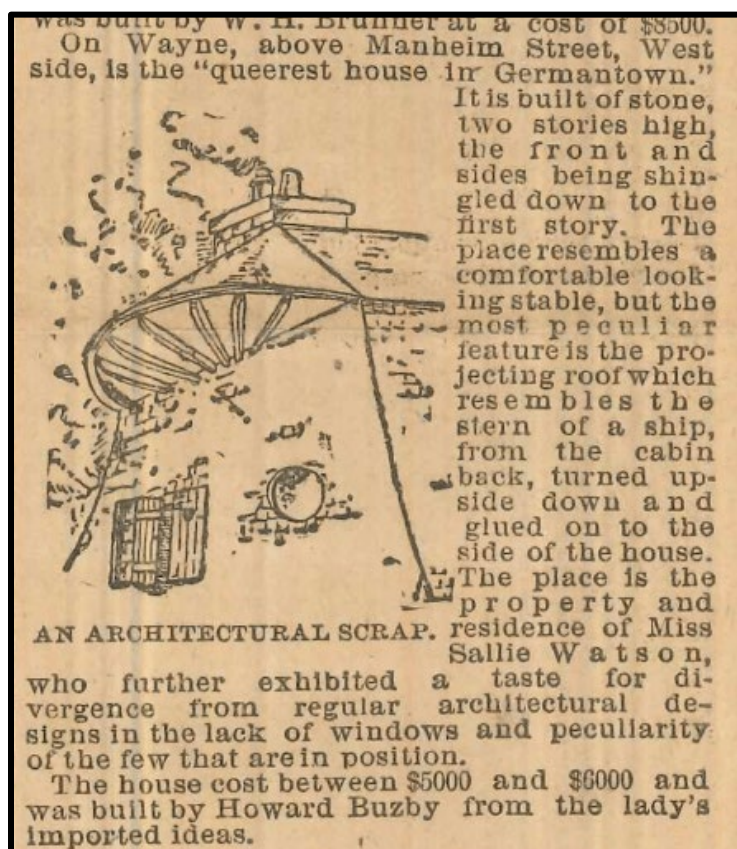


Figure 17. "An Architectural Scrap" on the Sallie Watson House, featuring some insight as to the nature of the development and its owner, just as it was being completed. Source: GROWINGGERMANTOWN," *The Press*, November 1886.

¹⁵ "Trade Notes.," *Carpentry and Building*, 1 May 1886, 99.

¹⁶ Policy No. 20122, ReSurvey 9 October 1868, HSP.; and Policy No. 20122, Survey 13 December 1872 for Sallie R. Watson, HSP.

¹⁷ Betsy Fahlman and Ed Teitelman. "Wilson Eyre: The Philadelphia Domestic Ideal," *Pennsylvania Heritage*, Summer 1982.

Eyre's design for Miss Watson turned out to be unique not only in association with Manheim Street, but, according to *The Press*, it had earned the distinction of being "the queerest house in Germantown."¹⁸ This was one of several comments on the uniqueness of the property by the local media. The Sallie Watson House stands two-and-one-half-stories, being constructed of Wissahickon schist at the ground floor and partially on the second level, forming a base that supports a frame structure comprising much of the upper floors. The building is essentially a barn-like rectangle that is dominated by a large gambrel roof, which is designed to house both the second and third floors in part. Historically, the non-schist sections of the house were clad in wood shingles, including both the side walls and the roof. While located on what was once the side and rear of a Manheim Street property, the primary (northeast) elevation faces onto Wayne Avenue, a presentation devoid of pedestrian egress within that main façade. Instead, the building is dominated by a massive central chimney of fantastical proportions, a feature that extends from the first floor in Wissahickon schist almost like a ruin or unfinished stone building to a narrow end with four ornamental chimney pots. While the precise inspiration of the stack is unknown, the West Country in England boasts some examples of early vernacular cottages that feature prominent chimneys within their primary elevations. Projecting from the center of the prominent stack is a magnificent oriel window that is comprised of relatively simple leaded glass sashes, the form and treatment of which calls to mind those found in medieval English architecture. Resting upon a stone corbel, the oriel serves the landing between the first and second floors. The only second floor window within the primary (northeast) elevation is just northwest of the chimney—a round arch opening with two multi-light sashes that pivot into a second-floor bedroom. The entrance to the house is through an integral porch at the side (southeast) elevation, which faces the interior of the once larger lot that extended from Manheim Street to the northwest. From Wayne Avenue, the porch is discernable from the east and southeast, as well as through an opening in the schist wall near the east corner of the building. Fully visible at the side (northwest) elevation, the gambrel form at the side (southeast) elevation is concealed by a projecting roof that appears to emulate a thatched roof, a form often found historically in English cottages (Figures 24, 25, 26, and 27). Beneath this overhang are three windows on the second floor, including two slender openings in the westerly section of the façade and a large portal that rises over the entrance porch. The former set of windows serves a bedroom, and historically featured one shutter per window with a single heart carved into the upper portion of each. The latter window, the said portal, features two multi-light sashes that open into a dressing room. It is the visor-like overhang extending from the larger roof structure, originally clad in wood shingles, that seems to be inspired by the form of a thatched roof as articulated in an American vernacular form and associated materials.

¹⁸ GROWINGGERMANTOWN," *The Press*, November 1886.



Figure 18. Left: The Papen-Jansen House stood at the northwest corner of Germantown Avenue and W. Johnson Street. It was built in 1698 and demolished for residential real estate development in 1883, just three years before the subject property was built. Source: John G. Bullock, photographer, Library Company of Philadelphia. Figure 19. Right: The Van Lauchet (Van Louchet) House at 5230-32 Germantown Avenue. Source: Germantown Historical Society.

At first glance, the Sallie Watson House can be safely filed into the Shingle style category; however, anyone familiar with the English Arts and Crafts can see the multi-faceted aesthetic achieved in Eyre's design. Upon viewing the house, an Englishman might first think "Voysey," a dead-on reaction to the houses' appearance, excepting that Charles Francis Annesley Voysey (1857-1941), the eminent British Arts and Crafts Architect, undertook his first architectural commission, The Cottage at Bishop's Itchington, Warwicks, in 1888, two years after Eyre designed the Sallie Watson House. In fact, the only well-known Arts and Crafts style house in England that pre-dates the subject building is Red House (1859), Bexleyheath, Kent, England, rendering Eyre's design rather precocious at the least.¹⁹

While working in office of James Peacock Sims, an important Philadelphia architect, Eyre was influenced by the ideas of the great British architect Richard Norman Shaw (1831-1912) and the larger Queen Anne movement in England. His early designs reflect an acute understanding of the Queen Anne Revival, which is masterfully demonstrated in his 1883 designs for "The Anglecot," the Residence of Charles Adams Potter (1860-1925), linoleum manufacturer. The Potter House still stands at Evergreen and Prospect Avenues in Chestnut Hill. After Sims' death in 1882, Eyre seems to have gradually removed from a largely Queen Anne palette, showing marked ability in the Shingle style. Eschewing the highly ornamental patterns of the Eastlake style in Queen Anne Revival architecture, the Shingle style was an aesthetic movement that combined English stylistic influences with American Colonial Revival architecture, the latter of which underwent renewed popularity after the Centennial Exhibition of 1876 in Philadelphia. This led to a new application of American Colonial forms and material composition in domestic architecture between 1880 and 1900.²⁰ The Pennsylvania Historical and Museum Commission's State Historic Preservation Office publishes the Pennsylvania Architectural Field Guide, which includes the following identifiable

¹⁹ Rosalind P. Blakesley. *The Arts and Crafts Movement*. (London: Phaldon Press Limited, 2006), 34-37.; and Elizabeth Cumming. *The Arts and Crafts Movement*. (New York: Thames and Hudson, 1991), 31.

²⁰ Vincent J. Scully, Jr. *The Shingle Style and The Stick Style*. (New Haven and London: Yale University Press, 1955).

features of the Shingle style: shingled walls and roof; asymmetry; irregular roof lines; moderately pitched roofs; cross gables; extensive wide porches; small sash or casement windows with multi-light sashes; and round or polygonal towers. Eyre's transition from Queen Anne Revival to Shingle is evident in several of his designs.²¹ The House of Richard L. Ashhurst, near Overbrook, is one such example, being constructed in ca.1884-85, including both Queen Anne Revival details, along with shingled walls and roofs.²²

In the mid-1880s, Eyre also came under the spell of the aesthetics and principles associated with the Arts and Crafts Movement, which had emerged in England as a reform in architectural and interior design and decoration in the mid-19th century. The movement finally flourished in the production of an architectural style in the 1880s, extending to ca.1920. It represented the principles associated with traditional craftsmanship, and its characteristic designs employed medieval, romantic and vernacular styles in both architecture and decorative arts.²³ While the Anglican version of the Arts and Crafts was never truly replicated in American popular taste, Eyre would do his best to carry its calling card for the next few decades. In his design for Miss Watson, Eyre would engage in hybrid application of both the Arts and Crafts and Shingle styles, which is partly discernable through the employment of both American and English Vernacular forms, features, and material composition.²⁴

²¹ Shingle Style (1880-1900)," Pennsylvania Architectural Field Guide. (Pennsylvania Historical & Museum Commission, 2015). < [Shingle Style 1880 - 1900 | PHMC > Pennsylvania Architectural Field Guide \(state.pa.us\)](#)> Accessed on 27 June 2023.

²² *The Inland Architect and News Record*, 3.

²³ Rosalind P. Blakesley. *The Arts and Crafts Movement*. (London: Phaldon Press Limited, 2006), 8, 16, 34-37.

²⁴ Rosalind P. Blakesley. *The Arts and Crafts Movement*. (London: Phaldon Press Limited, 2006), 34-37.



Figure 20. Top: Harriet D. Schaeffer House (1888) at 433 W. Stafford Street in Germantown. Figure 21. Bottom: The E. A. Crenshaw House at 6616 Emlen Street in Mt. Airy. Source: Wilson Eyre Collection, Avery Library, Columbia University.

Like many houses designed in the Shingle style, one can look to local architectural history to find at least some basis. The form and material composition of the Sallie Watson House is not unlike documented seventeenth- and eighteenth-century houses that were built in Germantown. In fact, the much smaller and more straightforward Papen-Jansen House that once stood at the northwest corner of Germantown Avenue and W. Johnson Street is a prime example. With its gambrel roof and the employment of wooden shingles, as well as its pent roof, the Papen-Jansen House provides a point of historic reference for the basic form and material composition of the Sallie Watson House. Whether Eyre was specifically inspired by the little dwelling is not known, but he certainly knew the built environment of Germantown, not to mention he sketched period colonial buildings as a pastime. Larger gambrel roofs, more akin in size to the subject house, were employed on buildings like the De la Plaine House that stood at the northeast corner of Germantown Avenue and School House Lane, as well as the Van Lauchet (Van Louchet) House at 5230-32 Germantown Avenue.²⁵ Eyre designed a few other small cottages in Germantown, though they were not quite as flamboyant as the Sallie Watson House. The Harriet D. Schaeffer House (1888) at 433 W. Stafford Street (Figure 20) in Germantown is a less whimsical, decidedly Shingle style cottage, featuring a stone base with shingled walls and roofs on the floors above. The E. A.

²⁵ Jane Campbell Scrapbooks, V.34, p. 27-30. Source: Historical Society of Pennsylvania.

Crenshaw House at 6616 Emlen Street (Figure 21) in Mt. Airy is also a Shingle style house, featuring a large gambrel roof that projects over the base like a pent roof, all of which is clad in wood shingles.



Figure 22. Top: The southeast and primary (northeast) elevations of the Sallie Watson House when it was newly built in ca.1887. Figure 23. Bottom: The primary (northeast) and the side (northwest) elevations of the Sallie Watson House when it was newly built in ca.1887. Source: Andrew Dickson White Architectural Photographs Collection, Cornell University Library.

The Press suggested that the “queerest house in Germantown” was a design that stemmed from Miss Watson’s “imported ideas,” suggesting that perhaps design inspiration came from across the Atlantic. Another period blurb about the new building contended that the Sallie Watson House “resembles in some respects an old English castle,” indicating that the origin was possibly English

even if the house was completely alien to a castle. While it is fairly obvious that the roof, along with the overhang at the side (southeast) elevation, was inspired by the thatched roofs of England, the chimney stack is less overt in its origin. However, with some investigation, one ascertains that among the cottages to be found across the historic landscape in England, the West Country commonly features houses dominated by projecting and oversized chimneys. Hill Gate Cottage (Figure 24), built in the early 17th Century in Stoney Street at Luccombe in England, features a prominent masonry chimney at its street-facing elevation, which is a smaller, but equally unusual motif. This is one of many examples in the Luccombe area of the West Country. Another unusual example is found in The Old Post Office (Figure 29), likely built as a manor house or steward's cottage in the fifteen centuries at Tintagel, England. The building features a distinctive "projecting front lateral hall stack," which is constructed of stone.²⁶ Interestingly, Eyre sketched this building while traveling in England (Figure 28).



Figure 24. Top left: Hill Gate Cottage, Early 17th Century, Stoney Street, Luccombe, England. Source: Exmoor National Park Authority. Figure 25. Top right: "The Thatched Cottage" (Early 19th Century), Bury Lane Epping, England. Source: Robert Radlinski. Figure 26. Bottom left: Thatched cottage in the village of Long Marston, York, England, likely dating to the thirteenth or fourteenth century. Source: "Quaint thatched cottage bursting with original features for sale in York," *Country Living*, 30 January 2023. Figure 27. Bottom right: Oriel, Vicar's Close (ca.1348), Wells, Sussex. Source: David Lovell, 2017.

²⁶ GROWINGGERMANTOWN," *The Press*, November 1886.



Figure 28. Top: A drawing of the Old Post Office (16th Century), originally a dwelling, by Wilson Eyre at Tintagel, England. Source: Wilson Eyre Collection, Architectural Archives, University of Pennsylvania. Figure 29. Bottom: A contemporary photograph of the Old Post Office. Source: Robert Radlinski.

Occupying both 5114 and 5128 Wayne Avenue, the combined site of the Sallie Watson House and the Sallie Watson Barn is one of the larger and more intact historic tableaux in Lower Germantown, especially along Wayne Avenue. When commissioned to design the house for Miss Watson, Eyre no doubt considered the site, setting, and placement of the new building in context, as he believed that landscape was “as much a part of the house as the roof.”²⁷ For the site of Miss Watson’s new house, Eyre capitalized on the existing landscape, which included the stone barn, at the rear, center of property. Along the Wayne Avenue frontage, he employed a stone or rock wall that continued from the north corner of the property to the driveway opening. A stone plinth stood

²⁷ Paula Deitz. “Home and Garden, Designed as One,” *The New York Times*, 28 April 1994.

immediately to the southeast below the driveway, serving as the post for Miss Watson's fine new wooden gate. Eyre had introduced a new driveway with stone curbing that provided direct access to the Sallie Watson Carriage House. At least two period photographs show the masonry-paved path, which added to the character of the dwelling site. Eyre's design for the Sallie Watson House included the placement of the building just northwest of the driveway mid-way between the wall on Wayne Avenue and the Sallie Watson Barn at the rear. The siting also allowed for the integral entrance porch to serve as a porte cochere, being just a few feet away from the driveway. Early photographs show a screen of hedges that provided a buffer between the porch and the driveway. This elevation also included a second integral porch at the rear, it being located at the south corner of the building. Both porches faced the interior of the lot, allowing the occupant to look onto her own property and green space, rather than out to Wayne Avenue or adjacent properties. A feature noted in the National Register of Historic Places Nomination: Sally Watson House, 5128 Wayne Avenue, the green space was always an important feature of the house, as it faced a large open yard beyond the driveway, which is now part of 5114 Wayne Avenue.²⁸ This was further amplified by the property opposite on Wayne Avenue, where Louis Clapier Baumann (1826-1891), the son of French gardener Martin Baumann, operated a commercial nursery. Occupying 362 feet on Wayne Avenue, Sallie's vista to the northeast was a pleasant scene of frame greenhouses built in 1862, along with the old Baumann house, built in 1856, near the corner of Manheim Street. While a row of stores had been developed across Manheim Street to the south, Eliza Shoemaker still occupied the small house opposite, and the individual Nurseries of Eliz. A. Laughlin; Mary C. Roberts; and Thomas MacKellar were still to the southeast across Manheim Street.²⁹

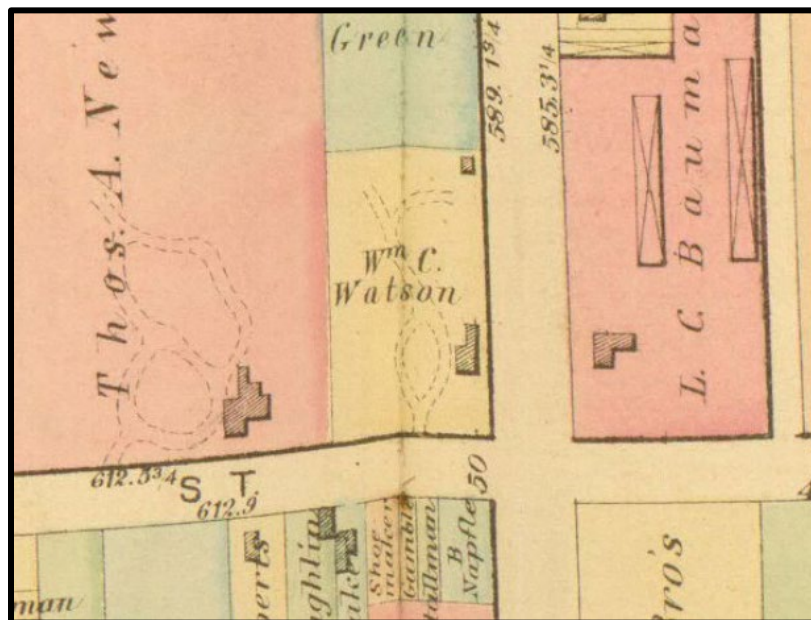


Figure 30. 1871 Germantown Atlas. Source: Greater Philadelphia GeoHistory Network.

²⁸ Philip B. Furnas and John O. J. Shellenberger. *National Register of Historic Places Nomination: Sallie Watson House, 5128 Wayne Avenue*. (Philadelphia: Fifty One Fourteen Wayne Avenue Company, 1980), 2-3.

²⁹ 1889 Philadelphia Atlas. Source: Greater Philadelphia GeoHistory Network.

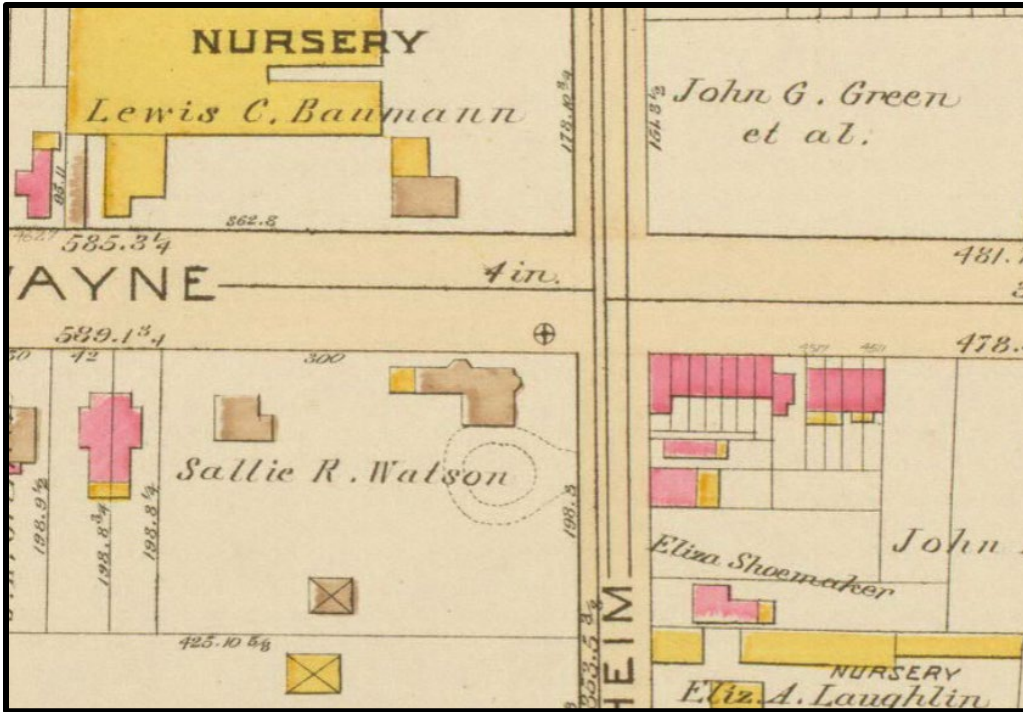


Figure 31. Top: 1889 Philadelphia Atlas, showing the Sallie Watson House and the Sallie Watson Carriage House. Figure 32. Bottom: 1895 Philadelphia Atlas, showing the Sallie Watson House and the Sallie Watson Stable in context. Source: Greater Philadelphia GeoHistory Network.

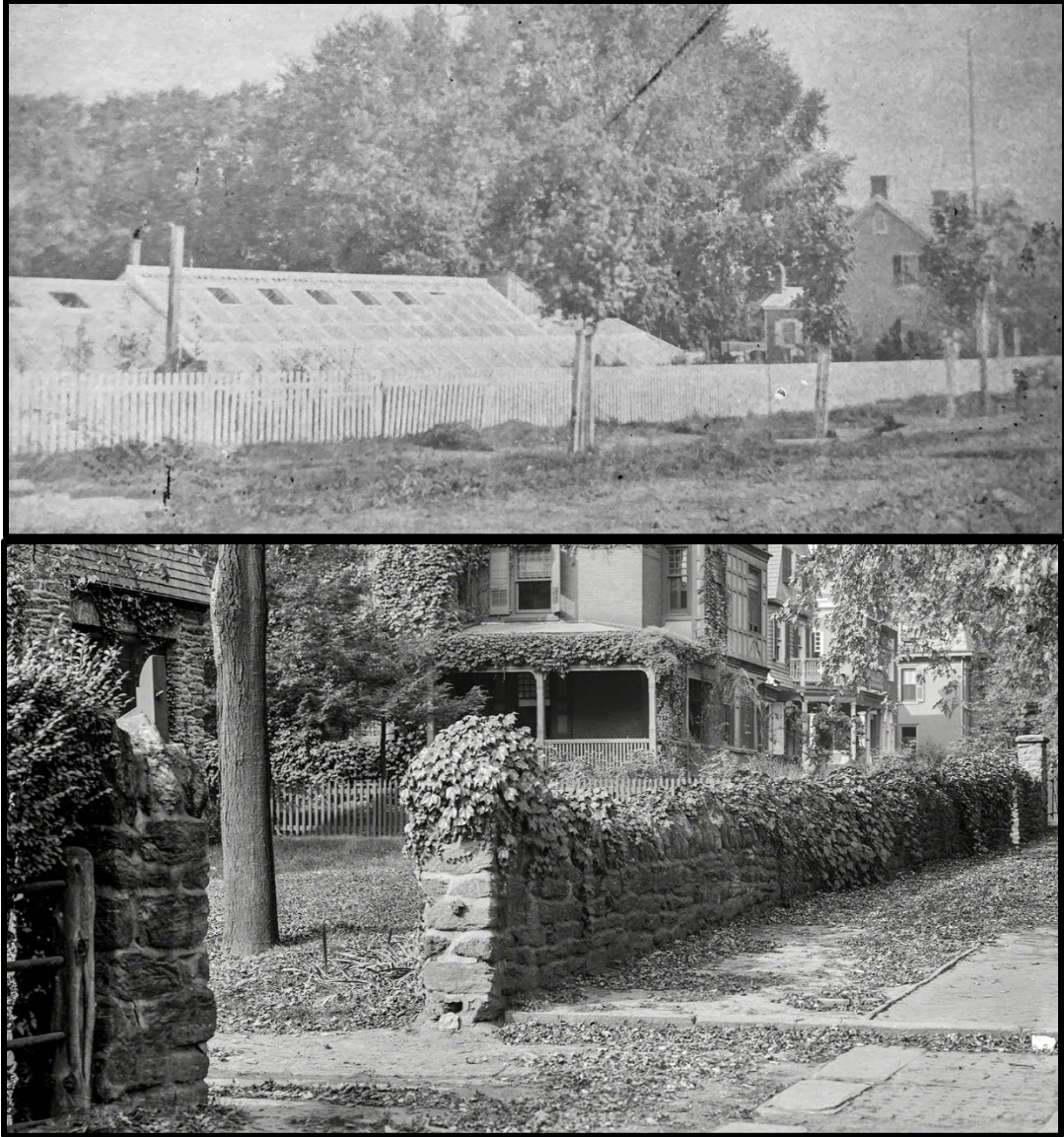


Figure 33. Top: Louis Clapier Baumann's Nursey and Dwelling at the northeast corner of Wayne Avenue and Manheim Street, looking from the Sallie Watson House on the opposite side of the street. Source: Germantown Historical Society. Figure 34. Bottom: The driveway at 5114 and 5128 Wayne Avenue, showing the opening, as well as the stone or rock wall along Wayne Avenue. The upper portion of the wooden gate is also visible in this photograph. Source: Detroit Publishing Company Collection, Library of Congress.

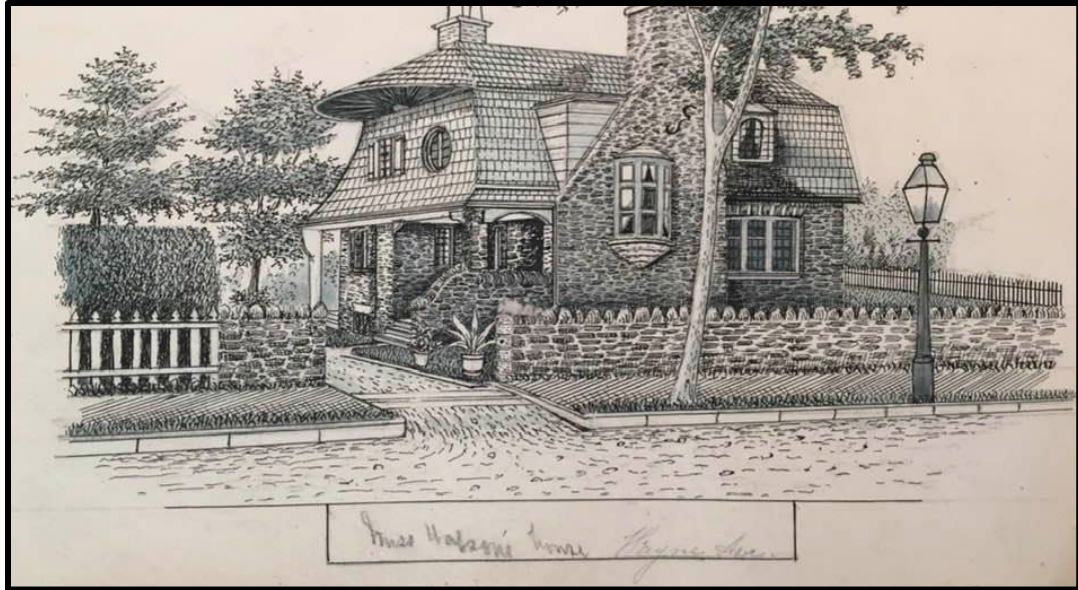


Figure 35. “Miss Watson’s House, Wayne Ave.” was one of the few Victorian-era dwellings drawn by John Richard, the Germantown artist who documented many Colonial-era buildings through his drawings. Source: Germantown Historical Society.

In November 1886, *The Press* published a tongue-and-cheek illustration of Miss Watson’s new house, opining that “the place resembles a comfortable looking stable.”³⁰ Considering this interpretation of the design, as well as the placement of the building, there is little doubt that Miss Watson’s dwelling site was the mysterious house observed by Charles Lang Freer (1854-1919), the eminent industrialist, art collector and patron, when he visited Germantown in the late 1880s. He observed what he believed to be the gatehouse of a larger estate, and inquired as to the architect, finding out that the building in question was a dwelling and the recent work of Wilson Eyre, Jr. Freer was apparently so enamored by the design, and ultimately the architect, that he commissioned Eyre to devise plans for his mansion at Detroit, Michigan.³¹ Creating one of the great Shingle style houses of the mid-west, Freer’s finely detailed house was essentially a work of art inside and out, also serving almost entirely as a private museum for his collection of Asian art. A lifelong bachelor like Eyre, Charles Lang Freer would leave some furnishings to his butler, but the bulk of his collection would ultimately become the Freer Gallery of Art in Washington, D.C., the Smithsonian’s National Museum of Asian Art.³² It is interesting to think that this national museum has roots in Germantown. Of the smaller houses designed by Eyre in the 1880s, the Sallie Watson House is the only one that potentially fits a gatehouse description, which makes sense when considering that it was built upon the driveway with a carriage house in the rear. The Schaeffer House is less visible, its primary elevation facing the interior of the lot, presenting a narrow, long view from both Lehman and Stafford Streets. The only other Eyre-designed house on the scale of a gatehouse was the Crenshaw Residence; however, that cottage is also more clearly a private house rather than an ancillary building.³³ It also stands on its own lot in the middle of a

³⁰ GROWINGGERMANTOWN,” *The Press*, November 1886.

³¹ Thomas Lawton. *Freer: A Legacy of Art*. (Washington, D.C.: Freer Gallery, 1993), 21-22.

³² Thomas Lawton. *Freer: A Legacy of Art*. (Washington, D.C.: Freer Gallery, 1993), 6-7.

³³ 1889 Philadelphia Atlas. Source: Greater Philadelphia GeoHistory Network.

period suburban neighborhood.³⁴ Nevertheless, Eyre's design, as well as its placement on the lot, along with the outbuilding, was clearly a distinctive work, as related to unique suburban dwelling sites in the late nineteenth century.



Figure 36. The Sallie Watson Barn after it was repurposed to serve as the First United Presbyterian Church of Germantown in 1907-08. Source: Presbyterian Historical Society.

As part of his work on the Sallie Watson House, it is highly likely that Eyre's design included aesthetic improvements and possibly minor alterations to the Sallie Watson Barn, especially given its relationship to Miss Watson's new cottage. As difficult as it may be to look past the existing murals, as well as the stained-glass windows, the basic form and scale of the building, as well as the stone walls and smooth-faced finish remain intact. Like many of Eyre's products, especially in later years, the primary (northeast) elevation is dominated by a large gable front, which is delineated by projecting eaves. A 1908 photograph of the subject building depicts a crisp, white, smooth-faced façade of the roughcast stone building. At the center of the dominant gable-front are three linear windows with round arch tops. This may have been the location of the vehicle bay, though no comprehensive images of the entire building prior to 1908 are located at this time. Appending the side (southeast) elevation, there is a one-story entrance wing. Its side-gable roof extends from the main roofline and the primary (northeast) elevation features a double-door entrance. This egress is shielded by an entrance porch, which features an open gable front roof, resting upon two large ornamental brackets not unlike those employed in Eyre's country house designs.

³⁴ Wilson Eyre Collection, Avery Library, Columbia University.

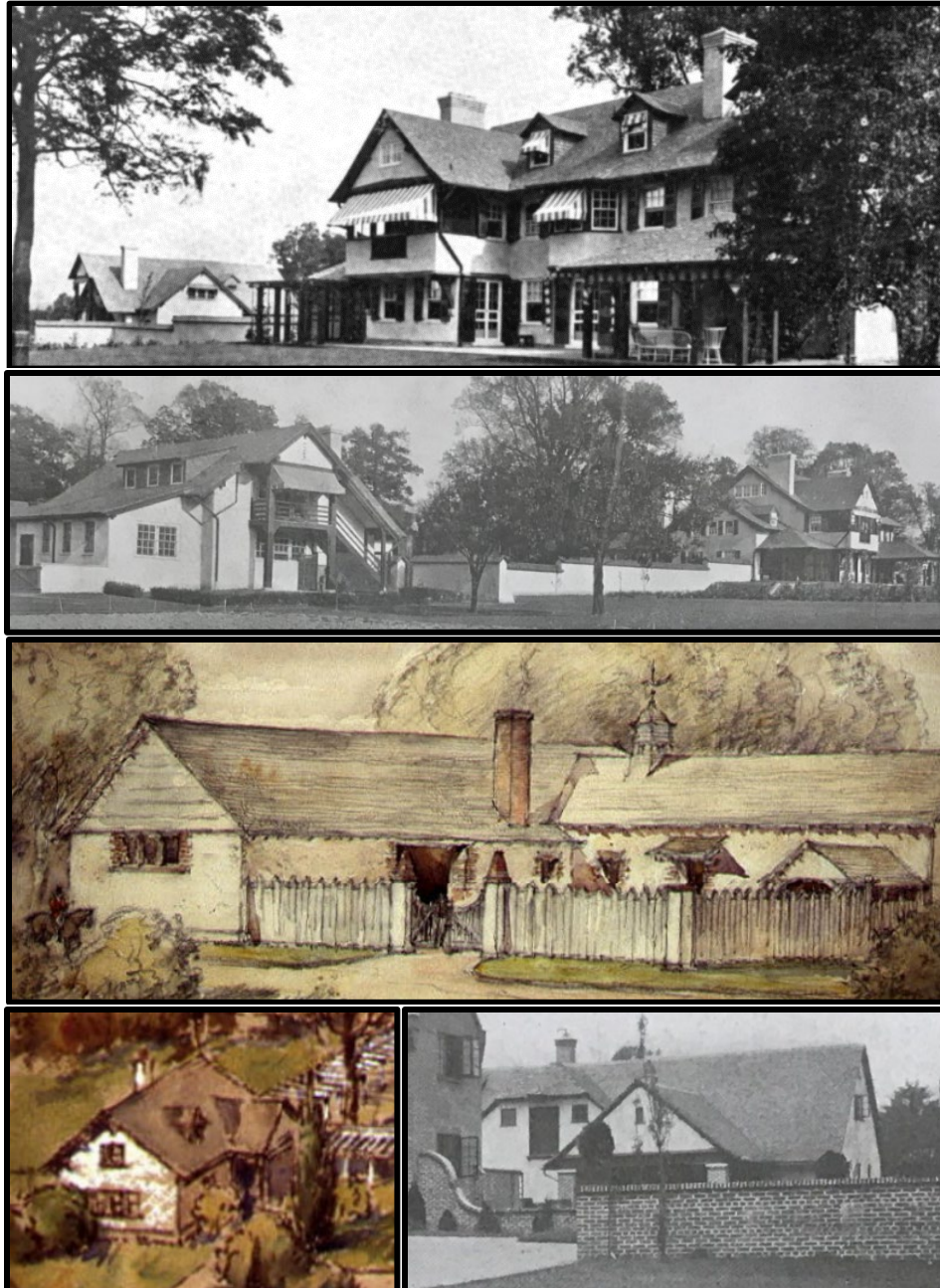


Figure 37. Top: "Lycoming," the Wm. Jay Turner House, with the garage and stable in the background on School House Lane. Source: Wilson Eyre. "An Ideal Country Home," *The Ohio Architect, Engineer, and Builder*, Vol. 17, No. 1, (Cleveland, Ohio: January 1911), pp. 15-22. Figure 38. Upper middle: "Lycoming," the Country of Wm. Jay Turner, School House Lane, Germantown, including the garage and stable on the left. Source: Wilson Eyre Collection, Avery Library, Columbia University. Figure 39. Lower middle: Dr. Edward Martin's Stable at Wallingford, Pennsylvania. Source: Wilson Eyre Collection, Architectural Archives, University of Pennsylvania. Figure 40. Bottom left: An outbuilding on the plan for the Bernard Van Horn Schultz Residence. Figure 41. Bottom right: House of Maxwell Wyeth (Before 1909) at Rosemount, Pennsylvania.



Figure 42. Top: The McCarter Project was a reuse designed by Wilson Eyre. Source: Wilson Eyre Collection, Avery Library, Columbia University. Figure 43. Bottom: The Garden of Stephen Parrish in Cornish, New Hampshire with a one-story gable-front outbuilding in the background, designed by Wilson Eyre. Source: Wilson Eyre Collection, Avery Library, Columbia University.

While Miss Watson may have spent \$5,000 or \$6,000 on a new house, as well as a completely new aesthetic, the reuse of the existing carriage house or barn wasn't alien to people like her or architects like Eyre. In fact, it was just one year earlier in 1885 that her friend and relative by marriage, Charles A. Newhall, commissioned Eyre to design "Wisteria," a large Queen Anne Revival style mansion, at 444 W. Chestnut Hill Avenue in Chestnut Hill. Newhall's newly built redoubt occupied the old Piper family property, which included an early dwelling. Rather than demolishing the old Piper house, it was converted into a "modern barn."³⁵ Additional context regarding the adaptive reuse of outbuildings in this period is discussed later in this nomination.

While the subject building was later altered to accommodate a church congregation in 1908, it is highly probable that the origins of its current appearance took place when Sallie's new house was built. In fact, the large gable-front is characteristic of many of Eyre's designs, especially his later residential commissions. In 1893, it appears that Stephen Parrish, a well-known painter and etcher, commissioned Eyre to design "Northcote," a summer house at the budding Cornish colony in New Hampshire. The building included an attached one-and-one-half-story outbuilding, which featured a prominent gable-front that stood in the background of the house's famous garden (Figure 43).³⁶ Its appearance is not unlike the Sallie Watson Barn. In 1900, Eyre designed the Neilson Brown Residence in the Torresdale section of Philadelphia, which included many simple gable-front features, as well as round-arch windows, all of which were similar to those employed in the Sallie Watson Barn.³⁷ The Maxwell Wyeth Residence and Stable (Figure 41) was commissioned in 1907 at Rosemont, Pennsylvania. While the stable is more elaborate and likely built from scratch, it is similar to the overall domestic simplicity of the Sallie Watson Barn, including both its material composition, form, and scale.³⁸ Both the Residence of Harlston Deacon at Tuxedo Park, New York, built in 1908, and the Residence of J.N. Castles at Moorestown, New Jersey, built in 1909, were designs that included many gable-front features set upon commodious country house forms. The large, simple expanses were much like the subject building with controlled detail, smooth-faced stucco, and similar overall form.³⁹

Sarah R. Watson occupied the house for nearly two decades; however, during that time the neighborhood underwent dramatic changes. As the blocks of Manheim Street near her home began to transition from lush suburb to dense row house and twin development, Miss Watson likely felt less comfortable. In 1907, she sold the subject property to Dr. Smith O. Shane, who was representing the newly formed First United Presbyterian Church of Germantown.⁴⁰

³⁵ "Where Indian Bones Rest In The Earth," *The Philadelphia Inquirer*, 16 December 1901.; and "Passing of the Old Piper Farm," Unknown Publication, 14 April 1907.

³⁶ Virginia Reed Colby. "Stephen and Maxfield Parrish in New Hampshire," *The Magazine Antiques*, June 1979.

³⁷ Drawings of the Neilson Brown Residence, Torresdale, Philadelphia, Wilson Eyre Collection, Architectural Archives, University of Pennsylvania.

³⁸ Drawings of the Maxwell Wyeth Residence and Stable, Rosemont, Pennsylvania, Wilson Eyre Collection, Architectural Archives, University of Pennsylvania.

³⁹ *American Architect*, 10 June 1908.

⁴⁰ Deed: Sarah R. Watson to Smith C. Shane, 14 September 1907, Philadelphia Deed Book W.S.V., No. 905, p. 327.

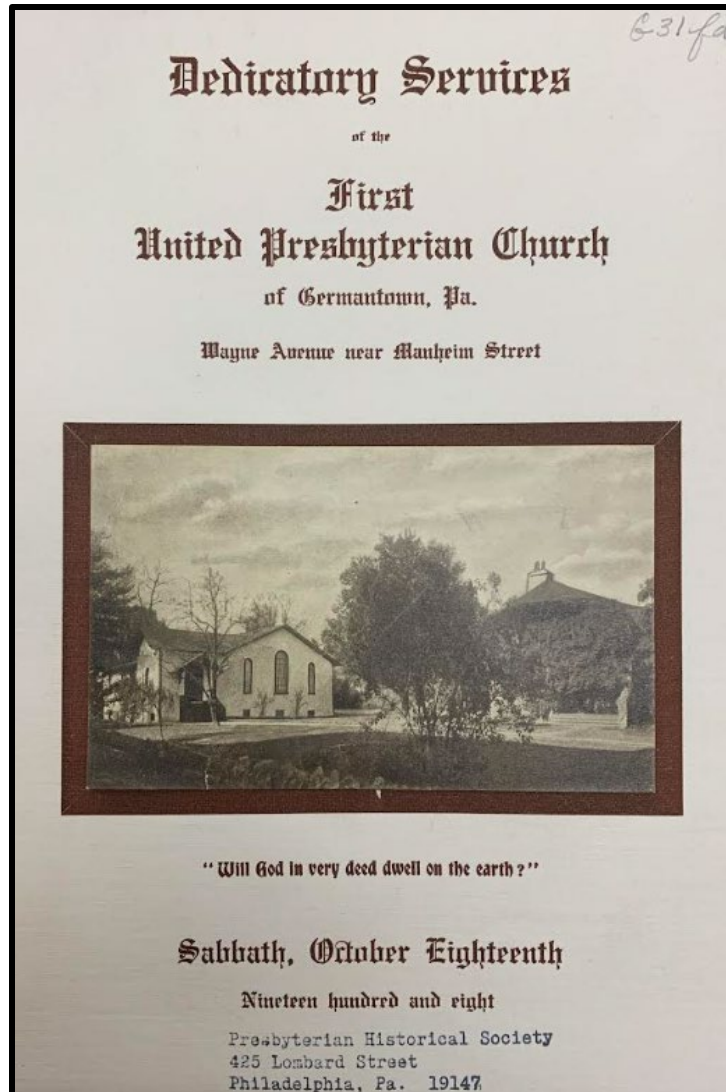


Figure 44. The program for the Dedicatory Services of the First United Presbyterian Church of Germantown on Sunday, October 18, 1908.

Criteria E and J

The Church and Parish House of the First United Presbyterian Church of Germantown exemplify the cultural, economic, social and historical heritage of the Germantown community as it developed into a dense suburb of Philadelphia in the early 20th century. The congregation was formed by permanent and summer United Presbyterian residents for the purpose of serving the cultural and social needs of that religious community. In order to establish themselves in the community the congregation commissioned George E. Savage, architect, to convert the Sallie Watson Barn into their permanent church building, representing the prolific and significant career of a prominent ecclesiastical architect, satisfying Criterion E. The adaptive reuse of the Sallie Watson Barn for the purposes of a church represents a larger development pattern that emerged in the late 19th century, wherein individuals and institutions repurposed old buildings out of frugality and or reverence, constituting an early era of historic preservation satisfying criterion J.

Statement of Significance: First United Presbyterian Church of Germantown (1907 to 1931)

Germantown's place in history as a summer resort for Philadelphians dates to the eighteenth century; however, this was a space that was largely limited to the upper classes. As railroads and streetcars became widespread across the neighborhood in the mid- to late-nineteenth centuries, Germantown became an attainable domicile for the middle class. The First United Presbyterian Church of Germantown grew out of a group of "United Presbyterian" congregants summering and, ultimately, living in the Upper Northwest.⁴¹ Founded in 1906 and installed in the Church and Parish House by 1908, the First United Presbyterian Church of Germantown embodies the cultural, economic, and social heritage of the Germantown community, as it became home to a wider range of people in the early twentieth century. Additionally, the congregation made the conservative, prudent decision to reuse the Sallie Watson Barn as their Church building, ultimately converting barn to chapel. This was a period when the larger German Township underwent significant development, which included the adaptive reuse of former outbuildings for institutional and residential purposes. While often based on economics, these decisions ultimately preserved and repurposed buildings from the past long before preservation laws, representing the economic and social heritage of the development patterns in various Upper Northwest communities. Founded by people in search of religious freedom, Germantown was always a place of numerous religious groups; however, in 1906, a flock of residents found that the neighborhood was devoid of a United Presbyterian Church congregation, which led them to establish a church to serve their religious and social needs. The first twenty-five years, 1906 to 1931, of the congregation represents a period of growth and development in Germantown, Mt. Airy and Chestnut Hill, as many old estates were developed with twins and row houses, and small congregations grew and flourished.

Even before the church had selected its name, the congregation purchased a lot at the corner of Ashmead and Greene Streets. The first congregational meeting was held on February 6, 1907, for the purpose of electing a chairman and four elders. John R. McLean was elected Chairman. Robert Killough, a local builder; Dr. Smith C. Shane; Charles W. Lytle; and Fred O. Shane were elected as elders.⁴² When the first site proved too small for the needs of the congregation, the Building Committee was formed to find a new site, which included Robert Killough; Fred O. Shane; M. M. Scott; Charles W. Lytle; G.C. Shane; J. Groezinger; and T. Donaghy.⁴³ The first committee meeting took place on April 22, 1907, in the home of Robert Killough, who was chairman.⁴⁴ At the second meeting, the committee voted unanimously to purchase "the premises located at No. 5128 Wayne Avenue (above Manheim Street)," a decision predicated on selling the property at Greene and Ashmead Streets.⁴⁵ The Building Committee approved an amount "not to exceed Twenty-five thousand dollars as should be required to secure settlement of the Wayne Avenue property." Settlement was scheduled for September 15, 1907, at 11:00AM. Despite the decision that was

⁴¹ Jennie H. Poole. *History of The First United Presbyterian Church of Germantown*. (Germantown: Unpublished Manuscript, 1931).

⁴² Minutes or Record of The First United Presbyterian Church of Germantown Congregational Meetings, 3.

⁴³ Minutes or Record of The First United Presbyterian Church of Germantown Congregational Meetings, 4.

⁴⁴ Minutes or Record of the Building Committee, First United Presbyterian Church of Germantown, Pennsylvania, 22 April 1907. Source: Presbyterian Historical Society.

⁴⁵ Minutes or Record of the Building Committee, First United Presbyterian Church of Germantown, Pennsylvania, April-September 1907. Source: Presbyterian Historical Society.

made, the congregation didn't have sufficient funds to purchase the property as an organization, compelling Dr. Smith C. Shane to subsidize the deal with \$6,500 of his personal funds—the rest of the money would be in the form of a mortgage. Apparently confident of their pending settlement, the congregation engaged prominent ecclesiastical architect George E. Savage (1874-1948) to design their new building.⁴⁶ Another meeting was held on September 5, 1907, which led to the official decision to incorporate the church as “The First United Presbyterian Church of Germantown.”⁴⁷ It appears that settlement on the subject property occurred on September 14, 1907, effected by Dr. Shane at a cost of \$16,500.48, \$10,000 of which was subject to a mortgage. On September 16, 1907, plans for a new building for the subject property were presented to the Building Committee and put on display for the congregation.⁴⁹

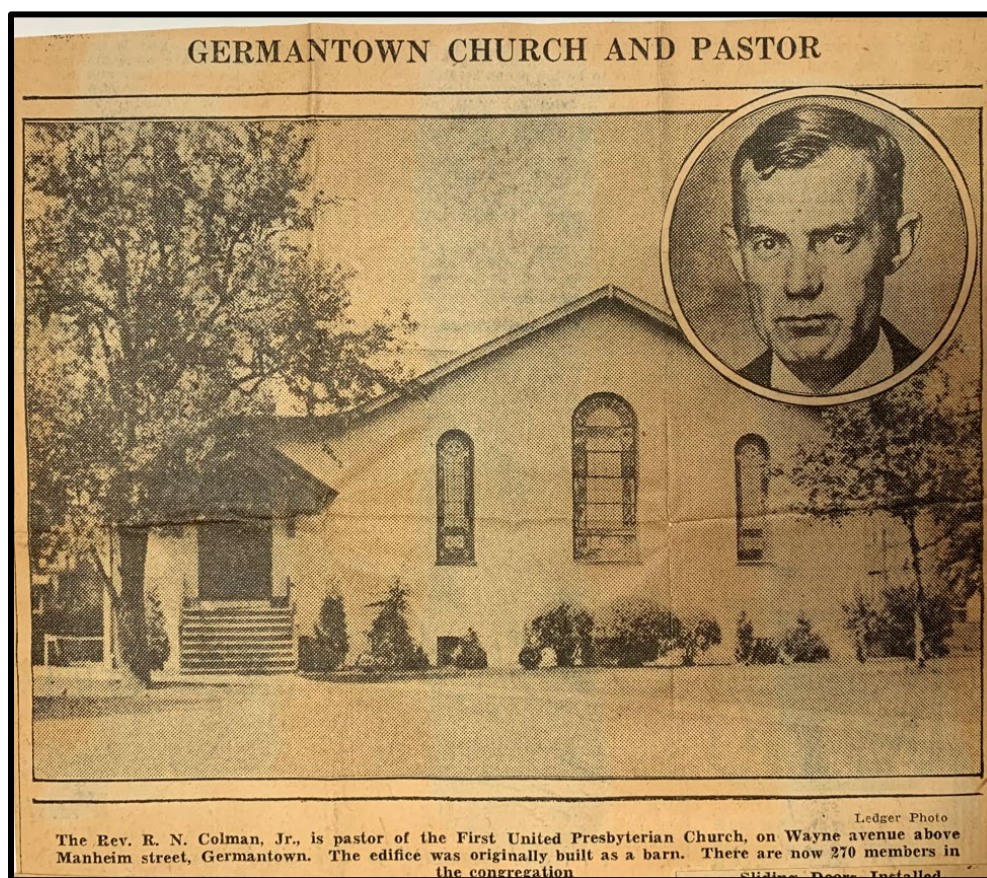


Figure 45. A feature 1929 photograph on the First United Presbyterian Church of Germantown focusing on its history as a barn being converted to a church. “Beautiful Church Originally Barn,” *Public Ledger*, 1929. Source: Germantown Historical Society.

⁴⁶ Minutes or Record of the Building Committee, First United Presbyterian Church of Germantown, Pennsylvania, 11 September 1907. Source: Presbyterian Historical Society.

⁴⁷ Minutes or Record of The First United Presbyterian Church of Germantown Congregational Meetings, 3.

⁴⁸ Deed: Sarah R. Watson to Smith C. Shane, 14 September 1907, Philadelphia Deed Book W.S.V., No. 905, p. 327.

⁴⁹ Minutes or Record of the Building Committee, First United Presbyterian Church of Germantown, Pennsylvania, 16 September 1907. Source: Presbyterian Historical Society.

Between September 1907 and January 1908, the congregation apparently decided that they could not commit to the cost of a new building. On February 5, 1908, the Building Committee moved to redirect their architect to produce new plans for “the old barn located on the property at 5128 Wayne Avenue” so that it could be “remodeled and enlarged and made into a modern Chapel.”⁵⁰ *The Philadelphia Real Estate Record and Builders’ Guide* reported plans for the stone church, purportedly “measuring 50 x 60 feet,” would be “a fine structure, one story and basement high, finished on the interior in Venetian oak, with stained glass windows.” Building Committee Chairman Robert Killough supervised the work.⁵¹

George E. Savage, the architect, no doubt contributed to the appearance of the present building at 5114 Wayne Avenue. Receiving his certificate in Architecture/Building Construction from the Drexel Institute in 1900, Savage first worked for church designer Charles Bolton for roughly three years, becoming a partner in that firm. In 1903, Savage established his own practice, which he would continue until his death in 1948. He would become an important ecclesiastical designer, working not only in the Philadelphia Region, but also in Delaware, Maryland, New Jersey, New York, Ohio, and Washington, D.C. Locally, he designed the Oak Lane Baptist Church, the Westminster Presbyterian Church, Immanuel Methodist Church, St. Andrews Lutheran Church, etc. The church-based practice was continued by his son George D. Savage, architect.⁵²

⁵⁰ Minutes or Record of the Building Committee, First United Presbyterian Church of Germantown, Pennsylvania, 5 February 1908. Source: Presbyterian Historical Society.

⁵¹ *The Philadelphia Real Estate Record and Builders’ Guide*, 4 March 1908, 145.

⁵² Sandra L. Tatman. “George Espie Savage (1874-1949),” Philadelphia Architects and Buildings Database, Athenaeum of Philadelphia. [Savage, George Espie \(1874 - 1948\) -- Philadelphia Architects and Buildings \(philadelphiabuildings.org\)](https://philadelphiabuildings.org) Accessed on 29 June 2023.

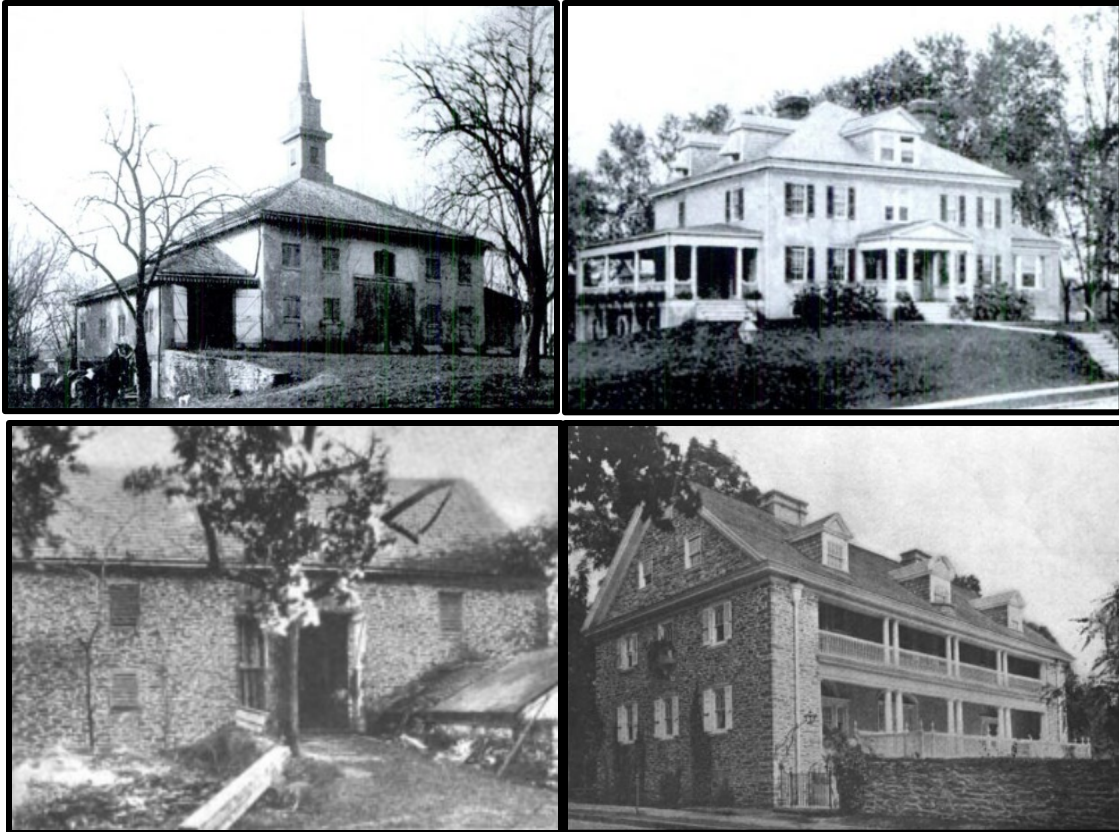


Figure 46. Top left: The Carpenter Barn, located on the "Phil Elena" property of Geroge Washington Carpenter, when it was still an outbuilding in ca.1887. Figure 47. Top right: The Carpenter Barn after it was converted to a residence by the Heppe family between 1887 and 1896, being named "Barnhurst" in the newly developed Pelham neighborhood. Source: Elizabeth Farmer Jarvis, ed. *Mount Airy*. (Arcadia Publishing, 2008), 47. Figure 48. Bottom left, and Figure 49. Bottom right: Before and after photographs of "The Barn," converted from barn to house by Architect Mantle Fielding. Source: Mabel Tuke Priestman. "The Barn That Found Itself," *Country Life in America*, March 1908, 522-23.

While the congregation originally wanted a new building, the concept of repurposing a barn as their house of worship ultimately became a religious solemnity. This was demonstrated by Dr. Watson (no known relationship to Sallie Watson) at the Dedication of the Church on October 18, 1908:

Our blessed Lord was born in a stable, and this beloved Church, originally a stable, is dedicated to his worship...⁵³

At the time of the renovation, there were several well-known local examples of adaptive reuse, specifically of barns, among other outbuildings, with more examples to come over the years. These adaptive reuse projects speak to a preservation movement wrought out of historic interest and frugality that represents a cultural and social, as well as economic aspect of community development and heritage. The most famous in the area was the conversion of the Haines Barn at "Wyck," built in the last years of the eighteenth century, to a private residence in 1890 by Mantle

⁵³ Jennie H. Poole. *History of The First United Presbyterian Church of Germantown*. (Germantown: Unpublished Manuscript, 1931).

Feilding, the eminent Germantown architect. Serving as Fielding's home for many years, it was known as "The Barn," and remains a beautiful Colonial Revival style home on West Walnut Lane in Germantown.⁵⁴ Another important, though lesser-known reuse was the Carpenter Barn at "Phil Elena," the George Washington Carpenter Estate, completed between 1887 and 1896, which became a handsome suburban residence in the Pelham neighborhood. Located at 6818 Cresheim Road, the house was commissioned by the Heppe family, and appropriately named "Barnhurst."⁵⁵ In the 1890s, the Frankford Checker Club had their clubhouse in a frame barn on Kinsey Street, east of Paul, in Frankford, which they occupied for some years.⁵⁶ The Lutheran Church of the Ascension at Mt. Airy is also said worshiped in a barn for some time as well.⁵⁷ The T-Square Club, a professional group for architects co-founded by Wilson Eyre, Jr., once operated in a repurposed stable at 1204 Chancellor Street.⁵⁸ In 1910, the Keystone Athletic Club was using the repurposed Lehman Barn in the 6500 block of Germantown Avenue as a gymnasium.⁵⁹ Around this time, the Price Wister Stable, possibly an eighteenth century building, at "Caernarvon" on Manheim Street became part of the Manheim Cricket Club. It was converted to a wonderfully eccentric club house with a second floor gallery to view cricket matches.⁶⁰ In 1915, the old Gorman Estate at Cobb's Creek Park became a free public golf course, at which time the Gorman Mansion became the Women's Club House, and the Gorman Barn the Men's Club House.⁶¹ At the Lutheran Theological Seminary at Mt. Airy, the old barn was converted into a Chapel and Assembly Hall, though it was later demolished.⁶² The Square Club of Germantown had a clubhouse at 5722 Greene Street, which included an old barn that was converted into a locker room for the tennis courts, which included a shower bath.⁶³ In 1929, a group of twenty friends rented a small eighteenth century house and blacksmith shop at 8130 Germantown Avenue, which became home to The Stagecrafters. The organization would enlarge the two building over time to create the present theater.⁶⁴ In 1933, Violet Minehart, who lived at 4821 Germantown Avenue, converted the historic barn at the rear of the property into a playhouse, which she and her daughter Katharine "Kitty" Minehart would operate as a community theater for many years.⁶⁵ In the 1940s, the congregation of St. Raymond's Roman Catholic Church worshiped in an old, repurposed outbuilding known as "Nolan's Barn" in West Oak Lane before constructing a new building at Williams Avenue and Vernon Road.⁶⁶

⁵⁴ Mabel Tuke Priestman. "The Barn That Found Itself," *Country Life in America*, March 1908, 522-23.

⁵⁵ S.F. Mikelberg. *A Decorative Analysis of Phil-Elena*. (University of Pennsylvania, 1992).

⁵⁶ "New Home of Frankford Checker Club," Unknown Publication, 13 October 1915. Source: Frankford Historical Society.

⁵⁷ *Germantown Courier*, 29 September 1937, 5.

⁵⁸ *Philadelphia Register of Historic Places Nomination: Camac Baths*. (Philadelphia: Keeping Society of Philadelphia, 2019).

⁵⁹ "Historic Properties To Be Torn Down," Unknown Publication, 19 January 1910.

⁶⁰ James H. Charleton. *National Register of Historic Places Nomination: Manheim Cricket Club (Germantown Cricket Club), 401-57 W. Manheim Street*. (Washington, D.C.: National Park Service, 1985), 5.

⁶¹ "Hurry Work On City Limits," *The Philadelphia Record*, 23 August 1915.

⁶² *Philadelphia Register of Historic Places Nomination: The Lutheran Theological Seminary Historic District*. (Philadelphia: Keeping Society of Philadelphia, 2019).

⁶³ "Mason's Square Club To Open Its House," Unknown Publication, 11 October 1923.

⁶⁴ The Stagecrafters Theater Website. www.thestagecrafters.org Accessed on 29 June 2023.

⁶⁵ Alex Bartlett. "Bright Lights," *The NW Local*, 19 September 2020.

⁶⁶ "New Church Site Will Be Blessed," *Philadelphia Evening Bulletin*, 10 July 1948.

Over time, the congregation would grow from just a small number of people to nearly 300 in the 1920s, hosting all manner of community programs, including education, religious, social, and vocation. The congregation continued to be proud of the fact that their Church building had started its life as a “plain barn,” that had been “standing modestly in the background of a beautiful estate, fashioned in the most approved style of English country homes.” The *Public Ledger* published a photograph of the church and described the site as follows in an article entitled “Beautiful Church Originally Barn:”

The two-story residence, now serving as a parish house, stood back from the street, guarded from intrusion by a low fence. Behind this fence the spacious and carefully tended lawns extend back toward Pulaski Avenue, making a charming frame for church and parish house.⁶⁷

In some ways, the congregation appears to have valued the site and landscape as much as its former owner Miss Watson, hiring a sexton and maintaining the space for many decades. The same article goes on to discuss the simplicity of the church itself:

Converted, as it is, from a plain, squarely built barn, it has the distinction of utter simplicity, which is in refreshing contrast to the increasingly elaborate church architecture in the city.

Two-thirds of the velvety lawns must be crossed to reach the church, which stands in gleaming whiteness framed by the green stretches of grass and trees.⁶⁸

The Church and Parish House of the United Presbyterian Church of Germantown represent the cultural, economic, social, and historical heritage of the Germantown community, as related to the congregation of the First United Presbyterian Church of Germantown, satisfying Criterion J. Additionally, these resources represent the prolific career and oeuvre of George E. Savage, architect whose work greatly impacted the Philadelphia region. While perhaps not a celebrated work Savage’s conversion of a stone barn into an attractive house of worship exemplifies his skill as an architect and it is an important example of adaptive reuse, satisfying Criterion E.

⁶⁷ “Beautiful Church Originally Barn,” *Public Ledger*, 1929. Source: Germantown Historical Society.

⁶⁸ “Beautiful Church Originally Barn,” *Public Ledger*, 1929. Source: Germantown Historical Society.

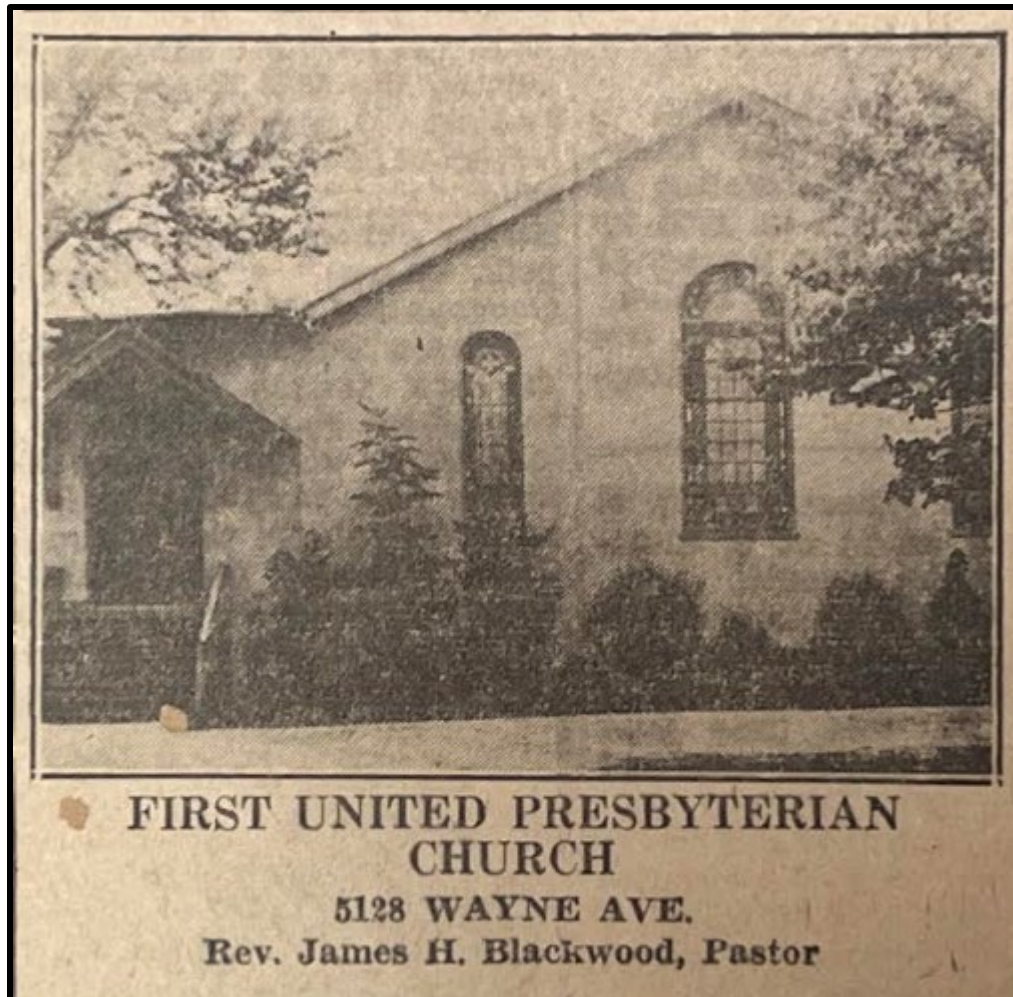


Figure 50. An advertisement for the First United Presbyterian Church of Germantown in 1937. Source: *Germantown Courier*, 29 September 1937.

Conclusion

The Sallie Watson House is an important suburban residence designed by Wilson Eyre, Jr., architect, in the English Arts and Crafts and American Shingle styles, satisfying Criteria D and E. Purposely sited to serve the needs of its primary occupant, the Sallie Watson House and the Sallie Watson Barn, along with other contributing features, embodies an idyllic and highly unique suburban dwelling site and place associated with the old estates of Manheim Street and, generally, the Germantown section of Philadelphia, satisfying Criterion J. Additionally, the Sallie Watson House and the Sallie Watson Barn were repurposed in 1907-08 to serve as the Church and Parish House of the First United Presbyterian Church of Germantown, further representing the cultural, economic, social and historical heritage of the community, as it evolved from a suburban enclave to a dense residential neighborhood. The adaptive reuse of the Sallie Watson Barn represents the economic situation of a nascent United Presbyterian congregation with limited means, employing an important architect to renovate the building for their religious and social purposes. The conversion represents the career and oeuvre of George E. Savage important ecclesiastical architect, satisfying criterion E. As part of a larger trend, the First United Presbyterian Church of Germantown's decision to convert barn to church embodies an architectural and economic trend

that developed over time, leading to the preservation of old and historic outbuildings long before the advent of preservation laws, also satisfying Criterion J.

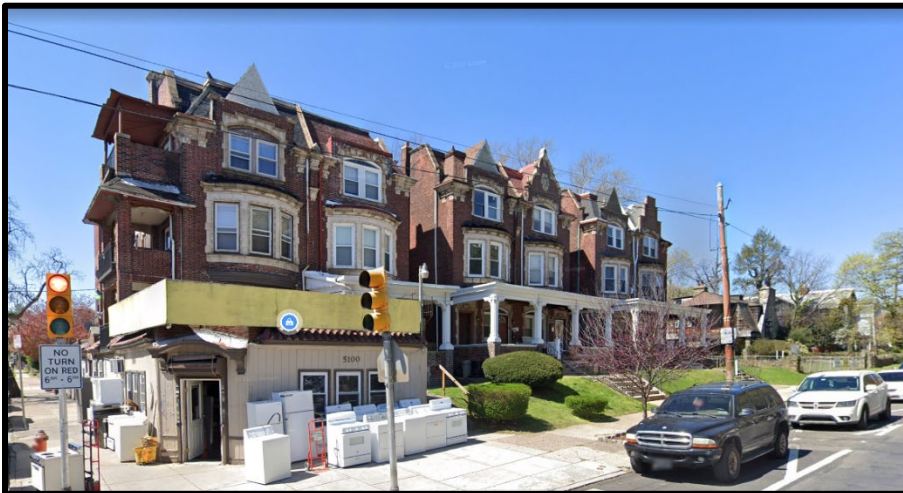


Figure 51. Top: The Watson House (Demolished), formerly at the northwest corner of Manheim Street and Wayne Avenue, was purchased by William C. Watson in 1868, and renovated in 1868-69 and 1872. Source: Germantown Historical Society. Figure 52. Bottom: Three sets of Jacobean Revival style twins that were built after Sallie Watson sold this portion of the property to a developer. Source: Google, April 2023.

Historic Overview of Sarah “Sallie” R. Watson and 5114 and 5128 Wayne Avenue

William C. Watson and Sarah R. Watson were the children and heirs of George W. Watson, an eminent carriage manufacturer, and Harriet Christie Watson. The third son of Charles C. Watson (1766-1853), the eminent tailor of Philadelphia, George W. Watson (1805-1857) apprenticed to Thomas Ogle, the well-known coach maker, until establishing his own carriage manufactory.⁶⁹ He would later enter into partnership with William Ogle, the son of Thomas Ogle, occupying several factories over the years at various locations including Center City and East Falls. In 1850, George W. Watson commissioned Concert Hall on Chestnut Street, a multi-purpose building that included a theater on Chestnut Street and a carriage manufactory at the rear. Watson employed the lobby of the theater as a carriage showroom, where he marketed his products to the patrons of Concert Hall. At this time, the Watson real estate holdings were valued at \$21,000. The family lived in the Chestnut Ward, the household including all four of the Watsons, as well as an aunt, Margaret Christie (1786-1869); another aunt, Mary L. Christie (1796-1856); and Louisa Comegys.⁷⁰

While living in Center City, the Watsons took up residence in a frame house at 5229 Germantown Avenue in Germantown by the 1850s, which may have been a dilatory domicile that became permanent. Around ca.1855, George W. Watson suffered a breakdown in mental health, and was committed to the Pennsylvania Insane Hospital. While perceived to be making a recovery, George W. Watson ultimately committed suicide on February 8, 1857 in a gruesome manner while at a barber shop near the hospital.⁷¹ In 1862, Harriet was taxed on three horse drawn carriages and silver.⁷² In 1865, the assessment of Harriet’s property included income of over \$16,000, a single one-horse carriage, a single two-horse carriage, three watches, one piano, and 380 ounces of silver, as well as income on the “Guardian of S.R. Watson” of more than \$2,500. In 1866, Harriet was taxed on income of more than \$10,000, two carriages, a watch, and extensive silver.⁷³ Despite their ideal financial circumstances, tragedy struck again in July 1866, when Harriet Christie Watson burned to death while handling a kerosene lamp in their Germantown Avenue home.⁷⁴ The Watson children were assessed separately after the death of their mother in 1866. William C. Watson was taxed on income of more than \$7,000, two carriages, and a watch. “Sallie R.” Watson was taxed on income of more than \$4,000, one watch, and a piano.⁷⁵ This background information is to demonstrate that the Watson children were heirs of a considerable fortune, which led them to purchase the subject property. Not only did they have the income from their father’s business and real estate holdings, Harriet Christie Watson also had an income, as she was the only surviving child of William Christie (1791-1838), a prominent merchant, who created a trust for his daughter and two spinster sisters.⁷⁶

⁶⁹ George W. Watson was the third son of Charles C. Watson, the tailor, and Sarah Marie Anderson. His parents and some sibling are buried at St. Peter’s Protestant Episcopal Church in Society Hill.

⁷⁰ 1850 U.S. Federal Census, Ancestry.com.

⁷¹ “Frightful Suicide,” *Public Ledger*, 9 February 1857, 2.

⁷² 1862 Tax Assessment, Ancestry.com.

⁷³ 1866 Tax Assessment, Ancestry.com.

⁷⁴ Return Of A Death In The City Of Philadelphia, Harriet Watson, July 1866, Ancestry.com.

⁷⁵ 1866 Tax Assessment, Ancestry.com

⁷⁶ Last Will & Testament of William Christie, 18 July 1838, City Archives of Philadelphia.

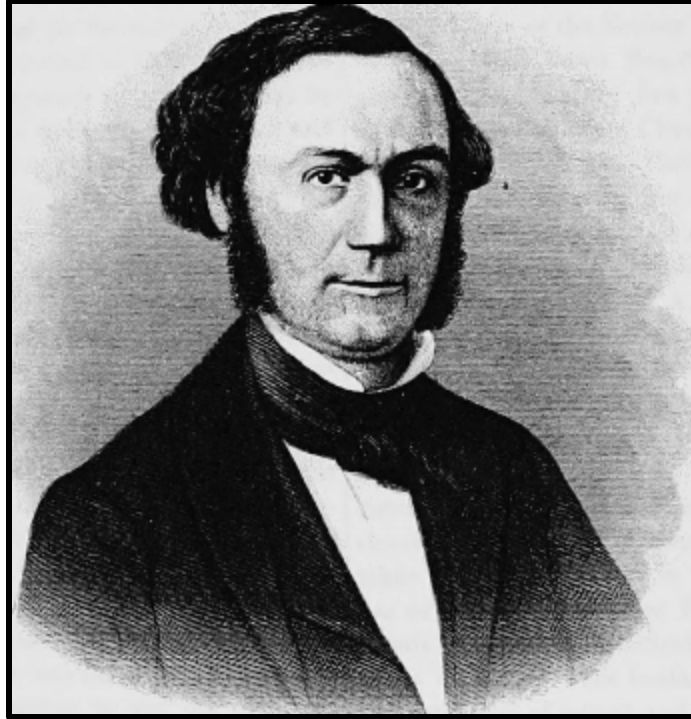


Figure 53. George W. Watson, carriage manufacturer. Source: *The Biographical Encyclopedia of Pennsylvania of The Nineteenth Century*. (Philadelphia: Galaxy Publishing Company, 1874).

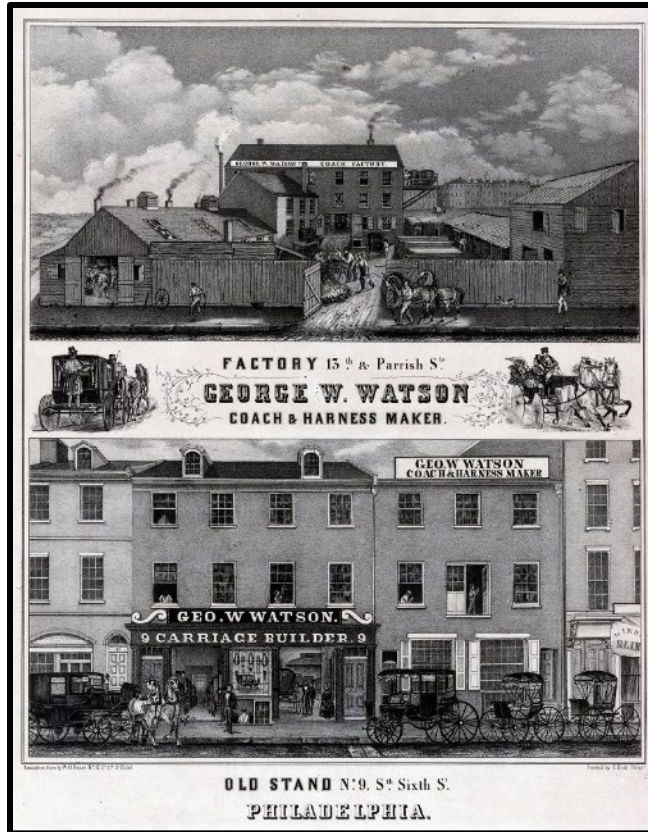


Figure 54. George W. Watson's Factory and Storefront. Source: Library Company of Philadelphia. Figure 55. Bottom: Concert Hall in the 1200 block of Chestnut Street. Source: Library Company of Philadelphia.

When William C. Watson purchased the subject property in 1868, he and Sarah R. Watson commissioned substantial alterations and additions to the existing dwelling. This included not only enlarging the building but also upgrading its interior to reflect aesthetics popular at the time. The

Watsons even installed a modern bathroom, in which “hot and cold water [was] introduced.”⁷⁷ Sallie purchased a one-half share in the subject property in 1869, buying out her brother entirely in 1871.⁷⁸ It is likely that the Sallie Watson Barn existed on the subject property in 1868; however, if not, it was built shortly thereafter, likely including living quarters for the coachman. In the 1870 U.S. Federal Census, William C. Watson and Sarah R. Watson were both recorded at the subject property, as well as three servants: Mary Winesberry, Mary Sedan, and Gertrude Colando. John Savage, the coachman, also lived on the property with Sarah, his wife, and their children: Alexandre, Emma, Howard, Harry, and William.⁷⁹ Additionally, the Watsons were carriage manufacturers, and had two vehicles at any given time. Coachman Savage’s position with the Watsons was again recorded in June 1871, when he and William C. Watson were in a carriage accident, which is documented in *The Germantown Daily Chronicle*. The equipage was characterized as “the family carriage, drawn by two splendid horses.” Sadly, one of the two horses died, being described as follows: “It was a magnificent animal and was valued \$1,000.”⁸⁰ While the precise date of construction for the Sallie Watson Barn is not known, it was clearly built by 1870, which justifies the reference to ca.1868-70. In 1872, the house was again subject to alterations and additions, which were reflected in the “Sallie R. Watson Policy No. 20122 Premises Northwest corner of Manheim & Wayne Streets, Germantown...” Sallie substantially enlarged the rear wing of the house.⁸¹

⁷⁷ Policy No. 20122, ReSurvey 9 October 1868, HSP.

⁷⁸ Deed: William C. Watson to Sallie R. Watson, 1 November 1869, Philadelphia Deed Book J.T.O., No. 296, p. 82.; and Deed: William C. Watson to Sallie R. Watson, 3 April 1871, Philadelphia Deed Book J.A.H., No. 167, p. 470.

⁷⁹ Ancestry.com. *1870 United States Federal Census* [database on-line]. Lehi, UT, USA: Ancestry.com Operations, Inc., 2009.

⁸⁰ “Accident. A Horse Killed.,” *The Germantown Daily Chronicle*, 2 June 1871, 1.

⁸¹ Policy No. 20122, Survey 13 December 1872 for Sallie R. Watson, HSP.



Figure 56. Looking north from Manheim Street, the original Watson House's frontage on Manheim Street with the newly built twins on Wayne Avenue in Germantown. Source: Jane Campbell Collection, Historical Society of Pennsylvania.

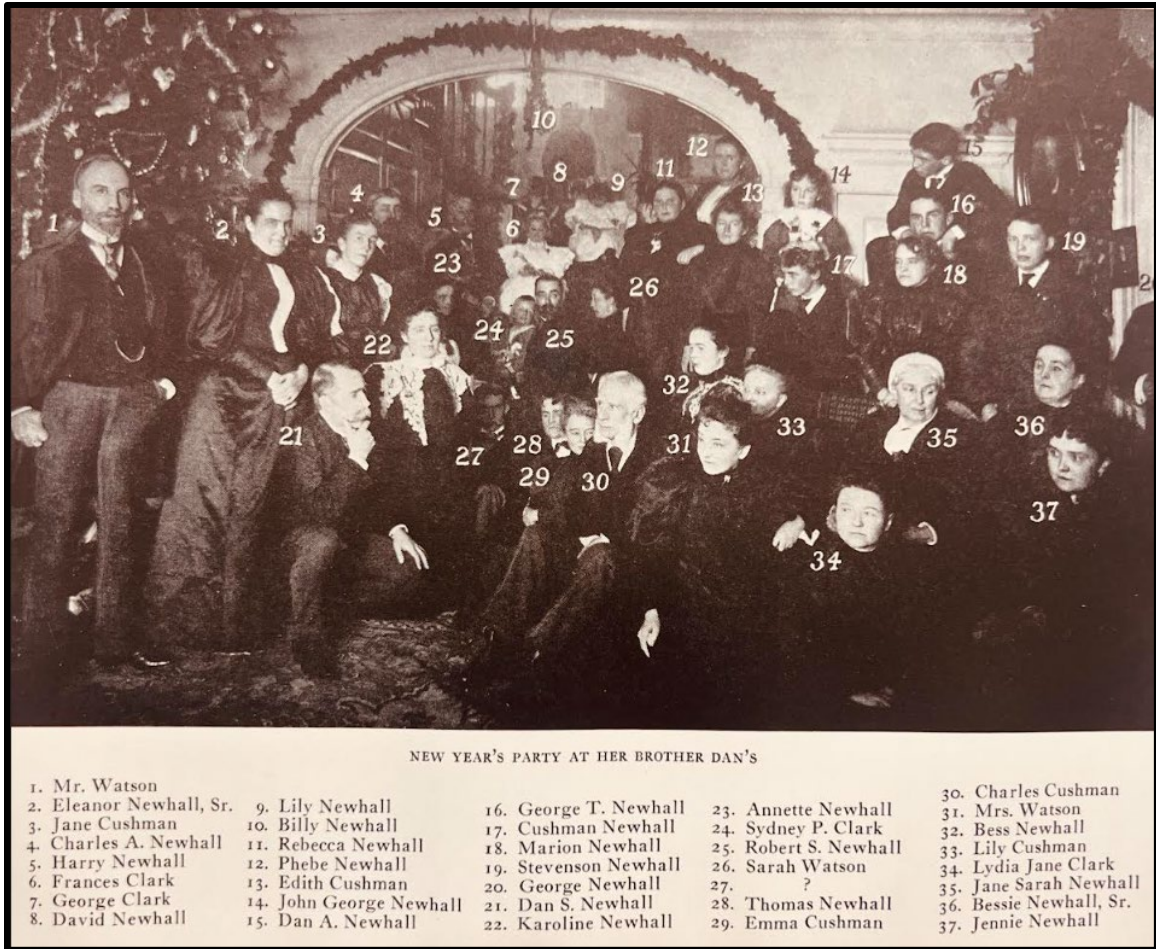


Figure 57. New Year's Eve at Daniel Newhall's House with William C. Watson listed as 1 and Sarah R. Watson listed as No. 26. Source: Lydia Jane Newhall Clark. *Letters of Lydia Jane Clark, 1858-1936*. (T. Todd Co., 1939).

Even in the 1870s, Manheim Street was much like School House Lane and other streets in Germantown that maintained a rural character. The Watson house faced Manheim Street, being adjacent to the south to the property of the Newhall family. "Walnut Cottage" was a stately old house that was on a large parcel owned for many years by Thomas Allerton Newhall and Jane Sarah Cushman Newhall. Here they raised eleven children—ten boys and one girl. The Newhall children were generally of the same generation as William C. Watson and Sarah R. Watson, most of the brood being born in the 1840s. The Newhall boys were famous cricketers, and the family is well-known for its role in establishing the Manheim Cricket Club, which ultimately became the Germantown Cricket Club. Over the years, the Newhalls and the Watsons established a close familial relationship. In fact, Daniel Smith Newhall (1849-1913) married Eleanor Mercer Moss (1849-1908) on September 15, 1872. His bride was the daughter of John Moss (1815-1872), a prominent insurance executive, and Emily Nixon Moss (1821-1868). By the 1870s, the Moss family lived nearby in Germantown. William C. Watson was in his thirties when he married Maria Morris Moss, the sister of Eleanor Mercer Moss Newhall, on February 12, 1874, at Calvary Protestant Episcopal Church in Germantown. Both the Newhalls and the Watsons were founding members of the congregation. These two families would also both build houses in Jamestown, Rhode Island, specifically in the area known as "The Dumplings." In fact, just after the Sallie Watson House was

commissioned, Daniel S. Newhall enticed his buddy “Charlie”—i.e. Charles McKim—of the architectural firm of McKim, Meade, and White, to draw “The Round House” on a napkin. While not as overtly unique as the subject house, Newhall’s “cylinder” was a Shingle style house that honored local Jamestown history in that it made “mock reference to the round, multitowered ruin of Fort Dumpling,” which existed nearby into the 1890s atop a nearby thrust of granite.⁸² It is possible that Newhall had the courage to build this unusual dwelling after his friend Sallie Watson.



Figure 58. Located at "The Dumplings" in Jamestown, Rhode Island, the Daniel S. Newhall House makes for a dramatic scene at 104 Racquet Road. Figure 59. Right: "The Monitor" or "The Round House" were both names for the Daniel S. Newhall House at 104 Racquet Road in "The Dumplings" at Jamestown, Rhode Island. Source: Facebook, 2022.

After the marriage of her brother, it appears that Sallie Watson would live the rest of her life alone, as a spinster, though always with servants. The 1880 U.S. Federal Census captures Sarah R. Watson at the subject property with three servants: L. Bennett, the cook; Joseph Harrah, a laborer; and Anna Smith, a nurse.⁸³ While recorded in residence, it is unlikely that a male servant was living in the house with three single females, indicating that the outbuilding possibly contained living quarters. In 1881, as a member of Calvary Protestant Episcopal Church, she founded the first Branch of the Girl’s Friendly Society in the Commonwealth of Pennsylvania. She was the branch secretary for nearly twenty years until she resigned on account of her health.⁸⁴

In 1886, Sallie Watson commissioned Wilson Eyre, Jr., architect, to design the Sallie Watson House in the rear of her existing dwelling at what is known today as 5128 Wayne Avenue. By May 1886, it appears that construction was underway, as *Carpentry and Builder*, a trade publication, reported the following:

We are indebted to a correspondent in Philadelphia for some particulars concerning a very odd dwelling, which has recently been built in Germantown, Pa., by Miss S.R. Watson. The exterior of the building, which is claimed in some respects to resemble an old English Castle, is of Germantown sandstone. The interior of the house is said to be an arrangement of oddities beyond the powers of description.

⁸² “Daniel S. Newhall House (The Monitor; The Round House),” Society of Architectural Historians Archipedia. <https://sah-archipedia.org/buildings/RI-01-JA31> Accessed on 30 June 2023.

⁸³ Ancestry.com and The Church of Jesus Christ of Latter-day Saints. *1880 United States Federal Census* [database online]. Lehi, UT, USA: Ancestry.com Operations Inc, 2010.

⁸⁴ “In Memoriam, Sarah R. Watson,” Girl’s Friendly Society of America Associates’ Record, April 1919, 36.

The evident attempt has been made to produce something very unique in character and unlike that which any one else has.⁸⁵

The Press estimated that the house cost Sallie Watson between \$5,000 and \$6,000. Howard Buzby was the general contractor and builder.⁸⁶ Others involved in construction included John Shingle, stonework; Thomas Gassner, heater and ranges; Thomas B. Dale, plumbing and gas-fitting; William Binns, painting; J.C. Dedier, electric bells; and Heston Barrett, grading and excavating.⁸⁷

By November 1886, it appears that the house was nearly completed, when *The Press* published the following:

On Wayne, above Manheim Street, West side, is the “queerest house in Germantown.” It is built of stone, two stories high, the front and sides being shingled down to the first story. The place resembles a comfortable looking stable, but the most peculiar feature is the projecting roof which resembles the stern of a ship, from the cabin back, turned upside down and glued on to the side of the house. The place is the property and residence of Miss Sallie Watson, who further exhibited a divergence from regular architectural designs in the lack of windows and the peculiarity of the few that are in position.⁸⁸

On September 10, 1887, *The Sanitary Engineer and Construction Record* published front and rear elevations of the Sallie Watson House; however, these were mislabeled, stating that the building was located in Camden, New Jersey.⁸⁹

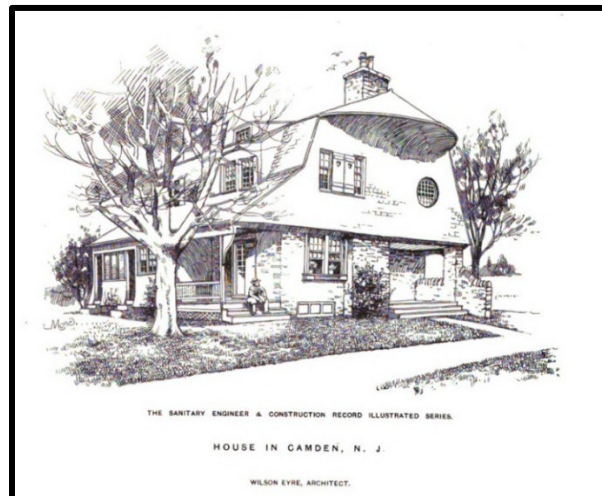


Figure 60. The Southeast (side) and Southwest (rear) elevations of the Sallie Watson House as published in 1887. Source: *The Sanitary Engineer and Construction Record*, 10 September 1887.

⁸⁵ “Trade Notes.,” *Carpentry and Building*, 1 May 1886, 99.

⁸⁶ “GROWINGGERMANTOWN,” *The Press*, November 1886.

⁸⁷ “Trade Notes.,” *Carpentry and Building*, 1 May 1886, 99.

⁸⁸ “GROWINGGERMANTOWN,” *The Press*, November 1886.

⁸⁹ *The Sanitary Engineer and Construction Record*, 10 September 1887.

Sallie Watson would remain in residence until 1907, when on September 14, she sold the property at 5114 and 5128 Wayne Avenue to Dr. Smith C. Shane, a physician, for the sum of \$16,500.⁹⁰ At the time of the sale, the property was known as 5128 Wayne Avenue.

8. Major Bibliographical References

"Accident. A Horse Killed.," *The Germantown Daily Chronicle*, 2 June 1871, 1.

Alex Bartlett. "Bright Lights," *The NW Local*, 19 September 2020.

American Architect, 10 June 1908.

"Beautiful Church Originally Barn," *Public Ledger*, 1929. Source: Germantown Historical Society.

Betsy Fahlman and Ed Teitelman. "Wilson Eyre: The Philadelphia Domestic Ideal," *Pennsylvania Heritage*, Summer 1982.

"Daniel S. Newhall House (The Monitor; The Round House)," Society of Architectural Historians Archipedia. <https://sah-archipedia.org/buildings/RI-01-JA31> Accessed on 30 June 2023.

Deed: Sarah R. Watson to Smith C. Shane, 14 September 1907, Philadelphia Deed Book W.S.V., No. 905, p. 327.

Deed: William C. Watson to Sallie R. Watson, 1 November 1869, Philadelphia Deed Book J.T.O., No. 296, p. 82.

Deed: William C. Watson to Sallie R. Watson, 3 April 1871, Philadelphia Deed Book J.A.H., No. 167, p. 470.

Drawings of the Maxwell Wyeth Residence and Stable, Rosemont, Pennsylvania, Wilson Eyre Collection, Architectural Archives, University of Pennsylvania.

Drawings of the Neilson Brown Residence, Torresdale, Philadelphia, Wilson Eyre Collection, Architectural Archives, University of Pennsylvania.

Edwin Costely Jellett. *Germantown Gardens and Gardeners*. (Philadelphia: Horace F. McCann, 1914), 66.

Elizabeth Cumming. *The Arts and Crafts Movement*. (New York: Thames and Hudson, 1991), 31.

"Frightful Suicide," *Public Ledger*, 9 February 1857, 2.

Germantown Courier, 29 September 1937, 5.

"GROWINGGERMANTOWN," *The Press*, November 1886.

"Hurry Work On City Limits," *The Philadelphia Record*, 23 August 1915.

"In Memoriam, Sarah R. Watson," *Girl's Friendly Society of America Associates' Record*, April 1919, 36.

James H. Charleton. *National Register of Historic Places Nomination: Manheim Cricket Club (Germantown Cricket Club), 401-57 W. Manheim Street*. (Washington, D.C.: National Park Service, 1985), 5.

Jennie H. Poole. *History of The First United Presbyterian Church of Germantown*. (Germantown: Unpublished Manuscript, 1931).

John Palmer Garber, C. Henry Kain, Naaman Henry Keyser, and Horace Ferdinand McCann. *History of Old Germantown*. (Germantown, PA.: H.F. McCann, 1907), 194-95.]

Last Will & Testament of William Christie, 18 July 1838, City Archives of Philadelphia.

Mabel Tuke Priestman. "The Barn That Found Itself," *Country Life in America*, March 1908, 522-23.

⁹⁰ Deed: William C. Watson to Sallie R. Watson, 3 April 1871, Philadelphia Deed Book J.A.H., No. 167, p. 470.

"Manheim Old in History," *Beehive*, Undated. Source: Historical Society of Pennsylvania. Minutes or Record of The First United Presbyterian Church of Germantown Congregational Meetings, 3.

Minutes or Record of the Building Committee, First United Presbyterian Church of Germantown, Pennsylvania, 5 February 1908. Source: Presbyterian Historical Society.

"New Church Site Will Be Blessed," *Philadelphia Evening Bulletin*, 10 July 1948.

Philip B. Furnas and John O. J. Shellenberger. *National Register of Historic Places Nomination: Sallie Watson House, 5128 Wayne Avenue*. (Philadelphia: Fifty One Fourteen Wayne Avenue Company, 1980), 2-3.

Policy No. 20122, ReSurvey 9 October 1868, HSP.

Policy No. 20122, Survey 13 December 1872 for Sallie R. Watson, HSP.

Return Of A Death In The City Of Philadelphia, Harriet Watson, July 1866, Ancestry.com.

Rosalind P. Blakesley. *The Arts and Crafts Movement*. (London: Phaldon Press Limited, 2006), 34-37.

Sandra L. Tatman. "George Espie Savage (1874-1949)," Philadelphia Architects and Buildings Database, Athenaeum of Philadelphia. [Savage, George Espie \(1874 - 1948\) -- Philadelphia Architects and Buildings \(philadelphiabuildings.org\)](https://philadelphiabuildings.org) Accessed on 29 June 2023.

Shingle Style (1880-1900)," Pennsylvania Architectural Field Guide. (Pennsylvania Historical & Museum Commission, 2015). < [Shingle Style 1880 - 1900 | PHMC > Pennsylvania Architectural Field Guide \(state.pa.us\)](https://www.phmc.state.pa.us)> Accessed on 27 June 2023.

The Philadelphia Real Estate Record and Builders' Guide, 4 March 1908, 145.

The Sanitary Engineer and Construction Record, 10 September 1887.

Thomas Lawton. *Freer: A Legacy of Art*. (Washington, D.C.: Freer Gallery, 1993), 6-7.

"Trade Notes.," *Carpentry and Building*, 1 May 1886, 99.

Vincent J. Scully, Jr. *The Shingle Style and The Stick Style*. (New Haven and London: Yale University Press, 1955).

Virginia Reed Colby. "Stephen and Maxfield Parrish in New Hampshire," *The Magazine Antiques*, June 1979.

Wilson Eyre Collection, Avery Library, Columbia University.