

THE BULLETIN
of
RADNOR HISTORICAL SOCIETY

Volume IV

1989

No. 9



INCORPORATED APRIL 30, 1948

Headquarters and Museum

THE FINLEY HOUSE

113 WEST BEECH TREE LANE
WAYNE, PENNSYLVANIA 19087

Visitors Cordially Welcome, Telephone MUrray 8-2668

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THE FINLEY HOUSE GROUNDS AND GARDENS PAST, PRESENT AND FUTURE

by J. Bennett Hill

(Ed. Note: Mr. Hill is serving as secretary to The Society and is on The Board of Directors, Radnor Historical Society.)

The Finley House, Headquarters of the Radnor Historical Society, is situated on an acre of ground on the northeast corner of Beech Tree Lane and Bellevue Avenue in Wayne. The House and the land became the property of the Society in 1964, by provision of the will of Miss Dorothy Finley; since the society qualifies as an educational organization, the property is tax-exempt; the Society, in effect, holds it in trust for the Township and for the community.

The House shares the grounds with a Wagon House, built in 1964 by Mr. Ted Brooks, a long time member and officer of the Society, to accommodate the Society's collection of historic vehicles including a Conestoga Wagon. The former carriage house and stable, visible beyond the hedge at the north side of the grounds, although well maintained, is no longer a part of the property.

When the Finley family lived in Wayne the property was known as The Homestead. Originally a farm, its buildings consisted of a farmhouse, which the Finleys enlarged in 1889, and a barn dating from the end of the eighteenth century; the barn, probably near the present Wagon House, was subsequently demolished, and the carriage house was built to take its place. Photographs in the Society's collection, many of which are unfortunately not dated, show these successive changes.



Former carriage house and stable no longer is on the Finley House property.

Table of Contents

Subject.....	Page
The Finley House Grounds and Gardens by J. Bennett Hill.....	3
Publications for sale.....	7
Hope Montgomery Scott and Ardrossan Farms by Carol Creutzburg.....	8
A.B. Frost, Book Illustrator by Bob Goshorn.....	12
New Members.....	15
Necrology.....	16
A Historical Sketch of The Parish of St. Thomas of Villanova by Marie Teehan.....	17
President's Message by George Wm. Smith.....	25
Activities of the Society - 1989.....	26
Horace Trumbauer Elsewhere in Delaware County by Frederick Platt.....	27
Accessions.....	30
Treasurer's Report.....	32

The Finley House is open to the public on
Tuesday and Saturday afternoons,
2-5 P.M.

What were the grounds and gardens like one hundred years ago, and how have they changed in the last century? Again we must rely on old photographs for clues. The earliest of these, dated 1881, shows the House, then only half of its present size, shaded by large trees and surrounded by lawns; no attempt at ornamental planting is evident. Another photograph, of an athletic group posed in front of the House in 1886, suggests no significant change in the planting, but clearly shows the gravel drive running past the House in more or less its present location. It may be fairly assumed that at this time there was at least some sort of kitchen garden, but there is no evidence for this, pro or con.

We move then to a group of photographs, tantalizingly undated, but clearly taken after the House was enlarged - perhaps around the turn of the century. Ivy covers the new north end of the House, and foundation planting has been added around the porch. At the end of the front path is a stone mounting block, which has since been moved to form a step for the Wahgon House. A summer photograph shows a hammock invitingly strung between two large trees to the right of the porch, and another shows blinds on the porch and a flag mounted on a large tree to the left. Clearly the Finleys enjoyed outdoor living in season.

The most fascinating photograph of all, again undated, and labelled only "The Homestead", appears to have been taken from the south side of Beech Tree Lane. It shows a very well trimmed hedge, the House on the right almost entirely hidden by shade trees, and the carriage house on the left. Near the center of the picture, and in the middle distance, stand a lady and gentleman, she in a white dress of about 1905, and he in a dark suit. Behind them is the suggestion of fairly extensive and formal planting, including hedges and trellises, occupying the space where the Wagon House not stands. Was this a kitchen garden? A grape arbour? A cutting garden? We cannot tell for sure, but it seems to be well tended. Another interesting detail is that the hedge is clipped higher at the returns where the driveway interrupts it, forming little pillars at the entrance.

We skip now to a photograph dated 1929, showing the Finley House from the northwest corner. Again the north end of the House is vine-covered, and the driveway circle is clearly visible, with peonies in bloom at its circumference, and clumps of ornamental grasses. A rose arch or arbour appears at the north end of the House, and the porch is well shaded with vines and shrubbery. We are told that Miss Finley loved flowers; this photograph would support that view.

Today the grounds consist mainly of old trees and spacious lawns. Three large sycamores stand between the House and Bellevue Avenue and a beech tree shades the north end of the House and the porch. A Japanese maple and a large holly are also notable, and several azaleas and a rhododendron are situated near the House. Around the perimeter maples and mulberries and walnuts have volunteered.

For many visitors, both young and old, the most notable ornament of the grounds is "Caesar", the cast-iron dog who guards the driveway. Caesar is one of a pair which in 1865 flanked the front steps of Mr. J. Henry Askin's mansion, "Louella", now the Louella Apartments, between Lancaster Avenue and the railroad in Wayne. We do not know what happened to Caesar's twin.

The Finley House is situated near the southeast corner of the property, leaving a wide expanse of lawn to the west and north. This lawn is on two levels; the upper level, the northwest quarter of the property, is sunny and open, and presents inviting possibilities for planting, with ornamental shrubs and trees or with something even more ambitious; it would also make a handsome croquet court.



Earliest photo of Finley House, 1881



Finley House, at the turn of the century

In the last few years some planting has been done around the House and the Wagon House, but it is just a start. A border of hostas, daylilies, and ferns has been established along the south side of the Wagon House, the thicket of azaleas in front of the porch has been thinned, boxwood has been moved from the front path to the front of the porch, and some perennials have been planted by the path and at the south end of the porch. Two small forsythias have been planted in the southwest corner inside the hedge, which should be effective when they overtop the hedge in a few years' time. All of the new plants have been given by members of the Society, from their gardens.

A master plan is being developed which will be consistent with the resources of the Society and with the use of the grounds. The style suggested will be the so-called "gardenesque" style, introduced by Andrew Jackson Downing in 1841, and developed later by such landscape designers as Frederick Law Olmstead. This style differs from the more formal Victorian styles of "bedding out" and of elaborate terraces and perennial borders, and emphasizes a more informal naturalistic arrangement of trees and shrubs, underplanted with bulbs and low-growing perennials. Not only is this style more in keeping with the present aspect and possible uses of the grounds, but it suggests a plan which can be realized gradually, piece by piece.

In 1997-98 the Society will celebrate its fiftieth year. It would seem appropriate to begin planning now to have the Finley House and grounds in splendid condition for this significant anniversary. It would also seem appropriate to make this prime acre of ground, in the middle of suburban Wayne, not only a suitable setting for the House, but a handsome showplace as well. With reliable professional advice, and with the efforts and contributions of the Society's members, this goal should not be difficult to reach. Let us see what can be done.



"The Homestead", turn of the century



The Finley House, 1929

RADNOR HISTORICAL SOCIETY PUBLICATIONS FOR PURCHASE

Past issues of the **Bulletin** of the Radnor Historical Society, \$2.00.

The War of the Revolution in Radnor, by Francis James Dallet. \$1.00.

"Map of Radnor Township Showing Ownership in 1776," research by Katherine H. Cummin, drawn by Herbert S. Henderson. \$3.00.

"Rural Homes," Wayne advertising pamphlet of 1890. \$.50.

"Comfortable Homes in the Suburbs on the Hillside at Wayne and St. Davids," pictorial poster of 1890. \$.50.

Poster (aerial view) of Wayne and St. Davids. \$2.00.

HOPE MONTGOMERY SCOTT AND A TOUR OF ARDOSSAN FARMS

by Carol Creutzburg

Ed. Note: Carol Creutzburg, who conducted the interview with Hope Montgomery Scott, is presently serving on the Board of Directors, Radnor Historical Society.



Hope Montgomery Scott and "Bander"

Mrs. Scott met me at the door of her 18th Century fieldstone home. She said later that the house was a wedding present from her father at the time of her marriage to Edgar Scott.

We went out to the side porch where the interview slipped back and forth from the present to the past. About twenty yards below was the original springhouse built over the source of a stream. It also had served as the earliest school in the area. In those days school rooms were built over springs for warmth as springs did not freeze in the winter. When Col. Montgomery renovated the former one room school house, it still had pegs for children's coats on the wall.

Beyond the picket fence, a white Egyptian donkey was contentedly grazing. Mrs. Scott pointed out that he was a descendant of the original pair. She and her youngest sister, Charlotte, used to ride into for ice cream cones at Wack's drug store.

In asking how she feels about the Wayne of today, her quick and positive reply is, "It's a town of enormous charm—all those trees that have been planted. I like the people and the shops."

Something else that Hope Montgomery Scott likes is a well rounded life. This is a lady who wears and has worn many hats. Most recently she received the "International Visitors Center's first award for being an ambassador for Philadelphia and the country." This was in view of her contribution to the city's tradition of hospitality and vitality.

At the age of four, Hope Montgomery entered her pony in the Devon Horse Show. From then on she became a horsewoman in every sense of the word—training and breaking in four generations of Ardrossan horses, hunting, showing and judging. Mrs. Scott also earned the special honor as the first woman ever to judge hunters in the 1948 National Horse Show at Madison Square Garden.

This First Lady of the Devon Horse Show is now deeply involved throughout the year in the present and future plans of the show.

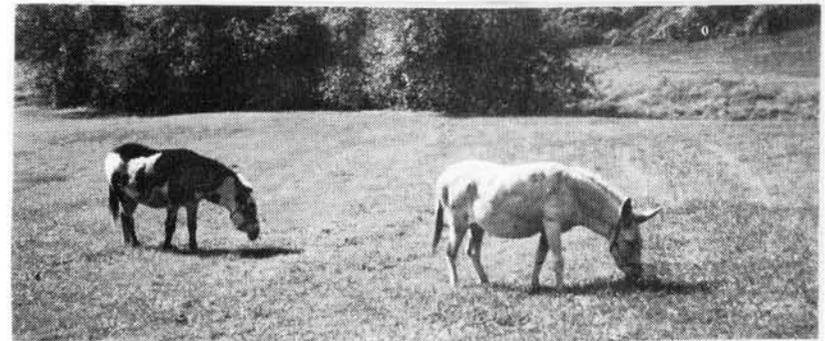
Conservation and painting have always been important to her. From the beginning she has been a trustee of the Brandywine Museum.

The time came for the tour of Ardrossan Farms. "Bander", Hope Scott's German shepherd and constant companion, went along in the station wagon. We drove Abrahams Lane and past Hopeton Lane, named after her mother, Mrs. R.L. Montgomery.

As we drove through the gates and past the gatehouse, my feeling was akin to entering an active and thriving English country manor, with the great house on a hill.

When Robert L. Montgomery brought up individual farms for his estate, he left most of the existing houses. One that we passed, "The Grange," a handsome Federal style, belonged to his son, Alexander. Before we reached the main house, Mrs. Scott stopped to talk about a recently purchased farm machine.

As we approached the mansion, I saw the background that helped to inspire Philip Barry's play, **The Philadelphia Story**. Barry was a great friend of Edgar's and best man at Hope Montgomery and Edgar Scott's wedding. The character of Tracey Lord was based on Hope and her lifestyle at Ardrossan.



Egyptian donkeys

The station wagon took a sudden dip down and we were in the heartland of Ardrossan Farms. Directly ahead was Holly House. This historic dwelling, built in 1720, is the oldest in Radnor Township. Washington and Lafayette once dined here and tradition has it that Continental soldiers attached to the Radnor "picquet" in 1777-1778, were given gruel by Mrs. Levi Lewis.

Today, Holly House is Mrs. Scott's office, where such transactions as the recent sale of a heifer and bull to Guatemala took place. At the same time, a tape was being made for South America to do with the milk production of six cows. Summer is especially busy at the office, being tour time at Ardrossan. Many groups come to see the farms.

Westward on a bluff was Hickory Hill, built in 1837 by Levi Lewis, and similar in style to The Grange.

The destination, however, was the large number one barn, one of three. Mrs. Scott discussed some farm details with Heniz Mielke, the herd manager. Inside Bonnie chestnut brown and white cows, all sturdy, stood in their neat stalls in a spotless white barn. What is more, their comfort had been taken into consideration. An enormous fan sat on a high ledge and completely circulated the air; smaller fans circled the room. These prize winners, from a herd of 300, were the highest producers per cow of milk in the country. This milk reaches the public as Wawa.

There was fun in the names Mrs. Scott had given the cows: "No Fooling," "None So Pretty," "S'Nothin." She spoke of them all having their own personalities. Mentioned, too, was that too much rain could be harmful to the cow's health, if they laid down on the moist ground.

Obedience was a quality not usually associated with cows, but when Heinz said firmly to one, "Lie down," she sank to the ground with barely a wobble of the knee. To another, "Stand up," the same thing happened in reverse.

The last stop, The Edgar Barn, was where new born calves were housed in individual pens. Their charm was irresistible. The building had been designed at the farm, being built so that there was ventilation near the eaves. Hope Scott had this and other farm buildings when she took over the management of Ardrossan Farms in 1949.

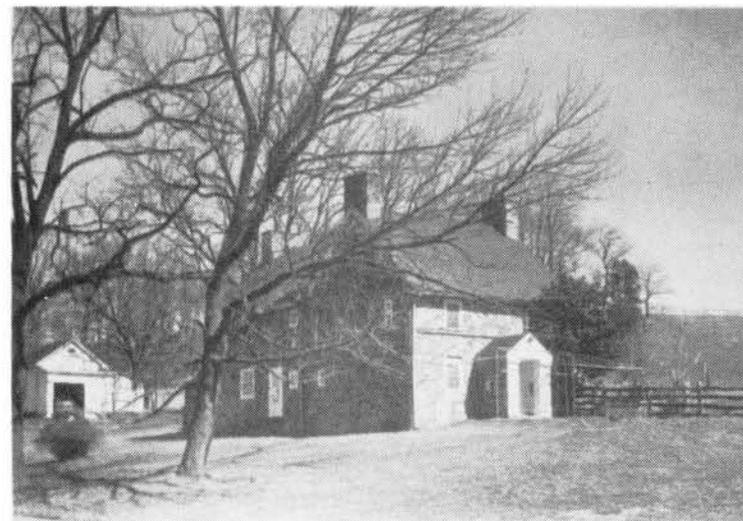
Here in the largest area in Radnor Township, there is much quality, tradition and local history. Ardrossan's cows follow footpaths used since the days of the first settlement.

Tyron Lewis sold his property to Robert L. Montgomery early in this century. The Levi Lewis grist mill stood near the intersection of Darby Paoli Road (laid out in 1710) and Saw Mill Road. Early in the 18th Century, this was the most densely populated area in Radnor Township, with fifteen mills in less than a three mile stretch. Anthony Wayne's mother is said to have been born in a log cabin on this land. The original owner was Evan Oliver, a Quaker, who bought 200 acres from William Penn. He and his family sailed on the **Bristol Factor** in 1682. A daughter, "Seaborn," was born within sight of the Delaware Capes.

Note: Radnor Historical Society has several artifacts from the past found at Ardrossan. Mr. Alexander Montgomery gave a woven basket found at Hickory Hall and believed by Mrs. R.L. Montgomery to have been made by 18th Century Indians. To the front right of the Finley House, there is a stone that had been a keystone on the Darby Creek bridge, rebuilt after the original had been carried off in a flood. Names printed are Levi Lewis, Lydia T. Lewis and Tyron Lewis (1855). A fluted mill stone from the Edwards Mill (the present site of the Mill Dam Club) lies opposite the Finley front door. Inside, next to the doll house, is a poster with a set of rules for students and teachers. This was over 100 years ago when Tyron Lewis was president of the Radnor Township School Board.



Former school house and spring house (early 18th Century) on the Scott property



Holly House (1720 c.), present office of Hope Montgomery Scott

A.B. FROST, BOOK ILLUSTRATOR

by Bob Goshorn

(Ed. Note: Bob Goshorn is presently serving on the Board of Directors, Radnor Historical Society.)

It was the large stable on the property that in 1914 brought the artist Arthur Burdett Frost to Wayne to make his home and studio.

While A.B. Frost is too little known today, at the turn of the century he was one of America's foremost book illustrators. Douglas Allen, in his book on the paintings and drawings of N.C. Wyeth, observed that improved printing techniques in the latter part of the 19th century produced a "Golden Age of Illustration" and "Brought into prominence some of the names that became outstanding in American art and illustration— among them Winslow Homer, A.B. Frost, Edwin A. Abbey, Frederic Remington, and Howard Pyle." (That's pretty good company!)

Arthur Burdett Frost was born on January 17, 1851 in Philadelphia, one of ten children. His parents, John and Sarah Burdett Frost, incidentally, had been married in Boston in a ceremony conducted by a young Unitarian minister named Ralph Waldo Emerson.

Frost's first job was as an apprentice and delivery boy for a wood engraver. After six months, during which he was given "merely a few dull mechanical bits of drawing to do", he was fired. His employer, according to Henry Wysham Lanier, declared that he was without talent either as a draughtsman of (as a) messenger"! He then went to work at the Ketterlinus lithography firm, doing primarily commercial design.

In 1874, when Frost was 23, all this changed. One of his friends was a William J. Clarke, who had seen some of his work. Clarke recommended Frost to his brother who, using the pseudonym Max Adeler, was writing a book he called **Out of the Hurly Burly**. Frost was asked to do some illustrations— as it turned out, there were nearly 400 altogether— for the book; they were described in the Philadelphia Item as "400 of the best American illustrations we have ever seen".

When **Out of the Hurly Burly** became an immediate sensation, selling more than a million copies, Frost's future as an illustrator was assured. During the next five years he illustrated five more books, among them Charles Dickens' **American Notes and Pictures from Italy**, and by the end of the decade, before he was 30, he had also worked in London (in 1877 and 1878), studied under Thomas Eakins at the Pennsylvania Academy of Fine Arts, become a member of the art department of Harper & Brothers, and opened a studio at 1330 Chestnut Street in Philadelphia. (He was also the best man at Howard Pyle's wedding.)

While he was in London he was asked by the Reverend C.J. Dodgson (Lewis Carroll) if he "would be willing to draw... a few pictures for one or two poems (comic)" that he was then working on. (This invitation was despite the fact that John Tenniel, who had earlier illustrated Carroll's immortal **Alice's Adventures in Wonderland** and **Through the Looking Glass**, had dismissed Frost as "possessing a certain amount of quaint and grotesque humor together with an uncertain amount of dextrous drawing which might no doubt be developed into something much better, but which at present... (is) somewhat crude and commonplace in execution"!)

Frost was willing, and the collection of poems, entitled **Rhymes? and Reason?** with 45 of his illustrations was published in London in 1883.

In October of that year Frost married Emily Louise Lewis Phillips. She was an artist in her own right, having studied in Germany at Dresden and Pillnitz. Some of her illustrations had appeared in Harper's Weekly.

Following their wedding they established their home in Huntington on Long Island. Four years later, however, they moved to larger quarters in West Conshohocken, in part because of Frost's longing for a farm and more land, and in part so that Mrs. Frost could be nearer to her family in Philadelphia as her first child was now on his way. Their new home was named "Prospect Hill Farm", and their first son, Arthur Burdett Frost Jr., was born on December 11, 1887.

With the impending arrival of another addition to the family two and a half years later, in the summer of 1890 the Frosts once again moved, to a late 18th century large and stately mansion near Morristown, New Jersey, on part of the ground that had been the campsite of the Continental Army during the Revolutionary War. The house, which had hidden stairways and tunnels, had also been a station on the underground railroad during the Civil War.

The 120-acre property was given the name "Moneysunk". (Frost's success as a farmer, incidentally, hardly belied the name; his neighbor, the author Frank Stockton, noted that "he tried to sell me what he called a first class horse last summer, and you could hear his joints rattle when he walked", adding, "besides, he is no judge of cows." Frost however was equally complimentary about Stockton's abilities as a farmer.)

During the next four years Frost did some of the work for which he was to be best known: his sets of sporting prints, reflecting his lifelong interest in hunting and fishing, and his classic drawings of "critters" for Joel Chandler Harris' **Uncle Remus** stories. While normally critical of his own work and rarely showing any enthusiasm for it, in this case he made an exception. While the work was still in progress he wrote in a letter, "I am doing a book for Uncle Remus, and am not getting ahead very fast with it, but I am making good drawings, which is better. I wish you could see them before they go (to the publisher). I think they are about the right thing for the subject. I enjoy doing them very much." His enthusiasm for them was shared by both Joel Chandler Harris and millions of American readers.

When the Morris County Golf Club, only a 15-minute walk from "Moneysunk", opened a few years later, Frost became an avid golfer, winning the club championship several times. He is said to have been one of the early advocates of the slow back swing. (Some years later Samuel Hopkins Adams noted in Collier's that he hit "a low skimming ball of disconcerting length, and his approach shots are as straight to the pin as if they traveled an aerial groove" and that he played "the course, of rather more than average length, in well under ninety, which, as he cheerfully

remarked, is 'pretty respectable for a man within a few minutes of seventy years old'." In 1898 Frost did the illustrations for **The Golfer's Alphabet**, for which a neighbor, L.C. Sutphen, wrote the accompanying sketches.

He was, however, as critical of his golf game as he was of his drawings. On one occasion, after a particularly bad shot, he berated himself out loud as "You red-headed s-o-b." It was only after his caddy threw down his clubs and stalked off the course that Frost realized that the caddy, too, was red-headed.

In the summer of 1906 the Frosts moved to Europe, staying briefly in London and then, in September, making their home in Paris. There Frost began to devote himself to becoming a "serious" painter, though for financial reasons he continued to accept commissions and assignments from American book and magazine publishers. His two sons, Arthur and John, were also artists and were entered in the Academie Julian to continue their studies.

In the following summer the Frosts moved into a rented cottage at Giverny par Vernon, where Claude Monet lived, only a block away. During the next few years Frost was able to produce several watercolors of the village, with its picturesque stone buildings and churches, and also several Parisian street scenes. (Henry Reed, in his biography of Frost, described them as "exquisite", but Henry C. Pitz considered them as only "run-of-the mill".)

His hopes of becoming a "serious" painter, however, were greatly hampered by the fact that he was color blind, particularly in differentiating reds and greens. When painting landscapes, his son John had to arrange the colors on his palette for him. In a letter written in June of 1909 he admitted, "I paint, but not with the idea of ever making a painter. I simply get fun out of it. I find my colorblindness too great a handicap to overcome, even putting aside the other difficulties." But, in spite of his color blindness, he did show an unusual sense for color values and shades.

While he was pleased with his son John's progress as an artist, he was quite disappointed when his son Arthur became infatuated with the work of the Impressionists or Modernists, of whose work the elder Frost heartily disapproved. When it was discovered that both boys had tuberculosis they were placed in a sanatorium in Davos-Platz in Switzerland. Frost and his wife stayed in a hotel there, and Frost stepped up his output of illustrations to meet the added expense.

After his sons had recovered sufficiently, Frost decided it was time to return to the United States and stick to his illustrating. The family returned to this country in the summer of 1914, except for Arthur Jr., who decided to remain in France and continue his study with the Modernists. (One of his paintings was included in the 1917 exhibition of the Society of Independent Artists.)

Upon their arrival back in the States the Frosts made an extensive tour of western Massachusetts and Connecticut looking for a country home, but eventually selected a home in Wayne, "a large airy house with high ceilings, on a hill surrounded by trees." "I have taken a house at Wayne, Penna., about 14 miles from Philadelphia," he wrote to a friend in October, "and I think it will be very comfortable. There is a large stable on the place and we are turning the hay loft into a studio as I expect to be at work well before the end of the month and I'll be mighty glad, you may be sure."

One of his "extra-curricular" works while he lived in Wayne was a poster, which he painted with his son John and contributed to the Harvest Home Fete held in 1915 on the Charles S. Walton estate (now Eastern College) for the benefit of the Neighborhood League. It depicted a farmer silhouetted against a setting sun, with a sheaf of wheat under his arm and a sickle in his hand. The picture was also used on the invitations and cover of the catalog for the Fete, which, incidentally raised more than \$3500 for the League. While Frost lived in Wayne he also established a studio in New York City.

In January 1915 his son Arthur returned to the United States, after having been tried (and acquitted) on suspicion of espionage. He lived less than three more years, however, dying suddenly in December 1918 four days before his 30th birthday.

It was a devastating blow to his parents, who moved back to northern New Jersey. Frost wrote that they were "not planning to go back to Phila. I would like to go," he wrote, "but it is not the place for Mrs. Frost. She does not like it."

Finally, in December 1919 they moved to Pasadena, California, largely because of the weather and to be near to their son John, who found the climate of California beneficial to his health. Despite his earlier sojourn in Switzerland, Frost described California as "the most beautiful region we ever saw. And it makes me feel like working. So here we are for life."

He died in his sleep on June 22, 1928, in his 77th year. His remains were brought back to Philadelphia, and he is buried in the Laurel Hill Cemetery.

"He was not elegant," Henry C. Pitz has observed, "but homespun. He had a rollicking and disarming sense of humor; he never attempted the pretentious. He was completely the American artist, looking for back country farm life, the small town, the upstart middle class, roadsides, sports, and occasionally the new rich, with slyly amused eyes, and reporting it in a forthright but supple line that stopped this side of elegance."

During his fifty years of drawing and painting he illustrated more than ninety books, among them works by Lewis Carroll, Charles Dickens, Mark Twain, Joel Chandler Harris, Theodore Roosevelt, William Thackeray, and Frank Stockton, and his work also appeared in portfolios and in the leading magazines, Scribner's Harper's, Collier's, Life. His name and work are too little known today.

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NECROLOGY

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AN HISTORICAL SKETCH OF THE PARISH OF ST. THOMAS OF VILLANOVA 1843-1989

by Marie Teehan

(Ed. Note: Marie Teehan is a freelance writer and has been a parishioner at St. Thomas for nineteen years. Her research was initiated because of the impending renovation of the church.)



St. Thomas of Villanova, Dec. 1941

Silhouetted or sun-glistened the twin spires of St. Thomas of Villanova remind onlookers that "A beautiful church is a sermon in stone, and its spire a finger pointing to heaven." Indeed, few area residents can recall a time when those majestic spires were not a prominent part of the Main Line landscape.

Actually, the 146-year-old Augustinian parish, one of the oldest on the Main Line, antedates the beautiful Gothic Revival church by four decades. Since 1843 steady growth and change have been inherent in this diverse parish community. Today the university-parish, with its two liturgical centers at Villanova and Rosemont, will share the expense of a major renovation and restoration project which will cost \$2.3 million.

The history of the St. Thomas parish is inextricably associated with the Augustinians who arrived from Europe in 1796, and founded St. Augustine's church in Philadelphia. The impact of the five Augustinians in the country, three of whom were in Philadelphia in 1842, is impressive. This small band served as missionaries to the outlying areas, while also trying to establish the Augustinian order in the United States and train new priests. Working as missionaries, it was necessary for the clergy to live and travel alone, something quite different from their monastic living experiences in Europe. According to Dr. Patrick Moriarty, O.S.A., commissary of the province in 1941, the need to foster "native vocations had to be found and provisions made for their education." Significantly, Radnor was considered a mission of St. Augustine's, therefore, the area was well known to the Augustinians.

Prior to the Augustinians the first Catholic to own the Radnor property, was a former Revolutionary War lieutenant, John Rudolph. A Philadelphia gentleman, Rudolph made his fortune as a merchant in Burlington, New Jersey. In 1806 Rudolph and his second wife Elizabeth, seeking a country seat, purchased one hundred acres of land for \$10,000 from innkeeper Jonathan Miller. Rudolph then had his mansion built, and named the estate Belle Air, after his father's property in Maryland.

Prior to the establishment of the Augustinian parish, St. Denis' at Cobbs Creek in 1828, the Rudolphs had to travel to Philadelphia for Sunday mass. Often however, missionaries from St. Augustine's, as well as other secular priests, would travel west to the Rudolph estate to celebrate mass for the household. The clergymen, always welcomed guests, found the Rudolph parlor in the southwest corner of the mansion fitted with an altar and an organ, on which Mr. Rudolph would accompany the service. For nearly thirty years, until the death of John Rudolph on March 30, 1838, the Belle Air estate was a "parish" to the Rudolph family, their servants and their neighbors.

Almost three years after Rudolph's death, on October 14, 1841, Belle Air was scheduled for public sale. Augustinian historian, Father Thomas Middleton in his 1893 account cites the notice of the sale with quotes from the trustee of the Rudolph estate, Mr. John Vogdes: "that valuable Farm beautifully situated on the Lancaster Turnpike and Philadelphia and Columbia Railroad in Radnor Township... about 10 miles from the city, containing about 200 acres of first rate land, about 40 acres of which are wood of superior quality of oak and hickory." The clergymen, understandably anxious to purchase the property, offered to buy it the day before it went on public sale. At the date of purchase the land had improvements including "a two story stone Mansion 46 feet front by 36 feet 6 inches deep... a two story stone kitchen (back) 38 feet by 21 feet 6 inches with piazzas, five rooms on the first floor, with spacious hall, 7 rooms on the second floor, and 3 large garrets; a large stone barn... a stone Coach House... a small Farm House, and a Barn... a stone spring house and spring of excellent water... a large stone smoke house and poultry house..." In addition, "its comparative easiness of approach from all quarters were advantages more than sufficient to recommend it either as a private residence or a public institution." The acquisition was a major advance for the future of the Augustinian Order in the United States.

On October 13, 1841, Reverent Thomas Kyle, O.S.A. of St. Augustine's and Father Patrick Moriarty O.S.A., purchased the estate they would rename Villanova, for \$18,000. The purchase represented the first civil corporation of the

Order in this country when, "On January 5, 1842, title to Belle Air was granted to the Brothers of the Order of Hermits of St. Augustine." Equally significant was the ecclesiastical recognition of His Holiness, Pope Gregory XVI, on December 22, 1843 which granted permission for the transfer to Villanova the new Augustinian Motherhouse, separate from St. Augustine's in Philadelphia. And thus, the history of the parish of St. Thomas of Villanova.

Father O'Dwyer celebrated the first mass in the parlor of the former mansion on August 28, 1843, the feast of St. Augustine. It was then also that the monastery was placed under the patronage of the sixteenth-century Spanish Augustinian, St. Thomas of Villanova. St. Thomas was a saintly man, distinguished for his ability to manage affairs skillfully, for his generosity towards the poor, and for his tireless efforts in the establishment of hospices, schools and a college at Valencia. With their patron as an example, the Augustinians, assisted by the estate staff, began the work of converting the estate from a farm to a religious community.

Little is known about those who helped, however, among the remaining staff of the Rudolph household attending that first mass was young William Moulden, an Afro-American. Moulden, born in Philadelphia, came to work at the estate as an indentured servant at the age of fifteen. William and his wife Julia, the first known black Catholics in the area, were married at St. Denis' on February 21, 1841. Mrs. Rudolph, although widowed, remained on the estate for three years. She gave the newlyweds a wedding dinner in what later became the monastery pantry. The Mouldens lived in a log farmhouse on the present site of the Villanova law school, called "Mount Misery" because of "the forlorn and comfortless way things looked from the hilltop."

As William and Julia prospered they gave more than their labors to their church. Records indicate they also contributed \$200, a sizeable sum, toward the present church construction. After several years of service at Villanova, the Mouldens moved to Rosemont, and raised thirteen children. It is reported that upon the death of the last Moulden child, Mary, in 1896, "their estate [the Moulden's] at Lancaster Avenue and Roberts Road was willed to the Augustinian Order."

For a time, the two-story Belle Air mansion had to function not only as a chapel, a novitiate, and a monastery for the Order, but also as a school and a dormitory for the collegians. Larger facilities were needed by 1844 as the parish and college community outgrew the mansion chapel. A new chapel completed in 1844 was built by Augustinian lay brothers with help from the estate staff who carried "stones from the old Rudolph barn... [and] sand taken from the turnpike." The chapel was ultimately torn down in 1899 to make room for a new college building.

The official parish registry opened with the historic baptism of Michael Horton on August 15, 1848 and established St. Thomas as a separate parish from St. Augustine's. On March 10, 1848 permission for a college charter to grant degrees was obtained - classes had begun with seven students on September 18, 1843. Enrollment grew steadily. In 1854 Father William Hartnett, O.S.A. officiated at the earliest marriage recorded in the parish between Patrick Kerrigan and Sarah Flanagan. By 1865 Father Middleton reports that the Augustinians had increased in number - there were sixteen priests, sixteen lay brothers and three religious students, a vast increase over the original five Augustinians who were in the country in 1841.

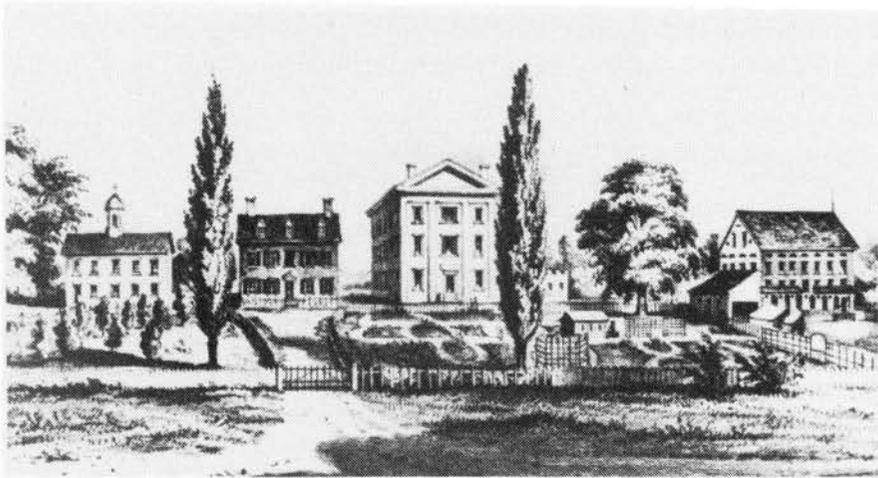
In 1872, a third temporary chapel, an existing college gymnasium, erected in 1869, was partially converted to serve as a church for the faithful. It accommodated the Villanova community until 1887 when the present Gothic church was completed.

The ambitious building project of 1883 was begun under the leadership of the Augustinian provincial Father Christopher McEvoy, O.S.A. along with the pastor, prior, and president of Villanova College, Father Joseph A. Coleman O.S.A. The church was completed in 1887 under Father Coleman's successor, Reverend James J. Blake, O.S.A.

On March 29, 1883 ground was broken for the construction of the present St. Thomas of Villanova church made of Downingtown limestone with granite dressings. The cornerstone, blessed by Right Reverend Jeremiah F. Shanahan, Bishop of Harrisburg, was laid in place on June 3, 1883. Accounts of the ceremony mention items placed in the stone cavity: "inside a glass jar are enclosed a memoir of the proceedings, and a collection of relics, of Agnus Dei [a round object imprinted with the "lamb of God" which is blessed by the Pope] and of coins of the United States - presented by Mr. Charles McKeone, a member of the parish."

Edwin F. Durang, the architect who designed the Gothic Revival style church, was born in New York in 1825. He joined the prominent Philadelphia architectural firm of John E. Carver whose local work includes the design of Our Mother of Good Counsel in Bryn Mawr and the Motherhouse Convent of the Sisters of Mercy in Merion.

Father Middleton's 1893 detailed account states, Durang modeled the majestic, 137-foot high twin spires of the Villanova church after the south spire of the greatest 13th century French cathedral, Chartres. He designed the building "facade with two towers, each 18 feet square and 63 feet high, surmounted by eight-sided spires... [making] the total height... 126 feet [gilded crosses atop the spires add 11 feet to the height]." At the time of construction, it is supposed, the spires were the tallest man-made structures between the Delaware River and Lancaster.



From left - Chapel of Our Mother of Consolation 1844, Rudolph Mansion 1842, College Building 1874 (now Alumni Hall) and Farm Building.

Continuing the description, Middleton writes: "Durang created a European-like interior, measuring 60 feet in breadth and 143½ feet in length, exclusive of the sacristy, [which includes a] prolongation of the sanctuary, terminating in a large deep apsidal choir for the use of the religious.... The interior woodwork is all of oak including the pews and the stalls in the choir for the fraternity. The choir is divided by six clustered columns supporting groined arches. The side aisles of the nave are divided into six bays, each 15 feet square, also with groined ceiling." The church contained "seven altars, four of them for the congregation, one in the beautiful side chapel of Our Lady of Good Counsel, and the other two in the retro choir." The main altar, which stood in the center of the sacristy, was made of Italian polished marble with Indiana stone filigree screen. The altar had two tables and double tabernacles, one facing the congregation, and the other the choir. It was not unusual for two masses to be said simultaneously. However, as the number of religious increased the filigree screen had to be removed in order to enable all to see the service.

Some of the church's old world details included large oil painted murals of "The Assumption of St. Joseph" and "Our Mother of Good Counsel," which can still be seen in the sacristy area flanking the main altar. Originally, the seven-sectioned dome in the apse contained life-sized paintings in distemper of St. Thomas of Villanova, St. Augustine and St. Patrick, and oval medallions containing busts of the four evangelists. Deterioration caused these dome paintings to be replaced in the 1940s.

The Augustinian archives show the projected church construction cost was \$35,000. Actual costs, upon the church's completion in 1887, ran to \$43,828.25. According to Father Blake, by 1889, the construction mortgage debt of \$15,000 secured from the Beneficial Savings Fund Society, had been reduced to \$10,000. Then as now, much of the other money necessary to build the church was raised through "monthly collections and... donations from outside the parish [including other Augustinian parishes]." Other documents indicate donations also came from the Rudolph household staff, and from "The Help at... the Devon Inn Hotel and from the stablemen at that hotel [as well as] from the servants at the Bryn Mawr Hotel." Two generous \$500 donations were received from "Miss Louise Drexel of Torresdale, Pa. and General W. Childs of Philadelphia. The stained glass windows in the choir were gifts from other Augustinian parishes, but have since been replaced.

The new church was blessed by Archbishop Ryan at a divine service on Sunday morning, July 3, 1887, and a solemn high mass was celebrated by the Reverend Francis M. Sheeran, O.S.A. Accounts of the preparations for St. Thomas of Villanova's golden jubilee in 1892 mention "A large and powerful organ built by Roosevelt, of New York, with 1,530 pipes, 38 stops and 3 manuals, has been placed in the church..." The church was solemnly consecrated on October 17, 1907, twenty years after its completion, by Bishop William A. Jones, O.S.A.

Father Hugh Gallagher, O.S.A., pastor from 1902-1917 further "improved and beautified" the church interior in preparation for the consecration ceremony. Early photographs of the 1907 church interior show a very ornate style of decoration, in keeping with the taste of the times, including faux marble and gilt on the columns and the walls. In evidence, too, was an elaborate gothic-style stonework framing



***Chapel of Our Mother of Consolation, constructed in 1844
on site of carriage shed.***

the fourteen bas-relief stations of the cross. This filagree work was removed when it was later considered "too heavy."

In preparation for the 1943 centennial, a second major renovation of the Villanova church was authorized by Augustinian Provincial, Reverend Father Sheehan, O.S.A. The entire church decor changed - it was repainted its present subdued tones of ecru and taupe, and its decorative elements were greatly simplified. Although the church could accommodate over 550 persons, the parish and college continued to grow. Consequently, a new location, apart from the college, was sought for the younger boys who attended high school at Villanova.

An expansion begun in 1900, ultimately led to the establishment of the Rosemont chapel, built for the convenience of the parishioners and the clergy who ministered to them. The T.A.B. Hall (Total Abstinence Benevolent Society) building and lot were purchased for \$10,000 and in 1908 the Augustinians opened a school for children of the parish there. In 1919 records show the Rosemont school was "considered distinct from the Villanova community." By 1921 a separate pastor-prior was appointed to Rosemont, severing the long ties the Villanova monastery had to its affiliated parish. Since that time, the St. Thomas parish has had its own Augustinian pastor and staff of clergy in residence at Rosemont.

The present chapel, completed in 1956, was constructed because the old T.A.B. Hall, considered a fire hazard, was condemned as unsafe. Since the opening of the second liturgical center in Rosemont, the parish has enjoyed the distinction of having two sites to choose between for services, a feature many parishioners appreciate since the liturgies are different. The current parishioners have grown accustomed to change since the pronouncements of the Second Vatican Council.

In 1965, Vatican II, carrying out the recommendations of the deceased Pope John XXIII, called for major revisions when they announced a plan of *aggiornamento*, a doctrine aimed primarily at an openness to the modern world, coupled with a greater participation of the laity in the celebration of the mass. The National Conference of Catholic Bishops on Liturgy interpret that participation to mean:

The environment (seating arrangement, light, centers of action, etc.) is appropriate when it clearly invites and needs an assembly of people to complete it. Furthermore, it is appropriate when it brings people closer together so that they can see and hear the entire liturgical action, when it helps people feel involved and become involved.

While this prescription did not create a problem for newly constructed churches, it did pose a significant challenge to the older Gothic style structures, such as Villanova, whose cruciform design was unalterable.

Father Henry Greenlee, O.S.A. oversaw the first significant modifications of Vatican II in 1965, when he commissioned the construction and installation of a temporary wooden altar which faced the congregation. Later, under the pastorate of Father John Klekotka, 1971-1975, a permanent, smaller marble altar was installed on a single tier. Marble altar railings were also removed, opening the entire area to the fuller participation of the faithful.

Through the years many emergency repairs have been made to the church, but none addressed the larger projects of structural reinforcement, electrical updating, heating and air conditioning and adequate sound systems which were needed. The parish and university communities agree that the church continues to deteriorate and that major repairs and improvements cannot be postponed.

Presently, Father Anthony Genovese O.S.A., the thirty-first pastor of St. Thomas, plans to oversee \$2.3 million of crucial alterations to the Villanova church and the Rosemont chapel. The main emphasis is on proper maintenance and safety. The planning committees stress the fact that liturgical alterations represent only 20-30% of the renovation cost, while 70-80% of the funds are targeted for the repair and replacement of malfunctioning and outdated systems. An innovative restoration and renovation plan for St. Thomas of Villanova has been proposed by the architectural firm of George Yu, which promises to retain the beauty and charm of the gothic style, while it renders the interior space more efficient, more comfortable and more liturgically functional.

Perhaps recalling Goethe, who referred to Gothic architecture as "frozen music," Mr. Yu employs a musical metaphor to describe his approach toward the restoration. Yu likens his role to an "instrument maker," who sees the church as "a beautiful instrument... whose liturgical music needs fine tuning." The plan, scheduled for implementation in 1991, involves modifying the seating and relocating the main altar to the transept - closer to the faithful. Yu would create an ambulatory around the church interior, reminiscent of earlier church design, and also plans to place a continuous bench along the interior wall for additional seating. An expanded narthex (rear of the church) will allow assembly after various services. Handicapped access is also being addressed, as well as restrooms on the main level. A piazza would replace the three sets of steps leading into the church, creating a much safer and more inviting entry.

It is astounding that the church which cost \$44,000 to build in 1883 will cost \$2,000,000 to renovate in 1991. Fortunately, something which has not changed in 146 years is the generosity of the two communities, the parish and the university, who cherish St. Thomas of Villanova as their liturgical center. Their shared vision will finance the restoration project through their pledges over the next two years. A justifiable sense of pride in the beautiful Villanova landmark is shared by all who recognize its importance in the community.

Recently, the Radnor Board of Commissioners asked Villanova University to illuminate the church exterior at night as part of a township wide beautification project. The pioneering Augustinians would be gratified to know the Villanova church, that "sermon in stone," with its spires reaching heavenward, will continue to extend a cordial welcome to all who pass this way, day or night.



The interior of St. Thomas as it appeared at its consecration in 1907, twenty years after its completion.

PRESIDENT'S MESSAGE

Radnor Historical Society's membership has increased fifty percent since last year, with more than 320 members. We appreciate the enthusiastic response from new members and the previous members which enables the Society to fulfill its charter as an educational institution.

The Board determined that an increase in the annual dues was needed to maintain a balanced budget. Major expenditures for improvements to the second floor apartment during the summer, and replacement of antiquated plumbing systems and fixtures all exceeded earlier estimates. A year earlier, a new boiler and piping for the heating system were installed. Regular maintenance at Finley House and the Brooks Wagon House, as well as care for the lawns and plantings, continue on a regular schedule.

All meetings were held in Finley House this year, except for the Olde Inns Dinner and the annual meeting. The dinner (the fifth in a series) was held at the Ship Inn in Exton. Mr. Tom McGuire's talk made the history of the revolutionary era in Radnor Township and adjacent areas come alive. The annual meeting in May was convened at the original Hermann Wendell home at Beechtree Lane and Radnor Street Road in Wayne. Douglas Wendell, son of Hermann, and members of his family were present. Following a short business meeting, Dr. Larry Ziglar talked about the early years in Wayne.

At The Finley House, a frequent question concerns historical certification status for buildings within Radnor Township's boundaries, and occasionally about those in neighboring townships. National certification has been received by the following buildings or groups of buildings in Radnor Township:

- The Friends Meeting and adjacent structures in Ithan
- The Saturday Club in Wayne
- The North Wayne "Victorian" houses
- The Wayne Hotel
- The Wayne Presbyterian Church

The Commonwealth of Pennsylvania and Delaware County certification lists also reference buildings in the Township.

Thanks again to all new and old members for your generous support of the Radnor Historical Society during the year.

George Wm. Smith
President

ACTIVITIES OF THE SOCIETY - 1989

February 14, 1989

Mrs. Inez Scheerle, president of the Lower Merion Historical Society, presented a talk on **Lower Merion, A History**, which was published by the Lower Merion Historical Society. Original prints of historical significance enhanced her talk. Punch and cookies followed.

March 21, 1989

The annual dinner, traditionally held at a historic Main Line Inn, took place at the Ship Inn in Exton. Thomas McGuire, a teacher of history at Malvern Prep, spoke enthusiastically on the Revolutionary War on the Main Line. Questions and answers followed his lively presentation.

April 11, 1989

Dr. Skip Eichner addressed the Society on "Medicine during the Revolutionary War." He focused on types of medicines used and hospital conditions with emphasis on the hospital at Yellow Springs. Punch and cookies followed.

May 7, 1989

The annual meeting convened at the home of Tom and Sue Ellen Clay in North Wayne. They are the present owners of builder Herman Wendell's home. Dr. Larry Zeigler, history professor at Eastern College and past Society board member, spoke on old North Wayne homes and the North Wayne Protective Association. Following his talk, Sue Ellen led the Society on a tour of her home, which encompasses many extra features. Punch and cookies were served in the dining room which, at one time, was the scene of many dances. In attendance were Douglas Wendell, Sr., son of Herman; Douglas Sr.'s son, Douglas, Jr. and his wife Nancy; and Douglas Sr.'s daughter Ann.

October 10, 1989

Robert Goshorn, local historian and a present member of the Board of Directors, moderated an oral history of World War II. Bob showed some of his family artifacts of the war, and members of the Society shared their reminiscences of the war years. Punch and cookies followed.

November 14, 1989

Local attorney Steve Dittman discussed the beginnings of the Wayne Art Center, its evolution including the years when the center was housed in Mrs. Attmore's barn, and the present center on Maplewood Avenue, the property made available through the efforts of Mr. Walton Hale. The center is presently in a building campaign, hoping to raise enough money to double the size. Punch and cookies followed.

December 17, 1989

A Christmas open house at the Finley House followed the North Wayne carol sing at the Walnut Avenue triangle. Wassail and cakes were served.

HORACE TRUMBAUER ELSEWHERE IN DELAWARE COUNTY

by Frederick Platt

*(Ed. Note: This is the fourth article on Trumbauer written by Mr. Platt which appeared in **The Bulletin**. Focus here is on Trumbauer homes in the Radnor Township environs.)*

Almost all the buildings that Horace Trumbauer (1868-1938) erected in Delaware County stand within Radnor Township because through it runs the Main Line near which the architect's clients wanted to dwell. Where the same tracks nick a corner of Haverford Township sprang up a few further of his residences. There is much more to the county, including the Media branch of the Pennsylvania Railroad to build houses along. Since his works inside Radnor Township were covered in the past three issues, this article inspects those beyond its borders. Even some of these structures will be seen to have connections to Radnor Township.

Around 1870, the year he became president of the Pennsylvania Railroad, Thomas Alexander Scott himself built his country house beside the line to the county seat. Overlooking the Darby Creek, Woodburn stands in Darby but was served by both train station and post office at Lansdowne, the location that in time would enter Trumbauer's records. (The architect's only contact with the true Lansdowne had come in 1989 when a certain N. J. Mitchell paid him \$15 to trace a plan of the newly incorporated borough). Edgar Thomson Scott, the diplomat and sportsman who inherited his father's home, realized its Victorian proportions and propriety were unequal to Edwardian entertaining, which led him to summon Philadelphia's foremost maker of mansions. Trumbauer's almost automatic impulse was to bulldoze whatever stood in the way of his majestic schemes but on occasion even he could not overpower a client's sentimentality. Just as Louis XIV had insisted on preserving the hunting lodge his father left him which would become the very center of the palace of Versailles, so must this patron have compelled his architect to retain the dwelling from his youth.

More than willing to repeat any idea that worked, Trumbauer recalled the plan used in 1898 when William L. Elkins asked him to enlarge a farmhouse in Abington. Once again the architect turned the right side of the existing house into the left end of the new facade, duplicating the same design to the right of an entrance portico. Now two identical wings of three shuttered windows upstairs and down flank a quartet of wooden Roman Doric columns which screen three like windows over three pair of French doors. On either side of the pediment with its fanlight window, curve-top dormers from the hip roof heighten the inner two bays of the wings.

Never did the original facade at north allow itself to be subdued into merely a side elevation, although Trumbauer introduced elements consistent with the rest of the mansion. His slab chimneys of brick tower over modillioned cornices that furthermore compose the pediment above the projecting center. Yet here the driveway continues to arrive so he purposely emphasized the old front by means of a refined portico where Doric columns in pairs attend Ionic pilasters surrounding the door. Inside the iron railing on the portico roof, two narrow windows definitely not

Trumbauer's distance themselves from a round-head window certainly his to explode a Palladian window. The architect exercised his customary expedient in matching old to new by coating all the walls above their exposed stone foundation with stucco.

Behind the right end of the main block, a complex el including a semicircular bay inside the porch leads back to the oblong of servants' quarters also of two stories which with its regular fenestration looks like a colonial hotel. Accordingly the courtyard beloved of its architect is present but opens to the left. While he had to keep the older house, he was free to gut it, so that the classical interiors throughout the mansion are rich in wood paneling. Long halls across both floors are joined at their center by a staircase that rises to the rear before splitting to finish forward on either side. Along with the residence from 1906-08, the architect supplied the 1907 powerhouse, a cement-over-stone rectangle still standing beneath its hip roof. He added some final bookcases to the house in 1911 when also repaired the brick stable no longer found to the north.

Edgar Scott died in 1918 and his family soon moved away. The son sharing his name would settle in Radnor Township where he must have felt immediately at home at Ardrossan because Trumbauer contributed many buildings to the enormous estate. After nine years vacant, Woodburn was sold by the Scotts in 1936 to the Sisters of the Divine Redeemer who turned the house into an orphanage, then a nursing home, then a residence called Villa St. Teresa where today dwell 53 elderly women. Earlier had the estate consisted of 100 acres extending up to Providence Road but the country house grown to palace commands ample grounds along the east side of Springfield Avenue.

Emma C. Bergdoll had intentions in 1907 to put up a hotel on the almost 25 acres her husband Charles owned on the northwest corner of West Chester Pike and Mill (later Eagle) Road. Naturally she turned to Horace Trumbauer since they were neighbors on adjacent corners in the Wynnefield section of Philadelphia. Why she imagined a hotel in sparsely populated Manoa would do much business is a mystery but maybe her son Grover hankered to be an innkeeper. She would deny him nothing that could be bought with wealth from the family brewery. He had Benz racing cars with which he gave new meaning to the word "hazard" by hurtling down Ardmore Avenue where it intersects the East Course of the Merion Golf Club. He had his own X-ray machine with which to get arrested for burning a local youth. In any case the hotel never got beyond 12 blueprints and a \$1,500 fee for the architect. The lone structure on the plot would be a hangar for Grover's airplane with which he frightened Main Line passengers by flying along over the trains. World War I brought him wide infamy as a draft dodger and his mother the newspaper nickname "Ma" Bergdoll. How the reticent architect regarded the folks across the street went unrecorded.

At the same time Hugh Wilson was designing the East Course, the land that radiates from its famous L shape was getting laid out by the Haverford Development Company. Horace Trumbauer as often happened was hired to provide some splendid homes in order to convince rich prospects that the lots had potential. Evidently the two designs - one consuming 20 blueprints, the other 36 - he supplied in 1909-10 proved too splendid to be executed since not even a flat fee for canceling the order appears in his account ledgers. Of the few houses built in those early years, only the big residence at the top of Tunbridge Road shows much chance of being his. From a low terrace its stone walls rise to chimneys at both ends of the

main block. Still the fenestration lacks the staid verticality of his colonial revivals. Why would he toy with their monumentality by dividing the Doric columns on the entrance portico into two pair?

He was not to be denied a house within the development however for by the time the East Course opened in 1912 he was building a residence to look out upon it. The vista down from the northwest corner of Golf House and Andover Roads calls for a glass wall divided by four roughcast pillars to make up the back wall all the way across the first floor of the principal section. What amounts to a dormer nearly as wide as the rear slope of the roof lines up five shuttered windows that offer the second story also its view of the links. Narrow wings at either end of the house sit flush along the entrance front which therefore looks long and sleek. Encircling the entire abode, the flange from the back roof continues as pent eaves. From its center emerges an emboldened entranceway with glassed-in walls supporting a curving pediment beneath which the architrave twists up through the center of the frieze to flow into the cornice. With its immense semicircular windows, the left (north) wing extends a wall to the garage, now an artist's studio. Stuccoed like the house, it formerly sheltered two cars beneath its gable roof. While not identical, the 1912-13 residence and garage for Howard C. and wife Geraldine E. Mitchell is so close in style and work number that it can safely be said to have evolved together with a like pair in Wyncote for Sidney F. Tyler.

Charles Randolph Snowden owned a Bryn Mawr estate called The Pines but in 1910 he developed its eastern end by cutting through two new streets whose proximity to the local athletic fields earned them the names Polo and Rugby Roads. For houses to line these streets, Snowden with his partner Edgar W. Nicholson commissioned nine designs from Horace Trumbauer. A total of \$500 would be paid for four designs, still only one seems to have progressed far enough to have been built. Clearly this became the second house along the east side of Rugby Road south from Old Railroad Avenue. Both in form and function this residence consists of variations on the high and narrow block beneath gable roof at center. The rear of the roof sweeps down at left (north) to cover a single-story wing. One smaller version of the midsection nestles against its right, then another juts out sideways. Stone walls with wood porches recall the gatehouses at Lynnewood Farm in Elkins Park although their classical symmetry is disbanded here for a balance more concealed. Other dwellings if by the architect cannot yet be proven but this house would stand out as his even if 16 years later in Glenside he had not repeated it in reverse for William K. Donaldson.

James M. Irvine would keep his estate in Radnor Township, yet for simpler living he would repair with wife Mildred and daughter Helen to the borough of Swarthmore, where Horace Trumbauer had in 1922 erected him a residence and garage on Riverview Road opposite the end of Ogden Avenue. The architect too must have been seeking a life less complicated because the house is identical to the one built simultaneously for E. Nelson Weir in (once again) Glenside north of the city. Across the facade the rhythm of five is evenly maintained, no matter that colonial prototypes often pair the outer windows so that the central hall can lend support. Either house ranks among the few classical dwellings where Trumbauer permitted a chimney at one end only while the lean-to porches on both sides were just waiting to be enclosed. Barely noticeable is a window recessed later into the front of the roof in Swarthmore. Gabled garage for two cars displays a round aerator in its forward pediment. A residence more suitable would be hard to imagine for a patron who worked as advertising manager for a magazine called *Country Gentleman*.

ACCESSIONS

Virginia Pechin Keene

The Official Guide of the Railways (schedule) dated 1967 October
**Historical Homes and Institutions and Genealogical and Personal
Memoirs of Chester and Delaware Counties, Pennsylvania** Volumes 1 and
2, The Lewis Publishing Co., Chicago, 1904

Huntingdon County Historical Society (Mrs. Nancy S. Shedd)

Pages removed from 1900-1901 report of the Department of Public Instruction
dealing with the completion of the Wayne Grammar and Primary School
Building

Sam Etris

Jig saw
Lumber saw

Mrs. Thomas E. Francis

Ladies hat belonging to Mrs. H.C. Macoy

Mrs. Charles Tatum

Accounts of construction costs of old Pechin Home, King of Prussia Road, Radnor
Obituary of Daniel F. Nichols, from the **Wayne Times**, October 27, 1899
ki

Donald Wood

Helmet used by James D.I. Wood, 507 Beechwood Lane, who patrolled North
Wayne as air raid warden during World War II
Ration books from World War II
1754 dictionary/encyclopedia passed from General John P. Wood, 234 Walnut
Avenue, to James D.I. Wood

Craig Ten Broeck

Correspondence between mother of Craig Ten Broeck and Miss Evans and Mrs.
Winsor

Allen Baxter

Pamphlets of St. Davids Golf Club and Junior Service Board

Alice Aman Pitt

Dress work by Mrs. George M. Aman, Sr., who lived in Wayne where the post
office now stands from her marriage in 1886 till her death in 1940
Four pictures of Radnor Camp at Lake Hopateong, N.J. 1908 c.
Picture of Radnor High School football team of 1906, including Ralph L. Aman
and George M. Aman, Jr.
Bulletins (16) of **Pennsylvania Genealogical Society**, 1980-1988
Wayne/St. Davids Directory, 1898
Program, Wayne Opera House, 1895
Enterpean Concert Programs, 1897, 1899, 1915
Two Wayne AME Mission Rally Flyers, 1890
Pamphlet, first page of **Public Ledger**, 1836
Wayne B and L Association flyer, 1901
AME Missionflyer, 1890

Report on Incorporation of Wayne as a borough
Blueprint of Beaumont Farm, Devon
Wayne Public Safety Association share, 1903
Auditor's report, Radnor Township, 1897
Souvenir booklet of Constitutional Centennial, 1887
Booklet, Presbyterian Church in Ireland, 1894
"In Memoriam" William B. Schnider, 1867
Plan of William Siter's land
Plan of Llaninellyn, Glenolden/Sharon Hill
Upper Merion map, 1960
Newspapers, "History on the Main Line," **Main Line Times**, Feb. 1965,
Suburban, April 1974, **Main Line Times**, May 1976
Wayne B and L Stock Prospectus, 1898
Framed picture, Ladies Tennis in Wayne, 1910 c.
Victory medals, World War I
Punch bowl and 23 cups and ladle
Real estate flyers of homes in Wayne and nearby
Framed map of Wayne/St. Davids, 1897 (Framing courtesy of Pricisilla Peterson
of the Great Frame UP)

Bob Goshorn

Photos of Burket family
Photograph of a sign on exhibit in the Owls Head Transportation Museum, Owls
Head, Maine, posting a speed limit not to exceed one mile in twelve minutes
in Radnor Township, Dec. 26, 1905

Dorothy Therman

Atlas, Properties along the Pennsylvania Railroad from Overbrook to Malvern
Station, published by J.L. Smith, 1887

Edward S. Sharpless, Jr.

Old tar pot for Conestoga wagon
Glass display case

Dr. and Mrs. S.F. Brandon

Wash basin and pitcher
Lady's white cotton and lace dress
Two white cotton night shirts
Two white cotton children's dresses
Quilted Christmas card

A Token of Love

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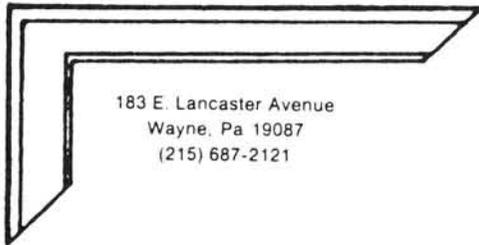
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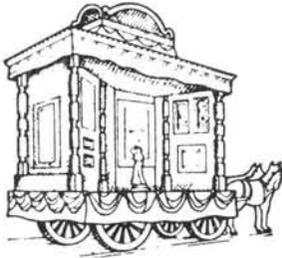
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