

Bryn Mawr College

Scholarship, Research, and Creative Work at Bryn Mawr College

Architecture, Grounds, and History

Facilities

8-27-1998

The Evolution of the Real Estate Divisions of the Eastern Portion of the Bryn Mawr Campus, the Construction of "the Owl," and Its Historical Color Schemes, Yarrow Street and Morris Avenue, Bryn Mawr College

George E. Thomas

Follow this and additional works at: https://repository.brynmawr.edu/facilities_history



Part of the [Architecture Commons](#), and the [Educational Administration and Supervision Commons](#)

Report prepared for Buell-Kratzer Powell Architects, 1501 Walnut Street, Philadelphia, PA 19103 by George E. Thomas, Ph.D., George E. Thomas Associates, Inc., 9515 Germantown Ave., Philadelphia, PA 19118.

[Let us know how access to this document benefits you.](#)

Citation

Thomas, George E., "The Evolution of the Real Estate Divisions of the Eastern Portion of the Bryn Mawr Campus, the Construction of "the Owl," and Its Historical Color Schemes, Yarrow Street and Morris Avenue, Bryn Mawr College" (1998). *Architecture, Grounds, and History*. 3. https://repository.brynmawr.edu/facilities_history/3

This paper is posted at Scholarship, Research, and Creative Work at Bryn Mawr College. https://repository.brynmawr.edu/facilities_history/3

For more information, please contact repository@brynmawr.edu.

**The Evolution of the Real Estate Divisions of the
eastern portion of the Bryn Mawr Campus,
the Construction of “the Owl,” and its historical color
schemes
Yarrow Street and Morris Avenue
Bryn Mawr College**

Prepared for:
Buell-Kratzer Powell Architects
1501 Walnut Street
Philadelphia, PA 19103

By:
George E. Thomas, Ph.D.
George E. Thomas Associates, Inc.
9515 Germantown Ave.
Philadelphia, PA 19118

(215) 247-6787

27 August 1998

From Humphreysville and White Hall to Bryn Mawr

The building now known as the "Owl" is situated at the corner of Yarrow Street and Morris Avenue, near the center of present-day Bryn Mawr, and to the east of the main campus of Bryn Mawr College. The evolution of the block on which it stands is a synopsis of the history of much of the region, and, as a result, is worth analyzing as a means of understanding the character of the block on which the Owl now stands. At present the site is a pragmatic mixture of parking lots, trash storage, dormitories, College offices, and residences, alumnae center, and a bookstore that are linked by lawns and macadam drives interspersed with bushes and trees that are vestiges from earlier land uses.

In startling contrast to the ad hoc character of the block are two remarkable architectural landmarks that bracket the evolution of the property. Immediately to the rear of the Owl is an impressive field-stone house dating from the 18th century that is rooted in the agricultural beginnings of the area. Built in 1796 by the Morgan family, it was once a farm house in the midst of a vast property that at one time occupied more than 1000 acres. The rear building (now Ely), that probably determined the position of Merion Avenue, was built a generation earlier for the same family. To the north and east of the Morgan house is Louis Kahn's landmark, Erdman Hall. Built when most modern architecture had little regard for its context, Kahn's design pays homage to Cope and Stewardson's masterful Pembroke Hall across Merion Avenue. Here Kahn established a tension between Erdman's entrance, at the apex of the central volume of three interlocked square-planned units and the great archway through Pembroke. There the axis continues into what seems to be a ghost avenue lined by trees. Within the history of these buildings is the story of the evolution of the region from the early settlement era to the modern college.

Early Regional Development

To the north of the Morgan house was the Gulf Road (spelling later changed to Gulph) that provided a link between Montgomery Avenue and Lancaster Avenue to the south with Gulf Mills to the north. On this road was one of the earliest institutions of the region, the Baptist Church (founded 1809/10), indicating that this area was one considered central enough to the region's population to be an appropriate place for building a church. During the mid and late nineteenth century, Gulf Road would also become the site of the Episcopal Church of the Redeemer, while Montgomery Avenue, just to the south, would become the site of the St. Luke's Methodist (1880), the Bryn Mawr Presbyterian (1873) and the Roman Catholic congregations. While the region now appears to be a suburb, centered on the railroad station with the College as a peripheral center, the location of these other institutions suggests that the College was located where it was because this was the regional center. This concentration of institutions would continue after the construction of the College with the addition of three schools for young women, the Baldwin School, the Misses Shipley School, and the Harcum School, while a major social institution of the region, the Merion Cricket Club, would be built just to the east on Montgomery Avenue, near the adjacent Haverford Station.

A group of early maps and atlases make it possible to further define the evolution of the region. In 1848, William F. Morris, C.E. undertook the survey for a *Map of Montgomery County*, which was published by Smith and Wister of Philadelphia. It depicts the area around the present site of the College and the Owl as still almost entirely rural. Mill Creek to the west and north, and the tributary of Trout Run to the east were the principal natural landmarks and provided the water power for a series of mills, most of which were named for the families who operated them including the Morris Mill, the Humphreys Mill, Scheetz Mill and Croft's Mill on various tributaries of Mill Creek. These occupied the banks of the creek to its outlet at the Schuylkill. The intermediary land was largely farmland, much of which was owned by the Humphreys family. In the 17th century they were one of the largest landowners in the county owning with their nephews, Rowland Ellis and Joshua Owen, and son-in-law Robert Owen, in excess of 1900 acres; it was for the Humphrey family that the northern village that later made up Bryn Mawr was named Humphreysville. (Thomas Glenn. *Merion in the Welsh Tract*, Norristown, 1896, p. 242 ff.) By 1848, a member of that family had acquired the Morgan house and made it their seat.

The 1848 map provides additional information on the land-use of the mid-century. There were relatively few roads, most of which were named for the communities to which they went --as the Gulf Road heading

for Gulf Mills. Other roads were named for the large farms that they bordered, including the Roberts and Fishers roads. Widely spaced, they were characteristic of roads serving agricultural subdivisions. To the south, the region was linked to the larger world by the Lancaster Turnpike, an 18th century road that connected Philadelphia on the east to Lancaster on the west. By 1848, the Turnpike had been augmented by the new means of transportation, the Philadelphia and Columbia Railroad. It made few connections to the existing villages, instead running in a series of sweeping (and speed-constraining) curves that diminished the effectiveness of the railroad.

In 1860, a second map of the area was published by C.K. Stone and D. Pomeroy of Philadelphia. Drawn by D. I. Lake and S.N. Beers, it was published as *A Map of the Vicinity of Philadelphia*. It shows few obvious changes, though there were greater numbers of homesteads, fewer water-powered mills and many of the farms were designated as dairies. Hotels lined the major through roads. In fact, the region had become a part of a major metropolitan center. There were other important changes. A number of the farms had been acquired by Philadelphia industrialists who were purchasing large tracts of land with surplus capital. By 1860, Levi Morris owned most of the north side of the Gulf Road between Roberts Road and Spring Mill Road; soon his former partner Charles Wheeler would acquire an adjacent property to the east. The region would begin to shift from its roots as an agricultural / industrial zone toward being an extension of the city. More important was a change on the south side where the Philadelphia and Columbia Railroad had become the Pennsylvania Railroad. It would be the Pennsylvania Railroad's larger vision that would transform the area that is now Bryn Mawr.

After the Civil War, changes came much more rapidly, led by the Pennsylvania Railroad and the flood of capital unleashed by the War. The most important event was the rebuilding of the Main Line of the Pennsylvania Railroad along the present route to the north of and in close proximity to the Lancaster Pike. Instead of two separate and diffuse lines of transportation, this linked rail and road in a way that stimulated commerce. The railroad had learned the economic value of its presence and had purchased large tracts in the vicinity of its new stations, creating a park to the south of the new station, and building a large railroad hotel as a summer spa to the north of the station. Of greater importance for the identity of the region, the Welsh leaders of the railroad commemorated the history of the region as the Welsh Tract by renaming most of the stations from the border of the city with Welsh names. Merion, Narbeth, Ardmore, Bryn Mawr and Radnor joined Haverford. Narbeth replaced the Grecophile Athensville of the early republic while the villages around White Hall Station and Humphreysville were merged and became Bryn Mawr. During the next half century, the immediate vicinity of the Bryn Mawr and Haverford railroad stations would become the home for many of the leaders of the Pennsylvania Railroad.

The 1871 *Atlas of the County of Montgomery and the State of Pennsylvania* by G.M. Hopkins, showed the new route of the Railroad as well as the large property between the railroad and Montgomery Avenue owned by the Railroad. To the north was the large estate of Charles Wheeler. Mills were no longer noted. Instead, there was an overlay of secondary streets that merely connected one street to another rather than linking communities. The clear purpose of these new streets was to provide street frontage for new real estate subdivisions. As could be expected, it was the vicinity around the station that attracted the most development. Below Gulf Road and between Morris Avenue (the border of the Morris estate) and Roberts Road, Merion Avenue wiggled its way from Montgomery to Gulf Road while Yarrow Street connected Roberts Road to Morris Avenue across Merion Avenue. In the property held in trust by William H. Wilson south of Gulf Road between Morris Avenue and Spring Mill, "Lombaert Avenue" was laid out running first southwest and then southeast, roughly paralleling Yarrow Street. Where before the Civil War, the maps had shown a few large properties, there were suddenly dozens of suburban lots. The relative density of the streets conformed to the future development of the region, with smaller lots within walking distance of the stations, while larger properties were at a greater distance, a patterns which is only now breaking down with the automobile.

The 1871 atlas indicates that many of the properties in the region had changed hands. The Morgan / Humphreys house added a new owner in John Kennedy who almost immediately sold off the south tip of the property to William Smedley, and subdivided off the north portion of the property by continuing the line of Lombaert Avenue across the northern portion of his land. Suburbanization was about to occur. An 1877

publication, J.D. Scott's *Combination Atlas Map of Montgomery County* shows the effects of these small roads, with new houses including one for William Smedley being built along Yarrow Street and Dr. Bradley's new house facing Lombaert Street at Morris Avenue.

The Mature Suburb and the Arrival of Bryn Mawr College

In the midst of this rapid series of developments, one large portion of the property held in trust by William Wilson was sold to Joseph Taylor for the establishment of a college for women, the future Bryn Mawr College. Taylor acquired the tract between Gulf Road on the north, Merion Avenue on the east, Yarrow Street on the south and Roberts Road on the west and began building the college with the spired Taylor Hall to the north of Lombaert Avenue and Merion Hall, a power plant and other structures to the rear with their backs facing Gulf Road. Henceforth, the College would be an important participant in the development of the area, ending the need for most of Lombaert Avenue. However, the ghost of the old avenue would remain in the line of trees stretched in front of Taylor from Merion, into the space of the campus. In later years, Pembroke's mighty arch would align itself with the former line of Lombaert. In the twentieth century, when Bryn Mawr acquired Dr. Bradley's house and the Morgan / Humphreys / Kennedy house, Lombaert Street could be removed, but Louis Kahn's Erdman Hall placed its entrance at the corner of the central of its three interlocked squares across the old line of Lombaert Street, aligning its entrance with Pembroke.

The College almost immediately began to enlarge its holdings, acquiring the land across Merion Avenue to build two small residences, "Cartref" near the Gulf Road, and "Dolgelly" at the corner of Merion and Lombaert. Within a few years another college building would be constructed, the "College Inn" which would border Dr. Bradley's property. Each of these buildings was in the scale of the suburban houses of the inner zone near the station. Later, when Cope and Stewardson would revise the campus plan from individual buildings spaced across a green to the monumental perimeter wall of Denbigh, Pembroke and Rockefeller, these smaller houses would recall the villages that clustered beneath the great walls of the fortresses that lined the English coast -- such as Canaervon on the west or Bamburgh on the east.

The inner suburban ring scale continued in two houses that were built to the south of the Morgan / Humphreys / Kennedy House. In the early 1880s, the Smedley property was sold to Charles Perkins who demolished the Smedley house and retained the firm of Furness and Evans to design a house for the new owner. That house, like those to the north on Lombaert Avenue, faced south for warmth in the winter, but was shaded by a porch on the south for comfort in the summer. Constructed by Levi Focht, the Birdsboro and Reading-based builder of many of Furness's stations for the Philadelphia and Reading Railroad of the 1870s and 1880s, the new house and a smaller neighbor on the east brought the railroad suburb to the edge of the College.

A few years later in 1895, the Morgan / Humphreys / Kennedy house was sold again, this time to Theodore Ely, who two years earlier had become the "Chief of Motive Power" of the Pennsylvania Railroad. Under Ely, the house was "restored" bringing it many of the overscaled details of the Colonial Revival, its music room was added, and the grounds were improved. Illustrated in Samuel F. Hotchkin's *Rural Pennsylvania* (1897, p. 151) and described (p. 165) it shows a house with Federal-style verandahs and Colonial Revival windows in the gable end. A grove of ancient trees, an old orchard and handsome lawns in a natural terrace, ornamented with rhododendrons, trumpet creeper and clematis added to the charm.

Bryn Mawr College soon drew other institutional neighbors. Across Yarrow Street was established the Misses Shipley School; the old Pennsylvania Railroad Hotel, rebuilt from Furness, Evans and Co. plans after a fire in 1890, served for a while as a hotel in the summer and the Baldwin School in the winter. Harcum School was built at Montgomery and Morris Avenue soon after. Similar to the nearby Haverford Grammar School's in its proximity to Haverford College which originally sponsored it, these new institutions provided private schooling for women, largely serving the same clientele as the Haverford School

The next major change in the region occurred after World War II when the College began to systematically acquire the properties across Merion Avenue. In the twentieth century, the College had constructed the Infirmary behind the College Inn, as far removed from the center of the campus as possible. With the gift to the College from Gertrude Ely of "Wyndham," as the Ely residence was named, the majority of the block was owned by the College. Later, with the purchase of the Bradley residence site and the acquisition of the Perkins / Clarke house and the adjacent house owned in the 1920s by H. Ross Wilson, the College owned the entire block. With the demolition of the Wilson house, parking could be added to the functions of the block. These acquisitions made it possible to build Erdman Hall on what was essentially the Bradley lot and to construct Haffner on the old orchard site of "Wyndham," on the leg of property that extended along Merion Avenue to Yarrow Street. More recently, in the 1980s, the College Inn was demolished, opening up the front of Erdman.

The resulting block is thus a mix of the history of the region. At its center is the enlarged by still handsome Wyndham and its dependent structure, now known as Ely. Though altered, they recall the 18th century agricultural roots of the era. To the north and south are houses of the Victorian suburb, those on the north still oriented toward the removed and renamed Lombard Street. In their midst are the modern dormitories that represent the expansion of the College in a scale commensurate with its institutional character. The result is a block with buildings that face in different directions: Wyndham, like most early houses, faces almost directly south; the Victorian suburban houses face the street and a south-westerly direction; the modern dormitories face the College. Each uses a different vocabulary of material, reflecting the architectural values and transportation systems available; Wyndham is built of local fieldstone; the Victorian houses used regionally available grey stones; Kahn's Erdman shifts to concrete frame with slate panels recalling the colors of the earlier campus buildings while maintaining modern differentiation between frame and curtain wall; and Haffner, perhaps enamored with Kahn's urban work, and evoking the then popular image of the Italian hill towns, was built in brick that relates more to Shipley than to the College.

The Later Evolution of the Perkins House

The Perkins house represents the Furness office in the mid-1880s when most of the smaller houses were still adhering to compact and economical Victorian plans. Fenestration describes interior spaces and elevations represent the principal zone of aesthetic expression. In the case of the Perkins house, the Furness office produced a design that is more or less symmetrical at the roof level on a line through the corner of the house with small dormers on either side of the roof hip and large wall gables beyond, while the lower walls describe the interior functions with a canopy on the west side denoting the entrance, stepped windows to the rear marking the location of the stair and large windows on the east side lighting the main public spaces of the house. The interior reflected the exterior elements. The westerly spaces include the entrance hall, a wood-paneled room with a handsome stair, and rear access to kitchen and secondary spaces. On the east were the public spaces, the parlor on the south, the dining room to the rear, with pantry beyond. These spaces were repeated on the upper levels providing bed chambers. Characteristic details include the elongated, telescoping brackets of the wall gables and the oversized windows with sash that were almost double the usual width. The juxtaposition of shingle and stone was conventional in Furness's domestic work of the period. (See Thomas, et. al, *Frank Furness: The Complete Works*, 1991, pp. 248 - 273; Perkins house, c. 1885 p. 254 - 55, #308A).

In 1896, the house was acquired by John S. Clarke, a Pittsburgh-based industrialist, who hired William L. Price to modify the house. Price had been a member of the Furness office, and while it is unlikely that he was involved with the design of the Perkins house, he certainly would have been attuned to the values of the Furness office. As a result, in the first phase of work on the house, Price largely respected the exterior of the house, leaving the Victorian gable ends and many of the unconventional Furness details. He continued to use the motif of the flaring shingle skirt over the masonry of the first level while inserting medievalizing half-timber decoration on some of the new volumes that he added to bring light into rooms and to provide for additional bathrooms on the upper levels. Stones were matched visually to continue the Furness palette of materials. The result is a rather convincing exterior that is unified by the texture of the shingles on new elements such as the porte-cochere, and by projections on each facade that enliven the exterior. These

added elements are evident from the use of Flemish bond brickwork instead of the Furness rough stone base.

Within, on the first story, Price removed all of the Furness fireplaces and mantles, and redesigned the public spaces in more academic Gothic detail while leaving the Furness rectangular-section, reform-style paneling and accompanying doors in the stair and upper levels. Photographs from the Price office provide clear evidence of the nature of the interior work. Documentation of the work is provided in the "Invoice Book -- 1893 - 1902" of William L. Price (G. Thomas collection). It notes on p. 62: 3 mo 11, 1896 "By John S. Clarke on Acct. \$200.00. This was followed three months later, 6 mo. 16, "J. S. Clark [sic] (in full) \$238.45. If an architect's commission of 5% is presumed, the total fee of \$438.45 probably represents work costing in the range of \$9,000.00 or the cost at the time of a large suburban house, and therefore corresponds to the total makeover and additions to the main block of the house, and the custom detailing of the interior.

Just before Price closed his smaller firm and shifted to Price and McLanahan, he received another commission from Clarke. On 19 April, 1901, the register records "By J.S. Clarke on a/c \$150.00. This was followed on 18 May by "By John S. Clarke \$100.00." This suggests a second project, perhaps the rear wing, or given the new work of Clarke in running the Autocar Company, a conversion of the existing Furness-designed stable into an automobile garage and chauffeurs's quarters. Given changes in materials noted in the NPS paint analysis, it seems likely that this is in fact the rear wing, and perhaps the small inner porch at the porte cochere which are differentiated from the first phase of additions by missing paint layers.

Later History of the House:

The Clarke house passed to a son who willed it to his second wife, Marion L. Clarke, M.D. She occupied the house after his death and largely preserved it in its original use and character. A sketch plan of the first floor of the house, attached to the 1959 correspondence shows the use of spaces as it was in 1959 -- which presumably reflected the original uses of space when Price completed the alterations for the Clarke family

The college first expressed interest in the house as early as 1953; in 1959 Dr. Clarke issued the first invitation to see the house that began the negotiations with Bryn Mawr College to turn it over to the College. Files at Bryn Mawr College Archives are fairly extensive on the transfer and make it clear that she was attached to the house and what she recognized as the important "hand carved woodwork." [references here to Clarke house files, Bryn Mawr College Archives]. In a letter from a representative of the College (perhaps Katharine McBride) there is a kind response to her concern about the future care that the house would receive:

"As you could probably gather, I could quite understand as soon as I'd seen the first room of the house, that you would not want to leave it. It is a beautiful place and we'll not say another word to you about looking for a place for students." [Bryn Mawr College Archives, Clarke house files, ms. letter 2-15 -'59]

By 1963, Dr. Clarke had decided to sell the house and in the following February that sale was accomplished. In the deed recital, the property is listed as lot 65, Book 173, p. 342, being the property that John Clarke purchased from Charles P. Perkins. Dr. Clarke continued to live in the house until 1970. The following year it was adapted to serve as the Owl. At that time, the original interior was adapted to its new purpose. Fortunately, the original wood, which remained unpainted, was left alone, and the main interior features survived.

One other reference in the Bryn Mawr Archives file is of interest. In a letter from John Forsythe, the treasurer of the College to "Kathy" (President McBride?, dated 17 Feb. 1964), it is noted that a landscape plan had been prepared by "Peck," (presumably landscape architect Fred Peck), and that those plans would be submitted to the township. The Peck archives are now at the University of Pennsylvania, and could be searched for such materials. Presumably it was at the time of this plan that the original swimming pool, later a sunken garden, was removed.

Comments and conclusions on Paint Analysis:

Exterior:

The Furness design:

The physical evidence of the house, confirmed to a considerable extent by the exterior photograph taken c. 1885, is of a house that was uniform in color in the wood materials. Physical evidence, which is spotty because of the reshingling of some areas of the house and the general effects of weathering, seems to confirm a reddish brown stain or paint on the surviving original shingles which in turn corresponds to a reddish brown paint layer immediately adjacent to the wood indicating that it was the original paint color of the house. This would have produced a house that was a study in red-browns differentiated by texture and material. Smooth, planed brackets and window frames would have reflected light evenly, while the rough texture of shingles and the imbricated pattern on both walls and roofs would have overlaid those surfaces with a web of tiny shadows of the texture of the shingle and the more assertive shadow lines between shingles and at the courses. Thus, while the shingles and the brackets were a similar hue, they would have varied slightly in value, enlivening the appearance. This would have then been complemented by the purplish red of the sandstone base, reinforced with an intense red pointing, that encircled the lower level of the house. Though the original porch is now missing, it seems likely that it would have picked up these colors as well because the shutters also carry the red-brown tone indicating that all painted exterior woodwork was in the same hue range.

Price additions Phase I:

Price turned the house from a modest suburban Victorian house into an up-to-date but still not overly large home. His changes tell us a lot about the rapid changes that were affecting the turn-of-the-century house which required additional bathrooms to serve individual bed chambers, separate passages for service staff that reflected a higher degree of social differentiation that characterized the late 19th century household, and an attention to historic detail derived from continental models, all of which suggest a greater awareness of English lifestyles.

These changes were accomplished by alterations and additions to the exterior and the interior. Of the exterior changes, the most important was the addition of a porte cochere at the western side of the house and the attendant removal of the front porch. The front porch would have darkened the main living rooms while at the same time affording a distinctly post-Civil War suburban look. During the 1880s and 1890s, a new look had been developed for suburban housing that has been given the name of "the shingle style," by Vincent Scully. This style was more compact, often incorporating porches into the volumes of the building rather than as a series of additions to the principal volume. This Price could achieve by removing the old porch and building the porte cochere with its second and third stories above.

When Price made these additions, he was careful to continue the aesthetic of the original design, painting exterior shingle and trim elements to match the Furness color scheme of red-browns with a slightly darker red brown. This preserved the original character and massing of the building.

It is unclear at the present time whether the secondary additions including bays on the east side that provide bathrooms on the second floor and phone rooms and other modern necessities on the first floor were constructed in the first phase of Price's work or the second phase. The fact that the half-timber of these sections appeared to have been varnished in the lowest coat suggests that it may be from the earlier phase. Additional mortar tests for the pointing may provide insight on this question. If the pointing conforms to the type of material of the porte cochere stone pointing, this would tend to confirm these portions as part of the Phase I additions.

Price additions Phase II

From design and physical evidence, it seems likely that the rear wing on its Flemish bond brick base was built as the second phase of Price's work at the house. This wing marked an important shift in the character

of the house which changed from a generous but by no means immodest house to a large house. On the first floor it permitted the differentiation between kitchen with a staff sitting room, pantry between the kitchen and the dining room and a basement scullery and laundry suggesting a considerably larger household staff. On the second story it created a major room -- that suggests from its shape a Victorian gentleman's billiards room or smoking room.

At the time of this construction, all the surviving Furness-era planed and milled timber elements, i.e., brackets, window frames, soffits, as well as new bargeboards, shutters, etc. across the entire surface of the building were painted a dark "Philadelphia" green. Half timber of this section was painted first rather than being varnished. The result was a house that was still generally reddish brown but with green elements enlivening the general exterior.

Conclusion:

While there are several possibilities for the exterior, the one that would most conform to historical fact would follow the character of the second phase of the Price work.

Roof:

The roof was clearly shingled rather than using tin or other sheet materials. During restoration, the roof should be examined to see if there is evidence of whether the roof was shingled or slated. Given that slate was difficult to cut in imbricated or fish-scale patterns, it seems likely that the original roof was of wood shingles. There may be examples of this under flashings or in gutters. If it was slate, we may find bits around the building that were removed and incompletely cleaned away.

Walls:

The walls were clearly imbricated wood shingles painted a dark reddish brown. Presumably many of the existing shingles are original. These should be matched, and stained or painted to the dark reddish brown.

Half-timber panels:

The half timber of the panels would have been painted a dark reddish brown while the stucco portions would have been a natural stucco color. At present, the stucco has been painted a too bright yellow. This paint appears to be sealing in moisture causing general deterioration of the stucco. Samples of the stucco should be taken for matching in color and texture. It will probably be necessary to replace the stucco.

Stone base:

The stone base should be cleaned of paint working with Noble Preservation Services to determine the least caustic and abrasive means of cleaning. The original Furness pointing should be restored on the Furness portions and the original Price pointing should be restored on the Price portions of the masonry. This section will be a rich purplish red brown.

Millwork and trim:

The millwork portions of the Furness work including the brackets, soffits, bargeboards, shutters, window frames and so on will be painted a dark Philadelphia green to match the paint analysis. The millwork of the Price additions included the balconies, porch rail within the porte cochere, and other elements will be painted dark Philadelphia green to match the paint analysis.

Conclusion:

The restoration of the exterior to the 1902 Price phase would result in a richly colored and strong addition to the Bryn Mawr campus. This would be well worth the effort to accomplish.

Additional analysis:

Additional paint analysis should be undertaken of sash colors, door colors, and any other elements that were not tested in the original research. Mortar analysis of the brick pointing should also be undertaken to determine if there is a difference between the pointing of the brick in the Flemish bond additions in the front and the rear. This should then be incorporated into a final report on the exterior of the building.

The Interior:

The interior is an important achievement of architectural woodworking by Price and his selected craftsmen, presumably John and or Edward Maene who worked with the Price firm for the last twenty years of his practice. The American oak is stained toward the dark color of English oak and richly carved with linenfold and other medievalizing motifs. This should be carefully restored by a master woodworker, with the holes from tacks and other damages carefully patched and then cleaned and waxed to bring it to its original luster. The built-in furniture in the original parlor are especially handsome with benches and supports carrying what were once cabinets with doors. Photographs of the removed doors would make it possible to restore these features, making the interior again a significant asset to the College.

Phase II of report:

More on land acquisition -- sequence of the College picking up the pieces of the Yarrow to Gulph Road block

Masterplans and landscape developments for the block -- Cram in the 1920s, more recent plans in the 1950s, '60's, '70s, '80s, '90s

Analysis of the building, research in College archives on goals and purposes of the building

Materials analysis to be scheduled and worked into analysis of the physical fabric, with inventory of spaces and character of the Owl