

*National Register
of
Historic Places*

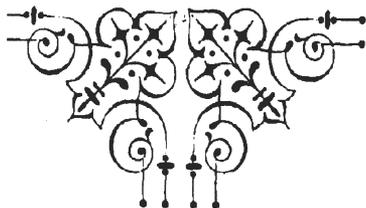
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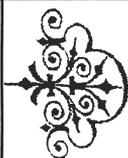
MILFORD
PENNSYLVANIA
WALKING TOUR

*To Commemorate
Milford's
Founding Father,
John Biddis*



2015

Historic Preservation Trust of Pike County



A Note on Architecture

Milford is eclectic in architectural style. The following definitions and glossary will help you distinguish the Victorian forms.

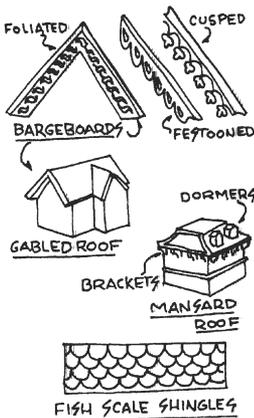
1. Gothic (1840-1880) This is the earliest of Victorian styles. Its most universal feature is the pointed arched window. Steep gabled roofs and cathedral like decoration under the eaves and on porches are general characteristics.

2. Italianate (1840-1885) A square tower resembling a bell tower is the hallmark of this style. The tower is usually placed off-center on a wall, most often at a corner. A cupola in the center of the main roof is a common variation, in place of the bell tower. Houses in this style usually have roofs of a low pitch. Arched windows are round rather than pointed and the roof overhangs are often supported with brackets.

3. Second Empire (1855-1885) Named for the Second Empire (1852-1870) of Napoleon III, this style has as its dominate feature the mansard roof. This roof is steeply pitched inward on all sides for something less than one story, and is then flat on the top. More elaborate mansard roofs curve in or out and are decorated at the junctures of the various roof planes.

4. Queen Anne (1880-1910) This style has irregularity of plan and variation in surface color and texture. Fish scale shingles, circular tower or towers at 45 degrees to the main house axis, bay windows and elaborate chimneys are all representative attributes of Queen Anne.

Glossary

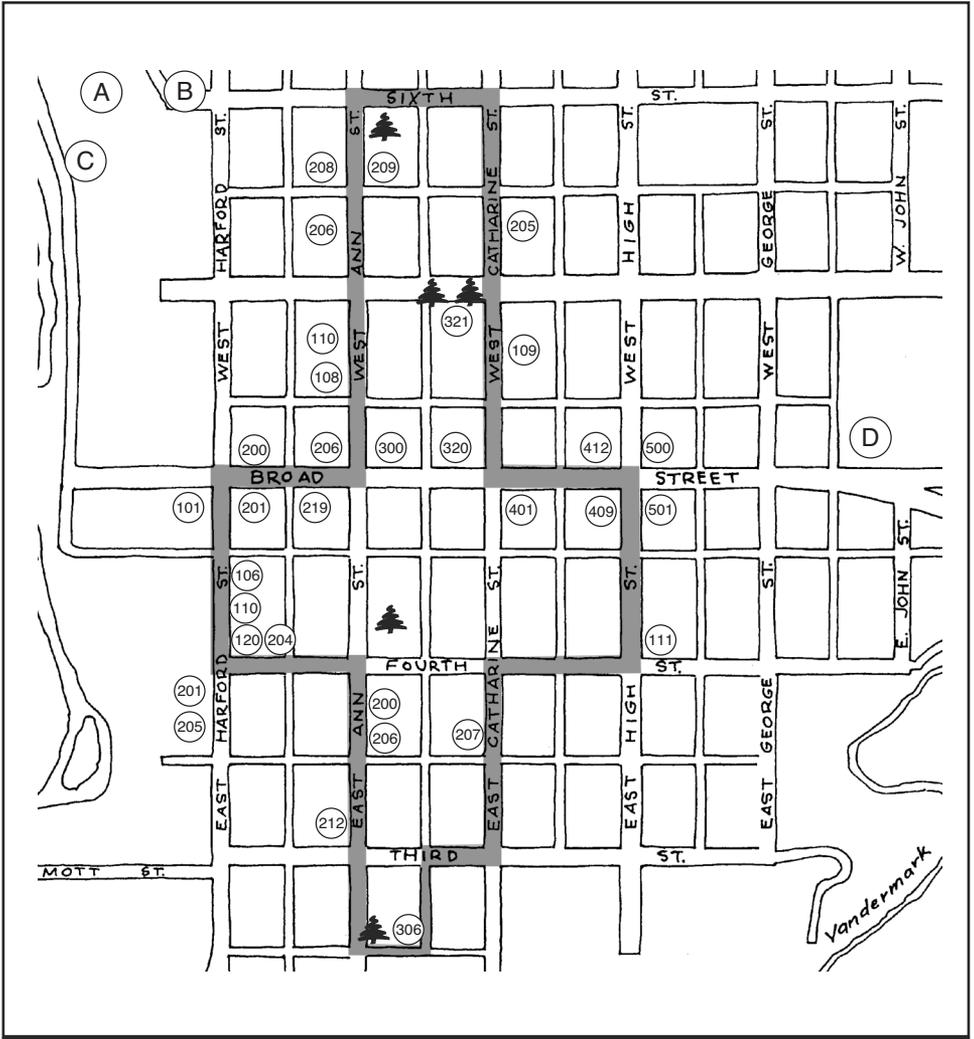


Bargeboards (vergeboards): decorative elements under the eaves of the gable ends of roofs. They can be elaborately carved as the festooned cusped or foliated bargeboards, or simple and structural as though carrying the weight of the gable.

Board & Batten: a type of siding in which the joint between vertical boards is covered by a narrow strip of wood called a batten.

Balusters: vertical balcony or railing members.

Gable: most common roof type in which the peaked roof planes extend directly to the house edge forming a flat triangle.



Buildings are listed by street number on the map and in the text along with name of the first owner (Historic Name) and date of construction and/or major modification. When a building is commonly known by a name other than that of the first owner, these names are listed in quotation marks. Historic names are listed in the text following these familiar names. It is possible to start the tour at any point in the loop indicated on the borough map of this page. Simply locate your position and follow the street numbers in any direction.



Cupola drawing
by Alan Wood

National Register of Historical Places

When this bronze plaque is seen on the front outside wall of a building it means that building is listed on the National Register of Historic Places. This plaque is the United States' way of saying, "This architectural site has special meaning for all our citizens and we want to preserve its history for future generations." Seen on the plaque is the registered year and number of site. The "c." or circa date means "around" 10 years before or after the date.

There are 2 basic criteria which must be met in order to qualify for this distinction: 1.) the site must be at least 50 years old and, 2.) the building must have been maintained with its architectural integrity in tact. 72% of Milford meets these criteria and thus constitutes a National Historic District.

The Tour

The leafy summer canopy shading the streets of Milford creates the legendary cathedral effect. A leisurely stroll is breathtaking in unmarred beauty as Victorian buildings are seen through shimmering light and flickering shadows. Romance of times gone by is felt from the physical image of gables, towers, brackets, spandrels and porches. As out of a storybook with whimsical color combinations, swirling lines, lacy woodwork and bay windows, these are the remains of a remarkable period of our history. The emergence of a comfortable middle class coincided with mechanical innovation in carpentry that made it possible to bend, carve, shape and stamp wood inexpensively and in mass quantities.

Also shown is: **Grey Towers**, home of Gifford Pinchot, founder of the National Forest Service and twice Governor of Pennsylvania; **Schocopee School**, serving about 15 students in 1865; **The Upper Mill**, a National Register District unto itself with a working water wheel and, **The Columns**, home of the Pike County Historical Society and the famous Lincoln flag.



This symbol indicates the location of a remarkable tree along the tour. Milford has been a Tree City USA for 22 consecutive years! Location, common name, species, cultivars and remarks are listed on back of the fold out.

"Protecting the Irreplaceable"

National Trust

Historic District

101 East Harford Street. Samuel Dimmick, 1856 (Folk) This three-story side-gabled brick building has two simple features: a wide band of trim below the cornice and Doric columns supporting the wrapped double-gallery porch. The shed dormer with three sets of double windows was a later addition. This Inn was built by Samuel Dimmick replacing a former structure built in 1828 by Mrs. Pinchot and destroyed by

fire. Samuel served as County Treasurer, Commissioner and Justice of the Peace. His daughter, Miss Fan, was equally adept especially in things considered manly in nature; she was Assistant Postmaster, played the fiddle, fished, rode horseback, and ran the business. A natural rebel, she even took to wearing men's clothing.

201 Broad & East Harford Streets, "Community House & Pike County Library", Cyrille Pinchot, c.1820/c.1900 (Greek Revival/Neo-Classic) This structure has classic elements including cornice with small tooth-like dentils, pilasters, door surrounds with rectangular transom and side lights. The second story round-hooded window is topped with a keystone in the molding. The imposing frontal portico is supported by two sets of Ionic columns. This building was altered with the addition of a Neo-Classic side portico. Note the repeated pattern of pediments and paired windows in the dormers.

106 East Harford Street, Gulick/Hoagland, c. 1870 (Stick) Seen here are basic features of this style such as simple porch spandrels, a cut-away bay window with curved flat braces, truss work in the gables and clapboards that are interrupted by horizontal boards raised from the wall surface. Two sets of double-hung round arched front doors provide both privacy and a draft barrier.



106 East Harford Street

110 East Harford Street, Pinchot-Sum, 1862 (Italianate) Built by Cyril C. D. Pinchot, grandfather of Governor Gifford Pinchot, this picturesque villa has some blending of Greek Revival details such as the dentils between elaborate double brackets and classical pediments as window caps. An inventive carpenter showed original bravura with egg-shape forms decorating the pillars of the veranda.

The Egg House! Also added were fanciful spandrels and roof-top cupola complete with pendant and a finial. Note the typical cast-iron harp fence. This villa is well preserved with all identifying features intact. It was featured in Harry Devlin's Portraits of American Architecture: A Gallery of American Homes 1989.

120 East Harford St. – John H. Wallace House (1885): was home of merchant Wallace. The Borough Council first met here in the 1870's. Mr. Wallace became head of the Milford Water Co. (est. 1849).

201 East Harford Street, Harford-Smith, c. 1740 (Folk) Although somewhat altered, this is a rare survivor from the 18th c. The building is a wood structure with gable-end orientation to the street and main entrance set off to the left. This leads one

to believe that the original house may have faced Sawkill Creek. A hint of the 19th Century can be found with the small Gothic window in the gable and scalloped Doric capitals on the front porch posts. The rear barn dating c. 1800 has one remaining original “Indian shutter” which could be closed against attack. Built by Robert Harford, this is the oldest house in Milford and was later owned by Dr. Francis Smith. Marquis de Lafayette stayed here during one of his triumphal tours of America, probably during his last visit in 1824.

205 East Harford Street, c. 1870 (Second Empire) This brick house with sophisticated proportion is largely intact making it singularly important to the Historical District. The straight mansard roof, with a beautiful fishscale shingle slate pattern, molded cornices, wide overhanging eave with decorative single brackets, is interrupted by front and side-gables. Simple round window surrounds with original fitting windows and shutters plus chamfered porch supports with small spandrels are details to cherish.

204 Fourth Street, “Masonic Hall”, John Wallace, c. 1875 (Italianate) This three-story brick town building was built as a general store. For a time it housed a pill manufacturer. Later it became home to the Milford Masonic Lodge in 1901. With the exception of the modern front door, the original store front is intact with a double and single bracketed cornice and a large glass store front. Slightly rounded hood-molds with a keystone surrounds the windows. These elements are repeated with greater emphasis in the gable window.

200 East Ann Street, “The Milford Academy”, c. 1850 (Folk Victorian) The single brackets under the eaves and truncated pediment plus a large cupola which once stood in the middle of the roof added a little detail to this simple I-frame school structure. Many children learned the three R’s here. Note the extraordinary number of windows to light classrooms and upstairs dormitory. In the early years of our country, moving buildings was considered a resourceful use of limited funds and materials. At the turn of the 19th Century new property owners lifted and turned this entire building so the gable-end faced East Ann Street and added a front porch in order to make the structure a part of the residential character of the street. The out-house located near the alley has single brackets relating it to its mother house!

206 East Ann Street, Methodist Church, 1864 (Gothic) In 1813 Milford was a “Godless, prayerless, Sabbath breaking village!”* The first Methodist-Episcopal Church begun in 1826 was built just north of the “Jersey Bridge” on the bank of the



Delaware River. In days gone by itinerant preachers canoed up and down the river seeking converts and occasionally stopping to preach at this small church. The toll of the bell called people from the village down to the river church to worship. Because of

flooding, the church (no longer extant) was moved to higher ground in 1835 to the present East Ann Street church parking lot. The present church building was erected in 1864 during the Civil War. The beautiful stained-glass lancet windows take their theme from Matthew, 6:28: "Consider the lilies how they grow..." Note the quatrefoil and circular windows above the door. The bell tower is a curious local adaptation of an Italianate cupola.

*150th Anniversary United Methodist Church Milford, Pa., Historical Committee, October 10, 1976.

212 3rd Street, "Forsythe House", c. 1898 (Queen Anne) An example of the current architectural revival taking place in the Borough of Milford, new owners have recently discovered an old photograph of their house and as a result restored the large front porch which extends to the side. A porte-cochere originally extended from the right side of the house. The visual display of complex roof forms, wall textures and colors is typical of this style.

306 East Ann Street, Paul Bournique, 1898 (Queen Anne) A.D. Brown, architect, designed this house as an early experiment in passive solar energy. Windows were placed to take advantage of the sun's light and heat. White fir trees were planted on the corners of the property in order to protect the house from the cold winters and hot



summers. Note the roof forms including gambrel, gable and hip. Current owners have elaborated upon this style by redesigning the old, plain cedar shake wall pattern in the front gable with a dramatic hexagon and diamond design. Other changes include the sunburst in the porch gable, the hammered-down standing seam copper flashing over the circular porch and a new balustrade.

207 East Catharine Street, c. 1880 (Folk Victorian) This gable-front-and-wing shape is a basic post-railroad house with appended porch in "L" and wrapped to the front. Cornice lined brackets are also common. Using an art deco color scheme, this is another example of current restoration.

110 East High Street, "The Judge School", Lancelot Armstrong, c. 1890 (Stick) In the 1920's this was a fashionable hotel called "The Winsor". From 1941-1966 Margaret Duer Judge maintained it as a school for exceptional children. An overwhelming visual experience, with nothing left to be desired in 19th Century architectural detail, this is the most important wood-frame structure in the District. Angularity, verticality and asymmetry characterize this style. Starting at the roof we see the original finial atop the bell cupola, chimney pots, tile cresting, patterned fish

scale slate shingles, gables, dormers, stick spandrels with terminating pendants and circular porches which wrap around the façade. Note the partial wagon wheels that decorate the front and side entrance stairs. Don't miss the alley that abuts this property with the coordinating out house!

501 Broad Street, James S. Wallace, 1835 (Folk/Greek Revival) Originally 1 1/2 story with 3 rooms, this structure has been transformed with the addition of a doric column portico and side wings. It now has 14 rooms with 3 staircases. The modern standing seam roof resembles the original used to keep near-by fires from "jumping onto" the house. Harry Devlin featured this Greek Revival in two of his books.

500-2 Broad Street, "Old Jail House", 1814 (Folk) This vernacular structure is side-gabled with masonry of rubble stone. It is the second oldest court house in Pennsylvania and served in that capacity until 1874 when the present court house was completed. For many years the building served as the County Jail. Look closely for the five windows that have been filled-in with stone to prevent prisoners from escaping. (Of course, that didn't stop them!) Note the new state fish weather vane, a brook trout, atop the hexagonal cupola.

412-14 Broad Street, "Pike Country Court House", 1874 (Second Empire) A blend of Second Empire and free, classical elements, this building was designed by architect George Barton and built by Abram D. Brown. The mansard roof with cornice brackets and round, arched windows always identify this style. The façade has deep surface changes as the center and side pavilions project and recede. The roof-line is rich with Palladian dormers, a classical pediment and domed cupola with paired pilasters. Missing is the roof cresting and cartouches. Classical details on our civic buildings relate us to ancient democratic civilizations. It is listed individually on the National Register.

409-11 Broad Street, "Tom Quick Inn" Terwilliger & Frieh, 1880 & 1882 (Second Empire) This three-story hotel was owned by Amanda Beck Terwilliger. It is another example of the many hotels in the Borough. The mansard, or dual-pitched, hipped roof provided extra rooms on the upper floor behind the steep roof line. Notice the segmental dormers and a centered square tower on the façade with its cap repeating the larger building elements. Another Second Empire hotel was built by George A. Frieh, an Alsatian, and operated by his wife Louise. The two hotels were joined together becoming Robert Phillips' Tom Quick Inn in 1950. They are almost (fraternal) Siamese Twins.

401 Broad Street, "Hotel Fauchère", Louis Fauchère, c. 1850 (Italianate) This villa was exquisitely renovated in 2006. Built by Louis Fauchère, former chef of Delmonico's Restaurant in New York City, it is individually listed on the National Register. The hotel was host to presidents, politicians, artists, and many other



prominent guests. Typically this style has a flat roof and is topped with a square cupola. Wide overhanging eaves are supported by small single brackets.

320-22 Broad Street, “Bloomgarden Building”, A. D. Brown, 1888 (Italianate) This commercial building once housed the local bank and a succession of department stores. The third floor became known as Brown’s Hall and hosted many public events. In 1895 the fifth graduation of Milford High School was held here. Be sure to look up and notice the small pediment brackets which start above the roof-line and extend through the cornice and wide frieze band. Round window and door surrounds are replete on this building.

109 West Catharine Street, “Milford Borough Building”, E.S. Wolfe, 1899, (Italianate) This building is faced and quoined with indigenous blue stone, a material often seen on local historic structures and sidewalks of Milford. Originally the tower was capped with an open metal form to support the fire alarm bell.

321 5th Street, Episcopal Church, 1914, (Craftsman) When the first church burnt in 1913 this unique example of cobblestone construction was built by the local Snyder family. The Gothic window style was maintained.

205 West Catharine Street, c. 1870 (Second Empire) The single bracketed mansard roof, wide cut-out spandrels of the front veranda, round window and door surrounds all combine to make this home a stately presence in the Historical District.

209 West Ann Street, Andrew Armstrong, 1875, (Italianate) This brick residence may take its veranda, bay window and tower design from Calvert Vaux’s (1857) *Villas*



and Cottages. The decorative details, such as double-hooded window crown groupings with keystones, bracketed cornices, porch details, mansard roof and cupola are all key features of this style.

208 West Ann Street, c. 1870 (Queen Anne) The hipped roof with lower cross cables, wood fishscale wall shingles and spindle work of porch banisters are key elements. The beautiful light polychrome color scheme relates this style to the environment. Walk the abutting alley and look at the carriage house which once was used as a viewing parlor for mortuary services. The local Indian Lenni Lenape, also known as Chief Indian Cloud, was laid-out to rest here.

206 West Ann Street, Clinton Armstrong, 1901 (Queen Ann) The hipped roof has several oriel windows two on the south corner and a larger version with stain-glass window on the north wall. These are romantic features. The white picket fence is a new addition which helps unify the street character.

110 West Ann Street, “Quick Family”, c. 1800, (Folk) This I-house with gable-front-and-wing plan has been elaborated with the addition of a front porch, spandrels and one-story bay window. A very endearing home!

108 West Ann Street, “Hissam House”, c. 1765, (Folk) As seen here, this two-story I-house with chimney on the side was a traditional British folk form common in pre-railroad America. Added later is the stylistic Georgian door surround which made this home more fashionable! The present owners have extended the structure to the rear.

300 Broad Street, “First Presbyterian Church”, 1874 (Romanesque) Architect George Barton designed this revival style with locally produced bricks. Round shapes are repeated in the corbelling, windows and doors. The triple windows are banded with sandstone to give a polychrome surface decoration. Recessed walls and windows are seen many times on this façade. The bell-tower and “town clock” were donated in 1887 by Illinois Lt. Governor William Bross. He was the first signer of the constitutional amendment abolishing slavery. Ironically, this church began as a Sunday School in “The Old Jail House” in 1824.

219 Broad Street, “Normandy Cottage”, James Pinchot, 1903 (Tudor) One of the most charming structures in the District, this fanciful Tudor Revival cottage has a myriad of textures: steep roof with fish-scale slate shingles, blue stone used with the chimney and corner quoins, walls made of rubble stone with half-timbering and stucco. Of note is the slight front overhang with in-teresting round glass decorations – possibly bottoms of glass bottles. Note the carriage house in the alley with its unusual cater cornered doors and single round hooded window in a gable facing the house and relating to its back door. This home was built in the original Pinchot family garden by James Pinchot for his son Amos.

206-16 Broad Street, “Forest Hall”, James Pinchot, 1904, (Eclectic) A monumental, 2 1/2 story, masonry building designed by Hunt & Hunt (successor firm of Richard Morris Hunt). His son, Gifford, was a proponent of forestry study. In conjunction with Pinchot’s Grey Towers this is considered the birthplace of the Conservation Movement. At one time it was the summer school for Yale University School of Forestry. The first five chiefs of the U.S. Forest Service were all either instructors or students at the Forest Hall. Built by E. S. Wolfe, it is listed individually on the National Register. There are massive chimneys at each end of a recently restored slate roof. Four hipped dormers with French windows face the front and back of the building. The ground floor is ashlar, commonly known as blue stone. A string of store windows are separated by large doors to the upper story and Forest Hall. Of special interest is the two-story, round oriel window on the corner of the façade complete with pendant and finial.

200 Broad Street, “Forest Hall”, James Pinchot, 1863 (Second Empire) This corner building was designed by Calvert Vaux (architect of the original façade of the Metropolitan Museum of Art) of native blue stone to house the old Milford Post Office. Studio space upstairs was utilized by such artists as John Ferguson Weir and others of the Hudson River School. It is individually listed on the National Register. The massive rectangular shape is capped with a steep hipped roof having segmented dormers and classical details. Side mansard roofs flank the center with an eyebrow dormer facing Broad Street.

A. Milford- Owego Turnpike, “Grey Towers”, James Pinchot, 1885 (Eclectic) Designed by the famed architect of the late 19th Century, Richard Morris Hunt, the style relates to the French Renaissance. Many chimneys and round turrets with their

extinguisher-shaped roofs flanking the façade suggest that country's strong influence. It is presently owned by the U.S. Forest Service and is a Historic National Landmark.

B. Rt. 6 & Apple Valley Village, "Schocopee School", c. 1863 (Folk)

This building was originally on the old Schocopee Road and served as the school for Milford Township, grades 1-8 until 1946. Approximately 15 students attended each year. It was moved to Apple Valley Village in 1975 and opened for the Bicentennial celebration of 1976.

C. 150 Water Street, "The Mill", Jervis Gordon, 1882 (Folk)

This mill still has an operating water wheel that can be visited by the public. Run for many years by the Rowe brothers the mill had wood and metal shops, a blacksmith and grist mill. This and surrounding structures are listed as a National Register District.

D. 608 Broad Street, "The Columns", Dennis McLaughlin, 1904-07 (Neo-

Classic) Home of the Pike County Historical Society and the "Lincoln flag", this building was originally the summer home of the McLaughlin family of Jersey City and Hoboken, New Jersey. It has 24 rooms including 12 bedrooms. The "Hiawatha Stagecoach" is housed in the porte-cochere.



REMARKABLE TREES

12 3rd Street, tree in alley side of property

White Fir, *Abies concolor*, is a 50' evergreen tree that exhibits style, grace and striking foliage. It is often used as a screening plant to protect the dwelling from heat and cold weather.

111 East Catharine Street, tree in East Ann Street side of the property

Cucumbertree, *Magnolia acuminata*, a native to the eastern and southeastern U.S. is a rare species in this part of the country. This is an old specimen which is well suited for its location in a large park-like space.

321 5th Street, Episcopal Church, tree in corner right-of-way

American Elm, *Ulmus americana*, is a rare survivor of the Dutch Elm disease of the 1930's. The only one left in town. This species was once prized as a great street tree for its graceful arching form.

321 5th Street, Episcopal Church, tree next to elm in 5th Street right-of-way

Pin Oak, *Quercus palustris*, is a perfect specimen with its dominant central leader and nearly horizontal radiating branches. This tree will hang on to its leaves throughout the winter.

215 West Ann Street, tree in backyard

European Copper Beech, *Fagus sylvatica*, is called "The Elephant Tree" for its characteristic large, dark gray trunk resembling the foot of that animal! This tree is about 80 years old, perfect in form with a huge, broad top and horizontal and ascending branches. Leaves turn rich bronze in the fall.

Milford's Founding Father, John Biddis

John Biddis was born in 1749 in the village of Germantown, then some ten miles northwest of Philadelphia. His father, William, was a Welsh immigrant shoemaker, and his mother, Katherine, was the daughter of John Lensen of Krefeld, Germany, one of the original settlers of Germantown. Biddis started out in life as a “skindresser” – not an unlikely occupation, given his father’s work – and he took as his wife Martha Britton, another resident of Germantown.

He was a man of varied interests, talents, and great ambition, and during the Revolutionary period, he operated the Bonny Jockey Tavern in Chestnut Hill, where he tanned hides, and tinkered with inventions on the side. Upon his invention of a new white lead paint in 1783, he sold the tavern, moved into the city, and opened a paint factory and store just across Vine Street from General Washington’s headquarters. His invention made Biddis something of a celebrity among artists and scene painters in the fledgling Philadelphia theater. In 1787, he became the city’s first wallpaper manufacturer, and four years later received one of the first patents issued by the newly established US Patent Office for inventing a tar to be used in tanning made from gum extracted from the barks of various trees. This patent was signed by President Washington and sent over to the Secretary of State, Thomas Jefferson.

In 1793, the yellow fever epidemic ravaged Philadelphia, and many of those who were able left the city. Some took up residence in Germantown, among them President Washington and family (who moved into the home of Isaac Franks, a former colonel in the Continental Army) and the celebrated artist Gilbert Stewart, who lived and worked on the portion of the Biddis family homestead that John had inherited from his father. It was during his residence on the Biddis estate that Stewart painted perhaps his most famous portrait – that of President Washington, which now appears on the \$1 bill. (It is likely that Stewart was a patron of Biddis’ Vine Street Store.) Biddis brought his family from the plague-stricken city to Wells Ferry (as Milford was then called), where he bought a huge tract of land and built a cottage.

Immediately, Biddis divided up this land into some 530 lots on streets and service alleys reminiscent of Philadelphia, and devised a scheme to market them, which would later be widely advertised in the city. He called the village he laid out “Milford.” As an enticement to would-be investors, he offered two acres outside of town for every lot purchased *in* town, and also proposed to erect in his envisioned “future seat of justice” an extensive manufactory for paper and pasteboard on the Sawkill. This plant (located on the site of the current Upper Mill) would become the first in the United States to use wood pulp in paper manufacture (heretofore, the pulp of rags had been used), and in 1794, Biddis received a second US Patent for this discovery.

In 1795, Biddis returned to Philadelphia, continued inventing, and was awarded three more patents. One, an engine that enabled wool to be reused, resulted in his building a second mill in Milford, adjacent to his paper mill. Another, using potato starch to make it possible to print in colors on cotton, was heralded as one of the six most important discoveries in the year 1802. For the rest of his days, Biddis was connected to Milford both for business, government and family reasons. Although he had no legal education, he was appointed by the governor to be an Associate Judge of the first courts to be held in these parts. Many of his children took up residence here, and their names – Ann, Catharine, Elizabeth, Sarah, George and John – live on in the names of our streets.

In 1806, Biddis was appointed by Governor McKean to a commission charged with building the first bridge across the Delaware at Milford, and was making plans to sell his various patent rights by lottery when he died.

THE HISTORIC PRESERVATION TRUST OF PIKE COUNTY

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