

TO BUILD STRONG AND SUBSTANTIAL:

The Career of Architect C. Emlen Urban



The City of Lancaster, Pennsylvania

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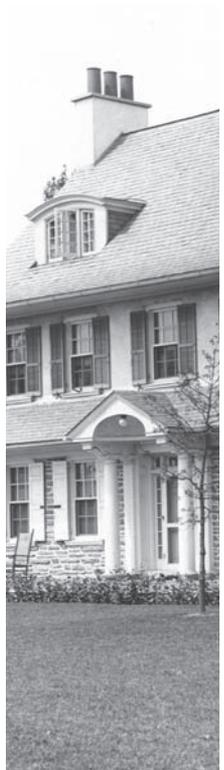
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INTRODUCTION

In *A History of Lancaster County* (1924), historian H.M.J. Klein wrote of architect C. Emlen Urban: “Few men of Lancaster County can point to a finer array of useful and beautiful work than can Cassius Emlen Urban, of the City of Lancaster, whose skilled hand and artistic talent mean much to the civic dignity of this and other municipalities.”

Over the span of a 45-year career in Lancaster, Urban’s designs included major commercial and public buildings, churches, hotels, schools, industrial buildings and private residences. His designs were stylistically eclectic, reflecting the influence of Queen Anne, French Renaissance, Gothic Revival, Beaux Arts and Colonial Revival periods. Although he spent his entire professional career living within the City of Lancaster, his designs were informed by knowledge of classical and historical architecture as well as work being produced by his contemporaries in larger cities such as Philadelphia and New York. He adapted historical architectural styles to modern building types and materials. He was equally adept at designing small-scale private residences and modest churches as he was at creating major commercial buildings on a monumental scale.

Cassius Emlen Urban was born in Conestoga Township, Lancaster County, on February 20, 1863 to Amos Sylvester Urban and Barbara Hebble. His father Amos was a carpenter who later owned a locally prominent planing mill business from 1873 until 1885 with partner Henry Burger, specializing in the manufacture of window sash, doors and millwork.

After graduating from Lancaster’s Boy’s High School in 1880, C. Emlen Urban served as an apprentice to Scranton architect E.L. Walter for eighteen months. He moved to Philadelphia in 1884 to serve as a draftsman in the Philadelphia office of architect Willis G. Hale, returning to Lancaster in 1885 or 1886 to establish his own architectural practice. In 1888, he received his first major commission in Lancaster, the design of Southern Market. Within eight years of designing that remarkable building, Urban released a promotional booklet or portfolio, *Recent Work by C. Emlen Urban, Architect* (1896) that illustrated the wide range of his clientele and the high quality of his work, signifying that his career was firmly established.

Urban was a member of Lancaster's Rotary Club, Hamilton Club, the Chamber of Commerce, the Lancaster Board of Trade and the Elks Club, and was a charter life member of the Young Republicans Club. Through these circles, Urban made contacts with Lancaster's leading businessmen and earned valuable commissions throughout his lifetime.

He was a member of the American Institute of Architects (AIA), a past president of the Southern Pennsylvania Chapter of the AIA, and held memberships in the T-Square Club and the Art Club of Philadelphia. He was also a member of the First Methodist Episcopal Church of Lancaster.

Urban married Jennie Olivia McMichael and they had two children, a daughter, Miriam Grace, and a son, Rathfon Merrill. He retired about 1937 and died at age 76 on May 21, 1939 after a two-year illness. The family at that time was living at 1009 Buchanan Avenue in Lancaster.

In his address at the December 1905 dedication ceremony for Boys High School, Urban spoke of the requisite use of high-quality materials and workmanship in architecture, "to build strong and substantial," in order to produce solid and enduring work. That philosophy is embodied in all of the timeless buildings that Urban left behind, rooted in his own high standards and artistic skills and reflective of Lancaster's turn-of-the-century civic pride and economic prominence. The architectural legacy of C. Emlén Urban continues to enrich Lancaster's unique historic character.



*Courtesy of Lancaster County
Historical Society, Lancaster,
Pennsylvania (1-02-02-91)*

SOUTHERN MARKET

100 SOUTH QUEEN STREET • (1888)

Just before the opening of this markethouse, an article in the *New Era* (August 22, 1888) called the building “one of the grandest in size and appearance in this city,” declaring that “the architectural beauty of the building is admitted by all who have seen it, and it reflects not a little credit on Lancaster’s young architect, Mr. C. Emlen Urban.”

Southern Market represented Urban’s first major commission for a large-scale building, when he was just 25 years old. The Farmer’s Southern Market House Company was formed in 1887 by businessmen interested in establishing a market in the City’s southern section. As a member of the Market Building Committee, Henry Burger, a local builder, was instrumental in the selection of Urban as the project architect. Burger had been a business partner of Urban’s father Amos. The elder Urban presided over two market committees, including the group that selected the site.

If family connections helped him secure the job, the resulting work illustrated Urban’s keen design sensibilities, his skill at organizing complex architectural projects, and his ability to integrate eclectic architectural styles into a cohesive whole. Selection of the proposed market’s corner location was announced on January 20, 1888; an article in the *New Era* that day also mentioned that a committee of three directors, accompanied by architect Urban, “will pay a visit to York at an early day to examine the plans and details of the splendid new Central Market there, which the Southern will be like.” Construction of Southern Market was completed by September 1888.

The Queen Anne style building has a three-story, 90-foot wide headhouse on the east elevation facing South Queen Street and a two-story markethouse extending west 250 feet along West Vine Street. The brickwork, windows and corner towers in particular define the building’s Victorian character. The symmetrical façade is divided into bays by brick pilasters, while the towers anchor the north and south corners. The towers have pyramidal roofs with shed dormers; the towers’ roof peaks are capped by decorative iron finials in the form of lit torches. The ground-floor façade, containing three sets of entry doors, is fronted by a projecting wood awning to shelter pedestrians. There is corbelled brickwork along the cornice, and a center gable includes the date “1888” within the triangular pediment. The market’s function is charmingly represented by the terra cotta heads of a ram and bull in high relief within roundels at the third-floor level. The building’s arched roof, which spanned vast interior space, is visible along the side elevation.

The market changed from private to public ownership in 1951 when the City of Lancaster purchased the building with the intent to convert it to a parking garage. Those plans were met with opposition from the public and standholders, and were defeated in a public referendum in 1953. The City closed the market in April 1986, ending 98 years of market operations. However, conversion of the markethouse to office and public meeting spaces in the late 1980s provided continued public access to Urban’s first architectural masterpiece.



Unattributed Urbans?

Amos Urban House
444 South Queen Street
(1879-1880)

Benjamin F.W. Urban House
442 South Queen Street
(1879-1881)

These adjoining freestanding houses were built for Urban's father and uncle. The two lots were sold at a sheriff sale in 1877 to the partnership of Urban & Burger. In 1879, Henry Burger sold his share to the brothers Amos and Benjamin, who divided the property for the construction of their respective houses.

The house at #444 features a tall projecting central entry bay with an arched doorway, a recessed two-bay southern wing with a small porch, and carved window crowns. The house at #442 has a similar mansard roof, bracketed wood cornice and carved window crowns. The more symmetrical five-bay façade has first-floor bay windows and an original front porch with finely detailed wooden columns, railing and a valence.

In 1880 and 1881, a young C. Emlén Urban was in the midst of his first apprenticeship. By 1884, he is listed in City directories as living at #444 with his father. While these house designs are influenced by Victorian pattern books, notably George Palliser's *Model Homes for the People* (1876), it is conceivable that the young Urban tested his own design skills on these fine residences.

DAVID ROSE MANSION & CARRIAGE HOUSE

535 WEST CHESTNUT STREET • (CIRCA 1891)

This brick Queen Anne mansion has suffered loss of architectural detail since being converted to apartments, but a sense of its former grandeur remains. The house has a generally square form, punctuated by a centered gambrel roof on the façade that is intersected by cross gables and a polygonal tower at the southwest corner. The pediments within the roof gables were originally finished with pebble-dash masonry and half-timbering, before being covered with aluminum siding in the 1970s. A tall corbelled chimney was also removed. Ornamental panels with swags remain intact below the third-floor windows of the corner turret. An original wrap-around porch that featured clustered wooden columns and a balustrade along the roofline has been reduced to a central entry porch facing West Chestnut Street and a side porch with a second-floor balcony on the east elevation facing North Pine Street.

The original brick carriage house, with a gambrel roof, half-timbered gables and central cupola, is located on the north edge of the lot along a narrow alley.



RATHFON HOUSES

238 AND 240 NORTH DUKE STREET • (1892-1894)

These paired three-story Queen Anne brick residences were built for two brothers, Jacob B. and John E. Rathfon, who were local builders in Lancaster. The stylish interiors included inlaid imported tile floors, handsome woodwork, and leaded and stained-glass windows. The façade of #240 remains close to its original appearance, including a copper-faced round corner turret with a conical roof and a single dormer between the two buildings with a polygonal peaked roof. Stone bands run below the cornice and second-floor window sills, and outline the arches of the front porch, where short Corinthian columns sit atop stone piers.

At #238, a matching front porch was lost, along with of the building's Queen Anne character, when a one-story front addition was built and beige facing-brick was installed. A three-sided copper oriel or bay window survives at the second floor, as does a pair of arched third-floor windows below a steep front-facing gable.



CHARLIE WAGNER'S CAFÉ

40 EAST GRANT STREET AT LENOX LANE • (1891-1892)

This building illustrates Victorian taste for surface texture and rich ornament, and Urban's adept skill early in his career at mixing eclectic styles to create one-of-a-kind structures. The building combines a Romanesque Revival style with Queen Anne features, employing brick, cut-stone, terra cotta and pressed metal details.

Located at the intersection of East Grant Street and Lenox Lane, formerly known as Court Avenue, this three-story building has walls of red pressed brick. The main entrance is recessed within a canted corner, where a cast-iron column with a Byzantine-style basket capital supports paired brick arches. The corner is further emphasized by a tower-like projection at the second and third floors that is capped by a pyramidal roof. A pressed metal frieze with decorative pendants wraps the building above the first floor, broken by a small pediment above the corbelled base of the chimneystack. The decorative and corbelled brickwork on the building are exceptional, including the diamond-pattern frieze between the second and third floors, molded brick arches over the third-floor windows, and a corbelled brick cornice and brick parapet at the roofline.

Plans for this tavern were announced in February 1891, with Urban named as the designer, and the building was completed by 1892. The proprietor, Charles Wagner, had owned the bar in the original Stevens House at West King and South Prince Streets. This building functioned as a small hotel and tavern from 1892 until 1963, and was popular with lawyers based on its proximity to the County Courthouse. When it ceased to function as a bar and restaurant in 1963, the building was used for storage by Garvin's department store for about a decade, and currently houses law offices.



ROWHOUSES

122-144 COLLEGE AVENUE • (1892-1893)

Alterations to the front porches have changed the appearance of these ten mirror-image façades, but original design features remain on the upper floors. The units are distinguished by use of paired or triple sets of windows at the second floors, and steep gables that punctuate the rooflines. Queen Anne style sash and overhanging gables were used at 138-140, while the arched openings and wood shingles on the gables at 134-136 show influence of the Shingle style, an unusual approach for Urban.

An article in the *Daily New Era* on May 10, 1893 called the plans “attractive from an architectural standpoint.” Likely sold as investment properties, the house at #126 was purchased in January 1895 by David Rose, whose mansion on West Chestnut Street was designed by Urban, while #130 was sold in April 1895 to Menno M. Fry, for whom Urban also designed a West Chestnut Street mansion.



Unattributed Urbans?

Rowhouses

135-137 College Avenue
(1902-1903)

Built ten years after the rowhouses directly across the street, this pair of gray brick Colonial Revival rowhouses display sophisticated design motifs that Urban frequently employed. The front porches feature clustered Ionic columns set on brick piers, below three-sided bay windows on the second floor and Palladian-style windows on third floor. Ionic pilasters extend from the porch roof to the cornice, uniting the second and third floors. The elaborate cornice features curved modillions, and a balustrade spans the flat roof line.

LANCASTER MUNICIPAL BUILDING/ CITY HALL (FORMER POST OFFICE) • 120 NORTH DUKE STREET • (1891, 1931)

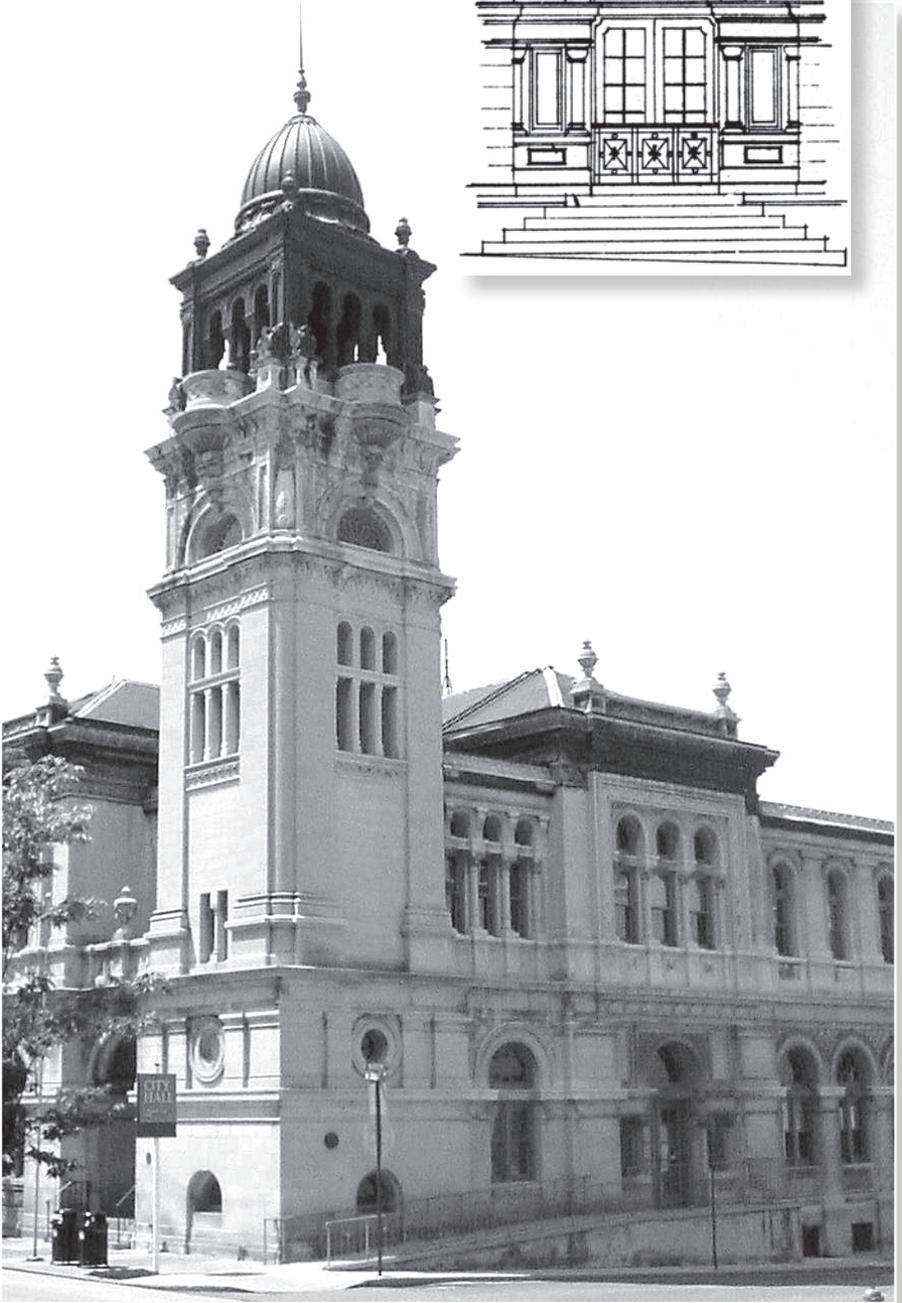
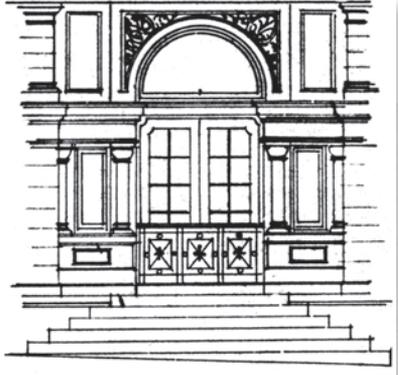
This building played a role in the early and late years of Urban's career. He served as the local Superintendent of Construction during the initial post office construction in 1891 and, forty years later, he redesigned the interior in 1931 to serve as City Hall.

The site was acquired in 1888 with a \$100,000 appropriation from the federal government for the purchase of the land and construction of a new building. In September 1889, James H. Windrim [1840-1919] of Philadelphia was named project architect. Since Windrim was a nationally noted architect, this was an important early collaboration for Urban, who was paid \$6.00 per day, Sundays included. Construction began in March 1891, with the exterior completed by February 1892. Built of Indiana limestone in a modified Venetian Renaissance style, the structure was enlarged in 1906 with complementary additions on the south and west elevations.

The Manuscript Collections at the Lancaster County Historical Society contain correspondence between Urban and Windrim from 1889 to 1891. A letter dated November 20, 1891 discusses original paint colors for the building, with a dark red or maroon used on the window sash and bronze green for the surrounding frames.

With the 1930 opening of a new post office at West Chestnut and North Prince Streets, the City of Lancaster purchased this building in January 1931 to serve as City Hall. The exterior appearance was maintained, but Urban redesigned most of the interior space. Notable surviving features include the coffered ceiling of the barrel-vaulted entry foyer, the main staircase, and large square fluted columns on the first floor with painted palmette motifs as necking bands. City Council Chambers was located on the second floor, in a room with "Colonial" details such as doorways with broken pediments containing urns between paired cornucopias. Completed in the midst of the Great Depression, the Municipal Building was dedicated on January 1, 1932. In his dedication address, Mayor T. Warren Metzger remarked:

On this New Year's morning, we indulge only this hope – that in the dedication of this Municipal Building to the uses of the city the real significance will lie not alone in its utility, its economy and its beauty, but in the thought that it is prophetic of a greater and better Lancaster in the coming years. A city with the courage to forge ahead in a large way in the midst of gloom and discouragement on every hand cannot and will not be denied still greater accomplishments when the wheels of industry once again respond to the spur of prosperous times. In this Municipal Building . . . we are setting our house in order to meet the demands of a rapidly changing economic system for efficiency and capacity. [Intelligencer Journal, January 2, 1932]



WILLIAM WOHLSEN MANSION

537 WEST CHESTNUT STREET • (1893-1894)

Like the adjacent David Rose Mansion, this house has lost some of its original character with the removal of important architectural features. This three-story house built with dark pressed bricks has a high hipped roof with cross gables and a tall corbelled brick chimney. The western half of the façade features a curved bay window at the second floor topped by an iron railing, and a steep gable at the third floor with ball finials. The eastern half of the façade features a polygonal bay that enclosed the main stairway. A hipped wall dormer divides the two halves of the façade. The wrap-around porch extends along the east elevation, with a scrollwork pediment above the front entry steps. The original railing and clustered porch columns that sat atop stone piers have been lost. The iron fence across the front of the property is original to the building.

William Wohlsten was a member of a prominent Lancaster family involved in the building construction and custom woodwork trade. Reflective of the family business, the house included extraordinary interior woodwork made from chestnut and birds-eye maple. Wohlsten purchased the site for this house in January 1893 from David Rose, owner of the adjacent house.



JOHN B. OBLINGER MANSION

342 NORTH DUKE STREET • (1894)

CARRIAGE HOUSE

339 NORTH CHRISTIAN STREET • (1894)

Once a stately home with a commanding presence, this building has gradually been stripped of many of its original features, and its landscaped grounds have been converted to surface parking. Its original classical proportions and decorative motifs foreshadow many of Urban's later designs.

Three bays wide and three stories, this rectangular yellow brick building features a hipped roof with overhanging eaves above a galvanized metal cornice. Stone details include a watertable at the base and a belt course below the third-floor windows. Rusticated quoins of yellow brick mark the corners. The façade once featured a graceful bowfront or curved portico with six Ionic columns, and a porch that wrapped around to the south elevation. The Palladian-style window in the center bay of the second floor, topped by a shell-shaped fan, was fronted by a balcony above the entry portico. There was a balustrade around the peak of the roof. Light-colored terra cotta ornament, used to harmonize with the light-colored brick, survives in the keystoned window lintels, the shell above the centered second-floor window, and panels with classical wreaths carved in high relief set between the third-floor windows.

To the rear of the parcel along North Christian Street, a two-story carriage house was designed to relate to the main house, including use of yellow brick, a rectangular form, hipped roof, and ornate metal cornice. Converted to apartments, the original entryway was removed and replaced by windows, but a datestone panel remains on the east elevation facing the rear of the mansion.

Once the site of the Fulton Cotton Mills, razed in mid-1892, the vacant lot was purchased in April 1983 by John B. Oblinger.



MENNO M. FRY HOUSE

624 WEST CHESTNUT STREET • (1894-1896)

Built in an eclectic Chateausque style, this three-story house features a high hipped roof, a turret with a pyramidal roof on the northwest corner, a dormer topped by a scrolled broken pediment, and a central Flemish-style stepped gable containing a round multi-lite window. A stately L-shaped porch wraps halfway around the east elevation, with turned spindles on the railing and columns set on stone piers. The off-center entry steps are flanked by clustered wooden columns. A wooden balustrade with bold finials that ran along the porch roof has been lost.

This residence was built for a wealthy leaf tobacco dealer, Menno Martin Fry, who owned a number of large tobacco warehouses in Lancaster. Fry purchased the unimproved lot in September 1894. An entry on Fry in a 1903 publication, *Biographical Annals of Lancaster County*, states that he showed “generous hospitality in his elegant home on West Chestnut Street.”



ELMER E. STIEGERWALT HOUSE

632 WEST CHESTNUT STREET • (1894-1896)

Built at about the same time as the adjacent Menno Fry House, in a similar Chateausque style, this brick mansion also features a high hipped roof, here punctuated by a round tower with a conical roof at the northeast corner. The west half of the façade includes a two-story bay window with a band of diamond-patterned brick below the cornice and a large dormer with a domical pediment. This house features a curved front porch, similar to the Menno Fry house, but employing tall Ionic columns grouped in clusters at the front entry steps. A wooden balustrade that ran across the top of the porch roof has been lost here as well.



Despite obvious differences in form, massing and ornament, Urban designed the Fry and Stiegerwalt houses as a complementary and harmonious pair of related structures, demonstrating the diversity of the Chateausque style and Urban's own versatility.

STRAWBERRY STREET SCHOOL

510 EAST STRAWBERRY STREET • (1895)

One of Urban's earliest public school commissions, this building's large rectangular form and hipped roof would be repeated on later designs. Built with dark pressed brick and set on a high stone foundation, this two-story building features three-story projecting entry bays at the front and rear. The arched and recessed entrance is topped by a wooden frieze and small wooden balcony. The ground-floor windows are flat headed, with keystones, while arched windows appear on the second floor. Two tall paneled brick chimney stacks rise from the roof.

Originally known as the Strawberry Street Public School, the building was later renamed the Adam Reigart School. Purchased by Bethel AME Church in 1989, the building now houses the Bethel Harambee Historical Services and Study Center.



Unattributed Urbans?

Buehrle School (Clay Street School)
426 East Clay Street
(1897)

Similar to the Strawberry Street School, this two-story brick building has a rectangular form, hipped roof, paneled brick chimneystacks, keystone first-floor windows, arched second-floor windows, and a frieze of diamond-patterned brick below the projecting cornice. This building is distinguished by its arched central entryway and second-floor loggia (a terrace or veranda) with a sculpted balustrade and a prominent hipped roof dormer.

The land for this school was purchased by the School Board in October 1896, with an August 1897 completion date. In addition to design similarities with other schools, its proximity to the Fulton Market and Fulton Hotel support attributing the design to Urban.

MISS JENNIE POTTS' BUILDING

43-47 WEST KING STREET • (CIRCA 1895)

With modern ground-floor storefronts, it is easy to overlook the fine details on the upper floors of this three-story building. One of Urban's earliest commercial structures to employ light-colored brick and stone, French Renaissance motifs used here would become more frequent on his later work.

Divided into two wide bays, the façade features paired second-floor windows topped by flat stone arches with high-relief carving, and paired third-floor windows with rounded stone arches and anthemion keystones. Three round stone medallions appear below the elaborate stone cornice, which includes scrollwork across the fascia and small masks with human-lion faces along the rim.



Jennie Potts had extensive property holdings in Lancaster in the period 1890-1920. She acquired this site containing an earlier building from the estate of her father, James, in October 1890. This structure was built for her as a commercial and rental property and housed various businesses until she sold the building on June 11, 1922.

COYLE-URBAN HOUSE

212 AND 212½ EAST KING STREET • (1896 REMODELING)

The current design of this building represents an 1896 remodeling of a circa 1860 structure that was purchased by Lancaster attorney John A. Coyle in November 1891. He had the building redesigned to its present form by Urban in late 1896. Coyle sold the property at 212 East King to Urban for \$6,000 on March 30, 1897. It remained Urban's home until 1914, when he moved to his final residence at 1009 Buchanan Avenue.

Urban employed golden brick on these mirror-image three-story dwellings, which feature arched entries to recessed, angled doorways, arched ground-floor windows trimmed in stone and containing leaded-glass transoms depicting classical wreath motifs, a cornice with alternating brackets and rosettes above egg-and-dart molding, and a balustrade above the flat roofline.



S.R. MOSS CIGAR FACTORY

(LANCASTER PRESS BUILDING) • 401 NORTH PRINCE STREET AT WEST LEMON STREET • (1896; REBUILT 1907)

As originally designed by Urban in 1896 for the S.R. Moss Manufacturing Company, this industrial building had a ten-bay south elevation that extended east along West Lemon Street, but the west elevation facing North Prince Street was only two bays wide. A high limestone base or foundation served as the ground floor, topped by arched windows on the second level. The third, fourth and fifth floors had repetitive bays containing paired windows set beneath segmental arches. The crowning sixth floor featured narrow paired windows below round brick arches, topped by a corbelled cornice. All of the windows featured cast-stone sills.

The original building was largely destroyed in a devastating fire on January 11, 1907. When rebuilt, it was enlarged to extend six bays north and included a central parapet to accentuate the North Prince Street elevation.



WATT & SHAND DEPARTMENT STORE

2 EAST KING STREET • (1898)

Watt & Shand was Lancaster's largest retail department store. Located at the southeast corner of Penn Square, the historic center of the city's commercial district, the store played a major role in local commerce from its opening in 1878 until it closed in 1995.

Founded by Scots immigrants, Peter T. Watt and James Shand, the pair first leased the existing New York Store at 20-22 East King Street and opened for business on Saturday, March 9, 1878 in a 30'x60' space. In 1880, they purchased 8-10 East King Street, a three-story, three-bay commercial building with an elaborate Victorian façade, which was expanded to six bays in 1885 with the purchase of the adjoining building at 6 East King. In 1896, the property at 2-4 East King was acquired, and Urban was hired to design a new building for this corner site that would attest to the store's prominence. With completion of the new building in 1898, remodeling work began on the earlier buildings. The 1885 façade was removed and Urban's design was extended east. In 1905, with the acquisition of three adjoining parcels to the south, Urban's design was again expanded, with the new building section placed into service in 1907. Through all the additions, Urban's repetitive modular design unified a disparate complex of six attached structures with one cohesive façade treatment.

Watt & Shand, designed in the Beaux Arts style, has a four-story façade faced with limestone and buff-colored brick that is accented with marble, terra cotta and pressed metal details. All rear portions of the store complex were demolished in 2006 to permit construction of the Lancaster County Convention Center and hotel, but the façade was retained, reinforced by concrete. Rich ornamentation still evident on the façade includes a signage panel on the northwest wall reading "Watt & Shand" centered within the rooftop balustrade, a metal cornice above egg and dart molding, three-quarter round Corinthian columns between the arched top-floor windows, and spandrel panels decorated with high-relief masonry lion heads set amidst a floral motif. The rounded corner entry is a major focal point, surmounted by a Palladian window and a curved "Watt & Shand" sign panel. A marble cartouche above the entry door has a central medallion with the initials W and S, flanked by classical putti [angel or cherub figures, like Cupid].



PAIRED MANSIONS

623-625 WEST CHESTNUT STREET • (1898)

These paired mirror-image houses were built of light-colored brick with cut-stone and terra cotta ornament. The front porches feature paneled wooden posts and floral-motif brackets. Two second-floor windows, centered between the bay windows, feature carved putti perched on the lintels. The low third floors contain small balconies, formed by the parapet of the lower bay windows, tucked within the projecting eave of the hipped roofs, which were originally covered in red tiles.

Urban's designs were gaining recognition outside of Lancaster. A short piece in the *New Era* on November 3, 1898, entitled "A Lancaster Architect Complimented," stated that Urban, "Lancaster's well-known architect, left this morning for New York City with plans for a number of houses that are being erected in the suburbs of the metropolis. A short time ago a prominent New York real estate operator who was in Lancaster had his attention taken by a pair of West Chestnut Street residences designed by Mr. Urban. The visitor called on the architect, and the result of their conference was that plans and designs were ordered for a number of houses of the same and similar styles as the West Chestnut Street buildings. The new buildings will be of light brick, with terra cotta trimmings, and broad, projecting tile roofs, in the now popular Italian Renaissance style of architecture."



Unattributed Urbans?

Residence

627 West Chestnut Street
(circa 1898)

This freestanding house built of light-colored brick has some similarities to the duplex at 623-625 West Chestnut Street, and the Menno Fry Mansion at 624 West Chestnut. The front porch has paneled posts and acanthus-leaf brackets. Cut-stone quoins define the building's corner walls. The second-floor bay window has a frieze ornamented with masks and garlands. The mansard roof is punctuated by a wall dormer with a sharp peak containing an oval window surrounded by stone cherubs and a high-relief swag.

DAVIDSON BUILDING

11-13-15-17 WEST CHESTNUT STREET • (1898)

This four-story commercial structure, built of gold-colored brick, features terra cotta and cut-stone ornament on the façade and a galvanized metal cornice. The street level is divided by piers into four openings, now containing three individual storefronts and an entryway into upper-level apartments. The second, third and fourth stories of the façade are divided into bays by monumental pilasters that end in carved capitals, which meet the base of the arches that surround the fourth-floor windows, echoing the ground-floor arcade. Spandrel panels with lozenge or diamond shapes in brick appear between the upper-story windows, and there are terra cotta roundels below the projecting cornice. Stylistically, this building looks ahead to Urban's commercial designs of the 1910s.



Wholesale shoe dealers, the firm of Long & Davidson was established in 1885. Upon completion of this building, the firm occupied the western half of the structure, while an import/export firm, a jewelry business and a lithography company were housed in the eastern half.

An article in the March 5, 1898 *New Era* describes a façade of “Clearfield buff brick, with terra cotta trimmings and Indiana limestone window and door sills, while the interior spaces feature floors of Georgia pine, and offices finished in oak. All four floors have light from three sides. There are two electric elevators, one in each building.” The article also mentions that a Pennsylvania Railroad siding loads and unloads all goods at the rear door of the shoe business.

WHARTON SCHOOL

(MARY STREET SCHOOL) • 705 NORTH MARY STREET • (1899)

In January 1899, the Property Committee of the Lancaster School Board recommended erection of an eight-room building on North Mary Street with plans similar to the Strawberry Street School, designed by Urban in 1895. Urban employed the same basic design elements here, including a rectangular form with hipped roof, use of dark red brick, a stone watertable, tall paneled brick chimneys and a protruding central entry bay with a recessed porch. This building is distinguished by sophisticated Georgian or Colonial Revival ornament, including a pediment over the entry bay featuring an oculus window

and an intricate wooden cornice. The door surround leading to the recessed entry porch features a broken pediment, a keystone arch and engaged columns. At the second-floor level above the entryway, two paired windows are surmounted by quarter-round fanlights, a stone arch with a console bracket, a swag of high-relief carved fruit, and brick pilasters topped by Ionic capitals.



HERMAN WOHLSEN RESIDENCE

(AMERICAN RED CROSS) • 430 WEST ORANGE STREET • (1902)

This Colonial Revival house, built of gold-colored brick, features a five-bay façade with quoins at the corners of the building. The wide central entry door has an elliptical fanlight and sidelights. The front porch features fluted columns in clusters of three, originally with Ionic capitals. A second-story railing with urn-shaped finials that topped the porch roof has been removed. On the second floor, the central window is set within a blind arch and flanked by stone cornucopia within the pediment. The other windows feature flat stone arches with keystones. The hipped roof has two gabled dormers flanking a prominent central dormer with a Palladian-style window and an ogee broken pediment. This building shows Urban's ability to handle elaborate ornamentation while maintaining a dignified, balanced whole.



ST. JAMES HOUSE (PARISH HOUSE)

119 NORTH DUKE STREET • (1903-1904)

The façade of this three-story, five-bay building with Flemish bond brickwork has graceful stone detailing, seen on the watertable, flat and molded belt courses above the first and second floors and keystone window lintels. A stone entablature above the entry door, supported by heavy console brackets, forms a balcony in front of the central second-floor window, which itself is topped by a stone pediment containing a datestone in Roman numerals. The double set of stone steps, with a decorative iron railing, lead to an entryway with double doors and a half-round leaded-glass transom. Two tall Ionic columns flank the entry door, echoed in shorter columns at the third-floor central window. The cornice is particularly striking, with a deep soffit with alternating round rosettes and square *mutule* blocks containing rows of *guttae*, cylindrical pendants that look like pegs. (Mutule are projecting flat blocks used on the soffit of Doric cornices, similar to modillions in later classical orders.) The soffit is edged with egg-and-dart molding. This elegant, refined building is a rare instance of Urban's use of the Georgian Revival style for a non-domestic structure.

Dedicated on April 6, 1904, the structure was blessed by the bishop but was not consecrated, as it was to remain a secular building. It was described as “a commanding and attractive structure” with “commodious” interior quarters, including a large assembly

room and space for choir practice, the vestry and meetings of societies of the church. The third floor was to be used by the church orphanage. “The house has been furnished substantially and modernly, but not gaudily.” The cost of construction, excluding the furnishings, was about \$17,000. For its festive public opening, an admission fee of ten cents was charged, which included ice cream; supper was available for twenty-five cents. [New Era, April 6, 1904.]



BAUSMAN BUILDING

12-16 WEST ORANGE STREET • (1906)

Similar to commercial structures that Urban designed along North Queen Street, this four-story building features a tall white brick façade. Rusticated piers at the ground floor divide the façade into three bays, while the second-floor windows are distinguished by arched broken pediments.

Built for John W. B. Bauman, a Lancaster entrepreneur and community leader, the building's first floor was originally intended to house a drug store, with the three upper floors designed for offices and residences. (There is the “ghost” of a painted sign for a drug store, advertising Coca-Cola, on the upper east wall.)



GRACE LUTHERAN CHURCH

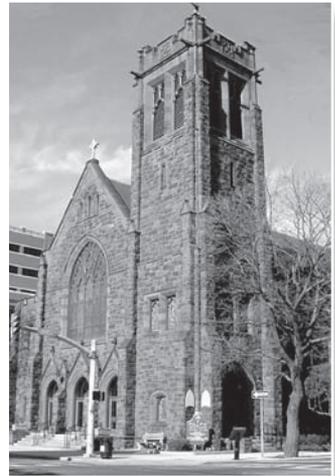
501 NORTH QUEEN STREET AT EAST JAMES STREET • (1906-1908)

This Gothic style church, built of dark brown sandstone, features a prominent square tower at the corner of East James Street. A broad gabled façade facing North Queen Street contains a large stained-glass window above three ground-floor entry doors. Doors and windows use variations of Gothic and Tudor arches. This structure was built on the site of an earlier brick church dating from 1873.

When the cornerstone was laid in 1906, a newspaper article described the planned building:

The new Grace Church will be an imposing structure, 80 feet in width and 132 feet in depth. It is being built of Hummelstown brownstone, along exceptionally beautiful architectural lines. The church auditorium will seat 850 and the Sunday school 900. The original contract price of the edifice was \$60,947, but alterations in the plans have already increased this figure. When completed and furnished, the entire structure, it is estimated, will cost \$70,000 or more.

[*New Era*, August 13, 1906]



STEVENS HIGH SCHOOL

(GIRLS' HIGH SCHOOL) • 355 WEST CHESTNUT STREET AT NORTH CHARLOTTE STREET • (1906)

This school building, built in the Beaux Arts style with details inspired by the French Renaissance, was one of the most lavish and sophisticated in Lancaster. A full three stories in height, the rectangular structure measures 176 feet on the Charlotte Street elevation, with a depth of 74 feet. The exterior walls are brownstone, with striated joints, at the basement and first-floor levels, while the second and third floors are gold-colored brick with terra cotta ornamentation in a similar color. The roof has a solid copper border featuring a pattern of anthemion leaves, four tall brick chimneys, and a terra cotta cornice.



The central entry on the west elevation is surmounted by a projecting brownstone balcony supported by massive console brackets. The chestnut doorway includes engaged fluted columns, a broken domical pediment, and a central finial bust representing the goddess Minerva. On the upper façade, there are monumental terra cotta pilasters and terra cotta panels, decorated with swags, pendant husks and lion masks. The south elevation facing West Chestnut Street contains a secondary doorway with a balcony and other ornamentation to match the façade.

A circa 1855 Italianate mansion at the site was purchased by the Lancaster City School District for \$23,000, and the building was demolished. Urban was selected by the School Board as project architect in the spring of 1902. Although he had already designed several elementary schools in Lancaster, Urban visited new schools in York, Reading, Chester and Atlantic City to prepare for this project. His plans were accepted by the School Board in February 1903. Construction contracts were signed May 21, 1903, and the cornerstone-laying ceremony was held on May 27, 1904. The dedication ceremonies were held on December 22, 1905 and the building began full-time operations as the Girls' High School in January 1906. When J.P. McCaskey High School opened in 1938, this building became an elementary school until its closing in June 1983. The building has since been converted to apartments.

The project was both hailed and criticized as the most elaborate school building of the period in Pennsylvania. The building costs, which exceeded \$225,000, created controversy. A February 6, 1903 *New Era* article stated in the headline that the building “Will Be an Ornament to the City,” when the costs were still estimated at \$100,000. Sentiment had changed by May of that year, when another *New Era* article stated that the building materials and interior facilities constituted:

an aggregation of extravagance that cannot but have an injurious effect on the minds of the young girls who will receive the finishing touches to their education in its luxurious halls. The old-time, one-story structures in which the men and women of our city received their education, while not in keeping with the present-day advancement in social conditions and comforts, were certainly more in accord with the democratic principle on which our public school system is based than will be the palace of luxury and extravagance about to be erected at the expense of our already over-burdened municipality. [New Era, May 18, 1903]

The building reflected the most advanced ideas in secondary education, and was the first high school in Lancaster built for girls that offered all the major educational facilities available to boys. In his remarks at the cornerstone laying ceremony, the school board president spoke about developments in higher education and social progress at the start of the twentieth century: “The telephone, electric railway, the typewriter, the wireless telegraph, and all the innumerable other inventions, all the products of educated thought, have wholly changed the conditions of modern life, and these changed conditions have in turn brought about demands for better facilities.”

In his own address at the dedication ceremonies in December 1905, Urban answered the critics and defended the use of high-quality materials and high-caliber craftsmanship as the basis of “true economy.”

With the scientific and commercial development of our people comes the ever increasing necessity for better and larger high school buildings that shall adequately meet in all their parts the necessities of these schools; and they should, like all other important civic buildings, be erected in the most thorough, substantial manner, fundamentally sound in all their parts, with the polish of fine workmanship, to the end that they may not only exert an elevating and refining influence upon the scholars within their walls, but also represent the intelligent, liberal and progressive spirit of the community.

The modern high school is, therefore, more complex in form and more elaborate in appointments than like buildings of some years ago, and necessarily more expensive in its cost. In the construction of this building we have employed the best of what we deemed reasonably necessary to fully meet not only the demands of today, but of many years of the future.

We have not attempted to build with cheap materials and poor workmanship, but rather to build strong and substantial with the best material and workmanship, and at the lowest possible cost. Solid and enduring work is the basis of true economy, and time will prove the wisdom of building well. [Lancaster Daily Intelligencer, December 22, 1905]

Two significant residences, designed by Urban just ten years apart but employing very different styles, lie just outside the City limits, in Lancaster Township:

ROSLYN (PETER T. WATT RESIDENCE)

1035 MARIETTA AVENUE, LANCASTER TOWNSHIP • (1896)



This baronial mansion was designed for Peter Watt [1850-1921], one of the co-founders of the Watt & Shand department store in Penn Square.

Built in the *Chauteauesque* style, the rich stone exterior has an asymmetrical form with irregular bays, stepped gables on the south and west façades, round turrets with conical roofs and copper finials, six chimneys, a balustrated portico facing Marietta Avenue, and a *porte cochere* on the west elevation facing North President Avenue.

J. CALVIN SHUTTE RESIDENCE

1025 MARIETTA AVENUE, LANCASTER TOWNSHIP • (1906)

In contrast to Roslyn's irregular forms and rooflines, this three-bay, three-story brick house is characterized by its balanced symmetry. Like the eclectic turn-of-the-century Victorian styles, this house reflects an Edwardian eclecticism that borrowed from the Tudor Revival style, based on small English manor houses, while making use of uniquely American details and Colonial Revival ornamentation.

The house's central entry porch, with paired fluted columns, is flanked by two cross gables containing two-story polygonal bay windows with crenellated rooflines. The windows and doors are framed with sandstone trim, and the paired end chimneys feature sandstone caps. There is a side porch on the east elevation and a *porte cochere* on the west façade.



FULTON MARKET

607 NORTH PLUM STREET
(1907-1908)

The Fulton Market and Fulton Hotel formed the nucleus of McGrann's Park, one of Lancaster's first planned suburban developments. This 25-acre tract of land in the City's northeast quadrant

was used as a race track and county fairgrounds through the late 1800s before the land was sold to the McGrann's Park Development Company. The planned development sought to combine middle-class residences with commercial amenities. A circa 1907 promotional booklet, *McGrann's Park Tract*, featuring architectural drawings by Urban, describes plans for these two buildings: "The new Fulton Market House costing \$60,000 will grace a prominent corner of this tract. A fine hotel, costing between \$25,000 and \$30,000 is now under way."

Alterations to the Market have compromised the building's dignified design. The structure's large rectangular form is divided into three main parts, each three stories tall with low hipped roofs. The central section is flanked by arched doorway and window openings on all three levels, and signage reading "Fulton Market" above the cornice. The side wings contained storefront windows separated by large pilasters. A farmer's market was located in a rear wing.

The Hotel has also undergone modifications. Built of brick with cut-stone trim, the building was sited prominently on its corner parcel, dominated by a two-story portico supported by four brick columns and an upper balcony (now enclosed), with an elliptical fanlight within the pediment. The hipped roof contains gable dormers on the angled wings, and the windows have flat stone arches with keystones.



For this project, Urban was presented with the challenge of creating large, complex buildings while maintaining unity of design. Applying a Colonial or Georgian Revival style with sensitivity and originality, he created functional, practical and elegant structures.

UNITARIAN UNIVERSALIST CHURCH OF LANCASTER

538 WEST CHESTNUT STREET • (1908)



Compared to Urban's designs for larger churches, this small neighborhood church resembles an English country chapel. Built in an English Gothic style with an Arts and Crafts influence, it is constructed of Atglen stone with a high one-story scale. The main entrance is contained in the base of the square tower at the northeast corner. The main gable facing West Chestnut Street features half-timbering within the pediment and carved bargeboards, above a grouping of leaded and stained-glass windows. The east elevation facing North Pine Street features Gothic arched

windows with stained glass, and a secondary doorway below a half-timbered gable.

The church's construction was funded by M.T. Garvin, a successful businessman, downtown booster, government reformer, civic leader and philanthropist. Urban had suggested use of brick or brownstone, but Garvin insisted on stone to resemble a small English parish church. Ground was broken in the spring of 1908, and the cornerstone was laid in August 1908. The church was dedicated on May 12, 1909. The windows initially contained only translucent glass, and the building had a plain interior. Garvin embarked on a fundraising campaign during the 1920s in order to complete the interior decoration.

In 1910, Garvin purchased an adjacent three-story house on West Chestnut Street for use as the manse. That house's adjoining half was acquired later and the whole structure was used as the church office and school. In 1972, the two rowhouses were demolished when a modern education wing was built as a western addition to the church.

Following his death in 1936, Garvin's ashes were placed in the church wall behind a bronze plaque, nearest to the seat that he customarily occupied at Sunday services.

GUNZENHAUSER RESIDENCE

250 WEST ORANGE STREET • (1909)

This three-story corner dwelling, built of dark pressed brick in Flemish bond, was built or remodeled in a Colonial or Georgian Revival style. The façade originally featured an arcaded entryway and recessed porch that have been enclosed. The upper windows feature stone sills and keystones. Although the long west elevation is partially obscured by a fire escape, there is an elegant side entry door with a classical pediment below a Palladian window that illuminates a stairwell. The building has a hipped roof with hipped dormers.

Surviving drawings by Urban, dating from 1908 and 1909, show interior finishes and spaces designed for a fashionable Edwardian family. The cellar floorplan included a heating cellar, provision cellar, wine cellar and laundry. The first floor included a living room, stair hall, dining room, kitchen with pantry and side porch on the east elevation. The second floor contained a master bedroom, daughters' room, den, bathroom and servants' room. The third floor housed a guest room, trunk room, boys' room, clothes room and shower.



GUNZENHAUSER BAKERY, ADMINISTRATIVE OFFICE

811 NORTH PRINCE STREET • (1912)

The main building for this bakery complex, located at 801 North Prince Street at the corner of West Clay Street, is characterized by massive cut-stone arches at the ground, with a brick upper story. Built in 1911 for Christian Gunzenhauser, a successful baker who owned and operated two other bakeries in Lancaster, the bakery building was designed by Philadelphia architect Charles Balderston, a former partner of Samuel Sloan.

Urban designed the two-story brick building at 811 North Prince, built after the main bakery building to serve as the administrative office. (Surviving drawings by Urban date from December 1910.) It was connected to the main bakery via a second-floor walkway. Urban also linked this building stylistically to the main structure through the use of dark pressed brick walls, a flat roof and a galvanized metal cornice with modillions. Brick pilasters divide the four-bay façade, and cut stones accent the corners of the rectangular door and window openings.



Unattributed Urbans?

These two commercial buildings are both located on the first block of North Queen Street. Newspaper accounts at the time of their openings do not mention an architect by name. However, their proximity to other definite works by Urban, and use of styles and motifs favored by Urban, could point to him as architect. If true, Urban left an indelible mark on one of Lancaster's major commercial streets.

Darmstaetter Building

35-37 North Queen Street
(1910)

This four-story building, with a brick and tile façade, shows Beaux Arts influence in its heavy stone ornamentation. Flat-headed windows are used on the second and fourth floors, with arched windows in the middle third floor. Pilasters frame the ground-floor storefront, and the building is topped by a bracketed cornice and a balustrade across the flat roofline. Classical motifs include wreaths on the panels between the second and third floor windows, husk pendants on the pilasters separating the third-floor windows, and console brackets used as keystones.

Built as the Beyer & Company – New White Store, the building opened in November 1910. A carved wooden storefront surround was installed in the 1920s, when the store was acquired by the Darmstaetter Photo Supply Company.

Louis Weber Jewelry Store

40 North Queen Street
(1910-1911)

Replacing a structure destroyed by fire in February 1910, this building opened for business on March 25, 1911. Designed in the French Renaissance style, the façade is faced in glazed, ivory-colored terra cotta, set on a granite base. Its style is similar to the new Hager Building, which had opened for business two days earlier. An account in the *New Era* on August 8, 1910, soon after construction plans were announced, states that: "Beyond a doubt it will be one of the handsomest business structures in our city. It will have a frontage of 32 feet by a depth of 110 feet, and will be only a single story, front. It will be of marble, white terra cotta and white bricks and Pompeian copper, and the height will be 35 feet. French plate glass will enter largely into the construction of the front." In addition to large windows, there was originally a marquee above the entrance. Lion heads remain intact across the parapet roofline.

The Weber firm later merged to become the Appel & Weber Jewelry Store and moved to 12 East King Street, next to Watt & Shand. This building's façade was remodeled in 1980 to become part of the TMB Store.

REILLY BROTHERS & RAUB BUILDING

44-46 NORTH QUEEN STREET • (1911)

This Beaux Arts building opened to the public on July 10, 1911. It is the only commercial façade in downtown Lancaster to utilize granite, Indiana limestone and copper as the primary materials. (The more common materials used in the early decades of the 1900s were brick, terra cotta and tile.) An immense structure, the building is four stories high and 32 feet wide on the North Queen Street façade, with a depth of 254 feet west to warehouse space fronting North Market Street, where the building rises to five stories. The structure encompasses more than 75,000 square feet.

The façade was built of Deer Island pink granite, Indiana limestone and copper, with extensive areas of plate-glass windows. The storefront has canted display windows on either side of the central entry. Above the large three-part transom is the original metal signage reading “Reilly Bros. & Raub” across a frieze of Indiana limestone. The second, third and fourth floors are divided vertically by four tall paired windows with transoms, enframed by monumental limestone pilasters. The floors are separated horizontally by copper friezes with raised panels. The copper cornice, oxidized to a dark green, has a crenellated parapet. A secondary parapet of Indiana limestone surmounts the copper parapet. Upon its opening in 1911, one newspaper account called it “one of the handsomest business structures in the city,” with the combined materials “making an unusually fine color scheme.” [*New Era*, July 8, 1911]



Established in 1888, Reilly Brothers & Raub was one of the City’s two most important hardware stores, along with Steinman Hardware on West King Street. Soon after its founding, the firm purchased a four-story brick structure at the current building site. This store was destroyed by a devastating fire that gutted the central part of the first block of North Queen Street on February 10, 1910.

The fire started in the Kepler Building at 40-42 and 44-46 North Queen, and spread north to 48 and 50. Newspaper accounts state that during the fire, there were fears for the safety of the Bausman Building and YMCA on West Orange Street, both structures designed by Urban.

HAGER BUILDING

25 WEST KING STREET • (1910-1911)



The five-story façade of this commercial building marks a transition for Urban from ornate turn-of-the-century eclecticism to modern twentieth-century architecture. The use of white ceramic ornament, and the monumental symmetry of the façade, still shows a Beaux Arts influence, referred to as French Renaissance in contemporary descriptions. However, the exceptionally large windows herald the modern era, with use of structural steel making possible more open wall surfaces.

The overall structure was built in three sections, each with different structural systems and exterior treatments. It is the front portion of the building, designed by Urban and measuring 64 feet on West King Street and wrapping 100 feet deep on North

Market Street, that has the greatest architectural significance. This façade represents a redesign of the existing Hager building. The façade is divided into three wide bays. The steel frame is faced with terra cotta blocks, topped by an elaborate pressed metal cornice.

When the new building opened on March 23, 1911, the building was described in this way: “The architectural treatment is along lines of the French Renaissance, but featuring progressive modern Western ideas as to department stores. The result has been a beautiful structure of most imposing appearance. The construction is a steel frame, and glazed terra cotta of light cream stone, embellished with metal panels, richly embossed and topped with a decorative cornice. The Market Street front has been carried out to complement that of West King Street in every detail, and a striking feature is an exceptional amount of plate-glass, making the lighting arrangement very unusual. It is without doubt one of the lightest stores in our city.” [*New Era*, March 25, 1911]

With the Hager Building, Urban sought to apply historic classicism to a large modern building type, an approach that would culminate with the Griest Building.

The Hager Store was founded in 1823 at this site at 25 West King Street. When the department store closed in 1977, it was believed to be the oldest department store in the United States with continuous family ownership at the same site.

KIRK JOHNSON BUILDING

16-18 WEST KING STREET • (1911-1912)

This tall, narrow structure has a four-story façade and an attic contained within a mansard roof. With structural steel used in the interior, the façade was built primarily with white tile and sheet copper. The storefront is surrounded by white marble molding and a pink granite base, and has original leaded-glass transoms and original signage in gilt letters. The upper floors are flanked by white tile piers that simulate ashlar masonry. Each floor level contains four tall windows with transoms, separated horizontally by friezes and lattice-patterned balustrades made of pressed copper. The cornice features console brackets at each end and a central oval plaque with a lyre motif, since the building was designed as a music store.

Kirk Johnson [1861-1939] was the leading music dealer in Lancaster, opening his first store about 1885. This building is a rare example of the French Baroque Revival style, since most commercial architecture at the time, including examples by Urban, favored French or Italian Renaissance styles.

This building's original display windows and entry doors were removed during a 1926 remodeling, but were restored in 1979-1980 based on a surviving Urban drawing from 1911.



KEPPEL'S WHOLESALE CONFECTIONERY

323-325 NORTH QUEEN STREET • (1913)



This four-story building is similar to some of Urban's commercial structures located in the first blocks of North Queen and West King Streets, although it was designed for an industrial purpose. Built to house a candy factory and offices for a business founded in 1902, the white-tile façade features a ground level meant to look like ashlar masonry. The upper floors feature five bays of windows with transoms, and decorative motifs such as bound reeds. The cornice features modillions, console brackets, and a central oval cartouche, topped by a parapet decorated with classical triglyphs.

PERSONAL RESIDENCE

1009 BUCHANAN AVENUE • (1914)



Located on a corner lot facing Buchanan Park, Urban designed this 4,000-square-foot house as his private residence. He occupied this house from 1914 until his death in 1939.

Compared to the more lavish styles applied to his commercial buildings, Urban used a conservative but refined Colonial Revival style for his own home. The house's ground floor is built of stone,

with a stucco treatment on the second level. The building has a five-bay east façade facing Race Avenue, with a pent roof above the first floor that is broken by a pedimented hood above the entry door. The two left bays, in front of the living room, contain two double-hung windows with 6/6 sash, while the right half, in front of the dining room, features a bay window comprised of five windows with 4/4 sash. The front wall plane has generous fenestration, creating light-filled interior rooms. The steep side-gable roof features two arched-top dormers with three casement windows, and integral chimneys at each end of the house. The south elevation, facing Buchanan Avenue, has a one-story sun porch that is now screened in, while a two-story wing on the north elevation has a sheltered alcove porch.

KELSEY HEALTH HEAT

Kelsey Heated machines of Architects C. Edwin Urban, Lancaster, Pa.

**Some Things It Doesn't Do
And Some It Does**

IT doesn't thump and bang; hiss and hiss.
It doesn't leak. It doesn't dry out the air.
It doesn't heat and rebake the dead air.
It does ventilate while it heats.
It does mix the fresh warm air with just the right amount of healthful moisture.

It does heat any and all rooms in any weather, with the wind in any direction.
It overcomes entirely the radiator leakage.
It is more economical than any furnace or radiator heat.
We can prove it. Send for booklet—Some Saving Sense on Heating.

THE KELSEY
WARM AIR GENERATOR
305 James St., SYRACUSE, N. Y.

NEW YORK: 183 R Park Avenue
CHICAGO: 2787 R Lincoln Avenue
DETROIT: 305 95th Builders' Bldg
BOSTON: 405 R F. B. St. Bldg.

House Beautiful, February 1917

ST. PAUL'S UNITED METHODIST CHURCH

202 SOUTH QUEEN STREET AT WEST FARNUM STREET • (1914)

Designed in the Second Gothic or English Perpendicular Gothic style, this church was built of Atglen stone with cut-stone trim. Its irregular bays include a square corner tower containing the main entry facing South Queen Street, and a center gable to the south with a tripartite stained-glass window. The nave of the church extends west along West Farnum Street, with a series of hipped dormer windows on the slate roof.



KEIPER APARTMENTS

129 EAST LEMON STREET • (1914-1915)



This four-story brown brick structure, built as an apartment house, contains a recessed entrance located on the west bay, set back from an original enclosed front porch buttressed by brick piers. There are three-sided bay windows of oxidized copper at the second and third floors. The fourth floor contains French doors leading out to a small balcony. The brick parapet at the roofline has a projecting pent roof that was originally covered with clay tiles. This tall narrow building has a modern appearance that looks ahead to styles of the 1920s and 1930s.

FULTON SCHOOL (BOYS' HIGH SCHOOL)

225 WEST ORANGE STREET • (1916-1918)



Now an elementary school, this three-story building was originally constructed as the Boys' High School, following the 1905 completion of Stevens High School for girls.

The building is constructed of gold-colored tapestry brick and features distinctive horizontal banding on the high ground level. On the West Orange Street façade, the slightly recessed central section is seven bays wide, with a three-bay central entryway topped by a balustraded frieze. There are projecting wings at the east and west ends that contain no fenestration. The second- and third-floor walls are enlivened by brick pilasters with cut-stone bases and capitals. The building contains a number of sculptured

stone panels with classical motifs, including an eagle surrounded by torches within the central parapet, and spandrel panels with Grecian urns contained within laurel wreaths and surrounded by garlands. The flat roof features a stone and brick parapet.

The contracts for this building were awarded in February 1916 and the cornerstone was laid in September 1916. The building was dedicated on September 26, 1918. In an address by P.E. Slaymaker, president of the school board, he stated that "The building is educational in every sense, with perfect symmetry and wonderful form and strength." [New Era, September 26, 1918]. Urban's commission was \$7,500.

This building replaced the Victorian era Boys' High School situated at this site and built in 1874, from which Urban himself graduated in 1880.

LANCASTER STORAGE COMPANY GARAGES

342 NORTH QUEEN STREET (REAR) • (POST 1919)

These garages are accessed through an arched passageway from the Federal period building facing North Queen Street. The circa 1808 former house at 342-344 North Queen Street, used as an inn and hotel, was acquired in 1919 by the Lancaster Storage Company for use as offices. The existing surface parking lot that extends west to North Market Street once contained other Lancaster Storage Company structures, including a six-story brick building and a low storage facility with a sloping roof. This row of one-story garages was spared from demolition in 2002 and now, aptly, houses an architectural salvage business.

HAROLD'S

4-6 WEST KING STREET • (1921)

This building reflects Urban's interpretation of the Perpendicular Gothic Revival style for a high-rise commercial structure. (The style became popular with architect Cass Gilbert's Woolworth Building in New York City, completed in 1913.)

The steel-framed structure is six stories tall, with mezzanines at the first and second floors, and with two upper floors that are set back from the north elevation. The first-floor façade features plate-glass display windows resting on a granite base. The first-floor mezzanine, above the display windows, contains three stained-glass openings. The corner pilasters, lintels, mullions and sign panel are clad in limestone. The sign panel is rendered in gold-colored metal letters.

The second, third and fourth floors, clad in gray granite-colored terra cotta, are divided into three irregular bays by slender pilasters. A recessed arch above the central fourth-floor bay contains shield and ribbon ornaments, while the façade is topped by a crenellated parapet decorated with shields and floral rosettes.

The structure was originally built for the Keystone Furniture Company; Harold's Furniture Store moved into the building about 1945. Installation of neon signs and other alterations caused damage to the façade. In 1979, Lancaster Newspapers reconstructed the first floor to its approximate original appearance, although portions of the masonry storefront were rebuilt using limestone instead of terra cotta.



GRIEST BUILDING

8 NORTH QUEEN STREET • (1924-1925)



At fourteen stories, this building existed for 80 years as Lancaster's first and only skyscraper and the City's most visually prominent landmark, other than historic church steeples. Its south façade continues to define the northwest corner of Penn Square. Steel-frame construction made such a tall building possible, but Urban's organization of its overall mass, the graceful proportions of the fenestration, and the articulation of wall surfaces made the building a success. Urban employed Beaux Arts and Italian Renaissance Revival styles, balancing monumentality with classical detailing.

The building's outer skin is predominantly Indiana limestone, set on a granite base, with terra cotta used at the thirteenth and fourteenth floors. The ground floor has large arched windows and entrances. As the building ascends, its mass is finely articulated through use of vertical window bays and horizontal bands, creating a simple rectangular grid that is enlivened by rich stone carvings on the pilasters, panels and friezes. At the twelfth floor, the large windows have arched pediments. A penthouse story is set back from the building's perimeter.

The interior spaces have been altered over the years. The two-story lobby originally had Tennessee marble floors with Italian marble railings and wall bases, fresco-covered plaster walls and ceilings, and a U-shaped open mezzanine level. The twelfth floor was originally a large 300-seat two-story auditorium with a mezzanine. This area was converted to office space in 1976 when a thirteenth floor was created at the mezzanine level.

The building's location and design made it the city's most prestigious professional address, while its construction signaled Lancaster's modernization at the center of a still predominantly rural county. The building was constructed to house offices for The Conestoga Traction Company, The Edison Electric Company, and The Lancaster Gas Light and Fuel Company, all of which had seen rapid growth under the leadership of William Walton Griest, head of the Lancaster Public Utilities, to whom building was dedicated. Pennsylvania Power and Light purchased the building on August 29, 1934; by 1956, it began to be called the PP&L Building. However, the Griest name was reinstated when the building was sold again in 1962.

On the evening that the building was dedicated, September 21, 1925, the *New Era* stated: "There were many who were skeptical about a fourteen-story building in Lancaster. But early doubts passed as the building took shape. Time may bring other skyscrapers to Lancaster, but the Griest Building will never forfeit its claim to priority."

These three houses, which reflect architectural revival styles popular in the 1920s, are located near Buchanan Park in Lancaster's West End, close to Urban's own residence at 1009 Buchanan Avenue, designed in 1914. With the influence of new trolley lines and automobiles, West End neighborhoods in the City and bordering Lancaster Township were being developed as early suburbs, with freestanding houses set on relatively large lots.

A.B. ROTE HOUSE

936 BUCHANAN AVENUE • (1921)

This two-story Colonial Revival brick house has a hipped slate roof and wooden cornice with modillions. The central entry door has an arched hood supported by Tuscan columns. The ground-floor windows have 8/1 sash and sidelights, while 6/1 sash with sidelights appear on the second floor. Patterned brickwork on the façade includes bands of soldier coursing, and there are decorative stone lozenges and keystones.



930 BUCHANAN AVENUE (1922)

This Tudor Revival house features stone walls on the first floor. The center entry door, with a stone surround, is surmounted by a slightly projecting front gable that extends into the red tiled roof, flanked by two small dormers. The walls of the second-floor level and front gable have half timbering against a stucco finish.



1008 BUCHANAN AVENUE (1926)

This Colonial Revival building with stuccoed brick walls is situated at the southwest corner of Buchanan and Race Avenues, just outside the City's limits in Lancaster Township. It is located across from Urban's own residence and shares some similar characteristics, including a pent roof across the ground-floor façade, which continues across the recessed side wing, and two wide end chimneys.



REYNOLDS MIDDLE SCHOOL (WEST JUNIOR HIGH SCHOOL)

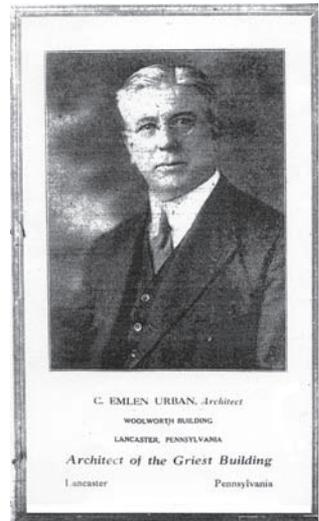
605 WEST WALNUT STREET • (1927-1929)



This three-story rectangular building has an exceptionally long 21-bay south façade comprised of a nine-bay central pavilion, with three sets of entry doors, flanked on each side by six-bay wings. Built in the Gothic Revival style using light gold-colored brick with patterned brick panels, the building has a crenellated roof parapet. The walls and doorways are decorated with cut-stone ornamental motifs, including open books, oak leaf garlands and torches. Although designed in a Gothic Revival style that was popular for school buildings, the building's angular forms and tapestry brickwork show the influence of the more modern Art Deco style. Designed in 1927, opening exercises were held on February 22, 1929.

This structure may represent the last major public building designed entirely by Urban. In the early 1930s, he worked on remodeling projects for existing buildings, including the Municipal Building in 1931 and Old City Hall in 1932. He is still listed in a 1937 business directory as maintaining an office in the Woolworth Building, with his son Rathfon working for him as a draftsman.

In February 1934, Urban took a Mediterranean cruise with his wife and daughter. Letters written to his son Rathfon during that trip survive in the Manuscript Collections of the Lancaster County Historical Society. When he died on May 21, 1939, Urban's obituary indicated that he had been ill for two years.



Renovations & Remodeling of Existing Buildings

FULTON OPERA HOUSE

12 NORTH PRINCE STREET • (1904 ALTERATIONS TO 1852 BUILDING)

The original Fulton Hall played host to a variety of social and political affairs, including military ceremonies, graduation exercises, state and local conventions, prize fights and traveling entertainments. Following the Civil War, Fulton Hall underwent major alterations in 1873 when its owner, Blasius Yecker, decided to concentrate on the entertainment business. The remodeled structure was renamed the Fulton Opera House. In 1903, Charles Yecker took over from his father, Blasius, and hired Urban to redesign the theater's interior in a Neoclassical style, including enlargement of the performance space and seating, and redesign of the lobby and grand staircase. An April 1904 *New Era* article, describing the ambitious improvement plans, stated that, "Practically the entire building will be dismantled, nothing being left standing, in fact, but the four walls and the present balcony." Plans called for the auditorium walls to be lengthened, the stage rebuilt and brought forward six feet into the auditorium, the proscenium arch made four feet wider and eight feet higher, a fire-proofed asbestos curtain provided for the proscenium opening, a skylight added to the stage roof, the addition of eight box seats, four on either side of the stage, the addition of a second gallery or balcony, enlargement of the orchestra pit for more musicians, and an elaborately plastered and paneled ceiling. The entire front width of the house was to be turned into a lobby and foyer with marble walls and an ornamental plaster ceiling, widened exit doors, broad carpeted staircases leading to the first balcony, and the addition of a ladies' retiring room, two smoking rooms, toilets, and an increased number of dressing rooms. [*New Era*, April 25, 1904]



DEMUTH'S TOBACCO SHOP

114-116 EAST KING STREET • (1917 REMODELING OF 1771 STOREFRONT)

Although elements of this two-story brick structure date to the 1770s, Urban was involved in an interior remodeling and redesign of the storefront in 1917, replacing a pre-1875 Victorian storefront. Designed in a Colonial Revival style, the center display window with canted corners is mounted in metal, with geometric metal grills within the lower bulkhead, surrounded by Tuscan columns set on a stone base and supporting a plain molded cornice.



Renovations & Remodeling of Existing Buildings

LANCASTER COUNTY COURTHOUSE

EAST KING AT NORTH DUKE STREETS • 1923-1927 FRONT WINGS ADDED TO 1852 BUILDING)

The oldest section of this Courthouse, designed by architect Samuel Sloan of Philadelphia in 1852, stands as one of the City's great Roman Revival style buildings, with its large copper dome and classical portico facing East King Street. A T-shaped rear section was built circa 1898 to match the style and materials of the original, including a portico on the east elevation facing North Duke Street, designed by James Warner of Philadelphia (who also designed Lancaster's Central Market). In 1923, Urban worked on the remodeling of interior spaces as well as designing the low, symmetrical front wings topped by balustrades -- often referred to as the building's "paws" -- that flank the East King Street steps. One of the rear building sections designed by Urban was demolished when the Annex extending from Grant to East Orange Streets was constructed in 1975.



OLD CITY HALL / MASONIC HALL

(HERITAGE CENTER OF LANCASTER COUNTY) PENN SQUARE AT WEST KING STREET • (1932 REMODELING OF 1795 BUILDING)

Built in 1795 as a "public office house," this three-and-one-half-story Georgian brick building housed state and county offices before being purchased by the City in 1854 to serve as City Hall. In 1931, the municipal offices relocated to 120 North Duke Street.

Urban was commissioned in 1932 to remodel the ground-floor level of the circa 1799 Masonic Lodge Hall, located next to Old City Hall along West King Street, to create retail space. As designed by Urban, arched openings surround each storefront, with keystones borrowed from the historic upper-level fenestration on the Masonic Hall.

In 1973, the City of Lancaster deeded Old City Hall, the Masonic Hall and the retail spaces to the newly formed Heritage Center of Lancaster County. Urban's 1932 architectural drawings survive in the museum's collections.



Substantially Altered Buildings

STAGER HALL

FRANKLIN & MARSHALL COLLEGE • (1900)

Urban was commissioned to design the College's new Science Building based on drawings he submitted to the Board of Trustees in November 1899. The building's cornerstone was laid on June 13, 1900. Designed as a classical three-story Beaux Arts structure with yellow brick walls, the building contained scientific labs, classrooms and faculty offices. The building was enlarged after World War II with the addition of two wings extending towards College Avenue, and the original yellow brick walls were clad in a new veneer of red brick, reflecting a Colonial Revival style that was adapted campus-wide in the 1920s. The building was renamed Stahr Hall in 1935, and was renamed again in 1988 as Stager Hall following additional renovations.

MAIN BANKING ROOM / LANCASTER TRUST

COMPANY BUILDING (LANCASTER QUILT & TEXTILE MUSEUM)

37-41 NORTH MARKET STREET • (1911-1912)

The Main Banking Room was designed as an addition to the Lancaster Trust Company's five-story main building, constructed in 1899-1890 at 36-38 North Queen Street. The Main Banking Room opened on March 30, 1912. Urban was identified as the architect in local newspaper accounts, and drawings survive from 1911. The name of York & Sawyer, a New York City architectural firm, also appears on drawings; York & Sawyer may have prepared the original design in 1911, with Urban serving as the resident architect and construction supervisor.

The Main Banking Room's Beaux Arts interior is said to be modeled after the 1906-1910 Pennsylvania Railroad Station in New York, designed by the firm of McKim, Mead and White. The structure measured 80 feet from east to west, and 40 feet from north to south. With a height equivalent to a three-story building, the Main Banking Room's ceiling had a monumental barrel vault with octagonal coffering, originally painted in turquoise blue and gilding. The barrel vault terminated in large lunette-shaped windows.

After failure of the bank in 1932, the Main Banking Room sat vacant for over 50 years until being converted to office space in the 1980s. Acquired in 2004 by the Heritage Center of Lancaster County, to house the Lancaster Quilt and Textile Museum, an addition was added in 2007 on the building's west elevation to provide additional exhibition and retail space.

Substantially Altered Buildings

GARVIN'S DEPARTMENT STORE

33, 35 AND 37 EAST KING STREET • (1911)

Milton T. Garvin [1860-1936] was first employed as a 14-year-old stock boy at Return E. Fahnestock's dry goods store on East King Street, just west of the Courthouse. In 1882, Garvin was made general manager, and acquired the store from his former employer in 1894. With expansions, the store became an amalgamation of three separate buildings: two nineteenth-century three-story brick buildings flanking a central four-story building designed by Urban in 1911, with large upper-story windows and a white façade similar to Urban's Beaux Arts commercial designs along North Queen Street. Garvin's was the third largest department store in Lancaster, after Watt & Shand and Hager's (buildings also designed by Urban). A brick-faced concrete-block façade constructed in 1965 now covers the structures.



Demolished

MILTON S. HERSHEY MANSION

222 SOUTH QUEEN STREET • (CIRCA 1890)

This brick mansion combined Queen Anne, Shingle and Eastlake styles with its busy gambrel rooflines, dormers with wood siding and shingles, and a wrap-around porch. The landscaped grounds included a brick carriage house facing Beaver Street. A grocery store currently occupies this site.



Courtesy of Lancaster County Historical Society, Lancaster, Pennsylvania (A-08-02-26)

This mansion was within walking distance of Milton Hershey's first successful venture, the Lancaster Caramel Company. Founded in 1886, the factory grew to 450,000 square feet; the buildings extended one block from Church Street south to Howard Avenue, between South Duke and Rockland Streets. The Hershey Chocolate Company was founded in 1894 as a small subsidiary of the caramel company. Hershey sold the enterprise in 1900 to the American Caramel Company for \$1,000,000, at the time the largest real estate transaction in Lancaster's history. Hershey took his profits and relocated to Dauphin County in 1905.

When his mansion was offered for sale in May 1905, it was described in this way: *The house contains on the first floor: parlor, library, billiard room, two dining rooms, reception hall, kitchen, pantry, oak stairway and conservatory, bay windows on first and second floors. The second floor contains seven rooms and two bathrooms with tile floors and enameled iron tubs; high-grade washstands in bathrooms and all sleeping rooms. All heated with hot-water plant, with radiators in each room; electric lights and gas throughout the house. Broad porches on three sides of the house. Fountain in yard; walks through garden; broad lawns and driveways, abundance of old shade and fruit trees. A commodious two-story brick Eastlake stable and carriage house, with rooms for coachman; also, two-story chicken house.*

Urban's close personal friendship with Milton Hershey resulted in commissions for Hershey's buildings in Dauphin County built between 1903 and 1924, including his personal residence, the original Hershey Chocolate Company plant, the Hershey Trust Company bank building, the Hershey Theater and the Hershey Consolidated School.

Demolished

WOOLWORTH BUILDING

21 NORTH QUEEN STREET • (1899-1900)

This remarkable structure ushered in the twentieth century in downtown Lancaster, but quickly lost favor. Working from designs by the New York firm of Ditmar and Sheckels, Urban served as the local supervising architect. The building replaced the original Woolworth store at 170 North Queen Street, which opened in 1879. Constructed of steel, iron, stone and brick, the five-story building included a spacious roof garden with two gold-domed towers that rose 45 feet and lent “an incomparable beauty and finish to the building.” A newspaper account, just before construction was to begin in April 1899, described other impressive features:

The first floor is to be of fine-quality light gray stone, with show windows of handsomely polished mahogany, and a finely carved stone entrance is placed in the center of the North Queen Street front. The walls above the first story are to be light gray brick with handsomely modeled terra cotta trimmings around window frames, belt courses, etc. Surmounting the fifth story of the building, on North Queen, will be two handsome towers or pavilions . . . and an up-to-date roof garden. It is proposed to make the roof garden a very attractive place where ices, refreshments and soft drinks will be sold and musical and other entertainments of a refined character will be provided. The second and third stories will be fitted with large, roomy, well-lighted offices, to be rented singly or en suite. The fourth and fifth floors are planned so they can be arranged into fine lodge rooms, restaurants, etc. [New Era, March 8, 1899]

The gala opening of the new store was held on November 16, 1900, with the *Intelligencer Journal* calling it “the prettiest business in the city.” The upper-story offices were occupied a few months later. The roof garden was a popular social gathering place in the early 1900s, with an active program of music and dance, and was said to offer “a thrilling view of the city and countryside.” The store included an elegant restaurant featuring white marble walls and floors. The store was enlarged in 1911; on its October 13 opening day, there were 11,278 visitors. Urban maintained an office in the building.

The Woolworth Building was soon to be overshadowed – literally and figuratively – with the 1925 opening of the fourteen-story Griest Building directly opposite. The roof garden was enclosed and converted to office suites about 1926, perhaps to compete with the Griest Building, which in its modernity had become the more fashionable business address.

The store closed in April 1949 and was torn down soon after, replaced in 1950 by a two-story “modern” store with a flat roof at 33 North Queen Street. (The Woolworth chain of “five-and-ten-cent stores” closed nationwide in 1997.)

Demolished

YMCA

NORTHWEST CORNER OF NORTH QUEEN AND WEST ORANGE STREETS •
(1900-1901)

This expansive but elegantly refined Beaux Arts building echoed motifs used on earlier Urban buildings, including the Watt & Shand and Stevens High School, reflecting a style that culminated with the Griest Building. The YMCA structure had four stories, later enlarged with a fifth story. The east elevation facing North Queen was five bays wide and incorporated ground-level storefronts. The south elevation facing West Orange contained the YMCA's entry door, centered below a projecting balcony at the fourth floor. Pilasters spanning the second and third floors met the arches of the fourth-floor windows.

The Lancaster branch of the YMCA, established in 1870, had occupied and outgrown a number of buildings. In April 1895, the Board purchased the Shoher Hotel property at Queen and Orange Streets for \$60,000. Ground was broken for the new building on April 21, 1899, the corner stone was laid June 17, 1900, and the new building was dedicated on April 8, 1901. With a final cost of \$215,000, including the lot and furnishings, the Board launched a "debt-free campaign" to raise \$100,000. James Shand [1849-1920], one of the co-founders of the Watt & Shand department store, served on the Board of Directors. A 1910 history of the organization stated that the large new building was evidence that the YMCA "was keeping pace with the steady and prosperous growth of the City."

The YMCA was demolished in July 1965 to allow construction of the Prince Street parking garage, part of the development of Lancaster Square to the north.



Demolished

ST. PAUL'S UNITED CHURCH OF CHRIST

NORTHWEST CORNER OF NORTH DUKE AND EAST ORANGE STREETS •

(1902-1904)

This building replaced a smaller, circa 1850 church located directly opposite on East Orange. This corner lot was purchased on March 30, 1900, a groundbreaking ceremony was held on July 1, 1902, the cornerstone was laid on September 21, 1902, and the church was dedicated April 24, 1904. Built of rough-cut gray stone in the English Gothic style, the building extended 92 feet on Orange Street and 127 feet north on Duke Street. The square corner tower rose nearly 100 feet. Its corner site and design gave the church a sculptural presence, with features that included a multi-gabled roof, ornate stained-glass windows and arched stone doorways and windows. The church auditorium and gallery had a seating capacity for 1,000 people, deemed “one of the most magnificent in the State, and the open timber ceiling, of massive oak, is unsurpassed in beauty.” (*New Era*, April 25, 1904)



Although plans in the late 1970s called for conversion of the existing church building into apartments, the church was demolished for construction of the Steeplehouse Apartments, built in 1982-1983.

Demolished

LANCASTER GENERAL HOSPITAL

530-532 NORTH LIME STREET • (1902-1910)

The Board of Directors for the Lancaster General Hospital acquired property at this location in April 1896, after the hospital outgrew original quarters at 322 North Queen Street, occupied since 1893. The Lime Street property contained a three-story brick mansion that was expanded as the hospital grew. Planning to erect a completely new



hospital building on a site immediately north of this parcel, the Board engaged Urban as project architect. He presented plans on June 9, 1902 for a structure comprised of a central administration building with north and south wings that could be built in separate phases.

The north wing was built in October 1903 and the central wing was completed

in November of 1905. The brick mansion that first housed the hospital was razed to allow for construction in October 1910 of the women's south wing, completing Urban's original plans. The Colonial Revival structure featured a three-story center block with a classical pediment and a cupola on the main roof. Hospital construction along the 500 block of North Duke Street, which began in the 1950s, was situated at the rear of this original site, until the hospital's orientation was gradually refocused from Lime to Duke Streets. The site containing Urban's hospital building is now occupied by the Lime Street parking garage, built in 1980.

[The circa 1907 image above depicts the north and central wings, prior to construction of the south wing.]

Demolished

KEYSTONE FURNITURE COMPANY STORE

20-22 WEST KING STREET • (CIRCA 1910-1911)



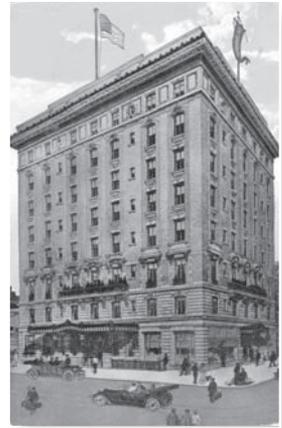
Four bays wide and four stories tall, this building had stone window surrounds and a heavy projecting bracketed cornice. There was originally a marquee that extended over the sidewalk, and an elaborate fanlight above the entry door. The building was demolished in 1979 to allow for construction of Steinman Park.

BRUNSWICK HOTEL

CORNER OF NORTH QUEEN AND EAST CHESTNUT STREETS • (1915-1920)

Demolition along the 100 block of North Queen Street in the late 1960s, to make way for development of Lancaster Square, entailed the loss of two of Urban's most significant structures: the Brunswick Hotel at the northeast corner and the YMCA at the southwest corner. The YMCA was demolished in July 1965. The Brunswick Hotel was razed in May 1967, to be replaced by a Hilton Inn motor hotel and adjacent Duke Street parking garage.

The eight-story Brunswick Hotel was built in two stages, with a seven-bay western portion completed in 1915 and a complementary eastern portion added in 1920. Urban employed his signature Beaux Arts style, including use of rusticated stone at the ground floors, carved keystones and window lintels, and decorative cartouches along the eighth floor below the crowning cornice. The Brunswick was the city's finest luxury hotel.



This intersection was a bustling area, with the Pennsylvania Railroad station on the north side of East Chestnut Street, opposite the Brunswick, and the Hotel Lancaster just to the east. The Brunswick replaced the smaller Hotel Imperial.

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TO BUILD STRONG AND SUBSTANTIAL



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Courtesy of Lancaster County Historical Society, Lancaster, Pennsylvania (1-02-02-91)



Southern Market, Watt and Shand, the Griest Building

These iconic buildings define Lancaster's historic past as well as its present urban context. Designed as a Victorian farmers' market, an expansive turn-of-the-century department store and a modern skyscraper that ushered in a new century, all three buildings are the

work of Lancaster's foremost architect, **C. Emlen Urban**.

Over the course of a prolific career, Urban designed an astounding number of buildings in an eclectic range of architectural styles. Urban's designs were contemporary and classic, innovative and practical, beautiful and durable, elegant and functional.

This booklet examines more than forty-five surviving examples of Urban's work within the City of Lancaster, showing the range of his abilities and the breadth of his skills. The booklet also describes seven demolished landmarks that have been lost forever. Throughout his lifetime of work, Urban always strove to honor and elevate his hometown of Lancaster. His buildings continue to enrich the lives of Lancaster's residents and visitors, and form a legacy to be enjoyed by future generations.

This project was funded in part through a grant from:



Pennsylvania
Historical & Museum
Commission