



1993

Arden: The Architecture and Planning of a Delaware Utopia

Eliza Harvey Edwards
University of Pennsylvania

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ARDEN: THE ARCHITECTURE AND PLANNING OF A DELAWARE UTOPIA

Eliza Harvey Edwards

A THESIS

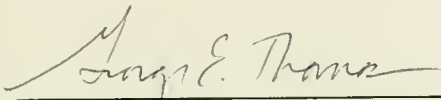
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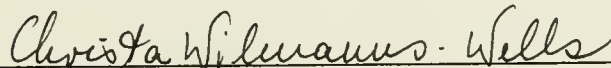
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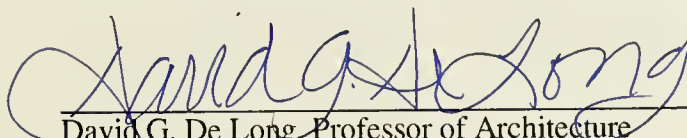
1993



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INTRODUCTION

Arden... the name evokes a notion of Arcadia, a pastoral ideal, a bucolic place in the countryside, a utopia. Arden, Delaware was intended to be just such a place -- a community free from the poverty and suffering so prevalent in turn of the century America. The name Arden was derived from William Shakespeare's *As You Like It*, set in the Forest of Arden where "...a many merry men... live like the old Robin Hood of England... and fleet the time carelessly as they did in the golden world."¹ The name alone makes clear the intent of Arden's founders G. Frank Stephens (1859-1935) and William L. Price (1861-1916) to establish a community that would demonstrate an alternative way of life and provide a model for change. In 1900, Price and Stephens purchased a 162-acre parcel of farmland in northern Delaware, six miles northwest of Wilmington, where they began to lay the foundations for Arden.

The turn of the century was a tumultuous time in America -- a period of tremendous economic and social change. America was in the midst of industrialization: large institutions and corporations were being formed; enormous sums of money were being made; the American population was becoming increasingly urbanized; finance was growing more centralized; and society and its government was beginning to be dominated by big business. But, as many learned, growth and progress did not come without their problems. While the country as a whole was experiencing one of its most productive

¹William Shakespeare, *As You Like It* (NY: Airmont Publishing Co., Inc., 1965), 8.

economic periods, this new wealth was concentrated within a very small segment of the American population, leading to great economic disparity between the working classes and the industry leaders. Delaware resident, Henry Seidel Canby, in his memoirs of childhood during the 1890s, described this era as:

...the economic age of concentration. Individualists of unparalleled energy were killing individualism for the benefit of their purses, reducing anarchy to order and chaos to form, in unwitting preparation for a new social order. Uneducated men, unprincipled, strong-willed, of first-rate ability, were ruling a continent while a feeble government looked on.²

Due to the growing disparity, the tensions and conflicts of the period were considerable, culminating in cataclysmic labor struggles such as the railroad strike of 1877 and the Pullman Strike of 1894. Ironically, taking place concurrently was the 1893 Chicago World Columbian Exposition, the quintessential celebration of America's progress. This event, occurring amidst the social strife of the period, illustrated the divergent attitudes toward American progress, exacerbating tensions in society.

The greatest impact of America's industrialization was felt in the cities where uncontrolled growth had led to unforeseen levels of crime, disease and poverty. Jacob Riis (1849-1914), a Danish-born photojournalist and author best known for his book *How the Other Half Lives* (1890), exposed the declining conditions of American cities and initiated a reform movement aimed at alleviating the wretched tenement conditions and the other indignities of lower-class urban life. Like Riis, other American authors also capitalized on this turbulent time in America, using literature as an instrument for bringing about change. Among the most influential of these so-called "muckrakers" was Upton Sinclair (1878-1968), author of *The Jungle* (1906), a book that examined the Chicago meatpacking trade and revealed to the American public the exploitation of

²Henry S. Canby, *Age of Confidence: Life in the Nineties* (New York: Farrar & Rinehart, 1934).

immigrant workers and the general corruption of American industry. Authors like Riis and Sinclair played a critical role during this period. Literature of the period echoed the various perceptions of the industrial age and exposed some of the deleterious effects of industry, thereby helping to instigate efforts toward social reform.

All of these political and social events, cries for economic reform, and literary outpourings set the stage for Arden. Arden represented a culmination of the conflicts occurring in American society, a desperate plea for change. Frank Stephens, an accomplished sculptor, and William Price, a distinguished architect, sought to establish a remedial community that was intended not only as an escape for those living amidst the burgeoning industrial centers of Philadelphia and Wilmington but as a model for worldwide economic and social reform. Their strategy for achieving these goals was to marry the economic theories of “Single Taxer” Henry George (1839-1897) with the arts and crafts ideals of Englishman William Morris (1834-1896).

Henry George was among the numerous nineteenth century writers proposing social and economic remedies for the deteriorating American society (Plate 1). In his book *Progress and Poverty* (1879), the title itself expressive of the contrasting impressions of American society following the Civil War, George proposed his “Single Tax” philosophy, the strategy of economic reform that was eventually implemented at Arden. In *Progress and Poverty* George explained that ironically, poverty had become the outcome of progress -- with the increase of wealth had come an increase of want.³ *Progress and Poverty* was a passionate and persuasive call to action:

³Henry George, *Progress and Poverty*, 1879, Reprint Centenary Edition (NY: Robert Schalkenbach Foundation, 1979), 10.

So long as all the increased wealth which modern progress brings goes but to build up great fortunes, to increase luxury and make sharper the contrast between the House of Have and the House of Want, progress is not real and cannot be permanent. The reaction must come. The tower leans from its foundations, and every new story but hastens the final catastrophe.⁴

George blamed America's growing economic disparity on the private ownership of land. He explained that material progress had led to increasing land values, and that it was only a small segment of the population -- the landowners and large corporations -- that benefited from the progress. To alleviate this destructive concentration of wealth, George proposed that the form of land ownership be entirely restructured so that land could be held in common and that all taxes be abolished with the exception of a single tax on land value. Thus, any increase in land value would benefit a community as a whole rather than the individual landowner. Furthermore, George argued that levying this one tax based on the full rental value of land regardless of any improvements would eliminate the need for any other taxation, bringing in sufficient annual revenues to support the public services of a given community. His strategy proposed that any excess revenues from land leases be reinvested in the community to make improvements to roads or other such public goods.

Progress and Poverty was an immediate success, selling two million copies in the United States and being translated into several languages. The book generated great excitement and resulted in the establishment throughout the United States of numerous Single Tax associations that actively campaigned for the adoption of George's Single Tax system. George's plan was first adopted in 1895 in the founding of Fairhope, Alabama, America's first Single Tax colony. Henry George, a Philadelphian himself, had a particularly enthusiastic group of followers in the mid-Atlantic region, among them Frank Stephens

⁴Ibid.

and William L. Price who ultimately implemented George's Single Tax system in their plans for Arden.

William Morris, another nineteenth century writer who proposed a recipe for social reform, was an additional source of inspiration for the founders of Arden. It was Morris, the noted English decorative artist, who became one of the leading proponents of the revival of Medieval arts and crafts. *News From Nowhere* (1890), Morris' utopian novel, outlined an ideal world based on the values of the arts and crafts movement. Having witnessed the degradation of crafts and architecture resulting from the Industrial Revolution in England, Morris used his utopian novel to promote the creation of a more humane state through a resurgence of fine craftsmanship. As *News From Nowhere* demonstrates, Morris sought to improve the state of humanity through the quality of crafts and architecture and to elevate the importance of craftsmen within society. He argued that the creation of beautiful objects was only possible if craftsmen were provided with an environment dominated by music, drama, and other arts -- an atmosphere suitable for inspiring creativity.

Looking to both Henry George and William Morris for inspiration and direction, Frank Stephens and William Price founded Arden. As William Morris recommended, a creative artistic environment was impossible without first resolving some of the economic issues. Therefore, to rectify economic inequalities, Price and Stephens adopted Henry George's strategy of land ownership, thus establishing the second Single Tax community ever to be developed. With this form of land ownership, Stephens and Price intended to create a place of social harmony -- a community that was open to all, regardless of economic class, race, ethnicity, or political association. Price and Stephens took up Morris'

philosophies to encourage arts and crafts within the community. Stephens and Price believed that it was this combination of economic and artistic reform that would be the most effective antidote for the multitude of social ills they saw as so destructive to American culture at the end of the nineteenth century.

Arden was by no means the only utopian community developed in America at the turn of the century. The restive state of American society provided a fertile ground for the cultivation of utopias, each seeking to resolve the ills of society through different means. What makes Arden unique among the numerous utopian communities founded at that time is that it continues to thrive today, retaining much of its original character and building stock. Most of the utopian communities envisioned at the turn of the century such as Elbert Hubbard's Roycroft in East Aurora, New York, or Gustav Stickley's Craftsman Farms in Parsippany, New Jersey, have failed to endure.⁵ Arden, on the other hand, actually expanded. To the south of Arden, two sister communities were established on adjacent parcels -- Ardentown, a 109-acre community, was established in 1922 and the 63-acre Ardencroft was added in 1950. Because Arden remains intact today, it serves as an important tribute to political, economic and social sentiments in America at the turn of the century and a living reminder of the determination of early twentieth century pioneers committed to social reform.

⁵Virginia L. Hamilton, ed., *Aurora's Architectural Heritage* (East Aurora, NY: SG Press, Inc., 1973). The town of Roycroft was another American development that grew out of the ideas of William Morris. Elbert Hubbard, a Larkin Soap executive from Buffalo, New York moved to Aurora to establish Roycroft, a community in which people could pursue their artistic interests. The town got underway in 1895 but failed in the 1930s as a result of the Depression.

"Craftsman Farms" pamphlet by the Craftsman Farms Foundation, Inc., 1991. Craftsman Farms was established in 1908 by Gustave Stickely and intended as a school of arts and crafts for boys. Financial difficulties delayed the opening of the school and eventually forced Stickley and his family to sell Craftsman Farms in 1915.

The ideas of Morris and George made up the theoretical foundations of Arden, however, it was Frank Stephens and Will Price who utilized their collaborative artistic talents to devise a physical plan for the community. This thesis provides a documentation of the development of Arden's physical plan and the evolution of its architecture, illustrating how Arden's plan and architecture, reflecting the social objectives of Stephens and Price, were designed to encourage peaceful living, individualism, artistic creativity, equality, cooperation among residents, and love of the outdoors. For the purposes of this study, the examination has been limited to 16 years, from 1900, the year of Arden's founding, to 1916, the year of architect William Price's death. This study of Arden's architecture tracks the community's development and maturation process showing how Arden grew during this 16-year period from a fledgling summer village to a more robust year-round community.

Using this study as a tool, it is my intent to *educate* the residents of Arden and the general public as to the historical significance and value of Arden's building stock and to explain how the architecture and the overall plan of the community are not only integral to the original principles on which Arden was founded, but also how they reflect progressive early twentieth century thinking -- a return to simplicity, a rejection of Victorian excesses, a renewed interest in arts and crafts, a search for an appropriate strategy of economic reform, and the growing regard for the rural outdoors as a healthy environment and an inspiration to creativity. The free form and diminutive scale of Arden's architecture has generally been preserved but there are signs that the community is gradually undergoing physical change. Arden is young enough that some of its earlier residents, or at least some of their direct descendants, are still, in fact, living in the community keeping Arden's early memories alive. But this will not be the case forever.

Arden is currently at a critical juncture. It is hoped that this documentation of Arden and its architecture will ensure that the principal elements of the community's original development plan be retained as tangible, interpretive evidence of Arden's unique development and its important place in the annals of American history.

FOUNDING OF ARDEN

It was in Philadelphia, home to both of Arden's founders Frank Stephens and William Price, that the idea for Arden was first conceived. At the turn of the century Philadelphia was a hub of intellectual activity. Among the numerous professional, artistic and social clubs were the Philadelphia Single Tax Society and the Ethical Culture Society, two organizations that were central to the genesis of Arden. The Philadelphia Single Tax Society, a zealous group of individuals committed to the proliferation of the Single Tax, was where Frank Stephens and William Price first teamed up to begin formulating their ideas for Arden.⁶ The Ethical Culture Society was like the Philadelphia Single Tax Society in that it provided an important forum for discussions of social reform efforts and strategies. While it is uncertain that Price and Stephens were members of this progressive organization, autobiographical accounts of certain Arden residents suggest that the Ethical Culture Society played an important role in Arden.⁷ This link to Arden was due in large part to the involvement of certain key members, namely Ella Reeve Bloor, one of Arden's earliest residents, and Joseph Fels, who eventually became Arden's primary financial sponsor.⁸ Other Philadelphia clubs and institutions with which Stephens and Price were both associated include the Philadelphia Sketch Club, the Art Club, and the

⁶Frank Stephens Autobiography, Arden Papers, 5.

⁷Ella Reeve Bloor, *We Are Many* (NY: International Publishers Co., Inc., 1940), 41-3. In Bloor's autobiography she states that she became a member of the Ethical Culture Society in the early 1890s, joining Horace Traubel, who at the time was editor of the Ethical Society newspaper, *The Conservator*. George Thomas' dissertation "William L. Price: Builder of Men and of Buildings" (1975) states that Horace Traubel was a very close friend of William Price. Not only did they both have offices in the same building, but Traubel became actively involved in the establishment of Rose Valley.

⁸Minutes of the Ethical Society's Board of Trustees Meeting, 1885-1892. Unfortunately, most of the early membership records of the Ethical Society have not been retained and exact membership information was unavailable. These minutes, however, show that Horace Traubel and Joseph Fels were on the Board of Trustees of the Ethical Society. It is presumed that Stephens and Price may also have been members or at least were closely linked. Records show that the Price family was involved in the Ethical Society; Emma Price, Will's wife, appeared in the list of contributors to the society in 1924.

Philadelphia Museum School (now part of the University of the Arts) where Price studied architecture during the 1880s.⁹

Frank Stephens

George Frank Stephens -- always referred to as Frank -- was born in Rahway, New Jersey in 1859 (Plate 2). With a father who was an artist, Frank gained his appreciation for art and developed his artistic talent at an early age. He was a determined child with high energy and big aspirations. As he put it, "I grew up on the farm in a childhood that was all books and daydreams and dread that all the things worth doing in the world would have been accomplished by the time I was old enough to have a hand in any of them."¹⁰ Despite this concern, Stephens never had a shortage of dreams. He was always active in social and political affairs, which provided him with an unending succession of challenges throughout his life.

A bright student, Stephens attended Rutgers College in New Brunswick, New Jersey, until an eye operation during his sophomore year ended his college career.¹¹ Due to his determination, however, Stephens educational path was not to end there, and with encouragement from his artist father, he entered the Pennsylvania Academy of Fine Arts in Philadelphia in 1875, where he spent the better part of ten years as a student of sculpture.¹²

⁹Philadelphia Sketch Club Membership Book, Microfilm #3666. Frank Stephens was a member of the Philadelphia Sketch Club from 1881 to his death in 1935. His brother Charles was the president of the Club from 1913 to 1916. William Price became a member of the club after the founding of Arden. His membership was sporadic: 1902-05, 1907-09, 1916. Stephens had helped to found the Art Club.

¹⁰Frank Stephens Autobiography, Arden Papers.

¹¹Ibid.

¹²Pennsylvania Academy of Fine Arts Student Records. It was at the Academy that Stephens met his first wife, Caroline "Caddie" Eakins (1865-1889), sister of the notable artist Thomas Eakins (1844-1916). Eakins was an instructor at the Academy while Stephens was a student. Despite Stephens marrying Eakins' sister in 1885, it is reported by Gordon Hendricks in his book *The Life and Work of Thomas Eakins* (1974)

Stephens claimed that it was Henry George's *Progress and Poverty* which he read in 1886 that first started him thinking of creating a utopian state -- a community that would implement and prove the legitimacy of Henry George's aims.

With the first reading of *Progress and Poverty* I knew I had found the answer to the problems which had perplexed me and haunted me all my life. I could not put the book down unfinished and with triumphant certainty that has never since known a misgiving or a doubt I closed the glorious final chapter, "The Problem of Individual Life," in my judgment the highest flight of religious thought in literature, with the knowledge that there was a purpose in living, a work worth doing, that should exceed the utmost of my childish dreams and hopes.¹³

While never forgetting the initial impact of George's book, Stephens put his visionary aspirations on hold in order to establish his career. Stephens understood the realities of his economic situation, aware that he must focus on getting financially grounded before being able to realize his dream. Thus, following completion of his studies at the Pennsylvania Academy of Fine Arts in 1885, Stephens joined some of his fellow classmates and began a Philadelphia decorative arts business, Stephens, Cooper & Co., specializing in plaster casting, stone and wood carving, and decorative marble work. The firm, run by a team of four artists -- Frank Stephens, Colin Campbell Cooper, Jr., Jesse Godley, and Walter J. Cunningham¹⁴ -- was involved in numerous projects, among them the decorative work of the Philadelphia City Hall. The firm prospered, due in large part

that Frank Stephens was one of the antagonists in Eakins' troubles in 1886. Stephens apparently played an instrumental role in the dismissal of Eakins from the Academy faculty in 1886, making the claim that Eakins had been behaving immorally, exposing nude models to his students.

¹³Frank Stephens Autobiography, 4, Arden Papers.

¹⁴Stationery of the Stephens Cooper and Co. firm was found in Frank Stephens' papers at the Pennsylvania Academy of Fine Arts. The two letters found were dated January 16, 1890 and January 27, 1903, respectively. The letterhead of the firm is on each of these letters, showing that the firm was in existence from as early as 1890 until after Arden was underway. The letters also show that the firm changed locations from 113 North 12th Street in 1890 to 15 South 18th Street in 1903.

to its manufacturing of terra cotta, a highly popular architectural material at the turn of the century.¹⁵

Between 1886 and 1900, Stephens spread himself between his career and the promulgation of Henry George's economic philosophies. Stephens became a personal friend of Henry George, a friendship that lasted until 1897 when George died in the middle of his second New York City mayoralty campaign. George's death, however, did little to deter Stephens from his efforts to disseminate George's system of economic reform. Stephens was particularly active in the Philadelphia area where he was a member of the Philadelphia Single Tax Society, convincing throngs of Philadelphians of the importance and worthiness of George's philosophies. Among the Philadelphia society's accomplishments was the organization of the Shakespeare Club which was developed as a means of training Single Taxers to become competent public speakers and, thus, more effective in their efforts to generate support for Henry George's Single Tax strategy.¹⁶ Stephens' participation in other Philadelphia professional and social clubs also helped him to further increase the number of Single Tax devotees. Among the more zealous of the Philadelphia Georgists (as Single Tax enthusiasts became known), was the notable architect William L. Price.

William L. Price

William Lightfoot Price was born in 1861 in Wallingford, Pennsylvania to James Martin Price and Sarah Lightfoot Price (Plate 3). By the time that he and Frank Stephens were introduced, Price had an established architecture practice which was concentrated on

¹⁵Frank Stephens Autobiography, Arden Papers, 5.

¹⁶Ibid., 8.

residential design work throughout the Philadelphia region. The success of Price's firm, however, was not enough to quell the general dissatisfaction with American society that he shared with Stephens. Despite the fact that his practice was being fueled by the enormous wealth generated in America at this time, Price could not ignore the disparities that were resulting from this increasing wealth. Disturbed by the state of American society, Price became concerned with ways he could contribute both his financial success and his design skills to the resolution of some of America's most plaguing issues. Price's generous, idealistic ways were best described by Katharine Ross, one of the trustees of Arden, who referred to him as "a great humanitarian who strove, not for the need of a day, but for all the future; whose love of justice extended to all the sojourners on this fruitful earth..."¹⁷

Before embarking on Arden, Will Price had been involved in architecture for over twenty years. He began work in 1878 at the age of 17 in the office of Philadelphia architect Addison Hutton. Three years later he joined up with his brother Frank, who had been working in the Philadelphia office of architect Frank Furness, to establish their own practice. Together, the two brothers rode the wave of suburban development in Philadelphia, sustaining a successful residential design practice well into the 1890s.¹⁸

The first important commission attained by the Price Brothers firm was in 1888 when they were asked to be the architects for Wendell and Smith, a Philadelphia real estate development company, in their speculative residential project in Wayne, Pennsylvania, along the Main Line of the Pennsylvania Railroad. For this project, the Price Brothers

¹⁷Katherine F. Ross, "The Most Unforgettable Character I've Met," February 8, 1949.

¹⁸George E. Thomas, "William L. Price (1861-1916), Builder of Men and of Buildings," (Ph.D. diss., University of Pennsylvania, 1975).

designed a number of prototype homes, all of similar detail and material, utilizing local stone on the first floor and wooden clapboard or shingles above (Plate 4).¹⁹ These houses, designed for Wayne's quarter-acre lots, were to be situated in the middle of each lot, set well off the street. For its time, the Wayne development was considered quite large, with several square miles of roads. All roads of the community were at right angles, creating an ordered, uniform grid plan.²⁰

The Prices' involvement with Wendell and Smith on suburban developments continued into the 1890s with work on Overbrook Farms.²¹ Overbrook, a 168-acre development near City Line and Lancaster Avenues between 58th and 68th Streets, got underway in 1892. This community, like Wayne, was also laid out in a grid pattern. Appealing to a conservative middle-class market, Overbrook offered a variety of single family and semi-detached house designs. The Price Brothers offered homes that were a bit more refined than those at Wayne. The Overbrook homes tended to be cut stone on the first floor with stucco and half-timbering on the upper floors. The stone of the homes in Overbrook was more carefully cut than that at Wayne, contributing to the comparatively polished quality of the Overbrook homes (Plate 6). The Overbrook homes illustrate Price's method of breaking up walls into many planes to allow for more windows, thereby letting in as much light as possible, an important characteristic of Price's house designs.²²

Into the 1890s Will Price was also involved in designing large, elaborate suburban mansions for the Philadelphia aristocracy, providing him with some of his most lucrative

¹⁹Ibid., 67-71.

²⁰Ibid.

²¹Ibid., 73-4.

²²Ibid.

and most well-known commissions. Among these commissions were estates for Alan Wood of Alan Wood Steel in 1892 (Plate 5), Edward Bok of Curtis Publishing Company in 1898, and financier John Gilmore in 1899.²³ For these prominent clients, Price designed grand, opulent homes that conspicuously portrayed their wealth.

In 1893, at age 32, Price moved with his wife Emma from a rowhouse in West Philadelphia to a home of his own design in the suburb of Overbrook (Plate 6).²⁴ It was in Overbrook that Price's social progressivism seems to have first taken hold. By this time Price had joined up with the Philadelphia Single Tax Society and had begun to participate in the society's crusade to raise social consciousness of the economic injustices and to initiate change. The Prices' Overbrook home became a center of activity for Single Taxers and the site of Philadelphia Shakespeare Club rehearsals.²⁵ In fact, the Price's second Overbrook home, known as "Kelty" (Plate 7), was designed with a stage on the third floor where these Shakespearean performances would be held.²⁶

Price's advocacy of reform eventually culminated in the establishment of two experimental communities: Arden in 1900 and Rose Valley in 1901. These communities were designed not to achieve the most valuable, most marketable plan, as was the case in Wayne and Overbrook, but to achieve a desired social behavior. Rose Valley was Price's own utopian venture that he undertook in Delaware County, Pennsylvania, roughly fifteen miles west of Philadelphia. Although conceived as a community intended to

²³George E. Thomas, "William L. Price, Architect: "Prophet Without Honor," in *A Poor Sort of Heaven... A Good Sort of Earth* (Chadds Ford, PA: Brandywine Conservancy, Inc., 1983), 23.

²³Thomas, "William L. Price (1861-1916), Builder of Men and of Buildings," 1975. Will and Emma Price's first home in Overbrook was at 6334 Sherwood Road.

²⁵Susanna Martin Price, "The Story of the Price Lightfoot Family," 1929.

²⁶Thomas, "William L. Price (1861-1916), Builder of Men and of Buildings," 1975. After six years of living at 6334 Sherwood Road, Will and Emma moved to "Kelty" in 1899 and lived there for three years until they moved to Rose Valley in 1902.

integrate economic classes, Rose Valley was not, like Arden, established as a Single Tax colony with an entirely restructured system of land ownership. Instead, Rose Valley was founded principally as a craftsman community, with its purpose being “the manufacture of structures, articles, materials and products involving artistic handicraft.”²⁷

Rose Valley and Arden were being developed simultaneously and, due to Price’s involvement in both, shared some of the same fundamental ideas, namely the William Morris-inspired emphasis on the arts and crafts. Also like Arden, the buildings at Rose Valley consisted of a combination of rehabilitation as well as new construction. Built in an abandoned mill town, Rose Valley adapted existing buildings and ruins to new uses; the old mill was transformed into craft shops, and the former tenant houses were converted into Rose Valley’s “Guest House.”

All of Rose Valley’s buildings demonstrated Price’s new mode of architecture (Plates 8-11). Price left behind the historicized architecture utilized in many of his suburban mansions and looked toward a new architectural form, one which emphasized simplicity, regional contextualism, use of local materials and artsmanship. Price realized that the most appropriate architecture was not borrowed from the past but developed according to society’s current needs. Determined to popularize his new architectural manner, Price began to write more prolifically, publishing books and contributing articles to national periodicals such as the *American Architect and Building News*, *House and Garden*, *The Craftsman* and *Ladies’ Home Journal*.²⁸ In his writing, Price argued for an architecture

²⁷Ayres, “A Poor Sort of Heaven; A Good Sort of Earth,” 15. William Price purchased the land for Rose Valley on April 29, 1901.

²⁸William L. Price, “Choosing Simple Materials for the House” in *Country Homes and Gardens of Moderate Cost*. ed. by Charles F. Osborne (Philadelphia: John C. Winston Co., 1907); William L. Price, “Decorative Treatment of Plaster Walls,” *The Brickbuilder*, Vol. 20, 181-90, 1911; William L. Price, “The House of the Democrat,” *The Craftsman*. Vol. 21, 2, 1911; William L. Price, “Possibilities of Concrete

that did not mirror the past but that was suitable for twentieth century American society. In 1907 Price wrote that “you cannot pluck up your English or Italian or Colonial by the roots and plant it here, there and everywhere and get results that are worth while. Architecture to be fit, must fit need and purpose and environment -- fit the living purpose not the dead precedent.”²⁹ The buildings designed for Rose Valley and Arden demonstrate Price’s use of this more appropriate architecture.

Like so many of the other utopian communities founded during this period, Rose Valley survived only a short time. By 1910, Rose Valley faced insurmountable financial strains, teetered on the brink of bankruptcy and was forced to close its furniture and craft shops.³⁰ Thanks to sympathetic, deep-pocketed supporters of the community, all of the outstanding loans on Rose Valley were paid off leaving Price free of any personal financial debt.³¹ While Rose Valley’s buildings still exist today, and the community continues as an artists’ center, it does not carry on as the organized utopia that it was originally intended to be. Due in part to Rose Valley’s decline, however, Price began to give more time to the development of Arden in 1909 as the discussion of Arden’s architecture illustrates.³²

Construction from the Standpoint of Utility and Art,” *American Architect and Building News*, 89, 1579, March 3, 1906.

²⁹Price, “Choosing Simple Materials for the House” in *Country Homes and Gardens of Moderate Cost*.

³⁰Ayres, “A Poor Sort of Heaven; A Good Sort of Earth,” 21.

³¹Ibid.

³²Price's position as a trustee of Arden kept him involved in the progress of that community despite his apparent affinity for Rose Valley. Therefore, as Rose Valley experienced its decline, there is evidence that Price shifted his emphasis somewhat, becoming more active in the design of dwellings in Arden, particularly after 1908.

Purchase of the Derrickson Farm

The Derrickson property, a 162-acre farm six miles north of Wilmington, was the area chosen by Stephens and Price as a suitable location for their utopian community (Plates 12-13, 15). Surrounded by woodlands on all sides and extending along Naaman's Creek, the property provided the bucolic setting so essential to the intentions of Arden's founders. The proximity of the property to the new tracks of the Baltimore and Ohio Railroad was also critical because it afforded city residents from Philadelphia and Wilmington easy access to the new community.³³

The establishment of Arden followed on the heels of Stephens' attempt in 1895 to convert the entire State of Delaware into a Single Tax state.³⁴ Stephens thought that if he could convince one state to adopt the Single Tax he would be able to demonstrate the merits of this form of economic system and see it become the way of the future. After Stephens' rather overzealous attempt to impose Henry George's ideologies upon the state of Delaware proved to be futile, landing him and his Single Tax accomplices in jail, Stephens resolved himself to the smaller, more realistic plan of Arden.

With the design knowledge of planner and architect William Price, Stephens' Single Tax vision finally began to come to fruition in 1900 with the purchase of the Derrickson Farm.³⁵ The 162-acre farm was purchased from Jacob Derrickson on June 12, 1900.³⁶ This property, put in Stephens name, was purchased for \$9,000; \$2,500 was paid in cash

³³*Atlas of New Castle County Delaware* (Philadelphia: G. Wm. Baist, 1893). Interestingly, the railroad is somewhat of a paradox. One of the largest industries of the late nineteenth century, the railroad, on the one hand, contributed to the growing economic disparity in this country, but it also provided transportation access to emerging utopian communities such as Arden which sought to provide refuge from this type of concentrated wealth.

³⁴Frank Stephens Autobiography, Arden Papers, 6.

³⁵Register of Deeds, Wilmington, DE, Deed Book V21, 84, January 13, 1908.

³⁶Register of Deeds, Wilmington, DE, Deed Book G17, 345, June 12, 1900.

with the remainder in a mortgage.³⁷ At the time the Derrickson Farm was purchased in 1900 there were only a few buildings existing on the property: a farmhouse, barn (Plate 14), and various small outbuildings.³⁸ In accord with Will Price's values to preserve regional character, these buildings were not demolished but converted into new uses and adapted into the community of Arden.

The establishment of Arden would have been nearly impossible had it not been for the financial support of Joseph Fels (1853-1914) a Philadelphia soap manufacturer and Single Tax advocate. Fels, heir to the Fels-Naptha Soap fortune, played a critical role in Arden from its inception, providing the financial resources necessary to see the project off the ground. A proponent of the teachings of Henry George, Fels spent his life devoted to the elimination of poverty and to the provision of work for the unemployed. His position of wealth allowed him to be the financial backer for a number of experimental communities. In addition to several communities in England, Fels was a contributor to Fairhope, Alabama -- America's first Single Tax colony -- founded five years before Arden.³⁹ To Arden, Fels also gave frequent donations, without which the town may not have been able to survive.⁴⁰

³⁷Ibid.

³⁸Discussions with Joan Ware Colgan, December 1992.

³⁹Arthur Dudden, *Joseph Fels and the Single Tax Movement* (Philadelphia, PA: Temple Univ. Press, 1971).

⁴⁰*Arden Club Talk*, February 1909 and March/April 1909. Both of these papers report on the generous gift made by Fels. The first gift was in January when he paid off a portion of the mortgage thus freeing up 35 acres of land on the Sherwood side for additional development. Then, again in February, Fels contributed \$5,000 for Arden's building efforts.

Social and Economic Objectives of Frank Stephens and William Price

Brought together by their mutual interest in Henry George's Single Tax system and their shared passion for the arts, Price and Stephens made a good team -- Stephens the dreamer and Price the more grounded professional.

Stephens' and Price's plan for Arden was founded on the notion that economic circumstances had to first be rectified before social conditions could improve:

We had learned William Morris' truth that nothing can be done for Art until we have bridged the terrible gulf between the rich and poor. We were so disgusted with civilization that we determined then and there to go out into the open and make a better one...⁴¹

Thus, treating Arden as their social ideal, Price and Stephens implemented Henry George's economic principles at Arden, believing as George did that "the earth is the common heritage of all mankind," and that progress and happiness were only truly possible if men were given equal access to the earth for their use.

While it was the intention of Price and Stephens to deed this land to humanity forever,⁴² Arden was set up as a trusteeship, in keeping with Georgist principles. In October 1901 the property was put into the hands of Arden's first trustees: Frank Stephens, William Price and Frank Martin (a member of Price's Philadelphia architectural firm).⁴³ This form of land ownership was considered by Price and Stephens to be far superior to private land ownership because it allowed for the community as a whole, rather than a

⁴¹"Arden Book," 1992, 5. This statement was taken from Stephens' address to the International Conference on the Taxation of Land held at Oxford University in 1923.

⁴²Studs Terkel, *American Dreams: Lost and Found* (NY: Pantheon Books, 1980), 288. In this book, Elizabeth Ross, a resident of Arden and the daughter of Katherine Ross (one of the early trustees of Arden), gives a concise, three sentence description of Arden: "Frank Stephens, who was an actor and lecturer, made some money in the terra cotta business. He took the money, and with a Philadelphia architect, bought this 160 acre farm in Delaware. They deeded it to humanity forever."

⁴³Register of Deeds, Wilmington, DE, Deed Book V18, 36, October 17, 1901.

single family or corporation, to benefit from appreciating land values. They believed in Henry George's conviction that by reforming land ownership practices, poverty could be avoided: "A civilization is possible in which the poorest could have all the comforts and conveniences now enjoyed by the rich; in which prisons and almshouses would be needless, and charitable societies unthought of."⁴⁴

Arden was structured so residents were granted 99-year renewable leases on their lots. Lot improvements were to have no bearing on the rental rates assigned to the lots. Annual rents on the individual parcels were to cover the "Single Tax" on the land and the public services of the community. Any surplus revenues were to be used to make community improvements. This land system, implemented in Arden, recognized the common right of all to use of the land and ensured that land speculation was never to occur in Arden.

Once the economic issues had been addressed, Price and Stephens turned to William Morris for direction regarding the social organization of the community. From Morris, Stephens and Price borrowed the concept of creating a community of craftsmen that would gain their creative inspiration by working within an environment dominated by music, drama and other arts. Basing the social organization of Arden on the craft guild, the community was broken down into medieval style guilds, each focusing on a specific area of artistic, social or cultural activity within the community. The different Arden "guilds" included the Athletic Guild, Musicians' Guild, Players' Guild, Craftsmen's Guild and Scholars' Guild.

⁴⁴*Arden Leaves*, November 1910.

With the tenets of Henry George and William Morris in place, Price and Stephens sought to achieve heightened individualism, freedom, harmony and cooperation. Furthermore, they wanted to ensure that the community was non-restrictive, inviting people of any class, race or religious affiliation to come to Arden.

At Arden, not only did Price and Stephens want to provide a more enjoyable lifestyle for themselves, but they wanted to demonstrate a better way of life for all, even those in the city. Unlike most nineteenth century suburbs, Arden was not merely turning its back on the city and all of its problems. Ardenites acknowledged the attributes of the countryside and the remedial qualities of nature, but they never forgot the more dismal conditions of the city still in desperate need of change.

The country means much. It promises health, the grandeur of nature, the sublimities of rest and tranquility. But it is the peace and the silence of the armistice. The battle awaits. In the city is the multitude, the multitude who knows no rest from exacting labor who know no tranquility amid the [] of the blind machine.⁴⁵

The achievement of all of the goals set forth by Price and Stephens was hardly immediate. As the evolution of the planning and the architecture illustrates, it took many years for them to see the fruits of their labor. Nonetheless, remaining committed to Arden and their cause, Stephens, Price and the other residents of Arden never let their energy and ambitions subside. They were always campaigning, hoping to encourage others to join in their fight and to advocate the alternative lifestyle that was being developed in Arden. A message, to 'those who have,' appeared in the *Arden Leaves* in October 1911: "Upon the foundation of a just communal land tenure, as preached by Henry George, we are making in Arden, slowly and thoroughly a working model of a

⁴⁵*Arden Leaves*, January 1910.

civilization which shall know more of the beauty of life and art than we have found in the world outside.”

Price and Stephens attempted at Arden to prove that the implementation of George’s ideologies, in conjunction with a revival of the arts and crafts, were enough to solve the ills of American society.

Early Residents of Arden

Due to the variety of social and economic goals hoped to be achieved at Arden, the community attracted a diverse group of people. For some the notion of the Single Tax was of utmost importance in their decision to go to Arden, while for others Arden represented a haven where they as artists would be encouraged to create, inspired not only by the natural surroundings but by others living around them with a similarly artistic orientation. More often than not, people were lured to Arden because it represented an alternative to urban living. Arden was a weekend or vacation destination for some, while for others it was more of a year-round living situation. In short, Arden became home to those looking for change.

Among the most notable people known to have resided in Arden for a time were the celebrated author Upton Sinclair (1878-1968), poet Harry Kemp (1883-1960) and communist Ella Reeve Bloor (1862-1951), exemplifying the type of progressive thinkers attracted to the community. Sinclair through his novels and Kemp through his poetry dealt with subjects of modern life, articulating their commitment to the cause of the impoverished and thereby explaining their attraction to Arden, a community with one of

its principal objectives being the elimination of poverty.⁴⁶ Ella Reeve Bloor, commonly known as “Mother Bloor,” was attracted to Arden because of the town’s commitment to individualism. A proclaimed communist, Bloor was interested in living in Arden because it encouraged people to be free thinkers.⁴⁷

Poet Harry Kemp described Arden in 1911 as consisting of “Single Taxers, Anarchists, Socialists, Communists -- folk of every shade of radical opinion... who here strove to escape the galling mockeries of civilisation and win back again to pastoral simplicity.”⁴⁸ Arden resident Scott Nearing, an economics professor at the University of Pennsylvania, gave a similar portrait of Arden in 1913, describing it as having a “tolerant ideological atmosphere... with Socialists and single-taxers, and anarchists, and all kinds of people...

⁴⁶Before arriving at Arden, Sinclair and Kemp had both been in search of change for a considerable time, busily seeking alternative living situations. Before learning of Arden in 1910, Upton Sinclair had lived in several alternative lifestyle communities, including Helicon Home Colony in Englewood, New Jersey, his own attempt at an alternative community. The Helicon Home Colony was begun by Sinclair in 1906, intended to be a cooperative home situation where people could share in cooking and child care and have time enough for themselves to spend on their creative endeavours. Due to a fire which destroyed Sinclair’s dream, the colony was short lived, lasting only four months until March of 1907. Following this attempt at his own utopian community, he bounced all over the country, finally ending up in Fairhope, Alabama, the first single tax colony ever established. The Spring of 1910 brought him to Arden.

Harry Kemp took a similarly indirect path to Arden, taking time out to experience other utopian or semi-utopian communities along the way. Kemp’s first stop was at Elbert Hubbard’s Roycroft, an arts and crafts community in East Aurora, New York. In 1905, he spent time at Bernarr MacFadden’s Physical Culture City in Helmetta, New Jersey, an extremist community that emphasized perfect physical health, where nudity or at least semi-nudity was the norm. And in 1910, before coming to Arden, he was at the Home Colony in Washington, an anarchist community whose residents practiced free love.

⁴⁷Bloor, *We Are Many*, 83-4. It is presumed that Ella Reeve Bloor was the one who introduced Upton Sinclair to Arden. She and Sinclair had apparently known one another before 1910 when Sinclair arrived in Arden. In her autobiography, Bloor explained that following the publication of *The Jungle* in 1906, President Roosevelt organized a commission to investigate the Chicago stockyards to see if what had been written by Sinclair was in fact the truth. Bloor reported that since Sinclair could not make the trip to Chicago he asked her to take his place and to accompany the commission there. Curiously, it was this trip in 1906 that gave her the name “Bloor.” She traveled to Chicago with another investigator Richard Bloor, and for the purposes of traveling she felt it was more appropriate to travel as Mr. and Mrs. Bloor. After this point, the name stuck. Interestingly, it was this trip made to Chicago that proved Sinclair’s reports to be accurate, eventually leading to the passage of the Pure Food and Drug and Meat Inspection Acts of 1906.

⁴⁸Harry Kemp, *Tramping on Life: An Autobiographical Narrative*, (NY: Boni and Liveright, 1922), 347.

and conservatives with no ideas at all.”⁴⁹ Clearly, homogeneity was not to be found in Arden. There was a mixture of nature worshippers, spiritualists, political liberals, and even businessmen. The characteristic which most every Ardenite shared, however, was the ability to dream.

It is true we are dreamers, we of Arden, and why should we not go on dreaming who, having had some dreams, say of a village without a landlord, of a social life equal alike to rich and poor, of an art life neither the toy of the wealthy nor the prostitution of the gifted, have already seen those dreams come true?⁵⁰

⁴⁹Arden Film, 1970s.

⁵⁰*Arden Leaves*

PLANNING OF ARDEN

Due to its characteristically rustic landscape and modest architecture, Arden does not get the acclaim that it deserves as an important early planned American community. This impression of Arden, however, fails to recognize the community's physical core attributes. The cohesive physical plan of Arden, which has changed relatively little over the past 90 years, was one of the most important tools used to achieve the social and economic goals of Stephens and Price, and is one of the primary reasons that Arden's unique social characteristics are still evident today. Stephens and Price used the plan as a physical model to reinforce their Single Tax aims, designing Arden to correspond with the aspects of communal land ownership promoted by Henry George. The variety of elements incorporated into Arden's physical plan were to ensure that residents utilized the outdoors to the fullest, that dwellings remained small, that sociability and neighborliness were developed through constant social interaction, and that cooperation was encouraged by providing indoor and outdoor common areas intended for shared community activities.

The physical plan of Arden, attributed to William Price, was formally in place by 1910 (Plate 16).⁵¹ Price took a pragmatic approach to the plan, making certain that it was rational, economical and suited to the residents' needs and the community's goals. Arden may not have shared qualities of the upscale, manicured suburbs characteristic of late nineteenth and early twentieth century America, but this is because Arden had different goals. Unlike residential developments such as Overbrook or Wayne, Price's earlier

⁵¹Arden Map, 1910. The earliest known plan of Arden dates from 1910. This map shows all roads, paths, common areas, and leaseholds.

communities, Arden was not a speculative real estate venture but a social experiment, and therefore its plan was designed accordingly.

As developed, Arden embodied many important planning concepts, implemented at a time when town planning had not yet formally gotten off the ground in America.⁵²

Incorporated into Arden were the progressive planning ideas of some of the foremost landscape designers of the nineteenth century, in particular, American landscape designer Frederick Law Olmsted (1822-1903) and English planner Ebenezer Howard (1850-1925). Olmsted, Howard, and Andrew J. Downing before them, were among those nineteenth century landscape enthusiasts who set into motion the idea that landscape could be used as a means of social reform. Price's careful plan for Arden suggests that he too saw the landscape as an effective tool for bringing about desired social change.

Olmsted, best known for his designs of Central Park in New York City and other urban parks throughout the country, believed landscape design to be a means of infusing social change. Olmsted postulated that landscape design could effectively restore moral and social character of American society, especially in American cities where he had witnessed such a profound change in social relations, particularly in the growing division between the classes. Olmsted, through his urban park designs, urged this restorative power of the landscape and its impact on character development, believing that parks were neutral ground where people of all different classes could interact, a place which surely provided relief from the less desirable aspects of urban life.⁵³ Arden was also

⁵²Clarence S. Stein, *Toward New Towns for America* (Liverpool: The University of Liverpool Press, 1951), 12; Christensen, *The American Garden City*. It's generally believed that community planning did not get underway in America until around 1915 when the *Journal of the AIA* began to publish some of the new war communities springing up in England, especially those of Raymond Unwin.

⁵³Thomas Bender, *Toward an Urban Vision* (Baltimore, MD: Johns Hopkins Univ. Press, 1987, orig. ed. 1975), 178. In the chapter entitled "Cityscape and Landscape," Bender presents certain views which

designed to be this type of a democratic meeting place where all could be on equal ground, not separated by class distinctions.⁵⁴

Compared to Frederick Law Olmsted, Ebenezer Howard was more of a planner than a landscape designer, but like Olmsted, Howard advocated the manipulation of a landscape to shape social behavior. The publication of Howard's two books -- *Tomorrow: The Peaceful Path to Real Reform* in 1898 and a revised version of the same book published as *Garden Cities of Tomorrow* in 1902 -- were the means by which Howard transmitted his planning ideals for industrial society. Howard was in large part responsible for setting in motion the twentieth century town planning movement both in England and in America. Howard devised plans according to his own understanding that men are inherently cooperative and egalitarian. This interest in cooperative living would explain why Howard's planning ideas appealed to Price and ultimately showed up in his plan for Arden.

Howard was part of the decentralization movement that advocated the establishment of new communities on virgin sites, detached from urban centers. These communities, which he coined "garden cities" were considered to be a more controlled strategy of development than the furious rate of growth experienced by industrialized cities in the

challenge Olmsted, suggesting that his park designs may not be worthy of all the acclaim that Olmsted has received. One of the writers that Bender cites is Seymour Mandelbaum who argued that Central Park was more often used by the wealthy than by the lower class. Bender also cites Jacob Riis' *How the Other Half Lives* (1890) in which is mentioned the fact that few slum children had ever seen Central Park.

⁵⁴It must be noted that some of Olmsted's landscape ideologies are offshoots of the writings of A. J. Downing. It was Downing who first introduced to America the notion of landscape as a means of impacting social character. In *The Architecture of Country Houses*, first published in 1850, Downing stated that "the happiest social and moral development" of people was easily achievable if they resided amid the "peace of sylvan scenes, surrounded by the perennial freshness of nature, enriched without and within by the objects of universal beauty and interest." A.J. Downing, *The Architecture of Country Houses* (NY: DaCapo Press, 1968, orig. ed. 1850), 257-8.

nineteenth century. In designing his garden cities, Howard hoped to slow the migration of people away from agricultural land to urban centers by making country living more attractive than city living.⁵⁵

Like Olmsted and Howard, Price was responding to the physical and social deterioration of the American city in his plan for Arden. Living in Philadelphia, Price had witnessed firsthand the extreme levels of crime, pollution, disease and overcrowding caused by the uncontrolled urban growth. It was only logical, therefore, that the physical plan of Arden conceived by Price was to contrast in every way possible with the typical American city. Instead it would provide a refuge from the physical chaos and commotion associated with the city.

Price proposed a comprehensive plan for Arden so that development would be controlled just as Ebenezer Howard had recommended. Howard believed it was essential “that there should be unity of design and purpose -- that [a] town should be planned as a whole, and not left to grow up in a chaotic manner... A town, like a flower, or a tree, or an animal, should, at each stage of its growth possess unity, symmetry, completeness, and the effect of growth should never be to destroy that unity, but to give it greater purposes...”⁵⁶

⁵⁵Carol Christensen, *The American Garden City and the New Towns Movement* (Ann Arbor, MI: UMI Research Press, 1986, orig. ed. 1978), 1-8. It is generally assumed that town planners Henry Wright and Clarence Stein were the first planners to introduce and implement Ebenezer Howard's “garden city” concepts to America. The first American communities planned by Wright and Stein that implemented Howard's ideas were Sunnyside Gardens in Long Island (1924 to 1928) and Radburn, New Jersey (1928 to 1933). But, it must be noted that Arden preceded these communities and provided an even earlier, although generally undocumented, example of Howard's “garden city” theories being applied to American community planning. This being the case, it is possible that Arden may have played an influential role for Philadelphia-based planner Henry Wright in his designs for Sunnyside and Radburn.

⁵⁶Ebenezer Howard, *Garden Cities of Tomorrow* (London: Faber and Faber Ltd., 1946), 76.

An examination of the plan for Arden (Plate 16) reveals this type of cohesive, ordered design scheme drawn up by Price. Roads, paths, lot subdivision, and designation of open space were all carefully considered and of paramount importance to Arden's overall plan.

Arden is bisected by Grubb's Lane, an earlier roadway leading southeast from the historic Grubb's Corner, through the Derrickson Farm, toward the Delaware waterfront. This road is the spine of the community, running through the middle of the 162-acre property, dividing it into two parts: the Sherwood side to the west and the Woodlands side to the east. Arden's secondary roads diverge from this main axis.

Arden's location within an established region of farmland led Price to conceive of a plan which utilized natural buffers to keep the community contained within its property boundaries, giving it definition within the sea of surrounding farms. These buffers are wooded areas several hundred yards deep, resembling what Ebenezer Howard in *Garden Cities of Tomorrow* referred to as a 'country belt' or 'greenbelt' -- an area of open space which buffers and defines the town.⁵⁷ But these buffers in Arden were important not only as town boundaries but as conservation and recreation areas as well. The wooded region along the west edge of the property became known as Sherwood Forest;⁵⁸ the wooded area along the eastern end of the property, through which Naaman's Creek flows, was dubbed the Arden Woods. The names given to these forested portions of the community help conjure up notions of adventure and discovery, appealing to Arden's artists seeking a place that would foster artistic inspiration. The importance of the wooded areas in Price's plan was likely to have sprung from Morris' *News From*

⁵⁷Ibid.

⁵⁸The name "Sherwood Forest" comes from Robin Hood, the adventure story about a legendary robber from the Middle Ages who devoted his life to stealing from the rich to give to the poor. Sherwood Forest is where Robin Hood lived.

Nowhere. Morris celebrated the woods, suggesting that the woods were an essential component to his bucolic, utopian world, providing a romantic place where people could seek refuge:

It was exceedingly pleasant in the dappled shadow [of the woods], for the day was growing as hot as need be and the coolness and shade soothed my excited mind into a condition of dreamy pleasure, so that I felt as if I should like to go on forever through that balmy freshness.⁵⁹

Memoirs of Arden residents suggest that these outdoor areas were a very significant element of Arden living. The poet Harry Kemp recalls Arden as being “surrounded by a grove of trees,” remembering that circular seats were constructed around some of Arden’s big trees where people sat and enjoyed the woods.⁶⁰ Naaman’s Creek, tucked into the Arden Woods, was another important feature of Arden’s landscape, providing another form of recreation (Plates 17, 18). A swimming hole known as the “Arden Pool” was established by damming up a part of the creek, providing another favorite summer retreat for Arden residents (see Appendix E for a map).

In laying out the lots within the town, Price anticipated a contemporary land use strategy known in today’s planning jargon as “cluster development,” where individual house lots are arranged closely together, leaving larger spaces open for use as common areas. This strategy, often implemented in today’s development plans, helps to preserve the natural qualities of a site. Lots can be more sympathetically situated according to topography, woods, and other physical characteristics. As Arden demonstrated, this clustered planning approach allowed for sizeable tracts of land to be preserved in their natural state, uninterrupted by the construction of houses or other buildings. Of the total 163 acres

⁵⁹Morris, *News From Nowhere*, 30.

⁶⁰Sinclair, *Autobiography*; Kemp, *Tramping On Life: An Autobiographical Narrative*.

comprising Arden, roughly 83 acres contained homesites and the remaining 80 acres -- nearly 50% of the total area -- were devoted to public use.

Between the Arden Woods and the Sherwood Forest, Price clustered roughly 130 lots, ranging in size from 7,000 to 54,000 square feet, with an average of 26,000 square feet.⁶¹ The annual land rents assessed on Arden's lots in 1909 ranged from \$0.225 to \$0.35 and in 1912 ranged from \$0.39 to \$0.77 per 1000 square feet.⁶² Land rents would differ somewhat according to the lot's location; premiums were assigned for frontage on the forest, on Naaman's Creek, or on corner lots.

For the first eight years of Arden's existence, residential activity was focused around the Village Green on the Woodlands side of Arden. It was in 1909, when Joseph Fels paid off the outstanding mortgage, that development became possible on the Sherwood side of Arden.⁶³ In order to stimulate development on to the west of Grubb's Road, lower rental rates were offered. The "Assessment of Arden Land Rentals" from 1912 indicated that the rental rate was considerably lower on the Sherwood side than on the Woodlands side (see Appendix G). There is no doubt that the lack of water on the Sherwood side at this time would also have been a factor in these lower rental rates. According to a letter dated January 10, 1912, the Sherwood side of Arden was still without a water supply: "Today, the only available fresh water must come from either Grubb's corner or from the two

⁶¹"Assessment of Arden Land Rentals for Year Beginning March 25, 1912." This document shows a total of 127 leaseholds in Arden; 80 are on the Woodlands side and the remaining 47 are on the Sherwood side.

⁶²"Assessment of Arden Land Rentals for Year Beginning March 25, 1909" and "Assessment of Arden Land Rentals for Year Beginning March 25, 1912."

⁶³*Arden Club Talk*, February 1909.

pumps located across Grubb's Road [on the Woodlands Side], entailing a long and toilsome carriage by buckets."⁶⁴

Amongst the homesites were two principle open spaces -- the Sherwood Green located on the western side of Grubb's Road (Harvey Road) and the Village Green on the eastern side. Each of these greens served as a focal point, around which the houses were clustered. Most importantly, these open spaces had an extremely important social role, providing ample recreation grounds within easy access of everyone in Arden. The abundance of land devoted to public space fostered Arden's community spirit, encouraging residents to interact by sharing those spaces intended for common use. Edward T. Hall, author of *Hidden Dimension* (1966), refers to spaces such as these as "sociopetal" -- places that bring people together.⁶⁵ In the way that these greens were centrally located within the town, they helped to bolster community vitality in Arden, inviting community participation by being used for pageants, concerts and other festivities (Plates 19-21).

These common spaces also provided a safe, enclosed place for children's recreation. As William Morris explained in *News From Nowhere*, a healthy environment is one in which children are encouraged to experience the outdoors and to live in the woods where they would learn to do things for themselves.⁶⁶ Those who grew up in Arden recall the freedom that they had as children, in the company of their friends and neighbors and away from the watchful eye of their parents. The insular plan provided a safe

⁶⁴Letter from H.M. Ware and W. Hambly (representing the Sherwood side residents) to Don Stephens, president of the Arden Club, dated January 10, 1912.

⁶⁵Edward T. Hall, *Hidden Dimension* (Garden City, NY: Doubleday & Co., 1966), 101.

⁶⁶Morris, *News From Nowhere*, 31.

environment, free from dangerous traffic or crime. For the most part this still holds true, with the exception of Grubb's Road which has become a high-speed corridor taking cars west from I-95.

Frederick Law Olmsted had helped to revitalize the notion of a village green in town planning. During the last quarter of the nineteenth century, in discussions of his plans for college campuses, Olmsted advocated that buildings be placed around an open space -- an arrangement that encouraged social connectedness. In all of his designs, whether a campus, park or suburb, Olmsted strove to achieve this desired social interaction.⁶⁷ Price, in his plan for Arden, took a similar approach, devising a plan that incorporated these types of social spaces to achieve cooperation, intimacy and interdependence among families.

The village green concept adopted at Arden also resembled the popular arrangement for Camp Meetings, a form of religious community popularized in America during the mid-nineteenth century, where people of a religious sect would temporarily assemble for worship. Camp meetings, common among Presbyterians, Baptists and Methodists, were set up with tents arranged around the perimeter of an open area, the open space being the center of all activity. In the case of a camp meeting, the open space was the designated worship area (Plate 22).⁶⁸

Not only did these central greens provide a focal point for activities, but they also provided a focus for Arden's dwellings. The pattern of dwellings along the Village

⁶⁷Bender, *Toward an Urban Vision*, 176.

⁶⁸John Stilgoe, *Common Landscape of America, 1580 to 1845* (New Haven, CT: Yale University Press, 1982).

Green, where Arden's earliest building activity occurred, suggests that prospect was of foremost consideration in building placement. Every house was therefore carefully situated facing the green, although not always placed squarely on the green, so as to take advantage of the view. The Homestead, the first building constructed at Arden, was ideally situated so it not only gained an advantageous prospect of the Village Green but due to its southern orientation it also received the desired southern exposure.

The allocation of land in Arden was also carefully determined, keeping lots relatively small so that one's financial status could not be reflected in one's home site. Price and Stephens were very interested in taking the emphasis away from the house. During the late nineteenth century -- a period which coined the term "conspicuous consumption" -- one's house had developed into an important indicator of wealth. By restricting lot size, Price and Stephens made certain that this was not going to be a phenomenon at Arden. Instead, the small lot sizes allowed for dwellings of only modest size, making certain that homes would not be a badge of one's social or economic status. It was hoped at Arden, just as at Rose Valley, that there would be no economic segregation, that people of different economic classes would be integrated throughout the community. As Will Price wrote in *The Artsman*, "Here the tiniest cottages may be built side by side with a more spacious neighbor. And why not? Certainly our fitness to associate together upon human conditions should not be gauged by our incomes."⁶⁹

The strategy of small houses on small lots also encouraged residents to utilize the common areas rather than isolating themselves on their own plot of land, ensuring that everyone be part of the community. In contrast to other turn of the century suburban

⁶⁹William Price, "Is Rose Valley Worthwhile?" *The Artsman*, 1, 1 (October 1903), 10-11.

developments where houses were being built on large individual lots, the homesites of Arden were not large enough to provide for recreational area as well as a dwelling, so people were forced to spill out onto the Village Green and into the woods to seek adventure and sport. In effect, the lot size further stimulated sociability.

Another important element of Arden's plan was the network of roads and paths. Just as Frederick Law Olmsted had instituted in his urban parks, Price designed Arden so that all of the vehicular and pedestrian traffic was separated, the width of the roads designating intended use. Wider roads for vehicular traffic were supplemented by narrow walking paths that meandered through the community and into the woods. Not only was this an appealing and healthy alternative to conventional road planning, it encouraged, and still *does* encourage, social interaction by inviting people to walk, to visit their neighbors, and to enjoy their surroundings. Cul-de-sacs were also incorporated into the plan; they were considered the most appropriate type of road for reaching the homes that were tucked into the edge of the woods and along the Naaman's Creek along the eastern edge of Arden.

The arbitrary placement of the roads was also intentional, again contrasting with the gridiron plan of the typical American city. As Olmsted had believed, the urban gridplan had been developed for economic reasons, physically dividing the city into uniform blocks -- convenient packages for development and speculation.⁷⁰ Because straight-sided, right angled houses to fit these lots were the most cost-effective to build, the physical form of the city reflected the city as real estate rather than as social space. That is, the grid in nineteenth century American cities was essentially suited to urban industrialization, and therefore an inappropriate form for a rural town or suburb that

⁷⁰Bender, *Toward an Urban Vision*.

sought to provide relief from the ills of the city. Thus, in contrast to the regularity of the streets in cities like New York and Philadelphia, or even the grid of Price's Wayne and Overbrook developments, Arden was planned to have roads which were neither formal nor well-ordered but more random, better suited to the rhythms of nature. As any first-time visitor to Arden will confirm, one can easily find themselves disoriented as they try to make their way by foot or by car through the community.

The arbitrary roads were also effective in shaping social behavior, encouraging travel by foot rather than by vehicle, because the walking paths through the woods were often more direct and more convenient than the circuitous roads laid out for vehicular traffic.

Importantly, pedestrian traffic further encouraged social interaction among residents.

Small, hand carved wooden signs marked every path and roadway through Arden. The most notable of these carved wooden signs was the stile marking the entrance to Arden, still in place on the east side of Grubb's Road road at the corner of the Stile Path (Plate 23). In graceful medieval lettering, Arden's motto "You are welcome hither," borrowed from Shakespeare's *King Lear*, spans the stile, offering a friendly greeting to visitors to the community. This welcome effectively defined the spirit Arden evoked. Unlike so many of the exclusive, gated suburban communities developed during the second half of the nineteenth century, Arden was open to all. The *Arden Leaves* recounts a story told of how this stile, which has now become somewhat of an icon of the community, first came into existence:

When Arden was not a day old, the two founders, filled with enthusiasm for the project and overflowing with sympathy and good-will for the lonely and unfortunate of the earth, had each resolved, unknown to the other, to put up some sign that would attract the wayfarer to this new City of Refuge. Number One [Price], who was an artist, said to himself, "When I go to town I

will have a sign painted 'Trespassing Requested,' and I will bring it back with me and hang it on the gate." But Number Two [Stephens], who was a Poet, immediately got him an oak plank and he sat up all night and carved on it in quaint letters, 'You are welcome hither'⁷¹

As this entrance suggests, Price and Stephens from the start established a sense of openness and individual freedom that still lives on in Arden today.

The theater, established on the edge of the Village Green, was another symbolically and functionally important component of Arden's plan (Plate 24). Known as the Field Theater, this performance space was the site of plays, musical productions and other festivities. Resembling an early Shakespearean performance space, the Field Theater was built in a semi-circular arrangement with wooden benches embracing the stage. The benches, built in a rustic manner in character with Arden's early dwellings, were supported by large tree trunks. The stage, defined by a low stone wall wrapping around the performance space, was raised only slightly off the ground and had a grass floor. The natural surroundings of the Arden Woods served not only as a picturesque setting for the theater but provided the limited stage props, such as the large boulder found in the middle of the stage. Appropriate for Shakespearean performances, Arden's theater provided a versatile stage; the lack of scenery was to be made up for by the talent of the actors and the imagination of the audience. The entrance to the Field Theater was marked by two busts of Shakespearean figures mounted on tree trunk posts. Shakespearean plays were performed at the Field Theater every Saturday throughout the summer.

The theater's location alone signified the importance of drama to the community (see Appendix E). With the theater situated on the edge of the Village Green adjacent to the

⁷¹*Arden Leaves*, December 1910, 4.

Frank Stephens Homestead, it was ensured that drama would play a central role in community life (Plate 40). Whether part of the cast or the audience, nearly every Arden resident played a role in the drama at Arden. The theater, therefore, was an important means of social interaction as well as a way of inspiring creativity and artistic spirit within the community.

In terms of landscaping, residents of Arden were vigorously urged to decorate their homes and lots with flowers and trees. As William Morris recommended in *News From Nowhere*, every house was to be “surrounded by a teeming garden.”⁷² William Price, another avid fan of gardens, happily exclaimed in a 1907 essay, “There is a better day dawning. We are going back to gardening, which goes to show that Nature is being considered in its relation to architecture, and while our effort at present seems mainly to lie in the direction of torturing Nature into a shape to match our houses, still we grow, and eventually architecture will be tamed to meet Nature at least half way.” Showing his taste for gardens, Price went on in this essay to declare that “your house is not a home without a garden, or your garden a garden without a house.”⁷³ At Arden, in addition to gardens, there were fences, trellises and pergolas with vines trained to grow along these structures (Plate 35). These garden embellishments were another means of encouraging nature’s integral role in the community. Gardens, fences and trellises not only enlivened the community as a whole, but they provided an economical and effective way for residents to personalize their lots and express their individuality.

⁷²Morris, *News From Nowhere*, 25.

⁷³Price, “Choosing Simple Materials for the Home,” 37.

It seems that certain planning ground rules made by Ebenezer Howard in *Garden Cities of Tomorrow*, may have been considered by Price and Stephens at Arden. First, Howard advised that communities should not over emphasize cooperative living and fail to acknowledge or encourage individualism within the community: “society will prove the most healthy and vigorous where the freest and fullest opportunities are afforded alike for individual and for combined effort.”⁷⁴ While cooperation was indeed a goal at Arden, so too was individualism, most evident in Arden’s diverse architecture.

Another of Howard’s rules for community development that seems to have been followed at Arden was to make certain that a proper location be selected, a very important factor in the success or failure of a new community.⁷⁵ Howard insisted that in order to successfully draw people from their current homes to a new location, the new community could not be located at an extreme distance because it was too costly and, therefore, unlikely that people would simply pick up and move to a new area, especially when there was not adequate information yet available on what they would expect to find there. Thus, people had to feel that they were not too far away from their familiar surroundings. Following Howard’s advice, Price and Stephens chose a site for Arden along the established Baltimore and Ohio rail line within a half-hour’s ride from the two metropolitan centers of Philadelphia and Wilmington.

Howard’s book also proposed a strategy for town expansion which Arden later implemented. It was suggested by Howard that when a new community grew to the extent that it had to expand, it was essential that development not spread into the deeded

⁷⁴Howard, *Garden Cities*, 114.

⁷⁵*Ibid.*

common spaces but that adjacent lands be acquired.⁷⁶ In this manner, the original open spaces of the community were retained for the continued use of the residents, ensuring that the integrity of the community was not compromised. Adhering to Howard's strategy for growth in a garden city, Arden expanded in 1922, not by developing its designated woodland areas or village greens, but by acquiring an adjacent 109 acres for Ardentown. The establishment of Ardencroft in 1950 on another contiguous 63 acres followed a similar strategy.

Interestingly, Price's plan for Arden countered the formalized planning trends set into motion by Chicago's Columbian Exposition in 1893. By 1900, when much of the nation was adopting the type of grand and theatrical landscape presented in Chicago, Price appeared to be perpetuating the notion of a natural landscape that had been advocated by Olmsted in his urban park and suburb planning during the mid-nineteenth century. Price had no desire to develop a contrived, formal or symmetrical plan for Arden, for these monumental plans celebrated the great wealth of the nation, displaying it in a pretentious fashion. Price's aims were more subdued and modest. At Arden, he wanted to create a community that served his idealistic views of the way people should interact, and how they should live in harmony within a democratic setting.

Over the past eighty years Arden's plan has remained intact but not static. As social goals changed or new needs arose, certain adaptations or additions have been made, the most apparent examples being the construction of a number of common facilities such as the Gild Hall, the craft shop, the weaving shop -- all designed to enhance Arden's appeal

⁷⁶Ibid.

to artists. This provision of studio space demonstrated the community's commitment to the arts.

All of the elements of Arden's plan helped to establish Arden's reputation as a progressive community, one with a high level of public spirit and artistic enterprise. Today nothing speaks of the community's success more than the plan itself. To walk through Arden along its roads and paths one captures the essence of Arden. This cannot be achieved by driving through hastily. To fully view Arden one must take the time to walk, to stop and talk to the residents, to witness the interaction among residents, to experience the community activities, for it is these activities that make Arden's plan a successful effort at an interactive and cooperative planned development.

ARCHITECTURE OF ARDEN

Like the plan, the architecture of Arden, was an essential tool in the social engineering of the community, aiding Price and Stephens in their efforts to achieve an interactive, democratic model community. The residential architecture was, and in large part still is, one of the most important factors in determining Arden's population. At first, the appeal for the diminutive scale and simple construction of Arden's early houses was fairly limited. Founded at a time when it was common for people to display their wealth with extravagant, showy residences, Arden appealed only to those who were interested in more rustic accommodations, those willing to sacrifice urban technological advances and architectural pretensions in favor of a more simplistic, "back-to-nature" living situation. Today, the same holds true. Although the homes of Arden have since been adopted to incorporate nearly every technological advance (running water, heating, bathrooms, kitchens, etc.), the scale of the architecture has remained minute, thereby continuing to attract those interested in living in a small house and being part of a tight-knit, interactive community. Due to their small size, the dwellings in Arden tend to be supplements to Arden's larger, shared spaces; that is, the houses are fragments of a much larger, more complex social unit.

Gustav Stickley (1858-1942), who was in large part responsible for conveying to American audiences the arts and crafts ideas of Englishman William Morris, played an influential role in shaping Arden's architecture. A contemporary of Stephens and Price, Stickley spent a lifetime promoting his so-called Craftsman Movement which emphasized using architecture as a means of improving health and morals. He advocated a simplification of building design, honesty of materials, and a rejection of the excesses

associated with the industrial age -- ideas which in theory closely resembled those of Price and Stephens and their aspirations for Arden.

The Craftsman, a magazine published from 1901 to 1916, was Stickley's tool for communicating his ideologies. Beginning as a compilation of essays promulgating Morris' arts and crafts values, the magazine began in 1904 to offer designs for "craftsman homes," the architectural manifestation of these arts and crafts principles.⁷⁷ Interestingly, William Price was among the many artists and architects who contributed to this magazine. In 1911, *The Craftsman* published Price's essay "The House of the Democrat," his plea for a simpler, more personal, and more artistic architecture.⁷⁸ Price's contributions to *The Craftsman* help to explain the parallels between designs at Arden and those presented in Stickley's magazine. Price and Stickley were among a throng of William Morris enthusiasts in America, dubbed by Stickley as "craftsmen," who were striving to design buildings more appropriate to twentieth century conditions -- buildings that would help to reshape social behavior and thereby resolve some of the social, political and economic turmoil within American society.

As Gustav Stickley expressed in his book *Craftsman Homes* (1909): "the root of all reform lies in the individual and that the life of the individual is shaped mainly by home surroundings..." Stickley went on to suggest that "the ordering of our lives along more simple and reasonable lines would not only assure greater comfort, and therefore greater efficiency, to the workers of the nation, but would give the children a chance to grow up under conditions which would be conducive to a higher degree of mental, moral and

⁷⁷Gustav Stickley, *Craftsman Homes* (NY: Dover Publications, Inc., 1982), 9. Reprint, originally published by Craftsman Publishing in 1909.

⁷⁸Price, "The House of the Democrat," *The Craftsman*, Vol. 21, No.2, 1911.

physical efficiency.”⁷⁹ He explained that simplicity tended to ground children’s expectations for the future, not filling them with ideas that they have to strive to meet the certain expected level of wealth represented in the more elaborate, conspicuous Victorian home typical of the late nineteenth century. Price and Stephens shared Stickley’s belief that architecture could be used as a means of social reform, ensuring that through architecture humanistic qualities could be preserved and not entirely lost to industrialism. From the start, the design of Arden’s architecture helped to enforce the social objectives of Stephens and Price, decreasing the emphasis on the house as a symbol of wealth, paring it down to only its essential elements.

As Stickley explained, craftsman homes presented in *The Craftsman* were designed for the country and intended to be as simplistic as possible:

The Craftsman type of building is largely the result not of elaboration, but of elimination. The more I design, the more sure I am that elimination is the secret of beauty in architecture. By this I do not mean that I want to think scantily and work meagerly. Rather, I feel that one should plan richly and fully, and then begin to prune, to weed, to shear away everything that seems superfluous and superficial. Practically every house I build I find, both in structural outline and in the planning and the adjustment of the interior space, that I am simplifying, that I am doing away with something that was not needed; that I am using my spaces to better advantage. All of this means the expenditure of less money and the gain of more comfort and beauty.⁸⁰

This propensity for simplicity and economy that is readily apparent at Arden was initially spurred on by William Morris who urged people to “possess nothing that you do not know to be useful or believe to be beautiful.”⁸¹ Tied into this beauty and simplicity was the craftsman belief that a building must be in harmony with its surroundings. In order to

⁷⁹Stickley, “Simplicity and Domestic Life,” in *Roots of Contemporary Architecture*, 299-301.

⁸⁰Gustav Stickley, *More Craftsman Homes* (NY: Dover Publications, Inc, 1988), 1. Reprint, originally published by Craftsman Publishing in 1912.

⁸¹Lewis Mumford, “A Backward Glance,” in *Roots of Contemporary Architecture*, 28.

best achieve this harmony it was advocated that local materials be used in the construction of buildings. Price, in his essay “Choosing Simple Materials for the House” published in 1907 in *Country Homes and Gardens of Moderate Cost*, explained that the reason for choosing local materials was threefold: “First, they are cheap; second, they are easily obtainable; and third, they are beautiful.”⁸²

Among the many other elements thought to be of utmost importance to craftsman homes were fireplaces, fireside nooks, exposed timber beams, high wainscoting, and use of rough stone details. The liberal use of natural woodwork was another distinctive characteristic of craftsman homes. Stickley believed that “no other treatment of the walls gives such a sense of friendliness, mellowness and permanence as does a generous quantity of woodwork.”⁸³ Will Price shared Stickley’s passion for woodwork (Plate 59).

In his book *Model Houses for Little Money*, Price stated that woodwork should be:

... simple in the extreme, -- usually mere flat, thin bands, designed to show the grain... and never cover with coat after coat of varnish or paint to hide its beauty... There is nothing more beautiful than an open-grained or large-figured wood, like chestnut, cypress, or even hemlock, without filler or paint, merely sandpapered to a smooth surface and waxed to bring out the grain.⁸⁴

Stickley recommended that homes could achieve maximum efficiency of space by keeping interiors open, using as few partitions as possible. To achieve maximum efficiency in the utilization of space, he believed, like William Morris, that craftsman homes should have minimal furniture. Stickley suggested that built-in furnishings be

⁸²Price, “Choosing Simple Materials for the House” in *Country Homes and Gardens of Moderate Cost*, ed. by Charles F. Osborne (Philadelphia: John C. Winston Co., 1907).

⁸³Stickley, *Craftsman Homes*, 146.

⁸⁴William L. Price, *Model Houses for Little Money* (Philadelphia: Curtis Publishing Co., Inc., 1895), 90-91.

incorporated into the interiors, lining the walls with book shelves, cupboards, built-in benches and window seats. Many of these architectural elements and details were also carefully incorporated into the homes in Arden (Plate 25).

At Arden, the architecture and plan depict the community's history. The architecture mirrors Arden's humble beginnings, its perpetual struggles to remain within its financial parameters, and its efforts to transform itself from a summer village to a viable year-round community. The best way to examine Arden's architecture is by looking at the manner in which the architectural elements of the community evolved. The architectural development of Arden can be easily divided into two phases: the first phase lasting from the community's founding in 1900 until 1908, and the second phase continuing from early 1909 (when Arden received funding intended to aid in the community's building efforts) until 1916, the year of William Price's death.

Arden: 1900 - 1908

Documentation suggests that during the first phase of Arden's development, Frank Stephens was the principal house designer and that William Price did not play a very active role.⁸⁵ Price was otherwise occupied during this period, in the design and execution of his utopian village Rose Valley. The fact that Frank Stephens was trained as a sculptor and not as an architect helps to explain the rather amateur quality of Arden's earliest structures. William Price's architectural contributions to Arden's building stock, and the resulting improvement in building quality, did not come until 1909, during the second phase of Arden's development.

⁸⁵*Arden Leaves*. The *Arden Leaves* advertises in its "Arden Industries" that Frank Stephens was to be called on for house designing: "Frank Stephens designs and builds houses for homes, builds them by days work, with men who take pleasure and pride in the work. No contract work, thank you, just actual cost of honest work plus a reasonable charge for careful supervision."

During Arden's first eight years, the community remained small -- essentially a camp where visitors would come only for the summer and stay in very rustic bungalows or simple tents (Plate 26). An article published in *American Homes and Gardens* in 1908 actually described Arden as a camp for boys between the ages of eight and fifteen. This article also mentions, however, that families would also visit Arden.⁸⁶ In general, lifestyle in Arden was informal. Recreation was the favorite pastime and people spent most of their time outdoors. This being the case, homes were of secondary importance. Dwellings were more of a formality than a necessity. In fact, tent camping was a common phenomenon at Arden and a tradition that endured for many years. William Price's book *Model Houses for Little Money*, published in 1895, included an essay that advocated tent camping as a practical and desirable way of escaping the city.

For those who live in cities and towns, and are fond of Nature in her brightest aspect, there is no more enjoyable and inexpensive way of passing a summer holiday than in a cabin or a tent under the shade of forest trees. Here are to be found complete change of environment and of living, perfect tranquility, absolute rest and health, and immunity from business cares and social duties; here, also, one may follow the bent of his inclinations without hindrance.⁸⁷

As this essay suggests, the natural environment of Arden was well-suited for tents and as late as 1910 people were still spending summers there in tents. However, despite this affinity for tent camping, some Ardenites opted for somewhat more permanent structures. Consequently, a number of more permanent, or at least semi-permanent, structures were erected during Arden's first several years. This earliest building activity was concentrated on the perimeter of the Village Green, and consisted mainly of small, rather

⁸⁶Mabel T. Priestman, "A Summer Camp at Arden..." *American Homes and Gardens*, V, May 1908, 180.

⁸⁷Price, *Model Houses for Little Money* (Philadelphia: Curtis Publishing Co., Inc., 1895), 181.

crudely constructed dwellings. Included among these earliest (pre-1903) buildings were:⁸⁸

The Homestead	1900
The Arden Inn	1901
The Little Red House	1901
The Brambles	1901
Owl's Nest	1901
Saint's Rest	1901
Admiral BenBow	1901

Please refer to Appendix F for a map of Arden's buildings.

The Homestead, Arden's first structure, is representative of the earliest homes of Arden (Plates 27, 28). Frank Stephens built this small bungalow for himself and his wife Eleanor in 1900 shortly after the purchase of the Derrickson Farm. Although it has since undergone changes, the Homestead began as a one-story, single room house with low walls and roof. The structure, with its simple form and economical construction, was very basic, providing only slightly better living conditions than a canvas tent. The requisite casement windows advocated by both William Morris and Gustav Stickley were also found at The Homestead. These windows were chosen because they were thought to be the most effective in allowing the maximum amount of air and light to enter into a dwelling. The small porch off the front of the bungalow, a characteristic of most early Arden structures, was effective in achieving a link between the indoors and outdoors, in accord with the craftsman home quality of being in harmony with nature.

Unlike typical suburban development of the period, where the average home was growing increasingly larger due to the perceived need to have a different room for every household function, Ardenites were scaling down, reducing the home to the bare

⁸⁸*Arden Advocate*, July 25, 1902. The paper reported that all of these houses were being lived in by July 1902. All of these structures still survive, although many have been rather dramatically altered.

essentials. Arden homes were, first and foremost, economical and manageable, built to give adequate comfort in the least amount of space. As the case had been in seventeenth and eighteenth century America, within the homes of Arden multi-use spaces were the norm, making little distinction between public and private space. Intimacy was achieved in a structure's simplicity. A multitude of rooms, each differentiated according to its purpose, was considered in Arden to be excessive and impersonal. The elaborate, oversized and over-decorated homes of the wealthy that were appearing throughout America at the end of the nineteenth century were not to be found in Arden. Price and Stephens shared the view of William Morris that the "ugliness and vulgarity of the rich man's dwellings [were] a necessary reflection from the sordidness and bareness of life which they forced upon the poor people,"⁸⁹ and were therefore entirely inappropriate to Arden's social aims.

Ardenites did not want to be slaves to their homes; they did not want to be burdened by the necessary upkeep of their residences. Those drawn to Arden were willing to reject a life of etiquette and manners for the less-refined lifestyle reflected in Arden's residences. They preferred to be free of domestic responsibility, allowing them time for their artistic, dramatic or literary pursuits.

Not only did the buildings of Arden define the landscape of the community, but the limited space and small scale of the homes at Arden effectively shaped social behavior within the village as well. As was the case in early America, the lack of privacy within the home resulted in people being compelled to utilize the outdoors for privacy and solitude. At Arden, this was an intentional, designed consequence because it helped to

⁸⁹ Morris, *News From Nowhere*, 179.

develop a highly interactive society. Outdoor common spaces were actively used by those who sought an escape from the intimate, sometimes cramped environments within their homes. Unlike the phenomenon arising out of the typical nineteenth century American suburb where families became increasingly isolated, Arden's community was designed to be more interdependent. The homes at Arden were designed in a manner to encourage cooperation and spirituality. This cooperative ideal was also central to Stickley's architectural philosophy. He argued that his Craftsman houses designed for country living were to:

... promote a cooperative spirit. People are willing to cooperate if they can get more comfort into their lives and keep better in touch with progress. And in the necessary development of rural life, problems of lighting, water supply, sewerage, farm machinery, motive power, etc., as well as of social and educational needs, will have to be solved by cooperation. Then with the increase of common material interests there will come a strengthening of spiritual ties. In place of the old feeling of rural isolation we shall find a quickening of the recreative and intellectual life of the people. Community spirit and community pride will become factors in the betterment of rural conditions, until every township, village, farm and open country will enjoy a share in the responsibilities and privileges of happy community life, and so contribute to the progress of the nation.⁹⁰

As the Homestead illustrates, the early Arden buildings are not as valuable architecturally as they are culturally. Structures were built to serve a function rather than earn architectural merit, but nonetheless they are extremely important in their representation of the informal lifestyle in Arden. The rustic, simple buildings were intended to be subordinate to the setting, merely a means by which people could take advantage of their rural surroundings.

The Arden Inn (Plate 29), another of Arden's earliest structures, was an important icon in the community for it helped to legitimize the community and the serious intent of its

⁹⁰Stickley, *More Craftsman Homes*, 6.

founders. Historically, the hotel has played a pivotal role in the development of new communities throughout the United States.⁹¹ As was the case throughout the nineteenth century, especially as development of the United States progressed westward, one of the first buildings to be constructed in a new town was an inn or hotel -- a structure which not only symbolically celebrated the start of a new town but played a functional role, providing accommodations to visitors and potential residents. The Arden Inn played a similarly symbolic role, signified by its central location along Cherry Lane on the Village Green and by its two-story design, then the tallest and perhaps most conspicuous structure in Arden.⁹² The Inn offered meals as well as a place to sleep, enabling visitors to spend time in Arden without settling for an entire season. And, in keeping with the tradition of the typical American hotel, the Arden Inn encouraged fellowship and communal experiences. While by no means an exemplary architectural model, the Arden Inn was an important element of Arden's early landscape.

Like the Arden Inn, the Red House was also of emblematic importance to Arden (Plates 30-32). The Red House in Arden was the first building to house workspace for crafts, accommodating both the Arden Forge and Frank Stephens' studio; it also served as the community's first gathering place. The name stems from William Morris' own house, known commonly as the "Red House," that he built in the village of Upton in Kent, England in 1859. Morris' Red House, from the time of its construction, served as a model of the medieval craftsmanship that Morris so enthusiastically advocated throughout his life, for it was there in 1861 that he established Morris & Company, his

⁹¹Boorstin, 134-40.

⁹²Priestman, "The Summer Camp at Arden..." 181. While the existence of the Brambles seems to contradict it, Priestman reported in 1908 that the Arden Inn was the only bungalow in the community to have a staircase.

decorative arts firm.⁹³ Along with Edward Burne-Jones, Philip Webb and Dante Rossetti, Morris began to design and produce a great array of products for decorating the house. Furniture, carpets, wallpapers and textiles -- all crafted using traditional medieval methods and materials -- were among the many products offered by Morris & Company.⁹⁴ Just as the Red House in England was an expression of Morris, Arden's Red House was a tribute to Morris -- an indication that Arden aspired to live according to Morris' principles. When it was first constructed, Arden's Red House stood alone, prominently situated on the Village Green at the corner of Cherry Lane and Millers Lane. The Red House is a low structure with a broad gabled roof. This roof extended over a porch on the side facing the Village Green.

All buildings in Arden were constructed in the most economical manner. This generally meant that building efforts were cooperative community events, ensuring that costs were kept down. The 1908 *American Homes and Gardens* article explained Arden's cost-saving building process as follows:

The people at Arden have a very practical way of reducing the cost of labor for a building, for here the dignity of labor is at a high premium, and most of the work is carried on by the community. The older boys fell the trees and work in the saw mills, and do any building that is within their power, but as they are not expected to do this without payment, their hours of labor are credited to them and deducted from the cost of their board.⁹⁵

While buildings in Arden were economical and simple, they were also full of individual character. As the list of early homes in Arden demonstrates, each home was given a playful name. These names assigned to each house contributed to the fairyland qualities

⁹³Philip Henderson, *William Morris, His Life Work and Friends* (NY: McGraw-Hill Book Co., 1967).

⁹⁴Ibid.

⁹⁵Priestman, "The Summer Camp at Arden..." 180-81.

of Arden, personalizing and heightening the importance of each of the simple structures. Adding further to the individual character of Arden's architecture were the crafts of the residents that were incorporated into every building. Just as Gustav Stickley had recommended that homes be decorated with art -- art that has "given the producer pleasure to create"⁹⁶ -- Arden dwellings incorporated handcrafted iron hardware and lighting fixtures, stained glass windows, murals and woodcarvings. The Homestead featured a stained glass window reportedly crafted by Lucy Darling for Frank Stephens. The door to the Red House was hung on iron hinges crafted at the Arden Forge; a handcrafted iron lantern hung above this door as well. The Monastery (Plate 33), a small cabin built in 1908 as Don Stephens' bachelor's pad, had a small stained glass monk incorporated into one of its leaded glass windows (Plate 34).

An early photograph of Admiral BenBow, another of the 1901 Arden dwellings, demonstrates the use of fences and trellises in Arden's early architecture (Plate 35). As mentioned earlier, trellises were considered appropriate to Craftsman homes because they provided an organic and economical form of decoration to an otherwise plain dwelling. Vines were to be trained to grow up these tree-like structures, literally rooting the architecture to its setting, further emphasizing the desired link between the architecture and its natural surroundings. Vine-covered pergolas such as the one at Admiral BenBow, were intended to create an appealing and welcoming entrance to a dwelling.

A series of other cabins, built during this period to serve the transient residents of Arden, were erected along the Village Green to the east of the Red House (Plate 36). While an exact construction date for these cabins is unknown, they were in place by 1908 when

⁹⁶Stickley, *Craftsman Homes*.

Mabel Priestman reported on the summer camp of Arden in *American Homes and Gardens*. She explained that these cabins provided accommodations for the boys who commonly came alone to Arden to spend the summer.⁹⁷

The winter of 1905 marked the first winter spent at Arden. Ella Reeve Bloor (commonly known as Mother Bloor), later an accomplice of Upton Sinclair in uncovering horrors in the meat packing houses of Chicago, spent the winter of 1905 at the Brambles (Plate 37).⁹⁸ The Brambles, a two-story structure built in 1901 by George Leach and Harry Vandever, again exemplifies the simple economical designs common during Arden's early phase of development. This dwelling, built for Mother Bloor and her husband Louis Cohen, was described by Bloor in her memoirs as a "shack" that they built for eighty dollars.⁹⁹

In his memoirs of Arden, Harry Kemp recalled that most everything in the community had been built by hand, giving the community a true arts and crafts feel although with a somewhat haphazard, awkward and clumsy feel. Kemp poetically described Arden as having "Toy houses picturesquely set under trees that fringed the common...houses with different, quaint colors... the "green" in the centre carefully cropped as if nibbled by sheep... well-kept paths of parti-coloured stone, as if each pebble had been placed there by hand..."¹⁰⁰ From this description, there is no doubt that Arden evoked a romantic, picturesque image. Therefore, the appeal that Stephens and Price had intended to create had apparently succeeded, at least in the eyes of some.

⁹⁷Priestman, "The Summer Camp at Arden..." 181.

⁹⁸Arden Trivia Night, Arden, DE, February, 1992.

⁹⁹Bloor, *We Are Many*, 66.

¹⁰⁰Kemp, *Tramping on Life*, 347.

Due to the fact that Arden newspapers were unavailable from 1902 to 1908, the record of building activity during this six-year period is scarce. What is known, however, is that development occurred only on the Woodlands side (east of Grubbs Road) because the Sherwood side (west of Grubbs Road) was not opened up for development until after 1908.¹⁰¹

Because of the limited documentation available for this first building phase, it is difficult to know just how significant a role Will Price played in the design of Arden's early structures. It is known that Price was instrumental in getting the community underway and that he was an Arden trustee until his death in 1916, but it is also known that his home was in Rose Valley and that he never lived in Arden. Price's involvement in the design of so many of Rose Valley's houses following the founding of that community in 1902 helps to explain why his characteristic architecture does not often appear during Arden's early years. It is not until 1909 that the *Arden Club Talk*, one of Arden's early newspapers, begins to make direct reference to Price's involvement in Arden building designs.

Arden: 1909 - 1916

There were some rather significant changes in the the approach to Arden's development after 1908. The somewhat haphazard, arbitrary development occurring prior to 1909, gave way to a more strategic, programmed development after this time. Several factors played a role in this change.

¹⁰¹ *Arden Club Talk*, 1909.

First, efforts were being made to make Arden better suited for year-round residents. By 1909, it was becoming clear to Price and Stephens that to effectively attract more year-round residents to Arden, efforts would have to be made to make the community more viable for permanent residency. Specifically, the outdoor spaces which served as suitable common spaces while Arden remained primarily a summer community were insufficient in the winter. Residents needed winter alternatives -- enclosed spaces that served the same social needs of the community that the fields and woods had up to this point. Due to the diminutive scale of the homes in Arden, this need for common space was especially pronounced. The common spaces in Arden were to serve as supplements to the houses, thus allowing the houses in Arden to remain small and simple. The Gild Hall, established in 1909, was the first of these indoor common spaces to be realized.

The second factor impacting development in Arden after 1908 was the interest in upgrading the general appearance of the community. One visitor to Arden in 1909 commented that "The plan of development could be improved, principally by having all the structures, however small they may be, built of such material as would lend an air of solidity and permanence."¹⁰² This visitor was not the only one who felt Arden was in need of aesthetic improvements. In February 1909, Joseph Fels, Arden's primary source of financial support, presented the community with a gift of \$5,000 to assist in building at Arden. Fels' gift, stipulating that Will Price be the architect of the new buildings, points to the fact that Fels also believed Arden needed a boost in its appearance. The *Arden Club Talk* of March 1909 announced Fels' gift:

Joseph Fels left, subject to Will Price's order, several thousand dollars to build at once four or five cottages from that master craftsman's designs;

¹⁰²*Arden Club Talk*, December 1909. William Jeffery, interested in planning a community similar to Arden in the Berkeley Hills near Plainfield, NJ, paid a visit to Arden in 1909, making comments on Arden's overall appearance.

the one stipulation was that they should be permanent and artistic in character with stone foundations and cellars, hollow brick and concrete walls and above all, literally, the red tiled roofs so beautiful in the scenery of England and the Netherlands.¹⁰³

This statement is of critical importance in understanding the evolution of Arden's architecture because it was this gift that marked the start of the so-called second phase of development, setting into motion a spurt of building activity in Arden between 1909 and 1913. A letter dated February 4, 1909 from Frank Stephens to his son Don suggests that work got started in Arden immediately after Fels' gift was received.

My dear Son -

I think the tide has turned for us. Joe Fels has left \$5,000 here to go ahead with building at once -- Will Price and I will be down on the 11:30 or 2:20 train Saturday. Don't fail to be in Arden that afternoon if possible...

*Yours Always,
Frank*¹⁰⁴

The torrent of building activity which got underway in Arden in 1909 was noted in an issue of the *Arden Club Talk*: "There is not an idle man or boy in the village. The saw mill has been singing at the Wood's Edge on the Sherwood side and within the woods bars and picks clang in the rock beds beside the brook and teams drag out stone loaded sleds" (Plate 38). Not only does this report record the level of building activity occurring, but it also documents the fact that many of the materials used for the houses built in this second phase were resourcefully gathered from Arden's own fields and woods.

The fact that Joseph Fels advised that Will Price be in charge of the design of the new buildings in Arden, signifies the importance of Price's role in the second phase of

¹⁰³*Arden Club Talk*, March - April 1909.

¹⁰⁴Transcribed letter from Frank Stephens to Don Stephens, February 4, 1909 [AA]. The letter was sent from Philadelphia on The Art Club of Philadelphia stationery to Arden.

Arden's development. Under Price's guidance, the architecture within Arden's second phase of development became notably more substantial, more permanent and more artistic, just as Fels had recommended. These improvements helped to upgrade the community's general appearance, thus giving more credibility to the social goals of Arden by making the community appear more stable.

Among the most significant buildings constructed during this second phase of development were:¹⁰⁵

Second Homestead	1909
Friendly Gables	1909
Green Gate (Lulu Clark House)	1909
Woolery's Grocery Store	1909
Upton Sinclair House ("Jungalow")	1910
The Lodge	1910
Rest Cottage	1910
Gild Hall Conversion	1910
Kitty Ross House	1911
The Craftshop	1913

Just as the original Homestead was discussed as a typical home of the first phase of building in Arden (pre-1909), the Second Homestead serves as a good model for examining the changes that occurred in the second phase of development (Plates 39-40). In contrast to the original Homestead, the Second Homestead is far more decorative and polished. The fact that the Second Homestead was built directly in front of the original Homestead suggests that the newer structure was to represent the new look for Arden -- architecture that was more refined but still retaining its miniature scale and craftsman appeal. The structures of the second phase continued to uphold Gustav Stickley's aim of achieving "beauty through elimination."¹⁰⁶

¹⁰⁵*Arden Club Talk*, 1909-10. All of these buildings still survive.

¹⁰⁶Stickley, *More Craftsman Homes*, 3.

The Second Homestead, like most of the other homes of the period, was built of more permanent materials and with considerably more attention given to detail. This Homestead, featuring the requisite stone foundation, hollow tile construction, and tile roof recommended by Fels, was a far cry from the log veneer and tar paper roofs of some of Arden's earliest homes.

Price, in his design for the Second Homestead, intended to remain consistent with the idea of being in harmony with nature, however, it was somewhat of a different approach than during the first eight years of building in Arden. With the Second Homestead Price began to instill his newest design techniques upon Arden. Just as he had carried out in Rose Valley, Price built homes that incorporated his rough stone, hollow tile and plaster construction method. The justification for this approach was best put in Price's own words. In a 1911 article in *The Brickbuilder*, Price described his design strategy which he employed at both Rose Valley and at Arden. It was Price's intention that houses "grow up from their foundations." Price claimed that for the setting "to establish a friendly relationship with the structures the walls are first erected of [local stone], but the stone is finally lost by a gradual merging of the mortar of its joints into the full plaster wall surface above."¹⁰⁷ Due to Price's influence, plaster (stucco) construction became more typical during Arden's second phase, replacing the more prevalent, cruder wood cabins and bungalows built during the first phase.

The interior of the Second Homestead typifies the simplicity of Price's designs. The first floor of the house has a very compact yet open plan, with only suggested divisions

¹⁰⁷William Price, "Decorative Treatment of Plaster Walls," *The Brickbuilder*, Vol. 20, 1911, 185.

between the dining area, living room, front living hall and kitchen. Upstairs, the spaces are more divided simply by the nature of the tall gables which form two separate rooms, each with a peaked ceiling. The southern orientation of the house, together with the bank of casement windows, ensured that these spaces were light-filled, cheery, and suitable as studio space (Plate 42).

At the core of the Second Homestead plan is a fireplace contained in the front living hall, and set on an angle, directed towards the front doorway (Plate 41). In an effort to make the new houses in Arden more suitable for year-round dwelling, the fireplace was more prevalent in buildings designed after 1908. The fireplace, a very important characteristic of craftsman homes, was considered to be an icon of domesticity, serving as a focal point for the family in residence. Gustav Stickley claimed that every Craftsman home was to have a central room that contained a fireplace -- a space that provided “the opportunity for people to come together, to sit around the fireplace, for there must always be an open fire. It is the room where people read or study or work evenings, or play or dance... where the children will store up memories that can never die.”¹⁰⁸ In the Second Homestead, the open arrangement of the rooms allowed for the dining room and living room to benefit from this centrally located fireplace.

Bearing the inscription “Tomorrow is Another Day,” the Second Homestead looks to the future, speaking in an optimistic, idealistic tone that tells of the hope for the future of Arden and for the country (Plate 43). This inscription also confirms the fact that despite efforts to upgrade Arden’s physical appearance, Arden’s social objectives remained

¹⁰⁸Stickley, *More Craftsman Homes*, 2.

firmly rooted and of paramount importance. In this case, the architecture had simply become a vehicle with which to spread the word.

As the Second Homestead shows, the houses built during Arden's second phase did lose some of their primitive bungalow characteristics, taking on more complex silhouettes with their peaks and gables, decorated bargeboards, and stone chimneys. Moving away from the standard gabled roof typical of Arden's earliest dwellings, the newer homes featured projecting dormers and overhanging eaves, the angles and shadows of which added greatly to the character of the structures. As the Second Homestead illustrates, despite the increased intricacy of the house designs, the cozy, compact qualities of the houses were retained.

There is no doubt that the heightened sophistication of Arden's structures during this second phase of development was due to William Price's involvements, as well as the recommendation made by Joseph Fels that the homes be "permanent and artistic in character." The architectural characteristics advocated by William Morris in *News From Nowhere* also begin to be more apparent during this second phase of building at Arden. Morris believed homes should be low, not large, have tiled roofs, gardens, and should back up to a forest of tall trees. In an idealistic sense, Morris thought homes should be "comfortable,... as if they were, so to say, alive and sympathetic with the life of the dwellers in them..."¹⁰⁹

¹⁰⁹Morris, *News From Nowhere*, 9.

THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY

MEMORANDUM FOR THE RECORD
DATE: 10/15/54
TO: [Illegible]
FROM: [Illegible]
SUBJECT: [Illegible]

[Illegible text]

[Illegible text]

Price appears to have designed these homes in the second phase of Arden's development to be more in keeping with his so-called "House of the Democrat," his notion of an ideal house. Price described his model house as being:

...set in a place of greenery, for the world is a large place and its loveliness mostly a wilderness; it shall be far enough away from its next for privacy and not too far for neighborliness; it shall have a little space knit within a garden wall; flowers shall creep up to its warmth, and flow, guided, but unrebuked, over wall and low-drooped eaves... The rooms of this house shall be ample, and low, wide-windowed, deep-seated, spacious, cool by reason of shadows in summer, warm by the ruddy glow of firesides in winter, open to wistful airs, tight closed against the wintry blasts: a house, a home, a shrine; a little democracy unjealous of of the greater world, and pouring forth the spirit of its own sure justness for the commonwealth.¹¹⁰

Friendly Gables (Plate 44), built in 1909 for the Steinlein family, was the first of the houses built by Price with Fels' funds.¹¹¹ The home was reportedly modeled after Price's design for the Harry Hetzel house in Rose Valley.¹¹² Like the Second Homestead, the interior was designed to be open, with a stone fireplace opposite the front door serving as the central core of the house. The structure had exposed timber beams and low ceilings. The heavy wood door, constructed of heavy vertical timbers and held in place with sturdy iron hardware crafted at the Arden Forge, articulates the kind of craftsmanship with which these houses were constructed. The Arden printery, run by Fred Steinlein, was contained in the basement of Friendly Gables.

Green Gate, located along The Sweep, was also built in 1909, as the date on the chimney indicates (Plates 45, 46). This was the second of the so-called "Fels' cottages" designed by Price.¹¹³ In fine Price style, the exterior of this small stuccoed house built for Lulu

¹¹⁰Price, "House of the Democrat," 9.

¹¹¹*Arden Club Talk*, May 1909.

¹¹²*Arden Club Talk*, March - April 1909.

¹¹³*Arden Club Talk*, June 1909.

Clark was decorated with inset tiles. This distinctive tilework was also incorporated into nearly every one of Price's building designs in Rose Valley. Price believed clay tile, to be the most befitting and most enriching decorative treatment for his hollow tile and stucco dwellings. In an article on the decorative treatment of plaster walls, Price commented:

If a closely allied material which can be reasonably embedded in the wall surface be used in such a way as to seem part of that surface, there can be no objection to such use of color for enrichment instead of modeled ornament; and burnt clay products which can be fashioned in innumerable forms and colors, glazed and unglazed, when so separated in design as to allow the wall surface to penetrate and tie it to that surface is almost an ideal form of wall decoration.¹¹⁴

In Arden, tilework decoration was particularly suitable because it was relatively inexpensive and yet added tremendously to the overall decorative style of a building. There is no doubt that Price had Arden in mind when he expressed in his 1911 article in *The Brickbuilder* that "even in the humblest plaster cottage a few spots of color... may be worked out to give the greatest distinction to the simplest design."¹¹⁵ Another notable characteristic of Green Gate's exterior is the bold rough stone chimney. Clearly, Price used this stone chimney to communicate the permanence and sturdiness of the dwelling, a quality missing from many of Arden's earlier structures.

The dining room in Green Gate was embellished with a wrap-around mural painted above the wainscoting (Plates 47, 48). This mural, executed by early Arden resident Buzz Ware at the age of 16,¹¹⁶ exemplifies how the crafts of Arden residents were shared and incorporated into one another's homes. The house was also outfitted with leaded glass

¹¹⁴Price, "Decorative Treatment of Plaster Walls," *The Brickbuilder*, Vol. 20, 1911, 181.

¹¹⁵*Ibid.*, 184.

¹¹⁶Conversation with Ann Berlin, the current resident of Green Gate, on April 5, 1992. She reported that the mural was painted by Buzz Ware.

windows crafted by Ardenites, ironwork from the Arden Forge, and built-in furniture. In true medieval style as advocated by William Morris, the built-in sideboard in the dining room featured a gilded inscription “La Vero Vin Liberigo” -- the good wine liberates!

Next to Green Gate and constructed during the same building campaign was The Lodge, another William Price design (Plates 52, 53).¹¹⁷ The Lodge was begun in 1910 for Miss Lucy Darling who had previously been residing in the Red House. This house, like the Second Homestead and Friendly Gables, was constructed of hollow tile and plaster. But unlike Price’s other Arden structures, the Lodge was characteristically symmetrical with a broad center gable projecting from the front facade and a chimney at both the east and west ends of the house. The center gable featured half-timbering, a method of decoration advocated by William Morris for its ties to English medieval architecture and popularized in *The Craftsman*.¹¹⁸ Half-timber decoration was liberally used by Price at Overbrook and Rose Valley as well as on several of his Arden dwellings as a way of breaking up the otherwise stark stucco facades with boldly contrasting timber elements.

Rest Cottage, located on the opposite side of the Village Green from Upton Sinclair’s house, was another Price-designed house built in 1910 (Plates 54-56). This house, with its decorative bargeboards, overhanging eaves, stucco finish and rough stone foundation, incorporated many of the characteristics recommended by Joseph Fels and outlined in his letter of 1909.¹¹⁹ Like The Lodge, Rest Cottage featured modified half-timbering which helped to give definition to the various projecting and recessed elements of the house. The house was characterized by its broad sloping gabled roof extending down below the

¹¹⁷*Arden Leaves*, April 1911.

¹¹⁸Morris, *News From Nowhere*, 25.

¹¹⁹*Arden Club Talk*, March - April, 1909.

first floor level as if it were reaching for the ground, thereby enclosing the house into a single unified form. On the west end of the house this unified form was not as pronounced, the roof at this end extending down only to the second floor. Bands of casement windows, placed on all four sides of the dwelling, provided for ample light and ventilation into the interior portions of the house. The house was designed with two chimneys -- an interior chimney of rough stone and an end chimney of patterned red brick. Price's use of a variety of materials in this dwelling illustrated his interest in the coloration and decorative qualities achieved by using different building materials in varying combinations. This building has also undergone a renovation; a sizeable addition was recently added along the south side of the dwelling.

The Upton Sinclair house, while not a Price design, exemplifies other building styles under construction in Arden between 1909 and 1910 (Plate 57). In his autobiography, Upton Sinclair stated that his two-story cottage, designed by Frank Stephens, was painted brown on the exterior and stained on the interior; the front of the house had a living room with an open fireplace; the living room had a high shelf running all the way around the room that held his books. The cost to build the house was \$2,600.¹²⁰ In his memoirs, Sinclair reported that his first year at Arden had been spent in a tent, enduring the winter by installing a stove in his tent. Sinclair's daily routine over that winter included a morning bath in a tin basin on a carpet of newspaper on the floor of the tent. It was during that winter that his book *Love's Pilgrimage* was accepted for publication, and he quickly made the decision that the \$1,250 advance payment that he received would be put toward the construction of a cottage on his lot at Arden. When the house was completed

¹²⁰Upton Sinclair, *The Autobiography of Upton Sinclair* (NY: Harcourt, Brace & World, 1962), 166.

in the early spring of 1911,¹²¹ it was named “The Jungalow,” a witty play on Sinclair’s highly acclaimed book *The Jungle* which had been published just four years before Sinclair arrived in Arden. The house has now been greatly altered and is now commonly referred to as the “Mary Bruce Inn.”

Among the other Arden houses under construction in 1910 were Harold Wares’ house (“The Barnacle”) at 1704 Green Lane, W.L. Lightbown’s house (“Cosy Corner”) on the southeast corner of the Village Green, and Olive Meyer’s home at 2223 Mill Lane.¹²²

The Katherine Ross bungalow, where Kitty Ross one of the early Arden trustees lived, was begun in 1911(Plate 58).¹²³ Like Friendly Gables and the Lulu Clark house, its interior space possessed low, beamed ceilings, leaded glass windows, and warm, rich, unpainted wainscoting (Plate 59). In one of the upstairs bedrooms, there is a projecting sunroom designed to provide a view of Arden’s forests.

The renovation of The Brambles between 1910 and 1912 is also effective in illustrating the type of improvements made in Arden during its second phase of development. Frank B. Downs substantially altered The Brambles, expanding the house on either end by adding two sprawling wings with broad overhanging eaves (Plates 60, 61). The main shape of the original dwelling was maintained but was hardly recognizable due to the expansions. The fragile timber piers originally supporting the two-story porch were replaced by sturdy rough stone piers. The new wings featured the requisite rough stone base, thus making the alterations to The Brambles in keeping with the design

¹²¹Ibid., 166.

¹²²*Arden Leaves*, 1910.

¹²³*Arden Leaves*, May 1912.

modifications being made throughout Arden during this second phase of development. These additions to The Brambles resulted in one of the very largest, most expensive dwellings in Arden; this house was reportedly the first Arden residence to have running water (Plate 62).¹²⁴

Interestingly, the people of Arden considered themselves to be pioneers, always trying to make adaptations to their community and to their lifestyle to ensure the integrity and the future of their utopia. The *Arden Leaves* makes mention of “the confusion and struggle of pioneer life, the building of shelter and finding of food, the establishment of industries that shall keep the roof over one’s head and the bread upon’s one table...”¹²⁵ Among these struggles, made evident in the slow evolution of the community, was the development of sufficient space to serve the social and artistic needs of the community. As the number of year-round residents began to increase the need for *indoor* common space became especially pronounced. Solutions for shortcomings of the community often came in the form of additional buildings, that is, if the community had adequate capital.

Gild Hall

The Gild Hall was the first new community building to be built during Arden’s second phase of development. This structure was to replace the Red House, Arden’s original community gathering place that was by that time too small to serve the needs of Arden’s growing population. The Gild Hall was intended to be a clubhouse for the newly formed

¹²⁴“Many Ardenites Are Sore Today,” June 27, 1910, newspaper article in the Arden Scrapbook [HSD].

¹²⁵*Arden Leaves*, 1910.

Arden Club, an organization established in 1908 to promote the social and educational interests of Arden.¹²⁶

Understanding the dire need for a new clubhouse, but also aware of the Arden Club's budgetary restrictions, Frank Stephens and Will Price decided in 1909 to give the old Derrickson Barn to the Arden Club for use as a Gild Hall.¹²⁷ William Price drew up plans for the conversion of the barn, estimating its cost of construction to be \$2,700.¹²⁸ Like most building projects in Arden, the construction of Gild Hall was a community effort. A "floor-laying bee" in June of 1910 attracted wide attention for it involved the entire Arden community, even the most famed Arden resident Upton Sinclair.¹²⁹

The conversion in 1910 of the barn into the Gild Hall retained many of the original barn characteristics, including the open stalls of the ground level on the south side of the structure adapted into a performance area, the vertical planking of the walls, the gable roof, and the rough stone foundation (Plates 65, 66). The interior spaces reveal the building's early construction. The hewn oak timber frame of the barn was exposed on the inside of the Gild Hall, becoming an integral part of the interior decoration. The main floor was used as a dance hall, and the basement area was adapted into a performance space known as the Moonlight Theater. When this theater was first built, it was open to the outside along the south side of the structure. A one-story rough stone and stucco addition was attached to the northwest side of the building along Orleans Road to house the Arden Club's library. Fireplaces were also a feature added during the barn

¹²⁶*Arden Club Talk*. 1908.

¹²⁷*Ibid.*

¹²⁸*Ibid.*

¹²⁹"Many Ardenites are Sore Today," *Wilmington Morning News*, June 27, 1910, Arden Scrapbook, 1910. At the time of this floor laying session, Upton Sinclair was new to Arden, having just relocated that summer of 1910 from Fairhope, Alabama.

conversion: one fireplace served the upper level dance hall, while the other provided heat to the library. Today, the large open room on the main floor contains both a dance hall and performance space with a stage at the northeast end of the room. The basement now has a kitchen and dining facilities where community dinners are held every Saturday.

The Gild Hall had originally been planned to be built along the Village Green where the craftshop now stands, however, the offering of the barn by Stephens and Price for use as the new Arden Club was an opportunity that could not be passed up. Not only was this a more feasible offering but the location was considered to be somewhat more desirable because it distributed Arden's building development onto Arden's Sherwood side (southwest of Grubbs Road). Thus, the concentration of building along the Village Green was then interrupted, the newest and one of the most significant buildings in Arden had been established on the Sherwood Side of Arden. Consequently, the Gild Hall helped to accelerate building efforts to the west of Grubb's Road.

The Craftshop

The Craftshop was the second community building to be constructed in Arden's second phase (Plate 67). With a prominent location on the southwest corner of the Village Green next to the Red House, the Craftshop was a particularly important structure for Arden because it marked a critical step towards encouraging the arts in Arden. In 1912 among the many dilemmas that Arden faced was the question of how to earn a living in Arden. Against the aspirations of Price and Stephens who wanted to see Arden be at least somewhat self-sufficient, people living in Arden continued to return to the city during the Fall and Winter because the city was where they earned their wages. This being the case, a logical solution according to Price and Stephens was to build a craftshop which would

provide Ardenites with a place to produce their goods. The building, started in 1913, was intended as a place such as the “Banded-workshop” presented in Morris’ *News From Nowhere* where artists could work together in a cooperative situation, sharing ideas and generating artistic energy.¹³⁰ The hope was that the provision of artist space would enable Arden artists to produce wares to sell outside of Arden.

William Price, the Guildmaster of the Craftsmen’s Guild, designed and supervised the construction of the Craftshop, reporting on construction progress in every issue of the *Arden Leaves*. In keeping with its intended purpose, the craftshop was designed to house a variety of crafts. In the basement, in addition to the water pump and other plumbing equipment, was a bakery. On the first floor, space was provided for a woodworking shop, a salesroom for selling Arden arts, and a room for sewing and costume work.¹³¹ On the upper floors, there were areas designated for weaving and metalwork, other small artist studios, and a large room intended for classroom use.

Under Price’s guidance, the craftshop was carried out in an expedient manner, far more quickly than most building projects in Arden. Conceived in February 1913, the craftshop was already built up to its second floor by the end of that summer. The building was constructed with a concrete foundation, a first floor of rough stone, and a wood frame upper floor with a stucco and half-timber exterior.¹³² The oak and poplar timber used in

¹³⁰Morris, *News From Nowhere*, 52; *Arden Leaves*, June 1913.

¹³¹*Arden Leaves*, August 1913. Price, in his description of the progress of the craftshop, could not help but include some editorial comment regarding his distaste for the pretentious clothing admired by Americans. Telling of the space within the craftshop designated as a sewing room, Price states that he hopes that “some designing person will have the courage to make clothing for daily use which will distinguish between draping the human figure and upholstering it, and will do something to put out of fashion the black derby hats and colorless remnants of starched shirts with superimposed suspenders...”

¹³²*Arden Leaves*, August 1913.

the construction of the building was cut from the Arden Woods, carefully selected so that the woods would not be negatively impacted by the cutting.¹³³

Today the Arden Craftshop no longer functions as it was originally planned. The craftshop was closed in 1936 and it has since been converted into an apartment building (Plate 68).

Arden Church

While the Gild Hall and Craftshop, both intended to enhance the community and artistic spirit in Arden, were in fact successfully constructed, the Arden Church was one structure that never came to be. Nonetheless, the church is important because it demonstrates the determination of Arden residents in their neverending battle to further improve their community. Planned as a non-denominational church, the Arden Church was to serve not as a place of worship but as a symbol of the community, a place to hang the village chimes and to house the great pipe organ.¹³⁴ The church was also to serve as a place to gather to remember those who had passed away. Without a church it was thought that there was “no fitting place in which [the people of Arden] may meet together, or come alone in memory of our own, to be out of the noise and struggle of shop and marketplace a little, out of the narrow things of home and hearthfire, to remember and to hope...”¹³⁵

Not only was the church to serve as another community place, but the construction of the church was to provide employment for Arden residents, and “to foster the art crafts

¹³³*Arden Leaves*, July 1913.

¹³⁴*Arden Leaves*, December 1912. Will Price had reportedly donated an organ from Rose Valley which had been repaired and tuned by Arden resident J.C. Cake.

¹³⁵*Arden Leaves*, October 1912.

already growing among us -- masonry, carpentry, wood carving, painting and the like, and will begin others that should be growing among us, modeling, stone carving and wrought metal.”¹³⁶

The idea of a church was first proposed in 1909 although active solicitation of funds for the church did not begin until 1910. Will Price came up with a design for the church based on an English church design procured by English architect Raymond Unwin. Reportedly, Unwin sent the design from England to Price to be adapted for use at Arden. According to the *Arden Leaves*, the design is from a thirteenth century English church at Stoke Poges, a medieval style of the sort advocated by Englishmen William Morris and John Ruskin.¹³⁷ Price’s original pencil sketch of Arden’s proposed church is dated February 9, 1910 (Plate 70). The church is rather squat with a two story, square buttressed tower, topped with a spire. The main entrance to the church is on the first floor of this tower. The site selected for the church was a quarter-acre plot, on the Sherwood Side of Arden on the Meadow Green, at the point where The Sweep meets Grubb’s Road (see Appendix E for map).

Though all the necessary funds for the church construction had not yet been raised, work on the church nevertheless began, with the foundations being laid in 1910.¹³⁸ Some believed this hasty approach to the construction of the church was foolhardy, others thought that although an impractical approach, it was the only way visionaries achieved their dreams. Unfortunately for Arden, the church was never finished and only the

¹³⁶*Arden Leaves*, September 1911.

¹³⁷*Ibid.*

¹³⁸*Arden Leaves*, November 1910.

foundations, still visible in the meadow below the Green Memorial Garden, remain as a reminder to this unfulfilled dream.

The Cooler

The Cooler, the local ice cream parlor, represented another useful community space, designed as a space for casual congregation (Plate 71). Its broad covered porch open to Millers Lane invited people to sit and enjoy their refreshments. Located behind the Craftshop, the Cooler was ideally situated to accommodate not only the artisans working in the Craftshop but all the residents living near the Village Green. No exact date of construction of the Cooler was available, however it is presumed that it was built after the craftshop was built in 1913; the first ice cream parlor was reportedly located in the craftshop. Sadly, the Cooler is no longer standing, and has been replaced with a parking lot.

Little Arden

One of the most notable and progressive residential projects in Arden was the establishment of Little Arden, a grouping of small cottages built in close proximity to the Craftshop. Built on the triangular parcel of land bounded by the Stile Path, Millers Road and Lower Lane, Little Arden was an attempt at low cost housing, intended to attract master craftsmen to Arden (see Appendix E for map). This small cluster of housing consisted of four very small artisans' cottages grouped together to minimize land rents and maximize neighborly security. Today, these homes (1802-1806 Millers Road and 2212 The Sweep) have been greatly altered, with the exception of Rest Harrow, the small cottage at 1806 Millers Road, which has retained its original shape and much of its detail.

Rest Harrow, oriented to the south, has a saltbox configuration, the back roof extending beyond the ground floor of the house (Plate 72). The projecting vestibule and small central dormer marked the front of the house. The vestibule, with its stone and brick detail added color to the house. The decoratively swirled pattern of the plaster under the eaves and along the roof of the vestibule also contributed to the character of this small dwelling. Casement windows of various sizes allowed light and air into the structure.

Continued Development of Arden

Due to limited documentation from the years between 1914 and 1916, it is difficult to trace exactly what occurred during this period in terms of building activity. It was reported that Arden had a total of roughly one hundred dwellings by October 1915, indicating that over sixty homes had been built in the six-year period between 1909 and 1915.¹³⁹

The one area in which Arden most definitely gained ground during the period from 1912 to 1916 was in the national arena. Newspapers from all over the country were reporting on the activities and growth of Arden, thus establishing the town's national reputation.¹⁴⁰ Brought into the national limelight by Upton Sinclair's two-year residence, Arden managed to sustain its national appeal long after Sinclair left in 1912. In this national coverage, not only was Arden earning recognition as a Single Tax community but, due to the establishment of the craftshop, it was also earning a name for itself as a leading craftsman village. Arden's newly completed craftshop and the community's variety of handicrafts were the subject of a 1914 article in the *New York Tribune*. This article,

¹³⁹Joseph Dana Miller, *Single Tax Year Book* (NY: Single Tax Review Publishing Co., 1917).

¹⁴⁰Arden Papers, Oversize Folder #8 (1912) and #10 (1914), [HSD].

entitled “Restoring to the Home its Individuality,” heralded Arden for successfully resurrecting the medieval craftsman tradition -- “to bring once more within the reach of all the beautiful, artistic products which the master workmen of old might have made.”¹⁴¹

Documentation suggests that Will Price’s involvement in the buildings of Arden may have waned somewhat after 1913. However, his contributions to the *Arden Leaves* and his participation in Arden plays continued until his death in 1916, showing that even though his participation in the physical development of Arden may have slowed, he continued to play an active role in the spiritual development of the community through his writings and his inspirational ideals. While it is Frank Stephens who is most remembered among Ardenites today, the legend of Will Price also manages to live on through the architecture. Nothing more clearly indicates Price’s enduring spirit and commitment to Arden than his charming and unassuming buildings that continue to grace Arden today.

¹⁴¹“Restoring to the Home its Individuality,” *New York Tribune*, September 27, 1914.

CONCLUSIONS

William Price once stated that “As new conditions arise, as civilizations wax and wane, architecture keeps the records.”¹⁴² Arden proves the validity of this statement, for it is the architecture and the plan of Arden that recount the stories of the community’s founding and its gradual development. Through the language of architecture, the houses and buildings of Arden successfully explain the social objectives of the founders, the obstacles facing the founders in their attempts to achieve these goals, and the impact that these obstacles had in shaping the community.

As this examination of Arden’s architecture and planning illustrates, the general form of the community and the character of its structures slowly evolved, mirroring the deliberate, gradual transformation of Arden from a humble summer village to a popular year-round community. The founders of Arden, Frank Stephens and Will Price, began by establishing the essential elements of the community in order to generate development momentum. Arden’s first buildings indicate this strategy. The first building campaign gave rise to the Homestead, the Arden Inn, the Red House and a number of dwellings. Stephens broke ground at Arden in 1900 with his Homestead, an heroic, flag-flying effort, showing his determination to get Arden underway. The Arden Inn was important because it provided accommodations, thus helping to facilitate visits to Arden and lure new residents. The Red House provided Arden with its first artisan space and community building.

¹⁴²Price, “Decorative Treatment of Plaster Walls,” *The Brickbuilder*, Vol. 20, 1911, 181-90.

With the exception of these buildings, growth in Arden during its first eight years was only moderate, signifying the reluctance among Arden's carefree summer visitors to wholeheartedly commit to the community by building permanent dwellings. Thus, tents remained the norm. There is no doubt that this reluctance was due to a general feeling of uncertainty about Arden's progressive Single Tax land ownership system. As the architecture illustrates, however, this reluctancy began to dissipate after 1908.

The founding of the Arden Club in 1908, the gift of Joseph Fels in 1909, and no doubt Upton Sinclair's presence in Arden from 1910 to 1912 were among the many factors that boosted Arden's popularity and led to the surge in building activity starting in 1909. In terms of the physical elements of Arden, this second phase of development was characterized by a more sophisticated architecture, a more rational physical plan, and a more organized system of land assessments, all helping to further increase interest in Arden. The tents and the simple, single-story bungalows typical of Arden's early days gave way to more refined, more permanent structures. The construction during this development phase of the Gild Hall and the Craftshop was important in demonstrating the determination and perseverance of Stephens and Price to see their goals through, for these buildings were integral to the social objectives of the community, providing places for social interaction and artistic cooperation. The completion of these community buildings points to the fact that despite the rather slow start to Arden between 1903 and 1908, the goals of Price and Stephens remained firmly rooted.

Not only is the architecture of Arden important in telling the history of Arden and its utopian goals, but it is also significant as a record of sentiments within American society at the turn of the century when people were struggling with the consequences of

nineteenth century industrialization. The homes of Arden demonstrate the increasing interest among Americans to seek alternative living situations in rural areas; to live more simply; to reject the Victorian excesses of the post-Civil War period; to alleviate economic disparity within American society; and to live in cooperative harmony.

In addition to creating a physical record of the community's history, the architecture encapsulates the spirit of Arden -- the community vitality and the artistic creativity. It is this lively community spirit of Arden, which Price and Stephens so successfully established through the architecture and the plan, that is the glue keeping Arden alive today. This community spirit and camaraderie, still evident in the weekly Wednesday folk dances, Saturday community dinners, frequent guild meetings, theatrical performances, and the numerous other ongoing activities, are what sustain the gregarious, interactive behavior of Arden's residents that was intended from the start.

This study demonstrates that the architecture and the physical plan of Arden should be highlighted and preserved, for they hold all of the community's secrets. They are not only tangible reminders of the past, but influences on future behavior as well. The stories of Arden cannot be carried on forever by word of mouth for they will lose their accuracy. It is hoped that this document will give Ardenites a firmer understanding of the goals of Price and Stephens and an awareness that the architecture, being a physical reflection of these goals, must be respectfully preserved in order to successfully carry on Arden's founding principles.

ILLUSTRATIONS



Plate 1. Henry George. *Courtesy Arden Archives.*



Plate 2. Frank Stephens. *Courtesy Arden Archives.*



Plate 3. William L. Price at Drafting Board. *Courtesy George Thomas.*

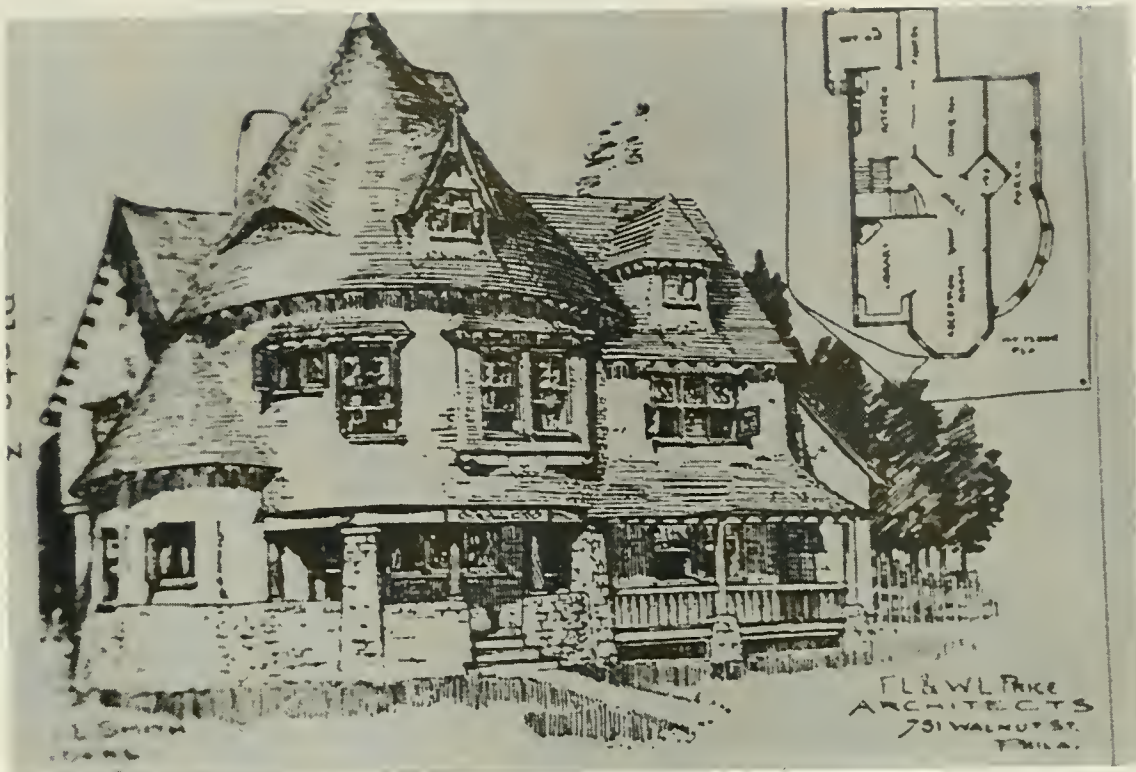


Plate 4. "Tower House" -- Wayne, Pennsylvania. *Courtesy George Thomas.*



Plate 5. Woodmont. *Courtesy George Thomas.*



Plate 6. W.L. Price House -- 6334 Sherwood Road, Overbrook, PA. *Courtesy George Thomas.*



Plate 7. "Kelty" -- W.L. Price House -- Overbrook, PA. Built 1899. *Courtesy George Thomas.*



Plate 8. Alice Barber Stephens Residence. Rose Valley, Pennsylvania *Courtesy George Thomas.*



Plate 9. Hawley McLanahan Residence. Rose Valley, Pennsylvania *Courtesy George Thomas.*



Price and McLanahan: Rose Valley Improvement Company Houses,
Rose Valley, Pa. 1910 - 1911. House during construction.

Plate 10. Improvement Houses. Rose Valley, PA -- Under Construction. *Courtesy George Thomas.*



Plate 11. Improvement Houses. Rose Valley, PA -- Completed. *Courtesy George Thomas.*



Plate 12. *Atlas of the State of Delaware*, Philadelphia: Pomeroy & Beers, 1868, (HSD). Shows Grubb's Corner, Odd Fellow Hall and the J.S. Derrickson Farm. Note the Baltimore & Ohio Railroad has not yet been laid. *Courtesy Historical Society of Delaware.*



Plate 13. Atlas of New Castle County Delaware, Philadelphia: D.G. Beers, 1893. This map, drawn nine years before Arden was established, indicates that there was little growth or development in the vicinity of the Derrickson Farm between 1868 and 1893. There appear to be few additions to the region in terms of farmhouses, and the names of the principal landowners also remained unchanged. The one notable change, however, is that the Baltimore and Ohio Railroad has been laid by this time. *Courtesy Historical Society of Delaware.*



Plate 14. **Derrickson Barn.** Southeast Facade. *Courtesy Arden Archives.*



Plate 15. United States Geological Survey Map, "Marcus Hook, PA -- DE -- NJ," 1948.



Plate 16. Arden Plan, 1910. *Courtesy Arden Archives.*



Plate 17. View of Naaman's Creek. *Courtesy Peg Aumack.*



Plate 18. View of Naaman's Creek. *Courtesy Peg Aumack.*



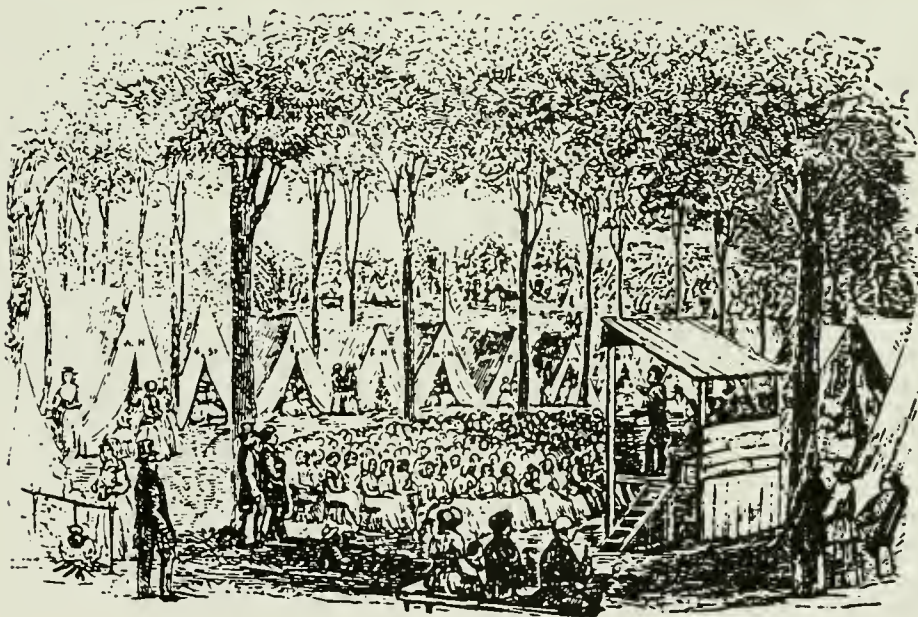
Plate 19. Pageant outside the Arden Inn. Date of photograph unknown. *Courtesy Peg Aumack.*



Plate 20. Tennis along the Village Green. Date of photograph c.1904. *Courtesy Peg Aumack.*



Plate 21. "Jumping Rope." Date of photograph unknown. *Courtesy Peg Aumack.*



Camp meeting in progress. From Gorham, *Camp Meeting Manual.*

Plate 22. **Camp Meeting.** Reprinted from John Stilgoe's *Common Landscape of America, 1580-1845* (New Haven, CT: Yale University Press, 1982), 233.



Plate 23. Arden Entrance Stile. Photograph by author, 1993.



Plate 24. Field Theater. Photo taken c.1909. Arden's first theater. From the start, drama played a major role in life at Arden and continues to do so today. *Courtesy Peg Aumack.*



Plate 25. **Bide-A-Wee Interior.** View illustrates the use of high wainscoting, exposed timber beams and rough stone fireplace. The table and chairs are Arden-produced. *Courtesy Arden Archives.*



Plate 26. **Arden Tent.** *Courtesy Peg Aumack.*

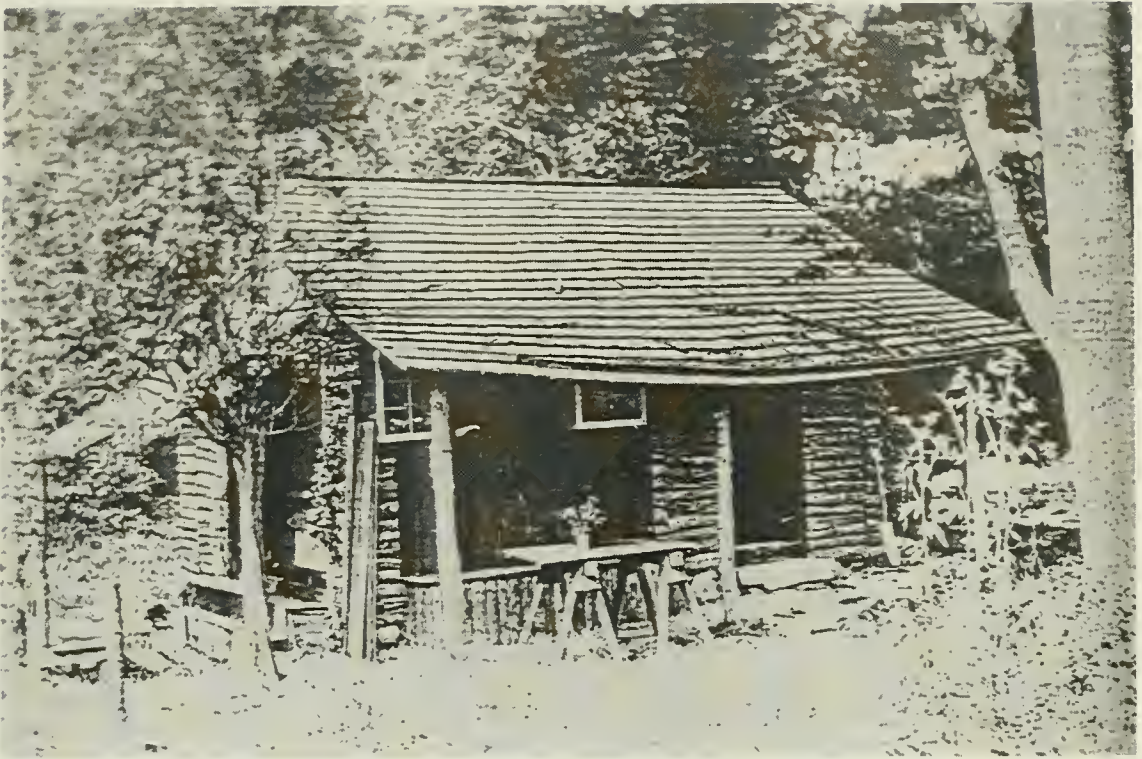


Plate 27. Homestead. View of the Homestead as originally built. Photograph taken c.1902-9. *Courtesy Peg Aumack.*



Plate 28. Homestead. Photograph by author, 1993.

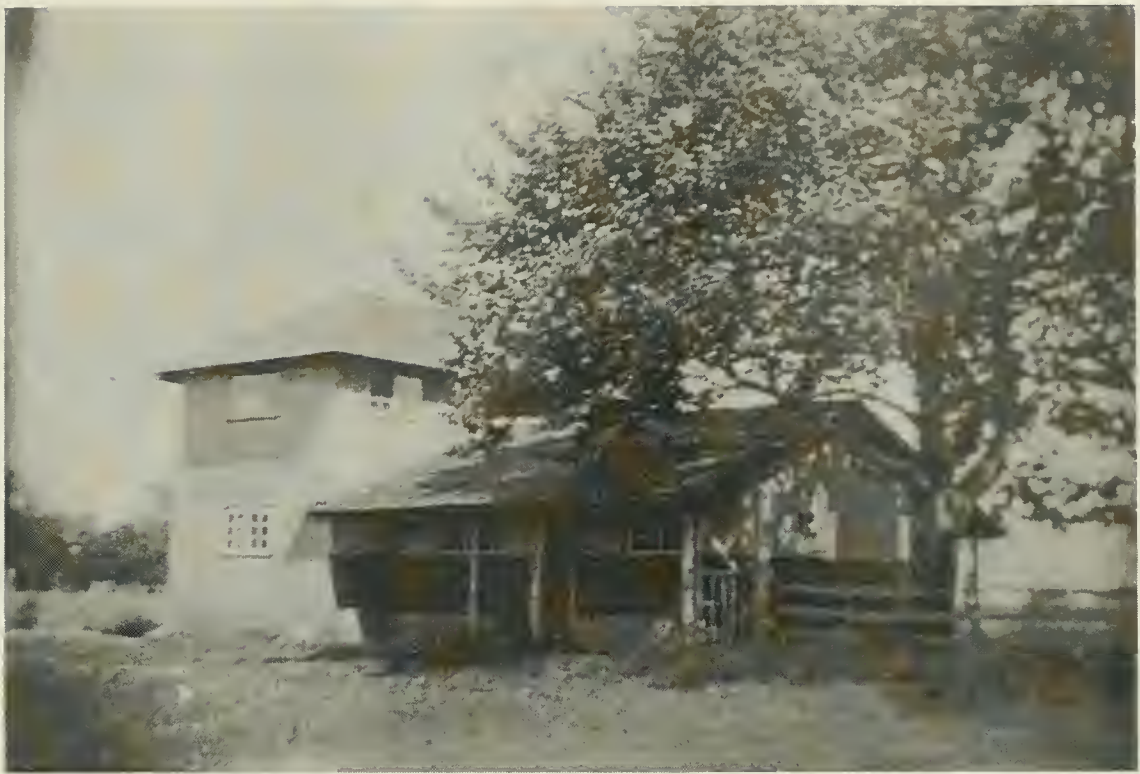


Plate 29. Arden Inn. Rear view from the south. Date of photograph unknown. *Courtesy Peg Aumack.*



Plate 30. Red House. Built in 1901 on a prominent site along the edge of the Village Green at the corner of Cherry Lane and Miller's Lane. Photograph shows Red House to the far right with the rest of Cherry Lane in the background. *Courtesy Peg Aumack.*



Plate 31. **Red House.** Side view looking towards the Village Green. *Courtesy Peg Aumack.*



Plate 32. **Red House** after Craftshop was added in 1913. *Courtesy Arden Archives.*



Plate 33. The Monastery. This small cabin was built in 1908 for Frank Stephens' son, Don, as his bachelor's pad. Photograph taken c.1908. *Courtesy Don Holcomb.*



Plate 34. Monk Window in the Monastery. This stained glass Monk Plate, crafted for Don Stephens by an Arden resident, is incorporated into one of the leaded glass windows of The Monastery. Photograph by author, 1992.

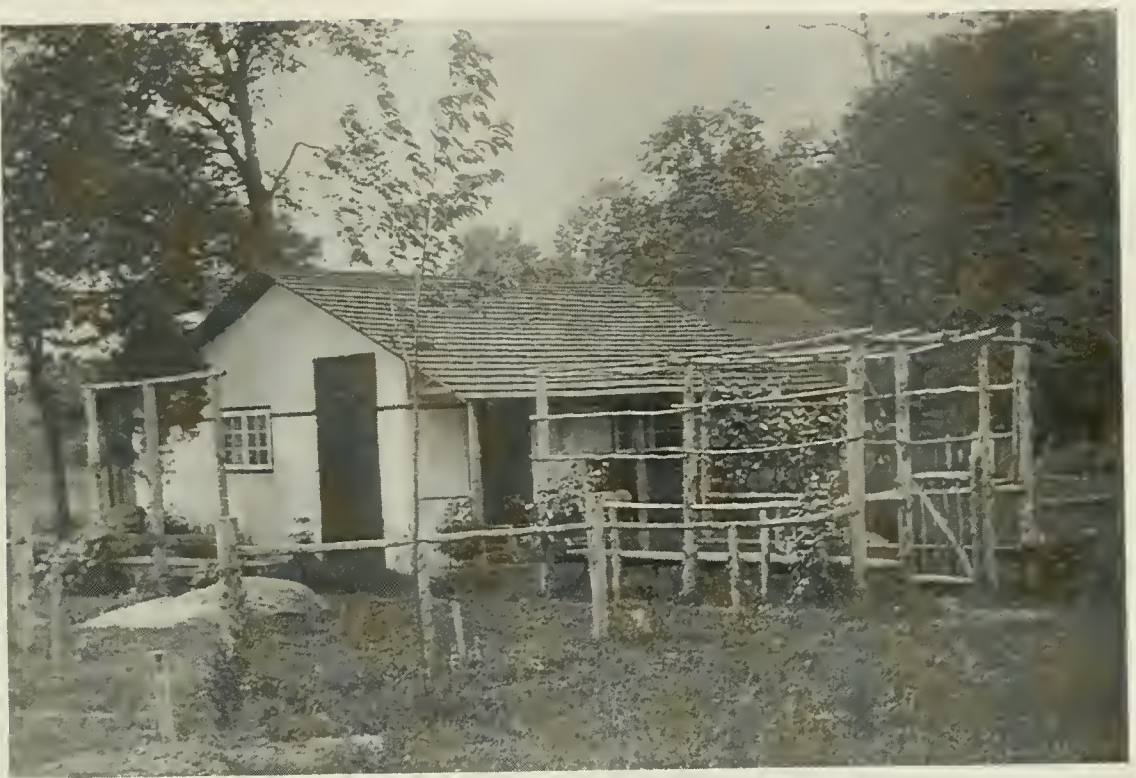


Plate 35. Admiral BenBow. Illustrates the use of pergolas and fences in Arden. *Courtesy Peg Aumack.*



Plate 36. First Cabin. This building was one of a series of cabins designed during Arden's first phase of building. It is a very simple dwelling, built of plywood with a log veneer. The cabin has no chimney. *Courtesy Peg Aumack.*



Plate 37. **The Brambles.** Original form. *Courtesy Peg Aumack.*



Plate 38. **Arden Sawmill.** *Courtesy Arden Archives.*



Plate 39. **Second Homestead.** Under construction in 1909. This view shows the hollow tile used in the construction of this dwelling. *Courtesy Peg Aumack.*



Plate 40. **Second Homestead.** View of the Second Homestead c.1909 showing the proximity of the dwelling to the Field Theater which appears in the foreground. *Courtesy Peg Aumack.*



Plate 41. Second Homestead. First floor interior; features a central fireplace, built-in corner cabinet with leaded window doors in the dining area, exposed timber joists, and high wainscoting throughout. Photograph by the author, 1993.



Plate 42. Second Homestead. Interior view of one of the studio spaces on the upper floor of the Second Homestead. This shot illustrates the way Price maximized the use of natural light in his interiors, particularly in spaces intended as art studios, by orienting the house towards the south. Note the Arden Forge fixture hung from the ceiling. Photograph by the author, 1993.



Plate 43. Second Homestead. Exterior view of south facade. Photograph by the author, 1993.



Plate 44. Friendly Gables. This home was one of the first houses to be built after Joseph Fels presented his gift of \$5,000 to Arden in 1909. It is located along Little Lane. It was designed by William Price and modeled after the Hetzel House in Rose Valley. *Courtesy Peg Aumack.*



Plate 45. Green Gate. North facade. Built in 1909. Designed by William Price, this house incorporated a number of his signature details including the rough stone chimney, the plaster construction and, most notably, the decorative tiles embedded in the exterior plaster. Photograph by author, 1993.



Plate 46. Green Gate. Photograph by the author, 1993.



Plate 47. Green Gate. Interior mural. Photograph by author, Spring 1992.

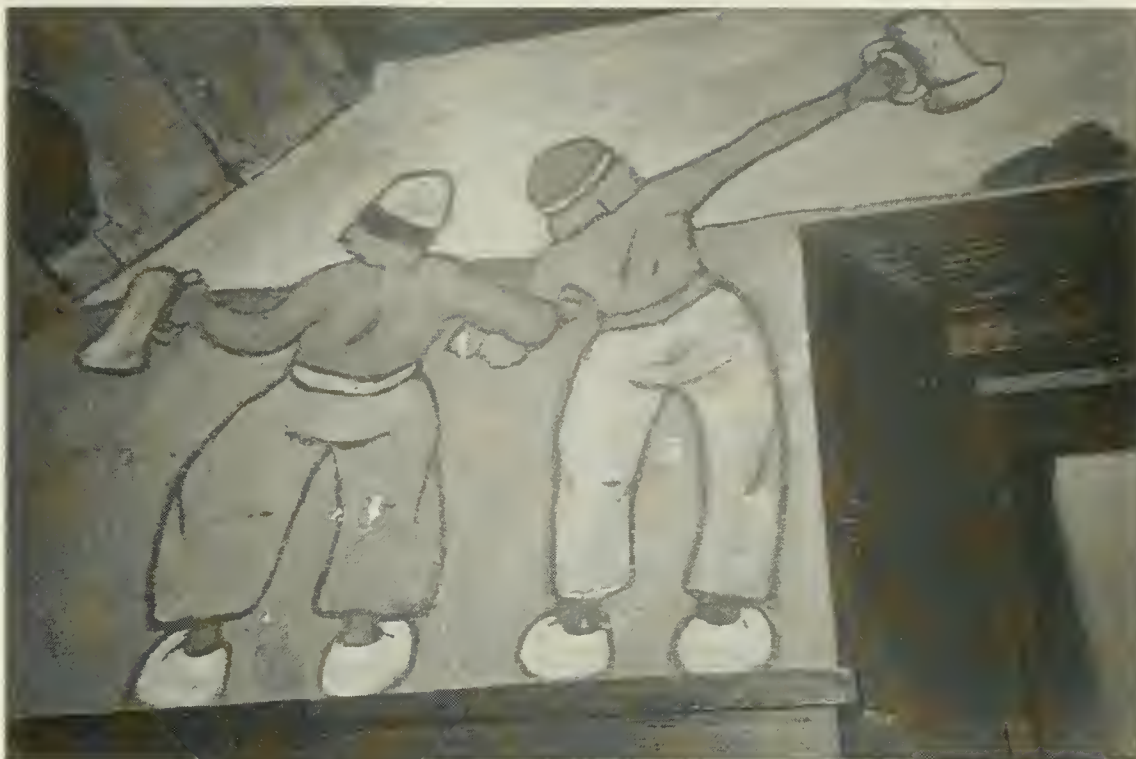


Plate 48. Green Gate. Interior mural detail. Photograph by author, Spring 1992.



Plate 49. Woolery's Grocery Store and Post Office. Built in 1909. *Courtesy of Arden Archives.*



Plate 50. Foote House. "The Willows." 1808 Harvey Road. Converted from the original Derrickson farmhouse c.1909. *Courtesy Arden Archives.*



Plate 51. Foote House. Photograph by author, 1993.



Plate 52. The Lodge. Southwest view of The Lodge, early photograph, exact date of photograph unknown. This house was built for Miss Lucy Darling who had previously been residing in the Red House. The Lodge, designed by William Price, was started in 1910. This house, like the Second Homestead, Rest Cottage, and Friendly Gables, was constructed of hollow tile and plaster. But unlike the other structures it is symmetrical with a broad center dormer projecting from the front facade and a chimney at both the east and west ends of the house. *Courtesy Don Holcomb.*



Plate 53. The Lodge. West facade. Photograph by author, February 1993.



Plate 54. Rest Cottage. Under construction, 1910. This view of the southwest corner of the house shows the hollow tile construction method utilized by Price. This dwelling was designed by William Price and constructed following Joseph Fels' plea for more permanent architecture to be built in Arden. This house was built of hollow tile and plaster with a rough stone foundation. *Courtesy Peg Aumack.*

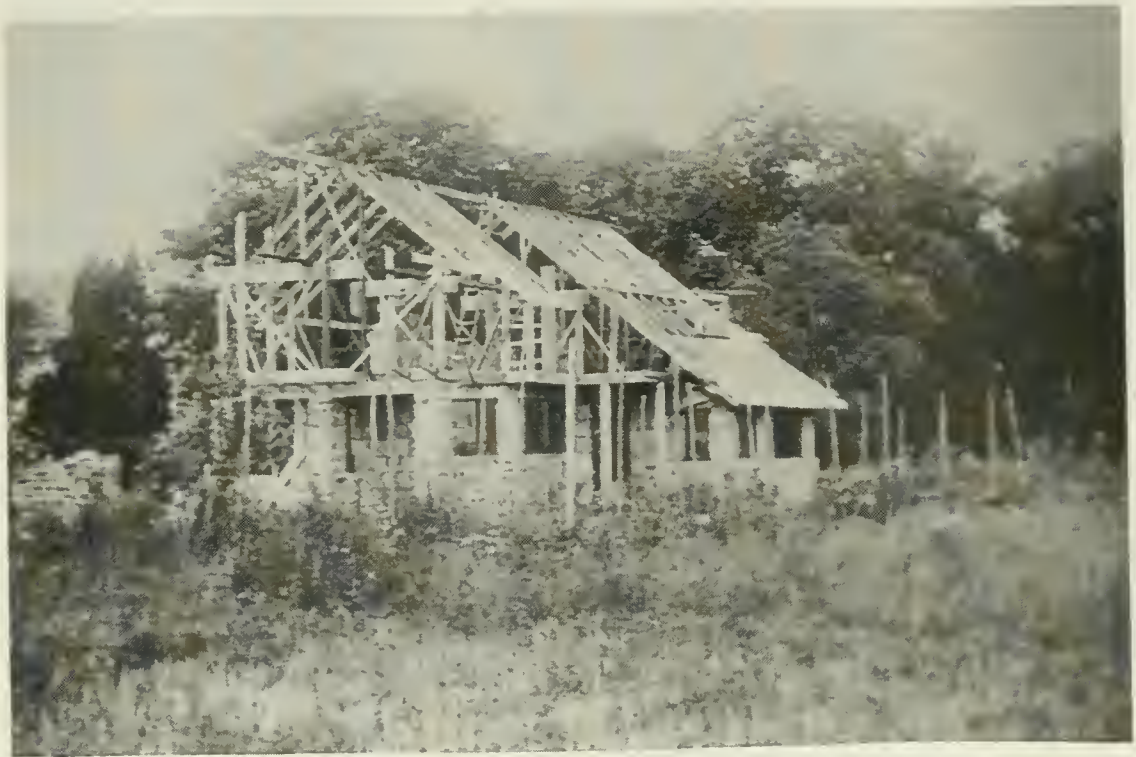


Plate 55. Rest Cottage under construction, 1910. This photograph of the west facade of the house shows the wood frame construction on the upper floors of the house. *Courtesy Peg Aumack.*



Plate 56. Rest Cottage. Photograph by author, 1992.



Plate 57. **Jungalow.** Early view of Upton Sinclair's home after its construction in 1910. *Courtesy Don Holcomb.*



Plate 58. **Katherine Ross Bungalow.** Exterior from northwest. Built in 1911. Photograph by author, 1993.



Plate 59. **Katherine Ross Bungalow.** Interior view illustrates the use of unpainted woodwork and leaded glass windows. Photograph by author, 1992.

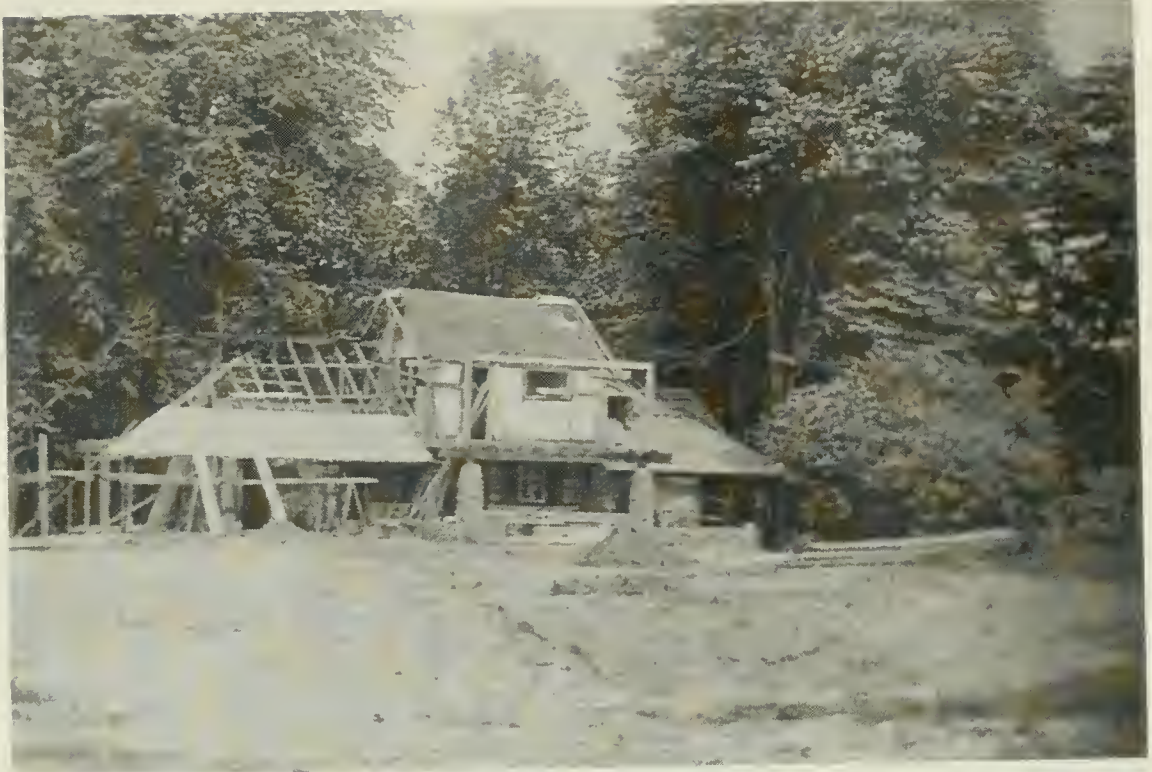


Plate 60. **The Brambles.** As it was being expanded by Frank B. Downs in 1911. *Courtesy Peg Aumack.*

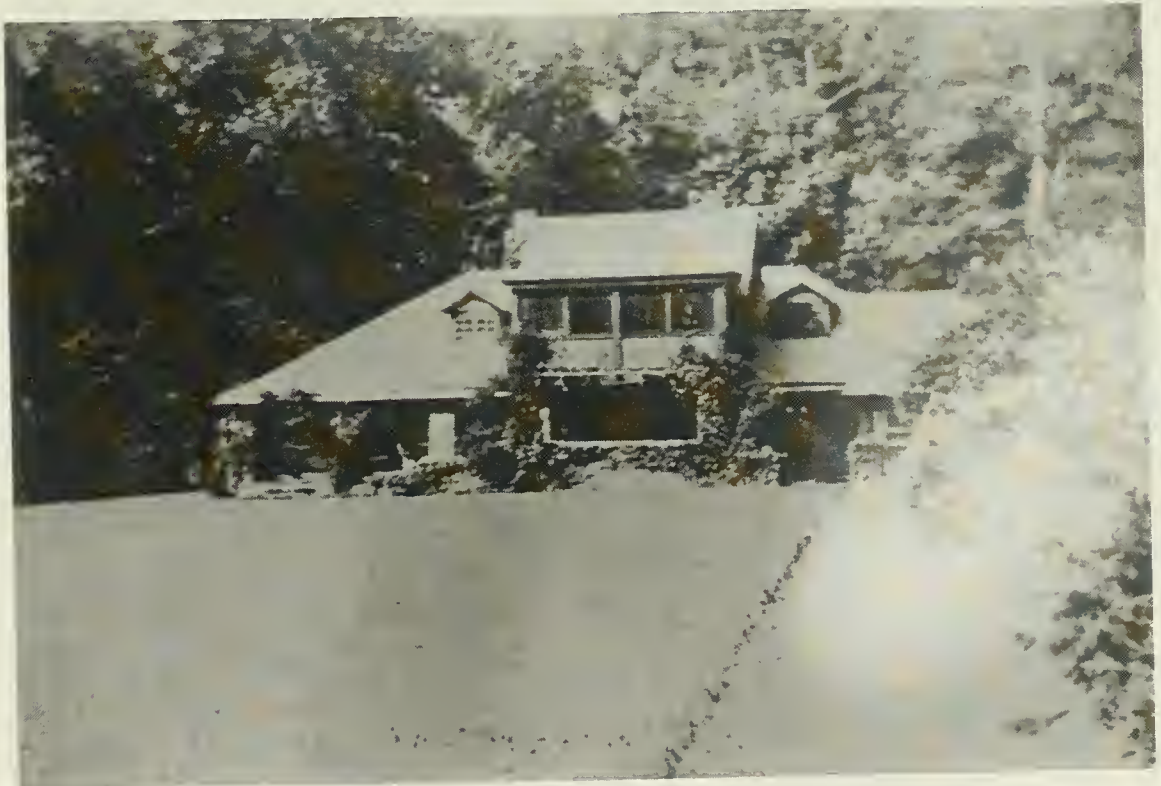


Plate 61. **The Brambles ("Downs Cottage").** Post-expansion. *Courtesy Peg Aumack.*



Plate 62. **The Brambles** ("Downs Cottage"). Photograph by author, 1992.



Plate 63. **Chestnut Burr.** Built after 1909 for the Shaw family, 2108 Sherwood Road. *Courtesy Peg Aumack.*



Plate 64. **Camp Beulah.** Built after 1909 for the Hambly family. Located at 2107 Hillside on the Sherwood side of Arden. *Courtesy Peg Aumack.*



Plate 65. **Derrickson Barn** before conversion to Gild Hall in 1909. *Courtesy Don Holcomb.*

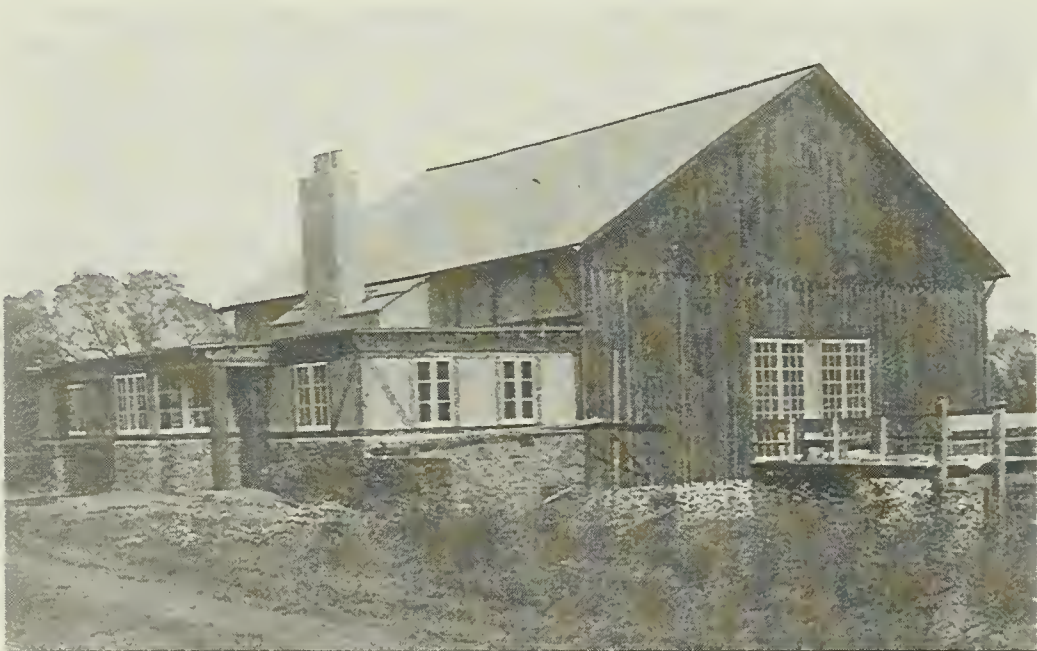


Plate 66. **Derrickson Barn** after conversion to Gild Hall in 1909. *Courtesy Arden Archives.*



Plate 67. Craftshop. Located adjacent to the Red House (the building in the foreground) at the corner of Cherry Lane and Millers Lane. The Craftshop was constructed in 1913. *Courtesy Peg Aumack.*



Plate 68. Craftshop. Photograph by author, 1993.



Plate 69. Work produced by the Arden Forge. *Courtesy Arden Archives.*



Plate 70. Arden Church. Original pencil sketch by William L. Price 1910. *Courtesy Arden Archives.*



Plate 71. **The Cooler.** Built as an ice cream parlor. *Courtesy Peg Aumack.*



Plate 72. Rest Harrow. This dwelling was built as part of Little Arden, a grouping of small cottages intended to attract master craftsmen to Arden. These small dwellings were built along the Stile Path leading from the entrance stile to the Red House. Photograph by author, 1993.

APPENDICES

APPENDIX A
Arden Timeline

Arden Timeline

- 1879 Henry George publishes *Progress and Poverty*
- 1890 William Morris publishes *News From Nowhere*. First printed in *The Commonweal*.
- 1881 Frank Stephens joins the Philadelphia Sketch Club where he was a member until his death in 1935.¹⁴³
- 1895 Frank Stephens and group of others called the “Jailhouse Gang” came to Delaware to sell the state on the Single Tax teachings of Henry George.¹⁴⁴
- June 12, 1900 162 acres sold by the Derrickson family to George [Frank] Stephens for \$9,000;¹⁴⁵ \$2,500 was paid in cash and the remaining \$6,500 was a mortgage later taken up by Joseph Fels.
- Buildings existing on the farm property at the time of purchase.¹⁴⁶
- farmhouse -- located on west side of Grubb Road. This structure was later converted by into a house called “The Willows.”
 - Ice House -- located at the bottom of Walnut Lane in the Arden woods. Built prior to the time when Arden’s plan was conceived, the ice house is the only structure built within the woodlands, the area that in the plan was supposed to remain open and undeveloped. The structure was located near the river due to its original function as an icehouse. It has always been held by the Renzetti family. It was originally the home of Marcus Aurelius Renzetti, an artist who taught in Philadelphia at what is now the Art School of Philadelphia. The house is now being lived in by the blacksmith Pete Renzetti.
 - Tool and Wagon Shed -- Converted into a house for Hamilton “Buzz” Ware c. 1919 (the year Joan Colgan, his daughter, was born). The house was commonly referred to as “The Barnacle.” Originally, it retained early features of this barn building such as the gambrel roof, big barn door, and hay mow (a hay storage area on the second floor), but it has been changed many times over the years. it is now being lived in by Joan Colgan’s son Tim Colgan.
 - Barn -- Converted into the Gild Hall in 1909-10.
- 1900 Original Homestead - built by Frank Stephens.

¹⁴³Philadelphia Sketch Club Membership Book, Archives of American Art Microfilm #3666. Charles H. Stephens was the president of the Sketch Club from 1913 to 1916.

¹⁴⁴Frank Stephens Autobiography.

¹⁴⁵Register of Deeds, Wilmington, DE. Deed Book G17, 345, June 12, 1900.

¹⁴⁶Discussion with Joan Ware Colgan, December 3, 1992

- Oct. 10, 1901 The 162 acres conveyed to the three trustees:¹⁴⁷ Frank Stephens
William Price
Frank Martin
- 1901 Price established Rose Valley, PA
- [1902 William Price becomes a member of the Philadelphia Sketch Club where he was a member off and on until his death in 1916.]¹⁴⁸
- July 25, 1902 First issue of *Arden Advocate*¹⁴⁹
- bridge with railing is reportedly being built over Naaman's Creek
- Buildings in place by July 1902:
- The Brambles (built by George Leach and Harry Vandever; aided by Frank Stephens) -- being lived in by the Louis Cohen family of Philadelphia (i.e. Mother Bloor)
 - Saints Rest - Frank Martin's house at end of St. Martin's Lane
 - The Red House -- being lived in by Mrs. Elizabeth Zimmerman and Miss Ray Zimmerman
 - Admiral Benbow -- being lived in by Miss Margaret Stephens, Roger Stephens, Donald Stephens, Gertrude Martin, Euphemia and Carrie Martin, Elizabeth Harris, Winthrop Smith, Winthrop Smith, Jr.
 - Arden Inn
 - The Homestead
 - The cellar of the Harry Vandever house is dug
- 1905 First winter spent in Arden; Mother Bloor spent it at The Brambles.
- 1906 Upton Sinclair published *The Jungle*.¹⁵⁰
- [1908-10 Gustav Stickley built Craftsman Farms in Morris Plains, NJ. Stickley purchased farm property where he sought to establish a farm school for boys. Only four structures were actually built -- the main house, two cottages (originally planned for craftsmen), and a workshop. Due to financial difficulties, the plans for his farm school were put on hold. Stickley and his family ended up living there, commuting into NYC to his showroom, until 1915 when he filed for bankruptcy]¹⁵¹
- January 31, 1908 Deed of Trust amended to give Arden leaseholders rights that were not established in the original Deed of Trust. This supposedly helped to attract people to Arden who were initially reluctant to join the new colony due to the fact that leaseholders were given so few rights.¹⁵²

¹⁴⁷Register of Deeds, Wilmington, DE. Deed Book V18, 36, October 17, 1901.

¹⁴⁸Philadelphia Sketch Club Membership Book, Archives of American Art Microfilm #3666.

¹⁴⁹*Arden Advocate*, July 25, 1902.

¹⁵⁰Sinclair, *The Jungle*.

¹⁵¹Pamphlet on Craftsman Farms, Craftsman Farms Foun. Inc., 1991. Acquired at Craftsman Farms, Parsippany-Troy Hills, NJ.

¹⁵²"Arden Book," 6.

- July 16, 1908 Arden Club founded - its purpose was to promote the social and educational interests of Arden¹⁵³
- Oct. 23, 1908 First issue of *Arden Club Talk*
- "Monastery" (Don Stephens' bachelor's pad) nearing completion¹⁵⁴
- November 1908 Model done for the proposed clubhouse¹⁵⁵
- January 1909 Joseph Fels cleared up an additional 35 acres from his mortgage to make settlement possible on the Sherwood side of Arden.¹⁵⁶
- Arden Club Talk* reports that there are 36 dwellings constructed in Arden, not including the tents.¹⁵⁷
- February 1909 Joseph Fels gives \$5,000 to Arden.¹⁵⁸ This money set into motion a building boom in Arden which attempted to construct buildings of a more permanent nature so as to attract more year-round dwellers to Arden, to encourage its use as a year-round community instead of merely a summer community. We expect that this is when Will Price was called into design some of the buildings. Interestingly, most of these buildings were centered around the Village Green. Buildings thought to be a result of this building boom include the following:¹⁵⁹
- Green Gate -- the Lulu Clark House
 - The Lodge
 - The Second Homestead
 - Rest Cottage
- March 1909 Decision made to convert the existing 45' square Derrickson barn to a clubhouse rather than building the new structure proposed by Don and Frank Stephens in Nov. 1908; the conversion, designed by Price was to cost \$2,700.¹⁶⁰
- *Arden Club Talk* reports that Joseph Fels "left, subject to Will Price's order, several thousand dollars to build at once four or five cottages from that master craftsman's designs: the one stipulation was that they should be permanent and artistic in character, with stone foundations and cellars, hollow brick and concrete walls and above all, literally, the red tiled roofs so beautiful in the scenery of England and the Netherlands."¹⁶¹
- 3 of these are apparently underway:
- Steinlein's house - modeled after the Hetzel's home in Rose Valley; basement to be used as printing shop
 - no specifics were mentioned on the other two houses under construction

¹⁵³*Arden Club Talk*, October 23, 1908.

¹⁵⁴*Ibid.*

¹⁵⁵*Arden Club Talk*, November 28, 1908.

¹⁵⁶*Arden Club Talk*, February 1909.

¹⁵⁷*Arden Club Talk*, January 1909.

¹⁵⁸Letter dated Feb 4, 1909 from Frank Stephens to his son Don.

¹⁵⁹Discussion with Joan Ware Colgan, December 3, 1992

¹⁶⁰*Arden Club Talk*, March/April 1909.

¹⁶¹*Ibid.*

- the other buildings to be designed by Price were mentioned as the Club House and the Village Church; but the people of Arden act on John Ruskin's advice to "build the little roofs before the big ones."

- Mar./April 1909 The Sherwood side of Arden was just beginning to be developed. Accounts reports that development in Arden was booming at this time.¹⁶²
- May 1909 It was proposed that an Arden Church be built. "Our need of a village church at Arden is not as a place to worship in, seeing that we have the sky overhead and the trees around us at all times, but that we may have a belfry in which to hang the chimes we will some day play on Christmas Eve and Sabbath evenings, and have also a place for a great pipe organ; and last of all, for the ashes of our dead."¹⁶³
- Work began on establishing a formal set of pedestrian paths through Arden.¹⁶⁴
- August 1, 1909 Every piece of Arden land had a leaseholder and there was a waiting list.¹⁶⁵
- November 1909 Frank Martin resigns as trustee; Charles Shandrew takes his place.
- 1909 Second Homestead built
- December 1909 Total of 115 leaseholders and 50 dwellings; 150 people live in Arden in summer and 50 in winter.
- 1910 The Red House became the location of Arden's first school house, to serve as the educational facility for the rapidly increasing number of children residing at Arden through the winter.¹⁶⁶
- January 1910 Upton Sinclair wrote from Fairhope, AL inquiring about the community of Arden. It is presumed that the information he received in response to this letter resulted in his moving to Arden later that year.¹⁶⁷
- June 25, 1910 Floor-Laying Bee where all members of the community were invited to help lay the floors of the new Gild Hall. Newspaper article entitled "Many Ardenites Are Sore Today" reports on the floor-laying and also comments on the community of Arden.¹⁶⁸

Observations:

- still a limited number of dwellings (75 total) constructed so many people are living in tents at this time; of the dwellings that do exist by this time are Frank Stephens' Homestead and the home of Fred Steinlein. Scott Nearing, the Wharton professor and Upton Sinclair are reportedly living in tents.
- there is a lack of noise; peace and tranquility prevail.

¹⁶²Ibid.

¹⁶³*Arden Club Talk*, May 1909.

¹⁶⁴Ibid.

¹⁶⁵*Arden Club Talk*, August 1909.

¹⁶⁶*Arden Leaves*, January 1911.

¹⁶⁷Letter from Upton Sinclair dated January 1910. The letter, sent from Fairhope, AL, asked for information about Arden.

¹⁶⁸"Many Ardenites are Sore Today," *Wilmington Morning News*, June 27, 1910. Arden Scrapbook, 1910.

- July 29, 1910 An article appears in the *Philadelphia Bulletin* highlighting Arden. Its tone is that of an advertisement, attempting to lure Philadelphians to Arden. Interestingly, the article makes a point of explaining that Arden is not *just* a summer community. "Many of the houses that occupy the lots are substantially built and are intended for permanent use, while others are of the bungalow type intended for summer use only."¹⁶⁹
- November 1910 Other Houses/Buildings under construction:¹⁷⁰
- Ware -- "The Barnacle"
 - Lightbown -- "Cosy Corner"
 - Upton Sinclair's "Jungalow"
 - Miss Myers
 - Harvey Train Station
- Houses already built by November 1910:¹⁷¹
- Tevis
 - Harrison
 - Spicer
 - Clement House
 - Vista
 - Green Gate -- Lulu Clark House
 - Foote House -- The Willows
 - Cherry Lodge
 - Clement House
 - Lone Pine
 - Nusser House
 - Roserie
- November 1910 The construction of the Village Church is discussed. It is reported that James Habbert has been blasting the chosen site for stone to use in the construction of the church. This is one of the first articles included in the *Arden Leaves* pertaining to the construction of the church, most every article reports the progress of the plans for the church, and the extreme need for contributions by village members.¹⁷² The cost estimate for the church as designed by Price was \$5,000 (or roughly \$3,000 excluding the tower and spire).¹⁷³
- December 1910 Upton Sinclair moved into his new home, known as the "Jungalow," located on the Village Green.¹⁷⁴ He lived there until 1911.
- 1911 Electric lights available in Arden.
- February 1911 House for Will Ross under construction on Little Lane.¹⁷⁵

¹⁶⁹*The Philadelphia Bulletin*, July 29, 1910.

¹⁷⁰*Arden Leaves*, November 1910.

¹⁷¹*Ibid.* These houses made up the "winter colony" of Arden. All of these houses were being lived in during the winter of 1910.

¹⁷²*Ibid.*

¹⁷³*Ibid.*

¹⁷⁴*Arden Leaves*, December 1910.

¹⁷⁵*Arden Leaves*, February 1911.

- March 1911 Single Tax colony in Halidon, Maine was then underway. WL Price, F. Stephens and Fiske Warren were the trustees.¹⁷⁶
- Friendly Gables is finished by this time.
- April 1911 The Lodge was finished by this time and moved into by Miss Darling.¹⁷⁷
- Raffeisen Gild established to lend money for Arden projects. Of the five Single Tax communities in the United States at this time, Arden was the first to have a Raffeisen Gild.¹⁷⁸
- May 1911 The Spreading Oak was finished by this time. It contained 16 bedrooms and a large porch. It offered rooms for rent. Unlike the Arden Inn, the Spreading Oak (named for the large oak tree off the porch) did not offer meals.¹⁷⁹
- September 1911 A feature article in the *Arden Leaves* discusses the building of the Arden Church. In this article, Frank Stephens tries to convince his readers of the worthiness of the church so that they might contribute to the cause. Stephens knew the realities of building the church, understanding that it would take a considerable amount of financial support from the community members. He explains that the church is to be built on a quarter-acre plot "on the Sherwood side, at the corner of the Meadow Green, on Grubb's Lane, opposite where the Sweep comes into it, at the foot of the old graveyard..."¹⁸⁰
- The design of the church -- a spired, square-towered stone church -- is based on a thirteenth century English church at Stoke Poges. Stephens alludes to the fact that this church is where Gray wrote the "Elegy." The literary connection no doubt made this prototype particularly appropriate for Arden according to Stephens and to William Price. Stephens writes that English architect Raymond Unwin went to much trouble to secure drawings of this church for Arden.¹⁸¹
- 1912 80 Leaseholds in the Woodlands and 47 Leaseholds in Sherwood
- May 1912 Will Ross Bungalow under construction. It is located at the northwest corner of Grubb and Orleans. Description states that it was to be 25' X 42' with porches on the front and back.¹⁸²
- For sale at this time:¹⁸³
- Archer N Tevis House
 - Sarah Moore house
 - Upton Sinclair's house

¹⁷⁶*Arden Leaves*, March 1911.

¹⁷⁷*Arden Leaves*, April 1911.

¹⁷⁸*Arden Leaves*, September 1911.

¹⁷⁹*Arden Leaves*, May/June 1911.

¹⁸⁰*Arden Leaves*, September 1912.

¹⁸¹*Ibid.*

¹⁸²*Arden Leaves*, May 1912.

¹⁸³*Ibid.*

November	1912	There is still concern that Arden is still lacking enough year-round residences to make it a truly viable year-round community. ¹⁸⁴
December	1912	The fact that the digging and the laying of the foundation for the Village Church began without securing the funds necessary to carrying out the construction of the entire church, speaks to the determinism of the people of Arden. They were dreamers. They were not going to let money get in their way of fulfilling their dream for a church. Consequently, the foundation remains as a testament to their determination, as unrealistic as it may have been in the case of the church.
March	1913	Will Price, the Guildmaster of the Craftsmens' Guild, is in charge of the village crafts. That is, he was playing an active role in not only the promotion of the crafts but in the provision of adequate facilities for the crafts such as a printery and a craftshop. In March 1913, Price was involved in preparing the drawings for the construction of the craft shop. It is anticipated that construction was to get started in April 1913. Price describes his plans for the building to include a "sunny room for sewing and costume work and on the upper floor a studio and drafting room with north light and at least a couple of rooms with southern exposure for some of our smaller crafts." Price planned to put this new building directly in back of the existing carpenter shop. ¹⁸⁵
June	1913	Guildmaster Price reports that the concrete foundation for the craftshop is in place and the adjacent smithshop has been enlarged. ¹⁸⁶
July	1913	Guildmaster Price reports that the joists of the main floor are in place and work is progressing steadily. Reportedly the joists and the heavy timbers are oak and poplar and cut from the Arden woods. The timber was then hewn by Lewis Palmer and Wheeler Booth, clearly an example of the medieval building traditions being sustained in some of the construction being carried out in Arden at this time. Evidently, the craftsmen in Arden took great pride not in their methods as well as their artistic products. ¹⁸⁷
August	1913	Price reports that the stone walls of the first floor are completed and that the second floor hewn floor joists are being put in place. Price anticipates that the rest of the building will be framed during August. Price mentions the various uses that will be housed within the new structure: ¹⁸⁸ <ul style="list-style-type: none"> • a bakery run by Mrs. Marcellus in the western half of the basement • woodworking shop on the main floor, connecting to the already existing carpenters shop • salesroom in the southwest corner of the main floor • sewing room in the northwest portion of the main floor. Price writes that in this sewing room he "hopes that some designing person will have the courage to make clothing for daily use which will distinguish between draping the human figure and reupholstering it, and will do something to put out of fashion the black derby hats and colorless remnants of starched shirts with superimposed suspenders." • the SE room on the upper floor is to house the weaving looms • the SW corner is to be the room for silver metalwork

¹⁸⁴ *Arden Leaves*, November 1912.

¹⁸⁵ *Arden Leaves*, March 1913.

¹⁸⁶ *Arden Leaves*, June 1913.

¹⁸⁷ *Arden Leaves*, July 1913.

¹⁸⁸ *Arden Leaves*, August 1913.

• the remaining space on the upper floors is to be house studios -- small ones for individual use, and a larger one in which big classes can be held, "after the manner of those which made Tuesday nights at the Academy of Fine Arts so interesting in former days." Stephens is obviously thinking of his own personal experiences at the Academy when he is planning for the arrangement of space in the new craftshop.

- 1913 Charles Shandrew resigns as trustee; Kitty Ross comes on board
- 1915 Will Price writes "Peace Man or War Man," a plea for peace - written during WWI
- 1916 Will Price dies
- 1922 Ardentown established on the former Harvey Farm (97 acres) and the Hanby Farm (12 acres).¹⁸⁹
- 1935 Frank Stephens dies - ashes buried below Arden's Field Theater.
- 1950 Ardencroft established on 93 acres to the south of Arden.¹⁹⁰
- February 1973 Arden added to the National Register of Historic Places.

¹⁸⁹ "Arden Book," 10.

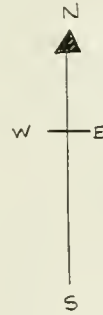
¹⁹⁰ Ibid.

APPENDIX B
Arden Map, 1910





PLAN OF
 ARDEN, DELAWARE
 DECEMBER, 1910



Arden Map, 1910

APPENDIX C

Arden Deed of Trust
January 31, 1908

Deed of Trust
Amended January 31, 1908

And whereas the said conveyance of said lands was made upon certain trusts which it is desired by the parties aforesaid (Stephens, Price, Martin) to restate and amend the said lands are hereby declared to be held by the said William L. Price, Frank Martin and George F. [Frank] Stephens, upon the following trusts and upon them only viz: in trust to lease such portions of said land as may seem good to the said trustees and their successors, to such persons and for such terms as they the said trustees shall determine, the lease in each case to reserve, as rent, the full rental value of the premises demised by said lease, to pay all State and local taxes out of and from the rents received so far as these suffice to suffer all persons to whom all land shall be leased as aforesaid, who constitute a community so long as they continue such leases, to enjoy and use for common purposes such of the lands which are the subject of the deed as the trustees aforesaid shall not have demised to individuals devoted to purposes other than common: to apply all sums of money received as rents, in excess of the amount needed for the purposes of paying the taxes, to such common uses. desired by a majority of the residents as in the judgment of the trustees, are properly public, in that they cannot be left to individuals without giving one an advantage over others; and in further trust if at any time in the judgement of a majority of the trustees the community shall not warrant its continuance to declare the dissolution thereof, and thereupon to sell the land aforesaid and, after repaying to William L. Price. George F. Stephens and Joseph Fels the amount originally advanced by them for the purchase of the said land from David F. Derrickson, who made the title therefore to George F. Stephens by deed dated June 12, A.D. 1900, and recorded in the Recorder's office at Wilmington in the State of Delaware in Deed Record Book G., Volume 18, p.345, etc. to devote the purchase money to such purpose as shall be approved by said trustees. And the said trustees shall have power subject to the approval of a majority of the residents to supply all vacancies which may occur in their number, which it is intended shall always be and continue to be three; it being expressly hereby provided that upon all questions requiring the exercise of discretion on the part of the trustees, the action of a majority, after an opportunity has been given to all to express their opinion, shall be valid and binding upon all.

APPENDIX D
Arden Building Names

Building Names in Arden*

Name	Date	Address	Orig. Owner/Resident
Admiral Benbow	1901	Millers Rd & Woodland [Later moved to Millers & Little La.]	Margaret Stephens
Arden Inn	1901	2314 Cherry Lane	N/A
The Barnacle	1910	1704 Green Lane	Hamilton "Buzz" Ware
Bide-A-Wee		2324 Cherry Lane	Don Stephens
The Bluebird [orig. The Vista]	1910	2320 Cherry Lane	
The Bower		1807 Green Lane	
The Brambles	1901	1905 Millers Road	Louis Cohen Family
Camp Beulah	1909	2107 Hillside Road	Hambly Family
Cherry Lodge	pre-1910		
The Chestnut Burr	1909	2108 Sherwood Road	Shaw Family
The Chip		2104 Millers Road	
The Cooler	c.1913	Millers Rd (next to Red House)	N/A
Cosy Corner	1910	1709 Green Lane	William Lightbown
Craft Shop	1913	1807 Millers Road	N/A
First Homestead	1900	2313 Woodland Lane	Frank Stephens
Friendly Gables	1909	2205 Little Lane	Fred Steinlein
Gild Hall	1910	The Highway	N/A
The Green Gate	1910	2210 The Sweep	Lulu Clarke
The Second Homestead	1909	2311 Woodland Lane	Frank Stephens
The Hurlong Camp		2401 Woodland Lane	
Ka Hale O Moi		2100 Harvey Road	
The Little Roosevelt	post-1909	2105 Sherwood Road	
The Lodge	1910	2209 Milky Way (Milky Way & Millers)	Lucy Darling
Mary Bruce Inn (Jungalow)	1910	2321 Woodland Lane	Upton Sinclair
The Monastery	1908	2319 Walnut Lane	Don Stephens
Osnok (Saints Rest)	1901	1907 Millers Rd. (St. Martins Lane)	Frank Martin
The Owls Nest	pre-1908	1801 Green Lane	William Irwin
Pig-n-Whistle		2210 Lower Lane	Hazel Stephens
The Potterie	post-1909	1900 Sherwood Road	Edwin S. Potter
Red House	1901	1807 Millers Road	N/A
Rest Cottage	1910	2328 Cherry Lane	Margaret Stephens
Rest Harrow	c.1913	2212 The Sweep	
The Roserie	pre-1910	Woodland Lane	
Single Tax Office		1902 Millers Road	
The Splinter		Millers Road	
The Spreading Oak	1910	2211 Lower Lane	Built as Inn
The Strawberry Box		2306 Walnut Lane	
The Weaving Shop		1812 Millers Road	N/A
The Willows	c.1909	1808 Harvey Road	Foote Family
The Woodpile		Hillside and Millers	Wm. R. Wood
Woolery's Store	1909	2210 Little Lane	Robert Woolery

* This list of names was compiled by the Arden Archives. The corresponding dates and owners, however, were based on newspaper and other references.

APPENDIX E

**Map and Key to Significant
Elements of Arden's Plan**

Key to Significant Elements of Arden's Plan

<u>Map Reference #</u>	<u>Element</u>
1	Field Theater
2	Arden Entrance Stile
3	Village Green
4	Sherwood Green
5	Arden Pool
6	Arden Church -- original location
7	Sherwood Forest
8	Arden Woods
9	Original location of Tennis Courts before Weaving Shop
10	Grubbs Corner
11	Little Arden



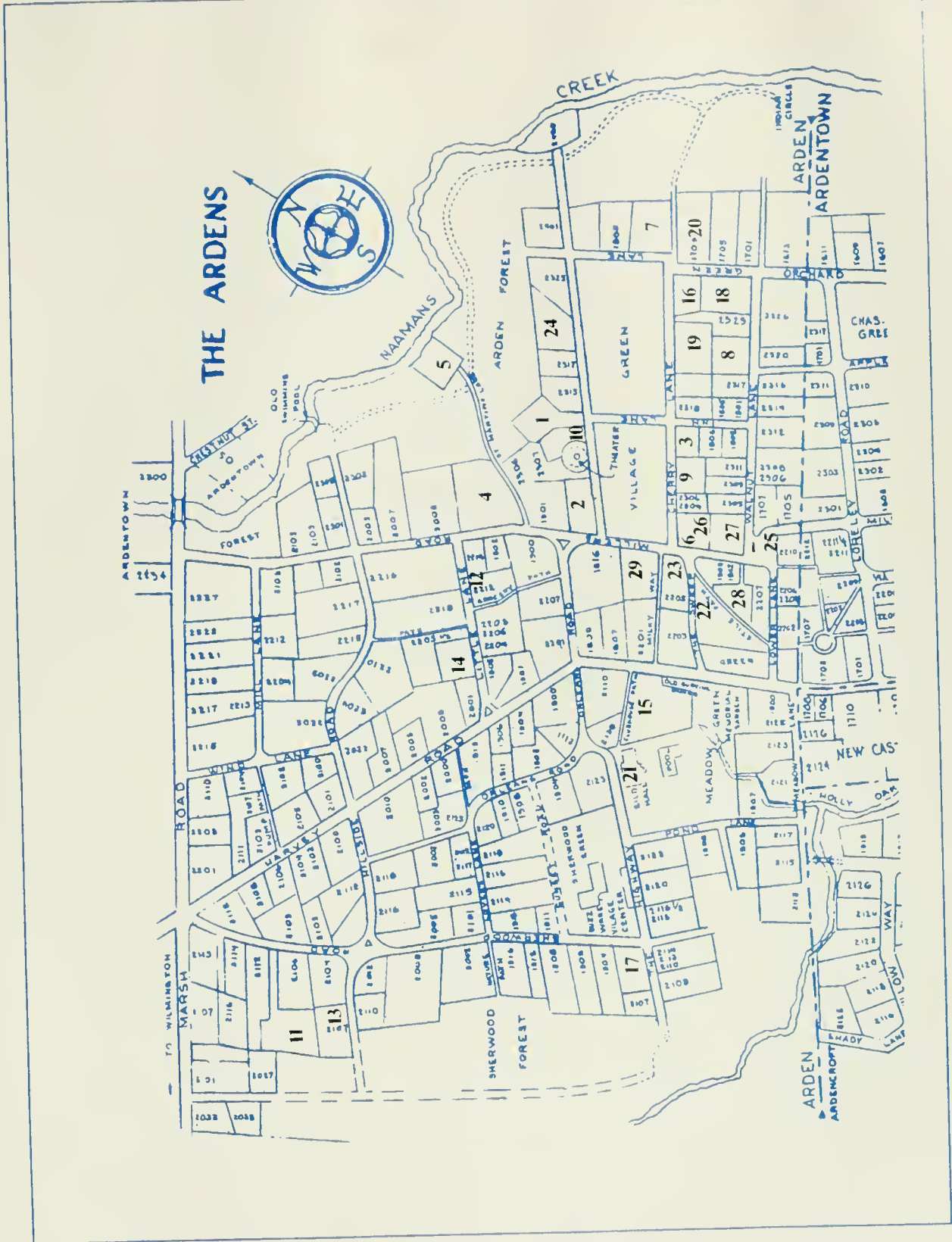
Arden Map, 1992

APPENDIX F
Map and Key to Arden Buildings

Key to Arden Buildings

Chronological Listing of Arden Structures

Map Reference #	Date	Name	Address
1	1900	First Homestead	2313 Woodland Lane
2	1901	Admiral Benbow	Millers Rd & Woodland [Later moved to Millers & Little]
3	1901	Arden Inn	2314 Cherry Lane
4	1901	The Brambles	1905 Millers Road
5	1901	Osnok (Saints Rest)	1907 Millers Rd. (St. Martins Ln.)
6	1901	Red House	1807 Millers Road
7	pre-1908	The Owls Nest	1801 Green Lane
8	1908	The Monastery	2319 Walnut Lane
9	pre-1909	Cherry Lodge	2310 Cherry Lane
10	1909	The Second Homestead	2311 Woodland Lane
11	1909	The Chestnut Burr	2108 Sherwood Road
12	1909	Woolery's Store	2210 Little Lane
13	1909	Camp Beulah	2107 Hillside Road
14	1909	Friendly Gables	2205 Little Lane
15	c.1909	The Willows	1808 Harvey Road
16	1910	Rest Cottage	2328 Cherry Lane
17	c.1910	The Potterie	1900 Sherwood Road
18	1910	The Barnacle	1704 Green Lane
19	1910	The Bluebird [The Vista]	2320 Cherry Lane
20	1910	Cosy Corner	1709 Green Lane
21	1910	Gild Hall	The Highway
22	1910	The Green Gate	2210 The Sweep
23	1910	The Lodge	2209 Milky Way
24	1910	Mary Bruce Inn (Jungalow)	2321 Woodland Lane
25	1911	The Spreading Oak	2211 Lower Lane
26	1913	Craft Shop	1807 Millers Road
27	c.1913	The Cooler	Millers Rd (next to Red House)
28	c.1913	Rest Harrow	2212 The Sweep
29	c.1924	The Weaving Shop	1812 Millers Road

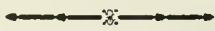


Arden Map, 1992

APPENDIX G

**Arden Land Rentals
1909, 1912**

Assessment of Arden Land Rentals for Year Beginning March 25, '09



<i>Leaseholder</i>	<i>Location</i>	<i>Area in sq. ft</i>	<i>Rate per 1000</i>	<i>Rent</i>
Lewis Kramer	East corner Grubb's Lane and Marsh Road	40,000	.225	\$9.00
Ira P. Andrews	South corner Marsh Road and Wind Lane	40,000	.225	9.00
R. Barclay Spicer	East corner Marsh Road and Wind Lane	40,000	.225	9.00
Mrs. A. G. Spicer	Marsh Road east of Wind Lane	23,700	.225	
Hannah Weinstock	" " " "	23,700	.225	5.33
Laura Gerstein	" " " "	23,700	.225	5.33
Olive E. Meyer	Marsh Road west of Miller's Road	20,000	.225	4.50
Letitia McKee	South corner Miller's Road and Marsh Road	50,691	.225	11.41
George Brown	Miller's Road and Woodland Path	44,670	.225	10.05
Joseph Cohen	South corner Miller's Road & Mill Lane	22,000	.25	5.50
Edyth von Wattenberg	Mill Lane west of Miller's Road	18,000	.225	4.05
Helen M. Harding	Hillside Road to Mill Lane	19,000	.225	4.28
A. G. Spicer	North corner Hillside Road and Wind Lane	20,000	.225	4.50
Stella Andrews	Grubb's Lane east of Marsh Road	20,000	.225	4.50
James H. Fincken	" " west of Hillside Road	60,000	.225	13.50
Amy E. Wood	Miller's Road north of Hillside Road	41,470	.25	10.38
Charles F. Shandrew	West corner Miller's Road and Hillside Road	16,300	.30	4.89
Arthur N. Andrews	North " " " "	20,000	.25	5.00
R. W. W. Clement	East " " " "	42,309	.30	12.69
A. C. Kiehel	South " " " "	51,916	.30	15.57
William R. Wood	Hillside Road west of Miller's Road	40,563	.25	10.14
L. M. Clark	" " " "	31,331	.25	7.83
T. W. Booth	East corner Grubb's Lane and Hillside Road	20,000	.225	4.50
Patrick Heffernin	East side Grubb's Lane, south of Hillside	20,000	.225	4.50
F. J. Steinlein	North corner Grubb's Lane and Little Lane	80,117	.225	18.03
R. R. Robinson	East " " " " " "	23,500	.225	5.27
Arden Club Theatre	Woodland Road	10,000	.35	3.50
Elizabeth Nusser	South corner Little Lane and Miller's Road	40,000	.30	12.00
Frank Martin	Miller's Road and Camp Fire Path	40,000	.30	12.00
Anna E. English	" " " St. Martin's Lane	54,700	.30	16.41
Frank Stephens	" " " " " "	25,000	.30	7.50
J. L. Cole	North corner Miller's Road and Orleans Rd.	30,000	.30	9.00
E. H. Haworth	North side Orleans Rd. east of Grubb's Lane	20,000	.30	6.00
James Haworth	North cor. Orleans Road and Grubb's Lane	30,000	.30	9.00

Assessment of Arden Land Rentals for Year Beginning March 25, '09



<i>Leaseholder</i>	<i>Location</i>	<i>Area in sq. ft</i>	<i>Rate per 1000</i>	<i>Rent</i>
John E. Jenks	East corner Orleans Road and Grubb's Lane	40,000	.30	\$12.00
Charles F. Nesbit	South " " " " Miller's Road	40,000	.35	14.00
Arden Tennis Club	West corner Milky Way and Miller's Road	46,000	.30	13.80
Joseph Fels	South corner The Sweep and Stile Path	15,000	.30	4.50
Harry Hoeffler	North corner The Sweep and Grubb's Lane	20,000	.30	6.00
F. Stephens (Red House)	East corner Cherry Lane and Miller's Road	20,000	.35	7.00
Harold Ware	South side Cherry Lane east of " "	13,850	.30	4.15
Chester Lightbown	North cor. Walnut Lane and " "	21,000	.30	6.30
Donald Stephens	North side Walnut Lane east of " "	30,000	.25	7.50
Mary A. Simpson	South side Cherry Lane east of " "	10,206	.35	3.59
Arden Improvement Co.	South corner Cherry Lane and Inn Lane	25,116	.30	7.53
S. A. Clement	South corner Lower Lane and Miller's Road	20,000	.30	6.00
E. Gerstein	East corner Walnut Lane and " "	31,313	.25	7.82
H. L. Kumme	South side Walnut Lane east of " "	28,730	.25	7.18
H. G. Kumme	" " " " opposite Inn Lane	28,545	.25	7.13
M. M. Moore	" " " " east of Inn Lane	28,525	.25	7.13
A. Dunbar	" " " " east of Green Lane	35,200	.25	8.80
M. Beane	East corner Walnut Lane and Green Lane	35,325	.25	8.83
W. L. Lightbown	East corner Village Green	74,100	.35&.25	22.23
Joseph Fels	South corner Village Green and Green Lane	35,000	.35&.25	10.50
Donald Stephens	Southeast side Village Green, S. Green Lane	40,000	.35&.25	12.00
E. E. Moore	East corner Village Green and Inn Lane	46,260	.35&.25	13.88
Charles Ervin	North corner Village Green and Green Lane	31,000	.35	10.85
W. L. Price	Northeast side Village Green, N. Green Lane	13,125	.35	4.59
Fred Whiteside	East corner Village Green and Creek Road	17,500	.35	6.13
Scott Nearing	West cor. Village Green and Theatre Path	16,000	.35	5.60
Alexander Ervin	North " " " " " "	15,000	.35	5.25
Amy M. Hicks	West " " " " Woodland Rd.	20,800	.35	7.28
Frank Stephens	North side Woodland Rd w. of Village Green	20,000	.35	7.00
Frank Stephens	Rear of Field Theatre	7,000	.35	2.45
Margaret Stephens	North cor. Miller's Road and Woodland Rd.	20,000	.35	7.00
Charles Shandrew	Naaman's Creek	20,000	.35	7.00

Assessment of Arden Land Rentals for Year Beginning March 25, '12

WOODLANDS

<i>Leaseholder</i>	<i>Location</i>	<i>Area in sq. ft.</i>	<i>Rate per 1000</i>	<i>Rent</i>
Lewis Kramer.....	East corner Grubbs and Marsh Roads.....	40,000	.52	\$20.80
John B. Menz.....	South corner Marsh Road and Wind Lane.....	19,535	.46	8.99
Ira P. Andrews.....	West side Wind Lane south of Marsh Road.....	19,930	.46	9.17
Stella Andrews.....	Grubbs Road east of Marsh Road.....	24,075	.50	12.04
James H. Fincken....	Grubbs Road west of Hillside Road.....	60,497	.55	33.27
R. B. Spicer.....	East corner Marsh Road and Wind Lane.....	40,000	.46	18.40
Mrs. A. G. Spicer...	Marsh Road east of Wind Lane.....	23,700	.42	9.95
E. Gerstein.....	Marsh Road east of Wind Lane.....	47,400	.41	19.43
Olive E. Meyer.....	Marsh Road west of Millers Road.....	20,000	.39	7.80
Letitia McKee.....	South corner Millers Road and Marsh Road.....	50,691	.39	19.77
John P. Donnelly.....	East corner Millers Road and Marsh Road.....	12,000	.44	5.28
George Brown.....	Millers Road and Woodland Path.....	44,670	.44	19.65
Joseph E. Cohen.....	South corner Millers Road and Mill Lane.....	22,000	.44	9.68
Helen L. Bordner....	Mill Lane west of Millers Road.....	20,000	.39	7.80
Percy Russell.....	Mill Lane west of Millers Road.....	39,885	.44	17.54
E. M. Shandrew.....	Hillside Road west of Millers Road.....	20,000	.44	8.80
H. D. Albright.....	Hillside Road to Mill Lane.....	19,000	.44	8.36
A. G. Spicer.....	North corner Hillside Road and Wind Lane.....	20,000	.46	9.20
Amy E. Wood.....	Millers Road north of Hillside Road.....	41,704	.50	20.85
"	West corner Millers Road and Hillside Road.....	16,300	.50	8.15
C. F. Ward.....	North corner Millers Road and Hillside Road.....	20,000	.50	10.00
R. W. W. Clement...	South side Hillside Road at Wood.....	52,309	.61	31.90
A. C. Kiehel.....	Millers Road from Little Lane to Hillside Road....	53,570	.61	32.68
Catherine French....	Hillside Road west of Millers Road.....	39,009	.58	22.62
R. De Lan.....	Hillside Road west of Millers Road.....	31,331	.44	13.79
— Moore.....	Hillside Road west of Millers Road.....	20,000	.44	8.80
J. McKendrick.....	East corner Grubbs and Hillside Roads.....	40,000	.55	22.00
Horace Reis.....	East side Grubbs Road south of Hillside Road....	20,000	.55	11.00
M. R. Fling.....	North corner Grubbs Road and Little Lane.....	40,098	.61	24.46
Joseph Fels.....	North side Little Lane east of Grubbs Road.....	40,019	.58	23.21
E. Ross.....	East corner Little Lane and Grubbs Road.....	23,500	.64	15.04
Robert Woolery.....	East of Grubbs Road south of Little Lane.....	28,865	.63	18.18
Elizabeth Nusser....	South corner Little Lane and Millers Road.....	35,000	.64	22.40
Angela Marke.....	Millers Road and Camp Fire Path.....	40,000	.64	25.60
Anna E. English.....	North corner Millers Road and St. Martin's Lane..	54,700	.68	37.20
Frank B. Downs.....	East corner Millers Road and St. Martin's Lane...	35,000	.72	25.20
H. Noble.....	North corner Millers Road and Orleans Road....	30,000	.66	19.80
E. H. Haworth.....	North side Orleans Road east Grubbs Road.....	20,000	.64	12.80
J. H. Garrod.....	North corner Orleans Road and Grubbs Road.....	32,630	.66	21.54
A. A. Taitavall.....	East corner Orleans Road and Grubbs Road.....	30,145	.66	19.90
A. A. Taitavall.....	South corners Orleans Road and Millers Road...	40,000	.72	28.80
Arden Club.....	West corner Milky Way and Millers Road.....	20,000	.72	14.40
W. Worthington, Jr..	North corner Milky Way and Grubbs Road.....	20,000	.64	12.80

Assessment of Arden Land Rentals for Year Beginning March 25, '12

WOODLANDS

Leaseholder	Location	Area in sq. ft.	Rate per 1000	Rent
M. H. Hoeffler.....	East corner Milky Way and Grubbs Road.....	20,000	.66	13.20
E. J. Darling.....	West corner the Sweep and Millers Road.....	30,000	.72	21.60
L. Clark.....	South corner the Sweep and Stile Path.....	15,000	.66	9.90
Fiske Warren.....	Millers Road and Stile Path.....	10,000	.66	6.60
✓F. Stephens.....	Miller's Road, Stile Path and Lower Lane.....	20,000	.66	13.20
Earl Nelson.....	Millers Road south corner Lower Lane.....	20,000	.66	13.20
F. Stephens.....	(Red House) East cor. Cherry Lane & Millers R'd.	18,850	.77	14.51
Harold Ware.....	South side Cherry Lane east of Millers Road.....	15,000	72 and 59	9.82
Frank Stephens.....	North corner Walnut Lane and Millers Road.....	21,000	.66	13.86
Donald Stephens.....	North side Walnut Lane east of Millers Road.....	30,000	.59	17.70
Fiske Warren.....	South side Cherry Lane east of Millers Road.....	10,206	.72	7.35
Frank Stephens.....	South corner Cherry Lane and Inn Lane.....	7,116	.72	5.12
Frank Brunelle.....	South side Inn Lane east of Cherry Lane.....	9,000	.61	5.49
Frank Brunelle.....	West corner Walnut Lane and Inn Lane.....	9,000	.61	5.49
E. Gerstein.....	East corner Walnut Lane.....	28,800	.61	17.57
H. G. Kumme.....	South side Walnut Lane west of Inn Lane.....	28,545	.59	16.84
L. Kumme.....	South side Walnut Lane opposite Inn Lane.....	28,730	.58	16.66
Louise H. Kumme...	Southeast side Lower Lane at Millers Road.....	7,000	.66	4.62
E. E. Moore.....	South side Walnut Lane east of Inn Lane.....	28,525	.57	16.26
A. Dunbar.....	South side Walnut Lane east of Green Lane.....	35,200	.56	19.71
M. Beane.....	East corner Walnut Lane and Green Lane.....	20,325	.53	10.77
✓R. Rautenberg.....	East side Walnut Lane near Green Lane.....	15,000	.55	8.25
W. L. Lightbown....	East corner Village Green.....	54,450	2/3 72 and 1/3 .55	36.12
G. Arlt.....	North corner Walnut and Green Lane.....	19,650	.55	10.81
Joseph Fels.....	East corner Village Green and Inn Lane.....	35,000	.72 and .57	22.57
Donald Stephens....	South corner Village Green and Green Lane.....	40,000	.72 and .57	25.80
E. E. Moore.....	Southeast side Village Green south Green Lane...	46,260	.72 and .59	30.30
Charles Ervin.....	North corner Village Green and Green Lane.....	44,125	.77	33.98
Fred Whiteside....	East corner Village Green and Woodland Road....	17,500	.77	13.48
R. Ervin.....	North corner Village Green and Woodland Road....	10,000	.72	7.20
Scott Nearing.....	West corner Village Green and Theatre Path.....	16,000	.77	12.32
U. Sinclair.....	North corner Village Green and Theatre Path.....	15,000	.77	11.55
C. B. Currie.....	West corner Village Green and Woodland Road...	20,800	.77	16.02
C. Shandrew.....	Naaman's Creek.....	20,000	.77	15.40
Frank Stephens.....	North side Woodland Road west of Village Green..	37,415	.77	28.81
Arden Club.....	Woodland Road.....	7,738	.77	5.96
M. Stephens.....	North corner Millers Road and Woodland Road...	29,610	.77	22.80

SHERWOOD

Geo. Brown, Jr.....	South side Marsh Road west of Grubbs Road....	20,000	.39	7.80
Mary Brown.....	South side Marsh Road west of Grubbs Road.....	20,000	.39	7.80
H. Harrison.....	West corner Marsh and Sherwood Roads.....	20,000	.39	7.80
W. Hambly.....	West of Sherwood, south of Marsh Road.....	40,000	.39	15.60

Assessment of Arden Land Rentals for Year Beginning March 25, '12

SHERWOOD

Leaseholder	Location	Area in sq. ft.	Rate per 1000	Rent
W. F. Shaw	West of Sherwood Road north of Hillside Road	40,000	.39	15.60
W. P. Nicolls	West of Sherwood Road north of Hillside Road	20,000	.41	8.20
A. N. Tevis	South corner Sherwood and Grubbs Roads	16,047	.50	8.02
F. Harrison	West side Grubbs Road north of Hillside Road	40,000	.50	20.00
H. Harrison	East side Sherwood Road north of Hillside Road	10,000	.41	4.10
W. E. Smith	North corner Hillside and Sherwood Roads	30,000	.44	13.20
Dr. Hurlong	West corner Hillside and Grubbs Roads	20,000	.53	10.60
T. W. Farrell	Grubbs Road west of Hillside Road	20,000	.55	11.00
Scott Nearing	South corner Hillside and Sherwood Roads	20,000	.41	8.20
Scott Nearing	North corner Sherwood Road and Lovers' Lane	40,000	.39	15.60
G. Hamilton	West corner Lovers' Lane and Orleans Road	30,954	.44	13.62
Hal Ware	East side Sherwood south of Hillside Road	49,046	.44	21.58
J. P. Murphy	West side Sherwood Road south of Hillside Road	20,000	.39	7.80
Simon Lobros	West side Sherwood Road south of Hillside Road	20,000	.39	7.80
Upton Sinclair	West corner Sherwood Road and Lovers' Lane	20,000	.39	7.80
George Cohen	South corner Sherwood Road and Lovers' Lane	20,000	.42	8.40
H. Harding	West of Sherwood Road, north of Highway	20,000	.44	8.80
F. Stuebgen	West of Sherwood Road north of Highway	10,000	.44	4.40
I. Reece	West of Sherwood Road north of Highway	10,000	.46	4.60
L. Clark	West of Sherwood Road north of Highway	20,000	.46	9.20
E. S. Potter	West corner Sherwood Road and Highway	20,000	.46	9.20
E. S. Potter	South corner Sherwood Road and Highway	20,000	.46	9.20
C. L. Potter	East corner Sherwood Road and Highway	20,000	.47	9.40
S. C. Windle	South side Highway east of Sherwood Road	20,000	.48	9.60
A. Horton	South side Highway east of Sherwood Road	20,000	.50	10.00
Arden Club	Highway and Orleans Road	90,065	.61 and .50	49.97
J. H. Garrod	South corner Orleans Road and Lovers' Lane	28,700	.55	15.78
A. Horton	South side Lovers' Lane west Orleans Road	20,000	.53	10.60
A. Horton	South side Lovers' Lane west Orleans Road	20,000	.51	10.20
E. C. Gillette	South side Lovers' Lane west Orleans Road	20,000	.50	10.00
A. N. Tevis	East corner Lovers' Lane and Sherwood Road	20,000	.51	10.20
Hal Ware	South corner Grubbs and Hillside Roads	40,000	.55	22.00
J. Taylor	Southwest side Grubbs Road east Hillside Road	20,000	.55	11.00
C. Finkelstein	Southwest side Grubbs Road east Hillside Road	20,000	.55	11.00
W. C. Ferris	South corner Grubbs Road and Lovers' Lane	22,000	.58	12.76
C. F. Ward	West side Grubbs Road south Lovers' Lane	20,500	.61	12.51
D. McWilliams	West side Grubbs Road south Lovers' Lane	20,500	.61	12.51
F. Brunell	West corner Grubbs and Orleans Roads	20,000	.66	13.20
R. Binkley	North side Orleans Road west Grubbs Road	10,000	.61	6.10
I. Lodge	North side Orleans Road west Grubbs Road	10,000	.55	5.50
J. Fels	South corner Orleans Road and Grubbs Road	40,000	.66	26.40
W. M. Foote	South side Grubbs Road south of Orleans Road	40,000	.72	28.80
Arden Club (Church Gild)		10,000	.39	3.90

Arden Book containing Deed of Trust, Form of Lease, Constitution, etc., may be obtained from E. P. Woolery for 25c. Blue Print map at same price, but the maps are not carried in stock and a few days must be allowed for making. Leaseholders are requested to notify the Town Clerk of change of address.

APPENDIX H

Poem from Frank Stephens to William Price

To Will Price
October 14, 1916

Good-by a little. Strange and far away
The once familiar places that we knew,
Empty the dull round of the dreary day
Through which of old the sunlit hope would play,
That it might bring me -- you.

It was so Beautiful that Land-we-dreamed
Toward which we toiled together, you and I
So very near at times its hilltops gleamed,
So near and fair that pleasant country seemed.
And now -- Good-by.

That City of the Blessed to which our feet
Trod the rough way, bright-spired it rose and
high.
Such joyous, pleasant folk we looked to meet
As we wander through it, street by street,
And now -- Good-by.

Good-by, but where to seek you? May it be
Now, even as the darker grows the way,
That you have found our Country-of -the-Free
And in its Wondrous City wait for me.
Good-by -- until Some Day.

(Song written by Frank Stephens following Will Price's death.)

APPENDIX I

National Register Nomination Form, 1973

STATE: Delaware
 COUNTY: New Castle
 FOR NPS USE ONLY
 ENTRY NUMBER: _____ DATE: _____

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Type in entries - complete applicable sections)

1. NAME

Village of Arden, Arden, Delaware
 Village of Arden, Arden, Delaware

2. LOCATION

Six miles north of Wilmington, in Brandywine Hundred, between
 March Road, Naaman's Creek, Ardentown and unincorporated areas
 Delaware CODE 10 COUNTY New Castle CODE 003

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input checked="" type="checkbox"/> Dwelling <input type="checkbox"/> Other <input type="checkbox"/> Object	<input type="checkbox"/> Public <input type="checkbox"/> Private <input checked="" type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Progress <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input checked="" type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input checked="" type="checkbox"/> Park <input type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Commons <input checked="" type="checkbox"/> Other (Specify): Economic & social demonstration

4. OWNER OF PROPERTY

Trustees of Arden
 2111 Orleans Road
 Arden Delaware 19810 CODE 10

5. LOCATION OF LEGAL DESCRIPTION

Recorder of Deeds Office, County Building
 Rodney Square
 Wilmington Delaware 19810 CODE 10

6. REPRESENTATION IN EXISTING SURVEYS

No
 DATE OF SURVEY: _____
 DEPOSITORY FOR SURVEY RECORDS:
 STREET AND NUMBER:
 CITY OR TOWN: _____ STATE: _____ CODE: _____

SEE INSTRUCTIONS

STATE: DELAWARE
 COUNTY: NEW CASTLE
 FOR NPS USE ONLY
 ENTRY NUMBER: _____
 DATE: _____

DESCRIPTION	(Check One)					
CONDITION	<input type="checkbox"/> Excellent	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unrepaired
	(Check One)			(Check One)		
	<input type="checkbox"/> Altered	<input checked="" type="checkbox"/> Unaltered		<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site	
DESCRIBE THE PRESENT AND ORIGINAL (If known) PHYSICAL APPEARANCE						
<p>The present district, roughly square, coincides with the town boundaries and covers about 163 acres. Of these, 79 are devoted to public use; the other 84 acres are leased for homesites. On the eastern and western borders of the townsite is forest land several hundred yards deep, serving for recreation, conservation, and as a buffer against neighboring developments. Two large village greens, each forming a neighborhood focus, other open spaces and a network of community roadways and pedestrian paths occupy the remaining public land. The town is unequally bisected by Harvey Road (Del. 209).</p> <p>Clustered between the two forests are 190 leaseholds of from about 10,000 to over 60,000 square feet each (total 84 acres). Buildings, placed randomly on their lots, and built principally in the period 1900-1950, are notably varied in material, style, size and value. Natural growths of trees and shrubs having been protected and plantings fostered since 1900, the entire town tract now has a parklike appearance.</p> <p>Of especial interest is the Grubb family burying-ground, with gravestones dating back to the mid-18th century. This is cared for by the Trustees of Arden, as stipulated in the Trust Deed.</p> <p>The Gild ^[sic] Hall, the clubhouse of the Arden Club (all residents are welcomed as members), is the refurbished barn found on the property when Arden was founded. It is, in fact, the focus of community affairs, both civic and recreational. The original farmhouse also is still standing, but has been rebuilt.</p> <p>Among the early Arden houses are the "Homestead", an Elizabethan-style building which was the late Frank Stephens' home; "Rest Cottage"; the "Lodge"; and several other English-cottage-type half-timbered buildings, with interesting carving. The carving and the stained glass found in the earliest Arden houses were the work of Arden artisans.</p> <p>The Craft Shop, which formerly housed a forge and furniture shop, as well as the studio of sculptor Stephens, is still preserved at a corner of the Arden Green. Also structurally intact is the Arden Weaving Shop, where craftsmen wove until the late 1940's.</p> <p>Boundaries: Bounded on the north by Marsh Road (Del. 3), on the east by Naaman's Creek, on the south by Ardentown, Meadow Lane and the courses of About (Cochran's) Creek, and on the west by a straight line with land formerly of James Cochran, all more fully described in a deed dated January 21, 1901, filed in the office of the Recorder of Deeds, New Castle County.</p>						

SEE INSTRUCTIONS

3. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

<input type="checkbox"/> Pre-Colonial	<input type="checkbox"/> 16th Century	<input type="checkbox"/> 18th Century	<input checked="" type="checkbox"/> 20th Century
<input type="checkbox"/> 15th Century	<input type="checkbox"/> 17th Century	<input type="checkbox"/> 19th Century	

SPECIFIC DATE(S) (If Applicable, and if known)

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

<input type="checkbox"/> Aboriginal	<input checked="" type="checkbox"/> Education	<input checked="" type="checkbox"/> Political	<input checked="" type="checkbox"/> Urban Planning
<input type="checkbox"/> Prehistoric	<input type="checkbox"/> Engineering	<input type="checkbox"/> Religion/Philosophy	<input type="checkbox"/> Other (Specify)
<input checked="" type="checkbox"/> Historic	<input type="checkbox"/> Industry	<input type="checkbox"/> Science	_____
<input type="checkbox"/> Agriculture	<input type="checkbox"/> Invention	<input type="checkbox"/> Sculpture	_____
<input type="checkbox"/> Architecture	<input checked="" type="checkbox"/> Landscape Architecture	<input checked="" type="checkbox"/> Social/Humanitarian	_____
<input checked="" type="checkbox"/> Art	<input type="checkbox"/> Literature	<input checked="" type="checkbox"/> Theater	_____
<input type="checkbox"/> Commerce	<input type="checkbox"/> Military	<input type="checkbox"/> Transportation	_____
<input type="checkbox"/> Communications	<input checked="" type="checkbox"/> Music		_____
<input checked="" type="checkbox"/> Conservation			_____

STATEMENT OF SIGNIFICANCE

Arden deserves preservation for several reasons:

1. Founded in 1900, in the tradition of Utopian communities, it is one of the few such experimental colonies to succeed and survive to the present in a reasonable approximation of the original intent. In Arden, that intent was to demonstrate the workability of the land value theory, popularly known as "the Single Tax", of the political economist Henry George (1839-1897). Arden is the only example in the United States of an entire village still operating on a Single Tax basis. (See Note A: Arden and the Single Tax)
2. Arden is a pioneering example of successful town planning. Although it was planned at the beginning of this century, it embodies urban design concepts that are gaining wide acceptance 70 years later. The town's planners, Frank Stephens, sculptor, and Will Price, architect, employed cluster development, conservation of woodlands, generous use of open space and separation of vehicular and pedestrian traffic by the use of pedestrian paths.
3. Arden is unique for its highly developed participatory democracy, based on a functioning town meeting form of government. The original village used a town meeting, which has been formalized and strengthened in recent years. The town has been incorporated by the state and the Town Assembly of the Village of Arden has every power any municipality may have in Delaware.
4. Arden has been from its inception and still is a center of art, music, drama and craftsmanship both for its townspeople and the surrounding area. As admirers of Pre-Raphaelite writer-artist William Morris (1834-1896), Arden's founders saw their village as a place of great freedom and beauty where creative and performing arts would be part of daily life. Because the performance of Shakespeare's plays was considered by them to be the best way to become persuasive orators in spreading the Georgist land value theory, the founders built an open air theatre before any permanent houses were constructed. That theatre, where Shakespearean plays were performed weekly, is preserved in memory of Frank Stephens and is still used for outdoor drama productions and for community events.

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE	Delaware
COUNTY	New Castle
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

(Number all entries)

8. SIGNIFICANCE (continued)

5. Arden has preserved a true village with a deep sense of community among residents who are highly diverse in age, political, economic, educational and ethnic characteristics. This community, moreover, has maintained its identity although surrounded by typical developments of an urban sprawl, and despite normal population fluidity from the time of its founding. It is significant that many children and grandchildren of Arden's early "colonists" return to Arden to live, as do many former residents. There is always a waiting list for houses in the village. There is no more land to be leased.

The community is a unique physical and social entity to be protected. The fundamental significance of the Single Tax village of Arden is that a community founded on ideas attracts diverse people interested in ideas, and such people--even though the individuals and families change over the years--continue to build and maintain a living community of self-renewing vitality.

Arden's ability to continue its historic, cultural, educational, civic, economic and social functions for its own residents and for the neighboring area depends on preserving its physical integrity. This is potentially threatened by increasing traffic on Harvey Road, and by population pressures in the adjacent neighborhood.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE	L. aware	
COUNTY	New Castle	
FOR NPS USE ONLY		
ENTRY NUMBER		DATE

(Number all entries)

NOTE A: ARDEN AND THE SINGLE TAX

Arden was founded in 1900 as an experimental community to carry out the land value theory of Henry George, the influential 19th century American political economist (1839-1897). This theory, as advocated by George in his popular book, Progress and Poverty (1879), is based on the belief that the source of all wealth is the land; that if the land is owned by the community and the "full economic rent" is charged for its use, the accruing funds will provide enough money to operate the government, with no need for other taxes. The land tax would theoretically force the best possible use of the land and eliminate the type of unproductive speculator who lets land stand idle to increase in value. To the present, Arden operates under the Single Tax land valuation system, serving as a working model of Henry George's ideas.

The legal document which provides for Arden's tax system is the Deed of Trust, established by the founders of the town, Frank Stephens and Will Price. All Arden land is owned by the Trustees of Arden, who administer the trust for the beneficiaries, the individuals who lease the land. There are three trustees, who serve for life. The approval of a majority of all the residents is required to select a new trustee. The trustees issue 99-year leases to individuals who pay an annual tax or land rent, based on the total square feet of land leased. In turn, the trustees use the land rent money to pay county and school taxes and other outside obligations of the community. The surplus is available to the Town Assembly, the local governing body, whose budget, set by the elected Budget Committee, must be approved by a majority of all the residents, to benefit the entire community.

The annual land rent is set by a seven-man Board of Assessors, elected annually by the Hare system of proportional representation. It is the sworn duty of the assessors to determine the "full rental value" of Arden land, using Georgist principles, and thereby to calculate the yearly base rental rate for the land.

Because of Arden's small population, the government is close to the people and a relatively large number of residents are active in Town Assembly affairs.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

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 New York, 1955.
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 United States Senate Committee on Government Operations,
 Washington, D.C., 1971.
 Rue, Anita Wilson, Arden Reveals Unmasked, unpublished Master's thesis,
 University of Delaware, Newark, 1961.
 Wynn, Robert, The Full Rental Value: A Study of the Tax Rate in
 Arden, Using Single Tax Theory; Master's thesis, U. of D., Newark, 1965.

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE	LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds	Degrees Minutes Seconds	Degrees	Minutes Seconds
NW	39° 48' 56"	75° 29' 40"			
NE	39° 48' 56"	75° 28' 47"			
SE	39° 48' 25"	75° 28' 47"			
SW	39° 48' 25"	75° 29' 40"			

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: 163

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
Delaware	10	New Castle	003
STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY	CODE

FORM PREPARED BY

NAME AND TITLE:
Community Planning Committee, Village of Arden

ORGANIZATION: **2110 Wind Lane** DATE: **3/20/72**

STREET AND NUMBER:
Arden

CITY OR TOWN: **Arden** STATE: **Delaware** CODE: **10**

STATE LIAISON OFFICER CERTIFICATION

NATIONAL REGISTER VERIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National State Local

Name: Dr. E. Berkeley Tompkins

Title: State Liaison Officer

Date: _____

I hereby certify that this property is included in the National Register.

 Chief, Office of Archeology and Historic Preservation

Date: _____

ATTEST:

 Keeper of The National Register

Date: _____

SEE INSTRUCTIONS

APPENDIX J

**Price and Dickey Commissions
in Arden and Ardencroft**

Price & Dickey Commissions

The Price architectural tradition was carried on by William L. Price's son William Webb Price. In the 1950's, roughly 40 years after the death of his father, William W. Price and his partner John M. Dickey were commissioned to design several Arden and Ardencroft buildings. Included among these are:

Emanuel Gerstine Residence	Arden	1950-53
Michael Jaffe Residence	Arden	1955
Proposed Church	Arden	1953
Robin Hood Theater, additions	Arden	1954
James Steen Residence, alterations	Arden	1957
Don Stephens Residence, additions	Arden	1955-58
Bastwien Residence	Ardencroft	1952
Colgan Residence	Ardencroft	1955
Edmund Hourlong Residence, additions	Ardencroft	1954
Andrew Kappel Residence	Ardencroft	1955
Stanley Lintner, proposed residences	Ardencroft	1955-56
David McClintock, proposed residence	Ardencroft	1955-56
Herb Stevens Residence, alterations	Ardencroft	1954

The above list represents the buildings attributed to the firm Price & Dickey of Media, PA. The drawings of these houses are in the Price & Dickey collection at the Athenaeum of Philadelphia.

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Key:

AA = Arden Archives, Arden, DE

AOP = Athenaeum of Philadelphia, Philadelphia, PA

APAFA = Archives of the Pennsylvania Academy of Fine Arts, Philadelphia, PA

ES = Ethical Society, Philadelphia, PA

FFAL = Fisher Fine Arts Library, University of Pennsylvania, Philadelphia, PA

FHLSC = Friends Historical Library of Swarthmore College, Swarthmore, PA

HGS = Henry George School, Philadelphia, PA

HSD = Historical Society of Delaware, Wilmington, DE

HSP = Historical Society of Pennsylvania, Philadelphia, PA

MLGD = Map Library, Geology Dept., Hayden Hall, Univ. of Pennsylvania, Phila., PA

PAFAL = Pennsylvania Academy of Fine Arts Library, Philadelphia, PA

PFL = Philadelphia Free Library, Philadelphia, PA

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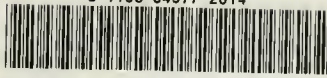
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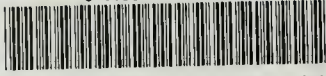
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