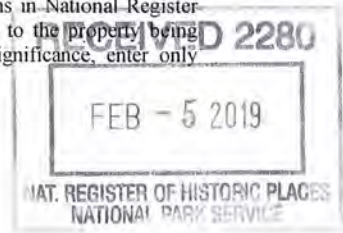


United States Department of the Interior
National Park Service

SG 3519

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: John & Alice Fullam House
Other names/site number: NA
Name of related multiple property listing: NA

2. Location

Street & number: 372 Brownsburg Rd
City or town: Wrightstown Township State: PA County: Bucks
Not For Publication: NA Vicinity: NA

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local Applicable National Register Criteria: A B C D

	<u>1/16/2019</u>
Signature of certifying official/Title: <u>Deputy SHPO</u>	Date
<u>Pennsylvania Historical & Museum Commission</u>	
State or Federal agency/bureau or Tribal Government	

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official/Title:	Date
State or Federal agency/bureau or Tribal Government	

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

Signature of the Keeper

3/15/19
Date of Action

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5. Classification

Ownership of Property

Private:

Public – Local

Public – State

Public – Federal

Category of Property

Building(s)

District

Site

Structure

Object

Number of Resources within Property

Contributing	Noncontributing	
<u>1</u>	<u>1</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register: 0

6. Function or Use

Historic Functions

Domestic – Single Dwelling

Current Functions

Domestic – Single Dwelling

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7. Description

Architectural Classification

Modern

Materials:

Principal exterior materials of the property: Stone – Sandstone; Glass

Narrative Description

Summary Paragraph

The John and Alice Fullam Residence, designed in 1957 by Modern architect Paul Rudolph, is located in a rural part of Bucks County in Wrightstown Township, approximately 4 miles northwest of Newtown and 5.8 miles west of the Delaware River. The house is centrally situated on a ruggedly hilly, densely treed, almost 25-acre lot accessed from Brownsburg Road. The two story, three-bay, 3,550 square foot stone house is sited on a steep hillside overlooking the junction of two tributaries of Jericho Creek. It is constructed of local Pennsylvania stone with dramatically large windows filling almost the entire southwestern elevation, facing the creek; this wall of windows is sectioned into three parts by prominent stone buttress-type dividers. When viewed from the sides the building is in the form of a trapezoid where the southwest and northeast elevations taper to a wider base with a seven degree slope. The roof is distinctive, formed by a series of four horizontal diamond shapes with scuppers that protrude horizontally between each ridge. The central and western bays were constructed between 1957 and 1959. The third bay, conceived during Rudolph's original design but not part of the final 1950s plans for the house, was added in 2015. A detached garage southeast of the house, constructed in 2007 to replace the original garage, is non-contributing.



The house with the completed third bay addition.

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House Exterior

An unusual and striking roof covers the house. It is composed of four horizontal diamond shapes spanning the entire building and protruding 6' beyond the exterior walls, between the base and the apex of each diamond shape is a structural beam that is supported at the partition walls and at the end walls. The space between the supports, the bottom of the diamonds, and the top of the walls, is an elongated pentagon that is "open". These shapes create three transom windows in each end wall (and are repeated internally in the partition walls). The transoms are glazed with plate glass, and combined with the frieze band windows on the primary and rear elevations, create the impression that the viewer can see through the space (from the top of the walls to the bottom of the diamonds composing the roof). This unique treatment causes the illusion that the roof appears to "float" above the building.

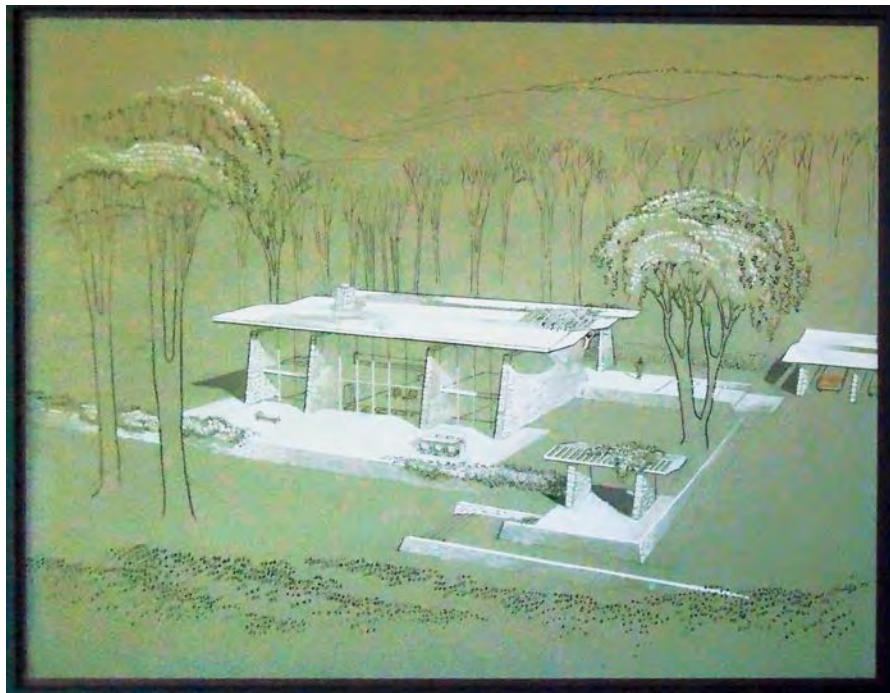
The main façade of the Fullam House faces southwest (noted as the West Elevation on original plans) and consists of a central double-wide bay with full height window walls, and a bay on each side of the central bay (also with full-height windows). The entire southwest elevation has a large fieldstone raised patio that extends beyond the end walls to the north westerly and south westerly directions. In the central bay, on the ground level area are two sliding glass doors, flanked by fixed windows, surmounted by fixed windows which in turn are surmounted by operable frieze band windows. The bays flanking the center bay each have sliding glass doors on the ground level, with operable frieze windows above. The doors and windows are set back from the gable ends of the building, which protrude onto the patio. The end walls and the junctions of the bays are projecting stone walls that rise to the lower level of the frieze band, reminiscent of end walls on recessed forebay barns.

The main entry, providing ready-access from the detached garage and driveway, is on the southeasterly elevation and is mid-level, now through the 2015-added third bay. This is the only opening on the southeasterly elevation. It is in the same area as the original main entry, with the original doorway now serving as the connection between the original home and the 2015 addition. The southeasterly and northwesterly elevations are topped with prominent pointed windows between the stone end walls and the diamond-shaped roof sections. The only openings on the northwesterly elevation (other than the transom windows immediately below the roof) are modestly-sized rectangular windows that serve bathroom or secondary spaces, two on the lower level and one on the upper.

The rear of the house is built into the slope of the hillside, and only the upper level has openings. This northeasterly elevation has a rear patio for the upper level that spans the length of the house. A door from the kitchen opens onto the patio. Other than this solid door, large windows span the length of the kitchen, and large windows and sliding glass doors form the wall of the bedroom adjacent to the rear patio. A band of operable windows span the top of the rear wall of the house, above the large windows and doors, matching those on the opposite wall.

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Paul Rudolph's original rendering for the Fullam Residence, 1957. Initially only two bays were completed; the envisioned bay to the right of center was added 2015. (drawing courtesy of the current owners)

The house was constructed in two phases with the original center bay and northwesterly bay constructed in 1958-9 and the southeasterly bay completed in 2015. The southeasterly bay consists of an entry way; a bedroom and bathroom on the top floor and a den and laundry/mechanicals room on the lower floor. The design sketch and one of the early layout drawings (both from 1957) show this southeasterly bay; Rudolph also outlined a possible further expansion through a fourth bay to the northwesterly side of the house. The Fullams eventually decided to have only the center and one adjacent bay completed, and did not pursue any expansions during their ownership.

The original 1957 design layout specified a garage in line (parallel) with the house and a spring house, but in a slightly different position than the future garage location. The garage was also pictured in the different location on an early plot plan drawing "Garage Plans and Details" and "Building and Electrical Plans and Sewage Disposal" both dated March 17, 1958. In the earlier depictions, the garage was executed in stone with a roof line that mimicked the house. The reason for the location change was due to a request from the original client, resulting in the house's placement and orientation changing during the final layout. Sally Fullam (daughter of John and Alice) explained that the Fullams wanted to preserve a Beech tree on the property where they carved their initials and a heart into the tree trunk when they had bought the property. To save the tree, the house was rotated slightly changing the parallel alignment of the garage to the house as envisioned by Rudolph. This change demonstrates the interactive relationship between Paul Rudolph and the Fullams. The planned springhouse was never constructed.

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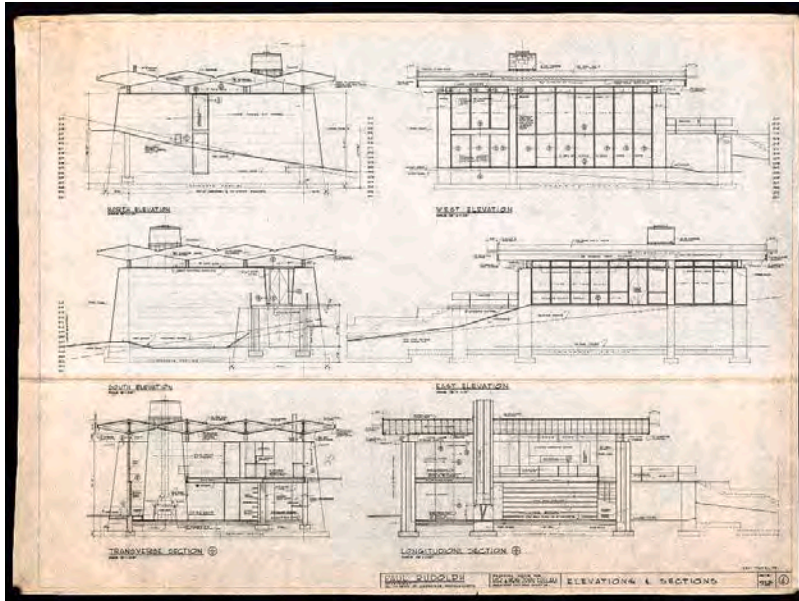
2008 Photographs from Trend website before construction of the southeasterly bay was undertaken; lower image shows original two-level entry on SE side, prior to addition of third bay. The entrance is now through the new bay and is mid-level, providing access to both the upper and lower floors.

The current single story frame garage on the property was built on the foundation of the original garage in 2007. The original garage was designed (plans dated February 24, 1958; revised March 12, 1958; revised 1962) to be compatible with the house. The garage design that was initially built following the house's completion was of frame construction with a roof that dimensionally matched that of the house. The garage's original roof design had three horizontal diamond sections with scuppers between each ridge. The primary, southwest elevation has two wide 9' x 12' overhead doors. The 1962 architect's plan shows the garage sitting on stone pillars, with an entrance for the animals from the hill into the second story and parking for vehicles beneath, between the stone pillars. John Fullam opposed the raised design as he was fearful the

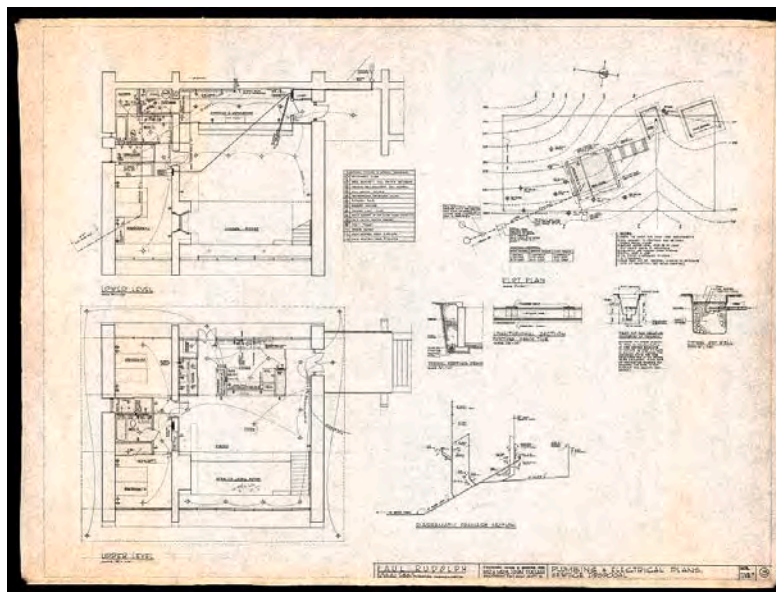
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waste from the animals housed on the second story would seep onto the vehicles parked beneath, and the pillars were eliminated in favor of a side by side configuration.



Elevations & Sections, 1958¹ (Library of Congress; <https://lccn.loc.gov/2017645495>)



Original House Floorplan, 1958 drawing labeled "Plumbing & Electrical Plans, Sewage Disposal" (Library of Congress, <https://www.loc.gov/item/2017645499/>)

¹ The Library of Congress has many images of the Fullam House plans available online, including all the historic plans included in this nomination.

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House Interior

The exposed stone walls and the expansive windows on the front and rear sides of the house dominate the interior spaces. The stone walls remain exposed, and have never been covered or painted. The interior plan of the original two bays is only slightly altered, primarily in the kitchen and utilitarian areas (such as a former “sewing room” space). The new third bay is accessed from the original portion of the house via the former main entry. No new openings were created in the former exterior wall.

The ground level of the house as built consisted primarily of a large living room and a master bedroom in the northwest bay. All the floors on the ground level of the original bays feature the original random flagstone. The built-in window seats (and the seat cushions) lining the window wall of the original two bays are original to the house, and are a signature feature Rudolph used in many of his residential designs. The window seats and cushions were copied for the third bay.

The second floor’s middle/largest bay was designed with a dining area open to the lower living room, and a kitchen and serving area. The northwest bay of the upper floor consisted of two bedrooms and a central bath. Originally, this level had grey linoleum flooring, which the Fullams replaced with oak flooring during their ownership. The only major alteration from the original floor plan was the removal of a pass-through wall running east to west separating the kitchen from the remainder of the upper floor and the removal of the sewing room to further open and expand the kitchen area. The approximate location of the pass-through wall that was removed can be still be discerned as being located to the left of the built-in buffet and running to the side of the doorway leading into the bedroom. The new kitchen cabinets are for the most part in the same locations as the original cabinetry. Other partition walls are unchanged, with the exception of some gypsum board repairs during electrical or other mechanical upgrades.

Irregular polygons influenced by the diamond-shaped roof sections serve as fixed window transoms in the end walls and are repeated in the interior partition walls, allowing natural light to penetrate into the center bay, and creating an important design element. Another important feature is the large fireplace and tapered chimney that dominates the northwesterly wall of the central bay, beginning in the first-floor living room and continuing through the open upper level to the ceiling. The living room fireplace is backed by a smaller fireplace in the lower level’s original master bedroom.

Integrity Assessment

The addition of the third bay does not negate the integrity of the building as originally constructed. The exterior stone southern wall of the original build remained unchanged and became the interior exposed stone wall that was anticipated in the 1957 design. The upper and lower entry doors of the original build were removed to allow a seamless entry point between the original build and the 2015-2016 construction. The only other significant internal alteration during the sixty years since the original construction of the house was the removal of the pass-

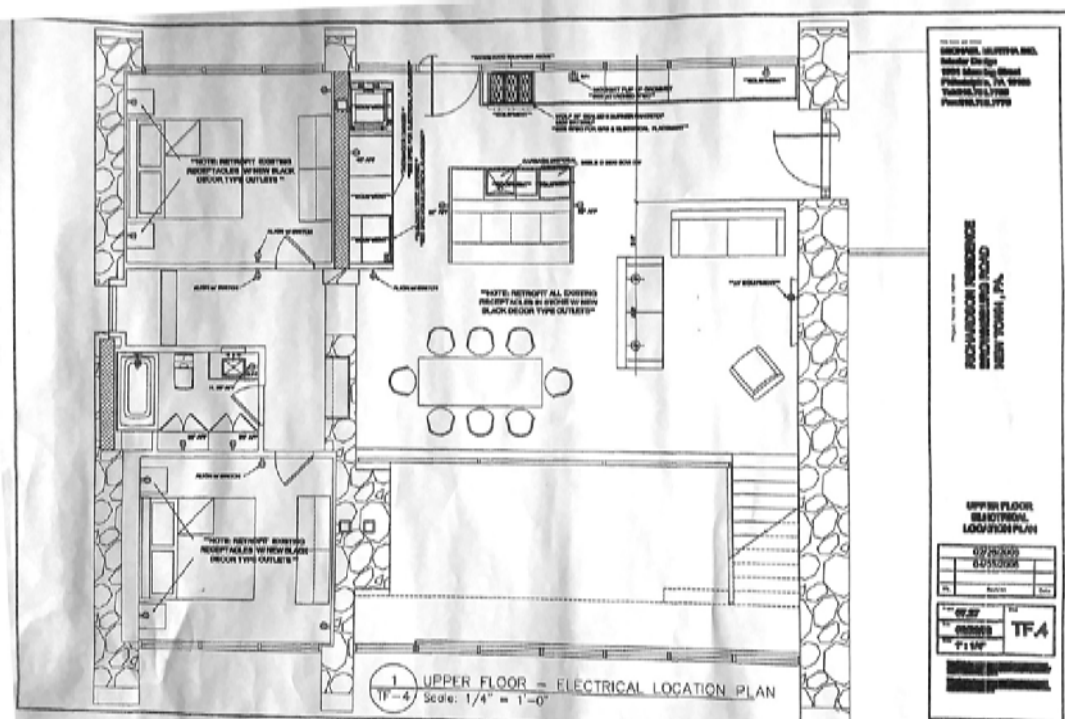
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through partial wall between the kitchen and dining room. It remains possible to understand and appreciate the design ultimately agreed upon by the Fullams and Rudolph.

The windows in the original portions of the house feature original frames now with double and triple-paned glass to increase energy efficiency. (Over 90% of the original glass panes have been upgraded.) The windows in the third bay were custom-designed to match the original windows. The flagstone patio in front of the original two bays is original, and similar stone was carefully chosen to extend the patio in front of the third bay. At the rear of the house was a short concrete apron (three feet) and crushed stone to create a rear patio. This area, against the slope of the hillside, was prone to flooding and has been reconstructed to conceal a stormwater management and drainage system. The new rear patio has composite decking material over the same area as the earlier patio.

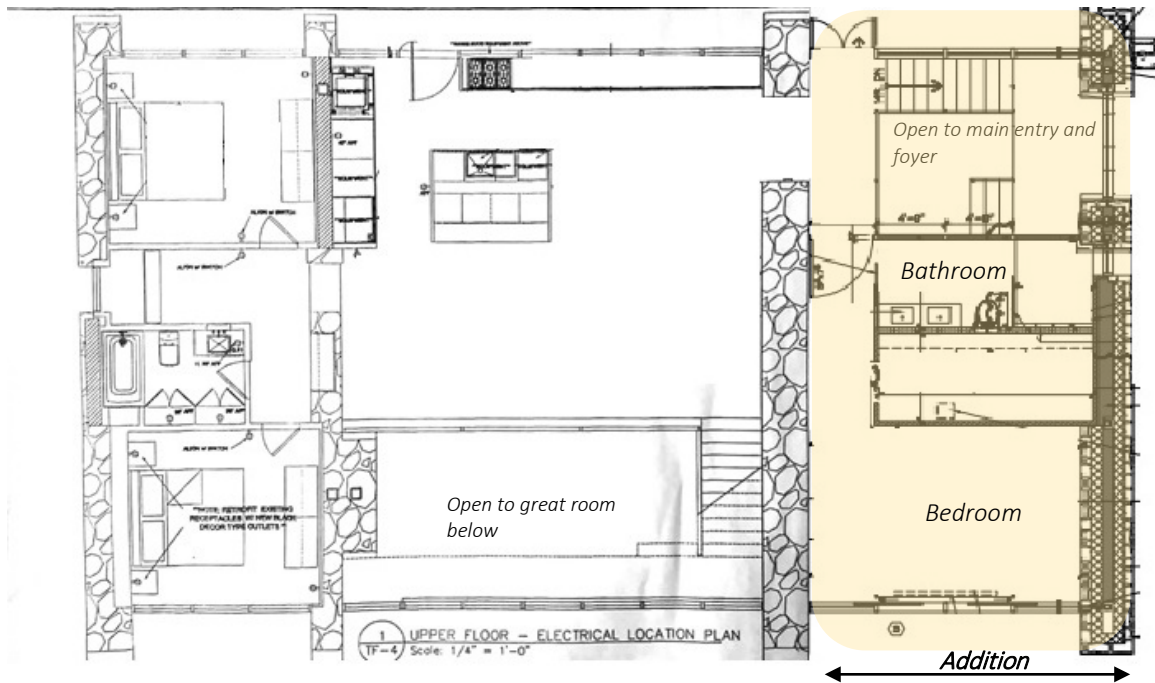
The distinctive membrane roof was extended over the new third bay by seaming the new roof to the original one. The underlying roof structure of the third bay matches the original design exactly, and uses the same materials. The roof over the original two bays was not altered during incorporation of the third bay.



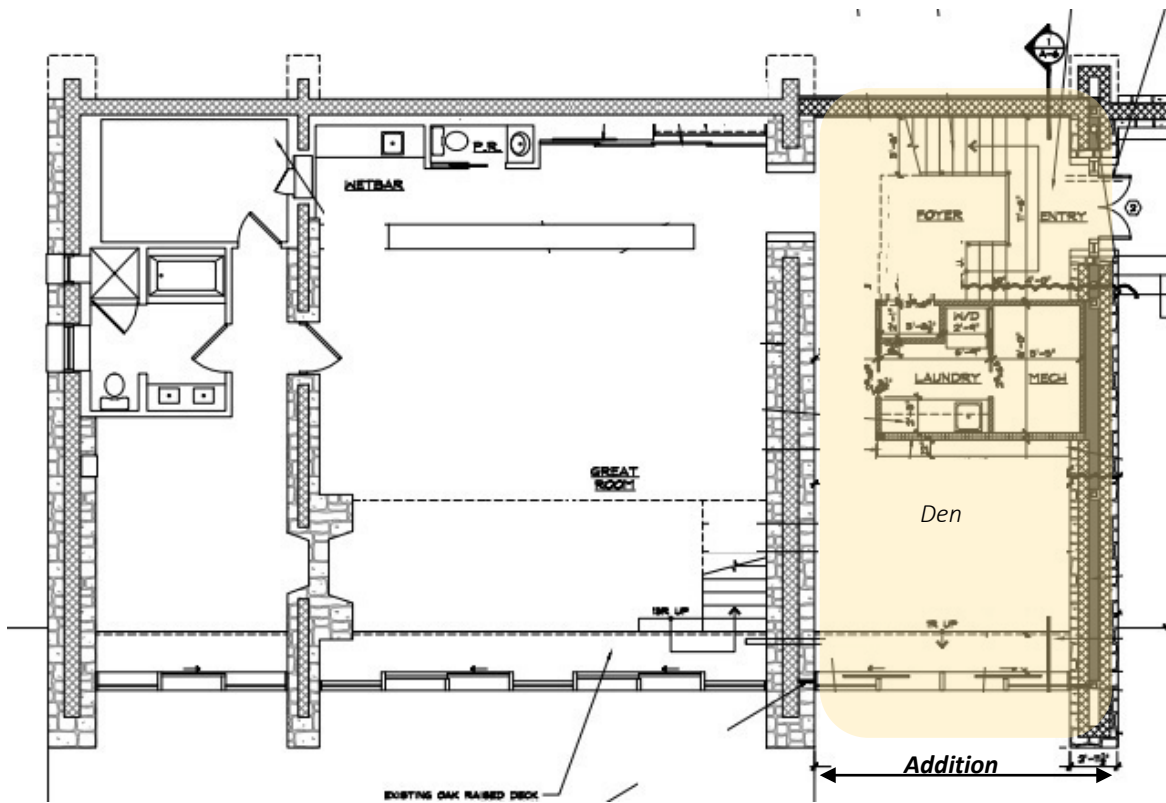
2007 plan for the electrical upgrades. (prior to third-bay expansion)

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Post-2015 Upper Level Floorplan showing how the addition (shaded) interacts with the original building.



Post-2015 Lower Level Floorplan showing how the addition (shaded) interacts with the original building.

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Paul Rudolph's initial concept for the Fullam Residence was presented in his early 1957 (February or March) drawing, which hung on the wall of the Fullams' bedroom for the duration of time that they lived in the house (1958 – 2007).² The majority of the deviation from Rudolph's original vision occurred between the production of the design drawing (early 1957) and the development of the actual construction documents (July 1958), where the dialogue between the Fullams and Rudolph indicate the Fullams' continuing concerns over costs. The result was a partial realization of the original concept, with two bays completed in 1959. The 2015 addition of a third bay was inspired by the original 1957 concept; the construction of the southeasterly bay alters the final design ultimately agreed upon, but relied on the original materials and important design features to achieve an addition complementary to the house as completed in the 1959.

As to be expected over the course of seventy years, the house has undergone some minor changes since its initial construction in 1957-1959. The Fullams made some upgrades during their ownership. After the residence was sold by the Fullam family a number of plumbing, electrical and mechanical upgrades were made in 2007-2008. There have only been relatively minor reconfigurations of spaces that have adapted to new needs in the past fifty years such in areas initially designed for a sewing room adjacent to the kitchen, and work space on the ground floor. These changes did not impact important features of the design such as the expansive windows or the prominent stone walls or roof line. The house's appearance continues to highlight its dramatic design, materials and workmanship, and the importance of the house's location and the thoughtful siting by the Fullams and Rudolph is reflected through its existing setting, feeling, and association.

² The drawing is now in the possession of the current owners; see image earlier in narrative.

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8. Statement of Significance

Applicable National Register Criteria

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

Architecture

Period of Significance

1959 (the year original construction was completed)

Significant Dates

1959

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Significant Person

NA

Cultural Affiliation

NA

Architect/Builder

Paul Rudolph

Statement of Significance Summary Paragraph

The John & Alice Fullam House at 372 Brownsburg Road, Wrightstown Township, Bucks County, is significant under Criterion C for its architectural significance and is an important example of the residential work of architect Paul Marvin Rudolph. The house was constructed in 1958-1959. A third bay was added to the house in 2015, inspired by Rudolph's initial concept for the home. Rudolph's sculptural designs range from largely residential 1940s work in Florida, influenced by the International Style; to institutional and other large works in a Brutalist vein in the northeastern United States; to complicated 1980s and 1990s urban towers in Asia. Rudolph is considered a leading architect of the Modernist era. He served as the Chair of Yale University's School of Architecture for six years and designed the Yale Art and Architecture Building, one of the earliest examples of Brutalist architecture in the United States. The Fullam House can be interpreted as a transitional step from his earlier residential work to the concrete works he designed in the 1960s.

Narrative Statement of Significance

The Fullams and Paul Rudolph

John Fullam was born in 1921, and graduated first in his class from Villanova University in 1942. He then served in the Navy during World War II as a lieutenant on the USS Guadalupe. Returning to the States, he attended Harvard Law School, studying on the G.I. bill. In 1946 he met his future wife, Alice Freiheit, at a tea at Radcliffe College. Alice was born in Akron, OH, and grew up in Marblehead, MA, and Long Island, NY. She majored in Psychology at Radcliffe College (a woman's liberal arts college). John graduated from Harvard in 1948 and following graduation had a general law practice in Bristol, Bucks County. John and Alice married in 1950. From 1960 to 1966, he served as a Bucks County Court judge. In 1966, President Lyndon B. Johnson nominated him to the federal bench in Philadelphia. He retired as a US district judge in 2011, at age 89.

Born in Kentucky in 1918, Paul Rudolph studied architecture at Alabama Polytechnic (now Auburn University) and later enrolled in the Harvard Graduate School of Design. When his

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studies were interrupted in 1942 during WWII, Rudolph began Naval officer training at Massachusetts Institute of Technology and Princeton University. He served in the Navy for three years before returning to Harvard to earn his Master's degree in 1947. In 1948 Rudolph won a Harvard Graduate School of design annual travelling fellowship, and travelled extensively through Europe. He began his career in Sarasota, FL, where he was offered a full partnership in Ralph Twitchell's practice following an apprenticeship. He opened his own firm in 1952. With Twitchell, Rudolph was part of a group of local architects who gained widespread attention in the 1940s and 1950s as the "Sarasota School."

It was during his days at Harvard where John (and Alice) first made the acquaintance of Paul Rudolph. Sally, John and Alice Fullam's daughter, remembers that although studying Psychology her mother was active in the arts and was in awe of Rudolph and his design ability. Ten years after meeting him, the Fullams were to commission Rudolph to design the young family a modernist residence in Bucks County.

The Creative Process

A deeper understanding of the creative process behind the creation of the Fullam residence can be gained through studying "The Fullam House Correspondence" preserved by Sally Fullam, daughter of the original owners.³ In addition to helping establish the chronology of the original concept for and construction of the house, the collection provides insight into the ongoing design process. The letters between her parents and Paul Rudolph, invoices, calculations and handwritten notes and memos shows a long interactive process, where the architect would draft versions of plans and the Fullams would respond with questions, comments and concerns.

Plans and construction drawings were prepared over the period 1957-1958. The correspondence shows that the process of designing a house had begun in early 1957. This date corresponds with the purchase of the site. The deed to the property was dated April 26, 1957. The date of the agreement of sale is not documented. In a letter dated March 21, 1957, Paul Rudolph wrote to Mr. and Mrs. Fullam from his office at 26 Church Street, in Cambridge, MA, thanking the couple for hosting him while he was in PA. It would seem likely they showed him the site that they were acquiring. The letter was addressed to the Fullams at 106 Fairfax Road, Fairless Hills, PA. In the letter, Rudolph indicates that the Fullams would probably not hear from his firm for "six to eight weeks, because we have to clear the decks and think about your situation some more." In anticipation of a visit to his offices in Cambridge in early June, Fullam wrote on May 23, 1957, "I will be here and hope to have something tangible to discuss with you at that time. Many thanks for the check."

³ Copies of the Fullams' correspondence with Rudolph are held in the Heritage Conservancy's records. Rudolf's construction drawings are in the collections of the Library of Congress and the University of Pennsylvania's archives.

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Drawings and ideas were exchanged through the summer of 1957. The architect and client apparently met at the Window Shop Restaurant, Dress and Gift Shop in Harvard Square as there are drawings of bathroom details on the back of what appears to be a menu and other diagrams on the front of another menu. Royston Landau of Rudolph's firm wrote the Fullams on August 6, 1957, stating "Mr. Rudolph would like you to know that we are making good progress with the working drawings of your proposed house and we enclose progress prints for your scrutiny. We look forward to receiving your comments."

Six months later, on February 25, 1958, Visvaldis Paukulis, a young architect in the firm wrote the Fullams indicating that Royston Landau left for California "and Mr. Rudolph has asked me to finish your house and garage plans." The letter includes details about the garage including the fact that "the roof structure is identical to the main house." He also indicated that he was "proceeding to work on specifications [for the garage] and on the main house."

A month after his previous letter, Paukulis sent a letter on March 25, indicating that he had sent under separate cover copies of the specifications for the residence. While Paukulis may have worked on the drawings, the March 25 letter shows Rudolph still had a direct role in the project. The letter states "Mr. Rudolph feels very strongly that the distance between the main house and the spring-house should be as large as possible" and the presence of large white oak trees made the separation difficult.

Reflecting the interaction and compromising between the architect and client, he added "some of the items specified may not meet your approval and are open for changes." The final paragraph of the March 25 letter indicates that the firm was sending plans of the lower and upper levels of the house for approval with the request that if the Fullams "have any suggestions or changes please make them directly on the drawings and return them to us." Alice Fullam wrote on the bottom of the letter, "I'm too short for overhead refridg [sic] 5'3" & we don't want to buy new one right away."

A response letter notes that the author, Judge Fullam, enclosed two pages of detailed comments and questions including the concern about the overhead built-in refrigerator (noting Alice's height) and whether or not the windows opened. Other issues raised included asking for more provision for linen storage, bookcases on the lower level, and practical questions such as where wood for the fireplace was to be stored and should there be provision for a dumb-waiter on the lower level. Paukulis responded on April 29, 1958, in which he gave specific answers to each question.

Fullam's letter also points to an ongoing conversation about cost. "As for the other buildings, we are aware that we cannot afford to build them now, and cannot afford to have plans prepared for them now. However, for purposes of lay-out and location of the house and garage, you may wish to take into account the following: swimming-pool, tennis court, small greenhouse, building for modest farm-implements, building for 2 horses or so; building for 100 chickens or so, and

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perhaps space for a couple of goats or a half-dozen sheep.” (Only the garage and tennis court were to be built; the garage was replaced in 2007.)

A letter to Royston Landau from Judge Fullam (handwritten date of April 6, 1958) requested “Mr. Rudolph or you to visit the site for the purpose of on-the-spot final location of the house” indicating that the house had not yet been started. The most critical comment in this letter shows that a staged construction of the house had already entered the conversation as Fullam wrote “if we should decide to build the third bay immediately, would it affect entrance-steps, etc.; as shown here?”

Plans were updated through the summer of 1958. Bids went out and there is a letter dated August 4, 1958, from Judge Fullam to Howard I. Leister of Glenn-Ashton Farms thanking him for his quote to build the house, saying “it was very beneficial to have your detailed pricing as a guide, and you may be interested to know that practically all of your suggested changes have been adopted by the architect.” However, the Fullams did not retain Leister to construct the house. Instead, “we have arranged to have Killian build the basic house (concrete block, to be faced with stone later)—our finances were such as to require a construction mortgage and a fixed contract price; moreover, in view of the delays in getting our plans, we found it advisable to get something liveable built as quickly as practicable.”

The archive contains a letter to Rudolph from January 3, 1959, addressing practical shortcomings of Rudolph’s plan. They show several practical flaws in of the design such as, “The storage areas, shelves, etc., in the dining-room do not seem to be deep enough for dishes, table linens, and the like” and there seems to be no provision for garbage can under the sink. An undated later (handwritten with the year “1959” only) by Bryan Becker of Rudolph’s firm followed with enclosed prints of revisions that “made provisions for the garbage and trash cans in the cabinet adjacent to the service entrance.”

Typical of the material is an undated memo that includes a series of design questions that shows the family carefully reviewed plans prior to final approval. Questions included: “Should we leave hole in wall for future expansion on bedroom side?” “Will bathroom be too dark?” and “Will storage area be heated?” There is another page of notes where design features are noted for discussion. They included whether the bedroom fireplace was to be in line with the family room fireplace or the bedroom fireplace was to be eliminated. The correspondence continued through the winter tracking progress on the house into 1959. There is a letter to John Fullam on February 9, 1959, discussing the treads for the stairs from the dining room down to the living room that should result in some saving of money.

The correspondence establishes that cost was a primary concern from the time of the initial design (1957) to the completion of the two bays. Fullam looked for opportunities to control and reduce the costs at every stage. He even elected to do some of the stonework himself to reduce costs (receipts for the multiple stone deliveries after construction was completed are found in the files). While the original 1957 Rudolph design concept was for a three bay house, the Fullams

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found it necessary to build only two bays, anticipating a later expansion. The 1959 house represents the work of Rudolph and his colleagues as well as a collaboration with and decisions by John and Alice Fullam.

The Fullams lived in the residence from 1959 until they sold it to Linda Richardson on December 18, 2007. She sold it to the present owners on April 3, 2014. Inspired by the original 1957 Rudolph drawing, they moved forward to create the once-intended third bay, matching Rudolph's specifications on the materials, techniques and dimensions, with minor deviations to the design to reflect the changes in the building code over the period, and contemporary preferences, and completed the southeasterly bay in 2015. It consists of an entry way open to both levels (depicted on the Rudolph concept sketch and discussed in correspondence); a master bedroom/bathroom on the top floor and a den and laundry/mechanicals room on the lower floor.

Paul Rudolph's Work

Rudolph graduated from Alabama Polytechnic Institute, (API, later renamed Auburn University), in the spring of 1940 and took a year off before going to Harvard's Graduate School of Design. Walter Gropius (who designed a house very near the Fullam House in Wrightstown Township) acknowledged Rudolph's talent as soon as he arrived by granting him one of the coveted spots in the studio he taught himself. Gropius introduced him to the "new space concept" as well as to functionalism. Rudolph spent his formative years at Harvard, studying alongside many other preeminent architects of the 20th century including IM Pei and Philip Johnson.

After graduation, he moved to Florida where he began to specialize in the airy Bauhaus-on-the-beach homes that became a hallmark of the style now known as Sarasota Modern. Rudolph became one of the most famous architects of The Sarasota School of Architecture, a regional post-war style that is characterized by its careful consideration of local climate and terrain. Rudolph attained international recognition for his widely published Florida houses of the late 1940s and early 1950s, starting his own practice in 1951 after working with Twitchell for four years. Rudolph had more than 30 homes built in the Sarasota Modern style between 1947 and 1958. Distinctive Florida projects such as the Sanderling Beach Club, Sarasota High School, and the Cocoon and Umbrella houses helped make his name. By the late 1950s, he began receiving commissions for larger projects, simultaneously beginning his term as dean of the Yale School of Architecture in 1958 where he taught notable architects including Muzharul Islam, Norman Foster, and Richard Rogers. His reputation was enhanced after being profiled in *Time Magazine* in 1960.

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Left: Leavengood House rendering, 1950, St. Petersburg, FL; Library of Congress. Right: Hiss House, aka Umbrella House, Lido Shores, FL, 1953 photograph; Library of Congress.

Paul Rudolph enjoyed fantastic success in the early 1960s. It seemed impossible to open a newspaper, magazine, or architectural journal in the United States or abroad without seeing one of the architect's projects or reading his opinions about the state of Modernism. In 1963, the year the Yale Art & Architecture Building was completed, Rudolph was working simultaneously on six governmental, five academic, and three corporate projects. He had nearly abandoned private houses, once his mainstay, for larger works. By the end of his career Rudolph completed more than 150 buildings and designed almost an equal number. His works are concentrated in Florida, the American Northeast and in Asia.



Yale's 1963 Art and Architecture building, Preliminary Scheme on left, 1959, Library of Congress; as-built image on the right courtesy of Mary Ann Sullivan, Bluffton University.

In a December, 2017, article entitled "Unpacking Paul Rudolph's Overlooked Architectural Feats in Southeast Asia," Zoya Gul Hasan gives a brief summary of Rudolph's contribution to architecture:

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Paul Rudolph's illustrious career is to trace a grand arc stretching from the 1940s to the 1990s. More often than not, the popular narrative begins with his student days at Harvard under the tutelage of Walter Gropius, touches upon his earliest, much-loved Florida beach houses, circles around his eventual break from the rigidity of both the Sarasota School and the International Style, and finally races towards the apex: his chairmanship of the Yale School of Architecture, and the concurrent shift to a Brutalist architectural style characterized by monumental forms, rugged concrete, and interwoven, multileveled spaces awash with a remarkable interplay of light. Then comes the fall from grace: the [reputation of the] beloved Yale Art and Architecture Building went up in flames just as the architecture profession began to question modernist ideals, and eventually Postmodernism was ushered in. Flickering, sputtering, Rudolph's grand narrative arc lurched towards Southeast Asia, bearing away the "martyred saint." Save for several scattered commissions in the United States, Rudolph spent the last two decades of his life building abroad, mostly across Hong Kong, Indonesia, and Singapore, until his death in 1997.

Other articles explain that Rudolph was equally admired and maligned for his remarkable Brutalist buildings, and shaped many young architects through his position at Yale. He countered what he perceived as the monotony of mid-century modernism with a dramatically expressive architecture and was a pivotal figure who anticipated new directions ranging from postmodernism to sustainability.



Left: Endo Laboratories, completed 1964, slide taken c.1965, Long Island NY; Library of Congress. Right: The Concourse, Singapore, rendering c.1981-1983; Library of Congress.

The Fullam house clearly represents the ideas of Paul Rudolph at a pivotal point in his career. It is also (until recently) a largely unknown example of his work, as John and Alice Fullam requested that the house not be published or publicized. Paul Rudolph respected the Fullams' request for privacy. Therefore, while the commission is included by name in various lists of Rudolph's works, it was never illustrated or publicized during Rudolph's lifetime (October 23,

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1918 – August 8, 1997). The commission is not widely known and its place within the body of his work has never been fully evaluated. The building's existence really only emerged in 2006 when the aging Fullams became concerned over the fate of the residence, amongst increasing accounts of Rudolph projects being threatened by demolition. The significance of this commission and its importance in the chronology of Rudolph's works is increasingly understood by Rudolph scholars today as it reflects the shift from his earlier planar designs to an innovative, volumetric and sculptural design approach that defined his unique style and propelled him to international renown. Crisp, dominant geometric masses would define his buildings. These masses are not defined by the interior space; rather they extend beyond the building envelope and the "intersections" between the masses create the interior envelope.

In contrast to the earlier "simple" houses of the Sarasota School, where Rudolph emphasized planar concepts, using flat roofs with large overhangs, intersecting walls and extended planes, the Fullam Residence (with a slight nod to Frank Lloyd Wright's Fallingwater) is Rudolph's first building that extensively employs "massing" with geometric shapes extending beyond the building envelope (a technique that defined Rudolph's own unique style and later was associated with the Brutalist movement). Unlike the horizontal balconies of Wright's Fallingwater, Rudolph's use of masses was less about horizontal structure and more about theatrical scale that created a sense of space and drama. In the Fullam residence, Rudolph uses large distinctive geometric shapes that protrude beyond the building envelope both horizontally (the extended front patio and the unique roof structure) and vertically (the 36" thick trapezoid stone walls); the negative space of the tapered entryway contrasted to the dominant reverse tapered fireplace and chimney. Where the masses do not intersect, spaces between them are filled with glass. The ensuing daylight contributes to the drama of the interior while creating scale (all façade windows follow a 4' vertical grid), a technique that Rudolph used later in his most well-known building, the 1963 Art and Architecture building at Yale. After the Fullam commission, Rudolph continued in his later works to manipulate the concept of dominant geometric shapes into programs that grew increasingly more complex over time, giving the buildings a certain "brawniness" and "masculinity."

According to Rudolph biographer Timothy M. Rohan, the Fullam House can be considered the link between Rudolph's much lighter work in Sarasota and the much heavier work later in his career; much of the work executed in bush-hammered ribbed concrete. (In many Rudolph designs, workers used hammers to chip off the ridges of the poured-in-place concrete's angular ribs to create this effect.) There is a notation in the early plans of the Fullam residence of a system that Rudolph proposed to construct the 36" walls of the house in poured-in-place concrete through a series of interlocking stacked forms. Ultimately the walls, remaining 36" thick, were executed in the Pennsylvania stone prevalent in the farm houses and barns of the area.

The Fullam House is emblematic of Rudolph's concept of trying to improve Modernism by "humanizing" it to the human scale and exploring psychological reactions to form and space. This was in contrast to the objectivity of Gropius's functionalist-based teaching and of the International Style. To achieve what he called psychological effects, Rudolph used symbols,

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bold gestural forms, and highly worked surfaces to create dramatic spaces, both inside and outside of his buildings, that would stimulate users. Frank Lloyd Wright had a strong influence Rudolph. Wright espoused self-expression in architecture in keeping with the American tradition of self-reliance. Rudolph chose the Internationalist school of Gropius to evolve his own overall style, but admired the organic philosophy of Wright, especially relating to the establishment of human scale and treatment of interior space.

Rudolph explained that his goal in architecture became wedding the programmatic and spatial concepts of the International Style to Wright's handling of interior volumes of space. This preoccupation with forming space, both internally and externally, was henceforth to be a lasting theme in Rudolph's work.

Because of the varied character of his work, historians of Rudolph's era and after have found categorizing his work challenging; as a result, it has been often ignored or depicted as idiosyncratic. Rudolph emphasized the importance of two design ingredients he found in architecture and which he grew to revere. These were the internal control of light and space in a memorable manner and the external influence of the surrounding context on a design. Both these aspects were, he appreciated, derived from historic links and were in essence the art of architecture, which had developed through the ages, but he also found these features in fine modern buildings as well. In addition to evolving spatial features in his projects, he also developed a better understanding of contextualism.

It is at his career "apex" or a tipping point that, based on an earlier friendship with the Fullams during their time at Harvard, Rudolph began his work on the Fullam Residence. While one can see several signature design elements that evolved from Sarasota School houses, such as the deep roof overhangs, open plans, sliding doors, and large patios and verandas, these were adapted to a structure that fits uniquely into the rural Pennsylvania Bucks County context. One can contrast the Fullam Residence to Rudolph's two earlier Northeast commissions, the 2,200 square foot Cerrito Residence in Watch Hill, RI (1956) and the 2,600 square foot Yanofsky residence completed in Newton, MA (1957). Both the Yanofsky and Cerrito residences are frame structures and more closely resembled the Sarasota School houses. The Yanofsky residence is laid out in pinwheel on a single level with a partial basement clad in plywood siding. The Cerrito residence sits on a stone foundation, has a partial basement and garage, also built on a single level clad in clapboard siding. The Cerrito house had cantilevered sun shades that were a defining part of the design. The Fullam residence differs from the earlier Sarasota style in both materials and in design. The locally-sourced stone walls are a massive 36 inches thick, the geometric shapes of the horizontal diamonds that make up the roof extend beyond the walls six feet on all sides, and the floor plan is executed on five distinct levels, including a platform that visually extends beyond the living area to form the front patio. This departure from Rudolph's earlier designs defines a new direction that would be associated with the Brutalism movement, but evolved to be unique to Rudolph's signature style.

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There was a tremendous variety in Rudolph's work and the label of Brutalist doesn't quite fit. Even with its strong Modernist bent, the Fullam House can be seen as still representing Rudolph's interest in the local vernacular. The house was an interesting experiment, and an important part of the modernist heritage of the area.

The Fullam residence is an important lynchpin between Rudolph's earlier lighter work and the heavier forms of later work. The house is sensitive to site, climate and landscape, built into a hillside incorporating what Rudolph himself would later call "topographical architecture." Its unusual roof configuration with the upward 15 degree rake at the south westerly facade allowed the winter sun to penetrate deep into the structure warming the stone walls, while maintaining shading from the hot summer sun; the clerestory windows combined with the ground level sliding doors designed to create a chimney effect for natural cooling. The 36" thick stone exterior walls seem almost fortress like, while the unique roof appears to float above the building. The clever uses of fenestration between the coarse Pennsylvania fieldstone walls creates a juxtaposition of heavy and light, ushering in the daylight between the stone masses, resulting in a sense of natural tranquility to the "protected" occupant while the views connect them with the surrounding nature.

The design drawing for the Fullam Residence that was prepared in April/May of 1957 demonstrates Rudolph's unique illustrative pen and ink drawings. His detailed one point perspectives always include a figure in the drawing. He would create an illustration of his design concept, demonstrating the richness of his buildings and houses, all integrated into the environment, into Rudolph's complex whole. He created a "GESAMTKUNSTWERK"—a "total work of art." In understanding the Fullam residence and its evolution, it is important to understand that Rudolph began with the commission as a design of a total work of art.

The Bucks County Context

The Bucks County of the late 1950s was a mecca of arts, design and creativity: Paul Evans, Harry Bertoia, George Nakashima, David Savage, Thaddeus Longstreth, Isamu Noguchi, Jules Gregory and Vladimir Kagan were all Modernists with Philadelphia, Lambertville, New Hope and Bucks County connections. The area has a long tradition of artist residents. Perhaps in the 20th century the underlying Quaker liberal politics, and the optimism of a post-war America, influenced the influx of artists designers and authors to the area and is one of the reasons we have architectural gems by some of the period's greatest modernists.

The Fullam House is located close to several examples of impressive 20th century architecture, some so far relatively unknown, but ably reflecting the progressive nature of the era and the area. The Waldenmark property is located on the north side of Wrightstown Road (1280 and 1300 Wrightstown Road) about 0.7 miles due south of the Fullam House. The 1939 main house, studio and garage were designed by Walter Gropius and Marcel Breuer; the 1948 guest house was designed by Marcel Breuer. Waldenmark was listed in the National Register of Historic Places on August 30, 2001.

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The nearby George Nakashima House, Studio and Workshop is an artist's compound at 1847 and 1858 Aquetong Road in Solebury Township. The compound, developed primarily between 1946 and 1970, consists of houses, studios, and workshop buildings designed and built by George Nakashima (1905-1990), many of which feature innovative and unusual roof structural systems. On April 22, 2014, the compound was designated a National Historic Landmark.

Another work by a major 20th century Modern architect is the home of Antonin and Noemi Raymond located at 6355 Pidcock Creek Road, just over three miles to the north of the Fullam House. After spending 18 years in Japan, Raymond moved to Bucks County in 1938. Here Raymond sought ways to adapt Japan's artisan traditions within contemporary American needs and conditions and changing technologies and materials. The practice he established with his wife, Noemi Pernessin, encouraged exposure to the ideas of an international group of younger designers and gave him the opportunity to expand the parameters of his creative practice within the framework of the surrounding Bucks County landscape. Drawing on the principles developed by Wright and his Taliesin Fellowship in the early 1930s, the Raymonds created a unique physical and intellectual environment at their New Hope area farm that supported their approach to modern design.

Conclusion

Rudolph's design for the Fullams can be seen as a transformative design in his career trajectory; one largely hidden from scholars and critics until well after his death where the original design concept was and ultimately fulfilled almost 70 years after the initial design. The Fullam residence in its current form represents the "GESAMTKUNTSWERK," or total work of art that Rudolph intended it to be. It conveys his special capability to manipulate light and forms to create dramatic yet functional space.

There is a renewed recognition and interest in the architectural importance of Paul Rudolph's work as a Late-Modernist. As he progressed his convictions matured into a belief that architecture was functional, spatial sculpture. He never moved far from his original conviction that the internal function generated the internal and external appearance, but he also believed that the artistic talents of the individual designer created an elegant envelope for these activities with shapes, spaces and structures which were visually satisfying, exciting and indeed dynamic.

As Paul Rudolph developed his ideas, he too responded to the external contextual influences of the surrounding environment by fitting his designs in with the characteristics and scale of the landscape and townscape. His legacy is noted in an article by Tony Monk, who studied with Rudolph at Yale, in "The Art and Architecture of Paul Rudolph," which was reprinted by the Paul Rudolph Foundation. Monk explains that by accommodating these features, a process he believed constituted the essential difference between genuine architecture and mere building, Rudolph is now identified as an important Late-Modernist. In fact seen in the context of the evolution of post Miesian International design, his architectural and artistic achievements lay

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claim to his being recognized as a key figure in this progressive change of modern American architecture. His constancy was impressive.

Throughout his career he was faithful to his fundamental principles of Modern design, to his functional, sculptural and, latterly, his spatial and contextual philosophy. His prodigious energy and artistic talent produced numerous high-quality buildings, which are now independently recognized as outstanding examples of heroic Late-Modern design. His determined convictions, the dynamic sculptural quality of his architecture, the elegance of his houses, and his impressive graphic presentations are increasingly acclaimed. All these attributes remain as a lasting testament to Paul Marvin Rudolph's influence on Modern architecture.

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Rudolph, Paul & Fullam, John, personal correspondence 1957 to 1959.

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Rudolph, Paul, Architect. Proposed House and Garage for Mr. & Mrs. John Fullam, Wrightstown PA blueprints and plans. 1958 -1959. Private collection of property owner.

Rohan, Timothy M. Telephone interview May 25, 2017.

Online Resources:

The Library of Congress holds a Rudolph collection (over 600 items, many available online), including drawings of the Fullam residence:

<http://www.loc.gov/pictures/search/?q=%22paul%20rudolph%22> .

USModernist website has a list of projects with many photos of Rudolph designs:

www.usmodernist.org.

Craig Wakefield's website *Modern Homes Philadelphia.com* includes photos and info about Mid-Century Modern homes designed by many well-known architects in greater Philadelphia.

<http://modernhomesphiladelphia.com/paul-rudolph-c20223.html>

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #
- recorded by Historic American Landscape Survey #

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
Name of repository: Heritage Conservancy, Doylestown, PA; Library of Congress

Historic Resources Survey Number (if assigned): NA

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10. Geographical Data

Acreage of Property: 25.58 acres

Latitude/Longitude Coordinates that match the polygon corners in Figure 1/USGS Map:

A -74.968766; 40.286284	B -74.968895; 40.281930
C -74.974044; 40.281930	D -74.973873; 40.286415

Verbal Boundary Description

The property corresponds to Tax Parcel ID#53-021-003, shown in Figure 2 below.

Boundary Justification

The nominated property consists of the entire property originally purchased and owned by John P. and Alice Fullam, totaling 25.58 acres. The property was purchased by the Fullams from Juanita Helen Donnell on April 26, 1957 (recorded in Bucks County Deed Book 1366, page 237). A portion of the Jericho Creek formed part of the boundary. No known resources historically associated with the Fullams' property are excluded. The entire parcel is included within the boundary as the topography and setting were essential factors in Rudolph's design and siting for the house. An adjacent parcel acquired by the owners later is not included in the boundary as it is not historically associated with the house.

11. Form Prepared By

name/title: Jeffrey L. Marshall & Eric Jesse Wolff (property owner)

organization: Heritage Conservancy

street & number: 85 Old Dublin Pike city or town: Doylestown state: PA zip code: 18901

e-mail: JMarshall@HeritageConservancy.org telephone: 215 345-70202 x 113 date: December, 2018

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location. **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photo Log

Name of Property: Fullam Residence

City or Vicinity/County/State: Wrightstown Township/Bucks County/PA

Photographer: Jeffrey L. Marshall; Photo 9, Eric J. Wolff

Date Photographed: April – September 2017; Photo 9, April 2018

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Exterior Photos

- Photo 1–South corner of residence facing north 2017
- Photo 2–Façade of residence facing northeast 2017
- Photo 3–Southeast corner (new wing) facing east
- Photo 4–Façade (original sections) facing north 2017
- Photo 5–Façade (original sections) facing northeast 2017
- Photo 6–Westerly elevation facing east 2017
- Photo 7–West corner facing northeast 2017
- Photo 8–East corner facing northwest 2017
- Photo 9–View of stream from inside living room facing southwest 2018
- Photo 10–View of garage facing north 2017

Interior Photos—1st Floor

- Photo 11– 1st floor master bedroom facing southwest
- Photo 12– 1st floor living area facing southeast
- Photo 13– 1st floor living area facing southwest
- Photo 14– 1st floor living area facing east towards staircase
- Photo 15– 1st floor living area facing northwest showing upper level kitchen
- Photo 16– 1st floor living area facing west towards fireplace
- Photo 17– 1st floor SE room (den) facing north

Interior Photos—2nd Floor

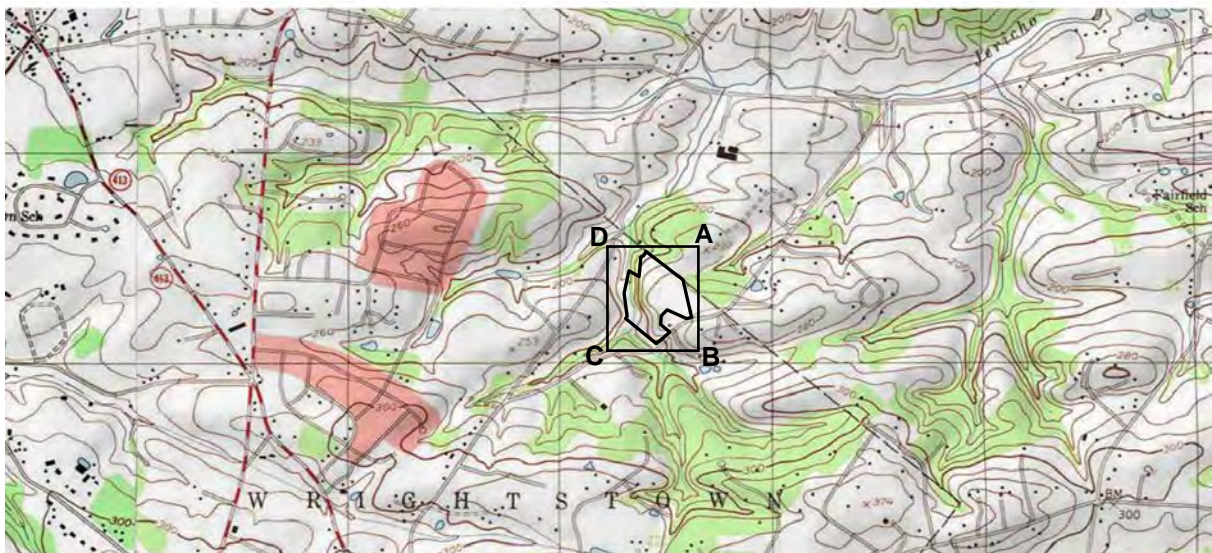
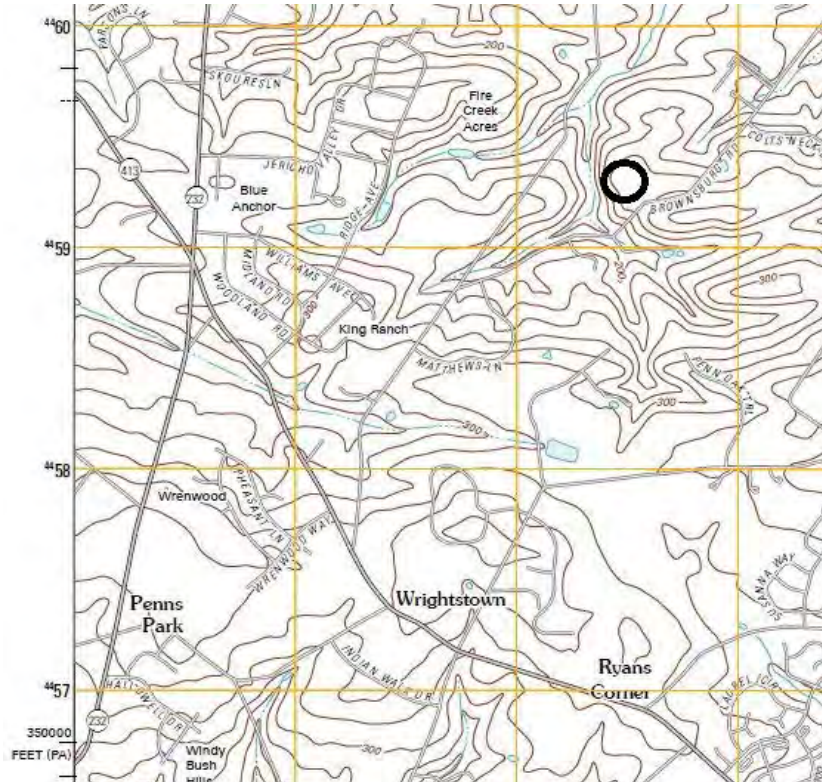
- Photo 18–2nd floor NW room (bedroom) facing northwest
- Photo 19–2nd floor SW room (bedroom) facing southwest
- Photo 20–2nd floor Dining room facing northeast towards kitchen
- Photo 21–2nd floor Dining room facing west
- Photo 22–2nd floor Kitchen facing northwest
- Photo 23–2nd floor Kitchen facing west
- Photo 24–2nd floor Kitchen facing east to entry
- Photo 25–2nd floor Bathroom facing east
- Photo 26–2nd floor SE room (bedroom) facing northeast

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Figure 1: USGS Map Excerpts

Lambertville Quadrant; top image showing approximate location (circle); lower image showing boundary enclosed in polygon.



A -74.968766; 40.286284 B -74.968895; 40.281930
C -74.974044; 40.281930 D -74.973873; 40.286415

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Figure 2: Site Plan/Sketch Map

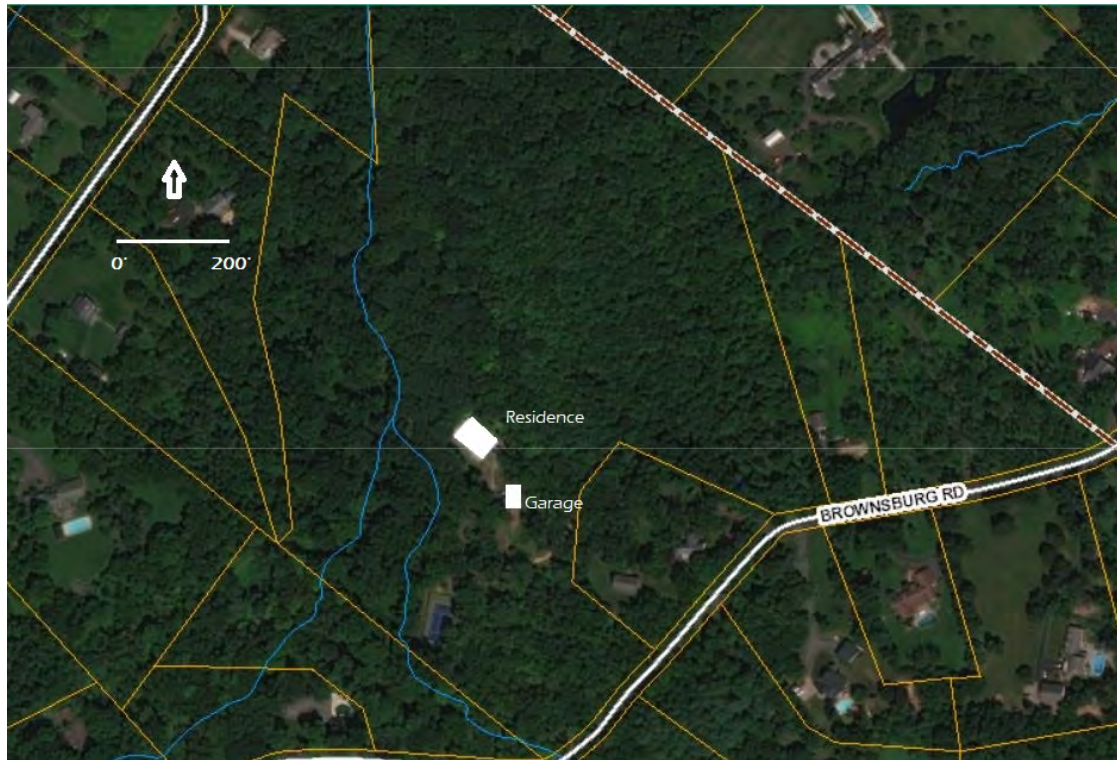


Showing the outline of Parcel ID#53-021-003, from Bucks County's online tax parcel data, accessed 8/27/2018. The parcel outline forms the National Register nomination boundary. Source: <https://bucksgis.maps.arcgis.com>.

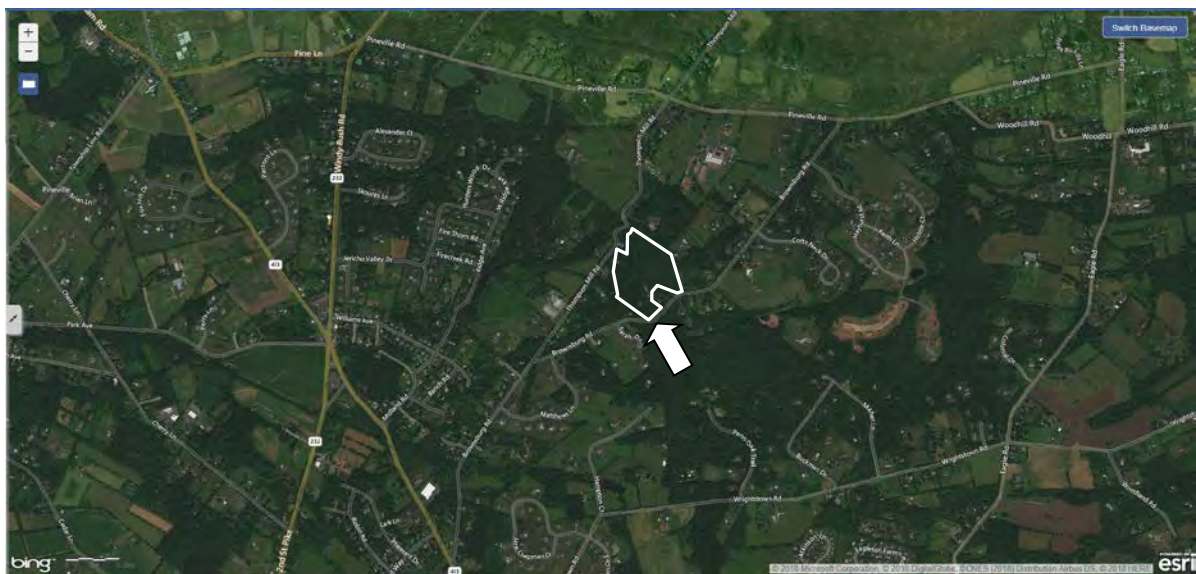
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Figure 3: Aerial Photos



Top: Showing placement of Residence in relation to tributaries of Jericho Creek, with tax parcel lines; visible is most of parcel # 53-021-003. <https://bucksgis.maps.arcgis.com>



Bottom: View of surrounding area from PA SHPO's CRGIS online mapping.
Property outlined.

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Figure 4: Exterior Photos Key

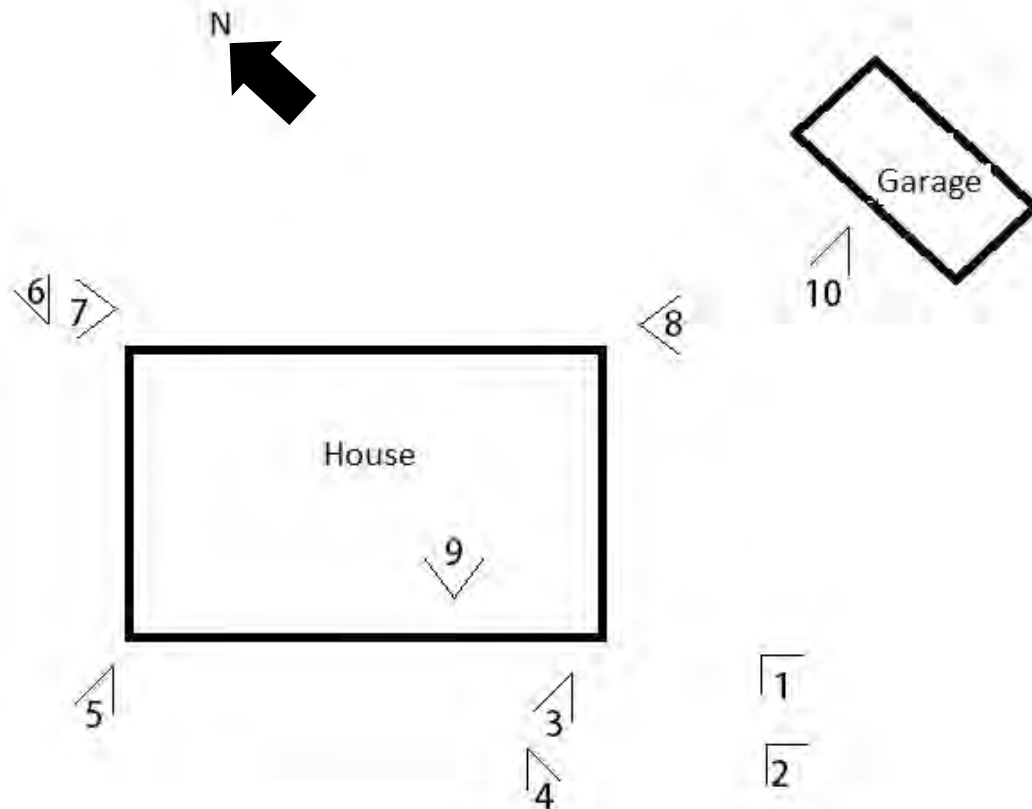


Photo identification sheet/Photo Key - Exterior

- Photo 1. South corner of residence facing north 2017
- Photo 2. Façade of residence facing northeast 2017
- Photo 3. Southeast corner (new wing) facing east
- Photo 4. Façade (original sections) facing north 2017
- Photo 5. Façade (original sections) facing northeast 2017
- Photo 6. Westerly elevation facing east 2017
- Photo 7. West corner facing northeast 2017
- Photo 8. East corner facing northwest 2017
- Photo 9. View of stream from inside living room facing southwest 2018
- Photo 10. View of garage facing north 2017

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Photo 1. South corner of residence, 2017; recently completed final bay in foreground.



Photo 2. Façade of residence, similar view as above, 2017

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Photo 3. Southeast corner (new section) facing east



Photo 4. Façade (original sections) facing north

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Photo 5. Façade (original sections) facing northeast



Photo 6. Westerly elevation facing east

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Name of Property

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Photo 7. West corner facing northeast



Photo 8. East corner facing northwest

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Name of Property

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Photo 9 View of stream from inside living room facing southwest



Photo 10 View of garage facing north

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Figure 5: First Floor Plan Showing Interior Photos

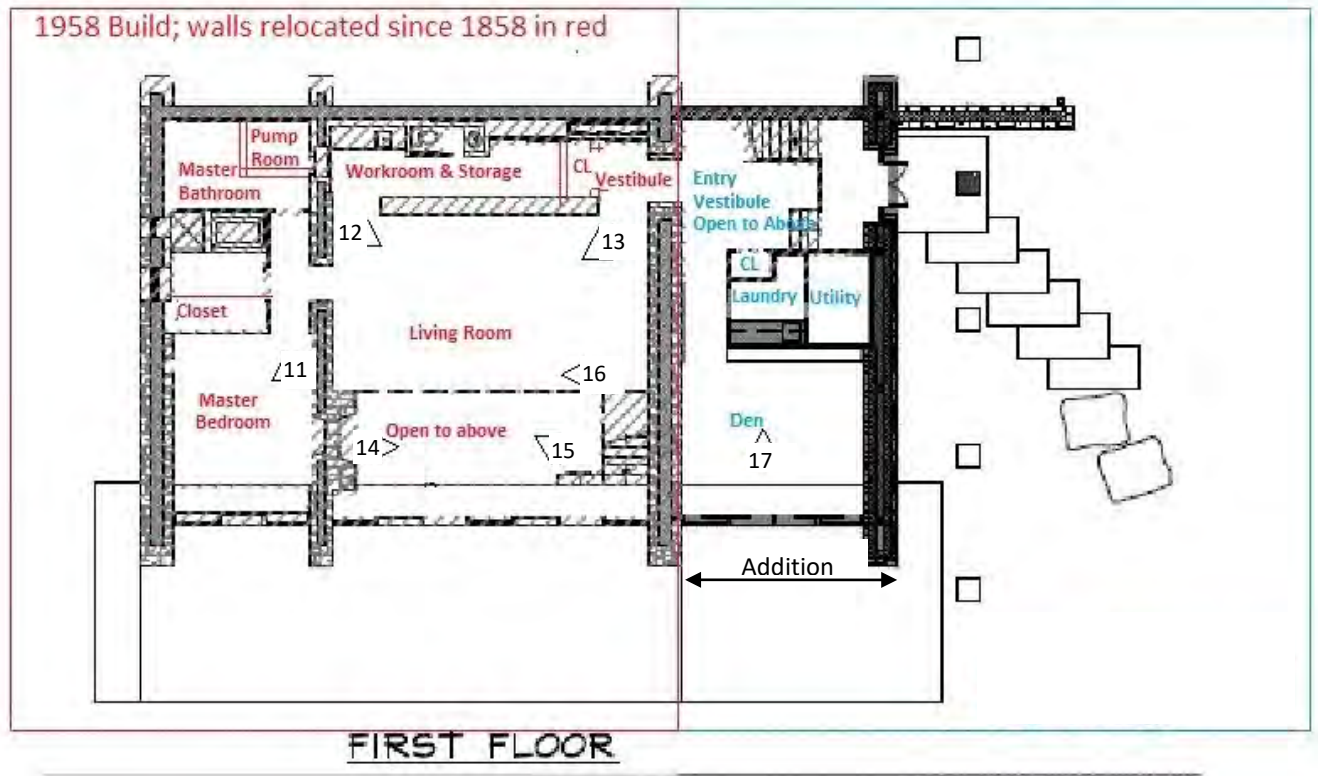


Photo Key - Interior Photos, 1st floor

- Photo 11 – 1st floor master bedroom facing southwest
- Photo 12 – 1st floor living area facing southeast
- Photo 13 – 1st floor living area facing southwest
- Photo 14 – 1st floor living area facing east towards staircase
- Photo 15– 1st floor living area facing northwest showing upper level kitchen
- Photo 16– 1st floor living area facing west towards fireplace
- Photo 17– 1st floor SE room (den) facing north (addition)

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Photo 11 – 1st floor master bedroom facing southwest

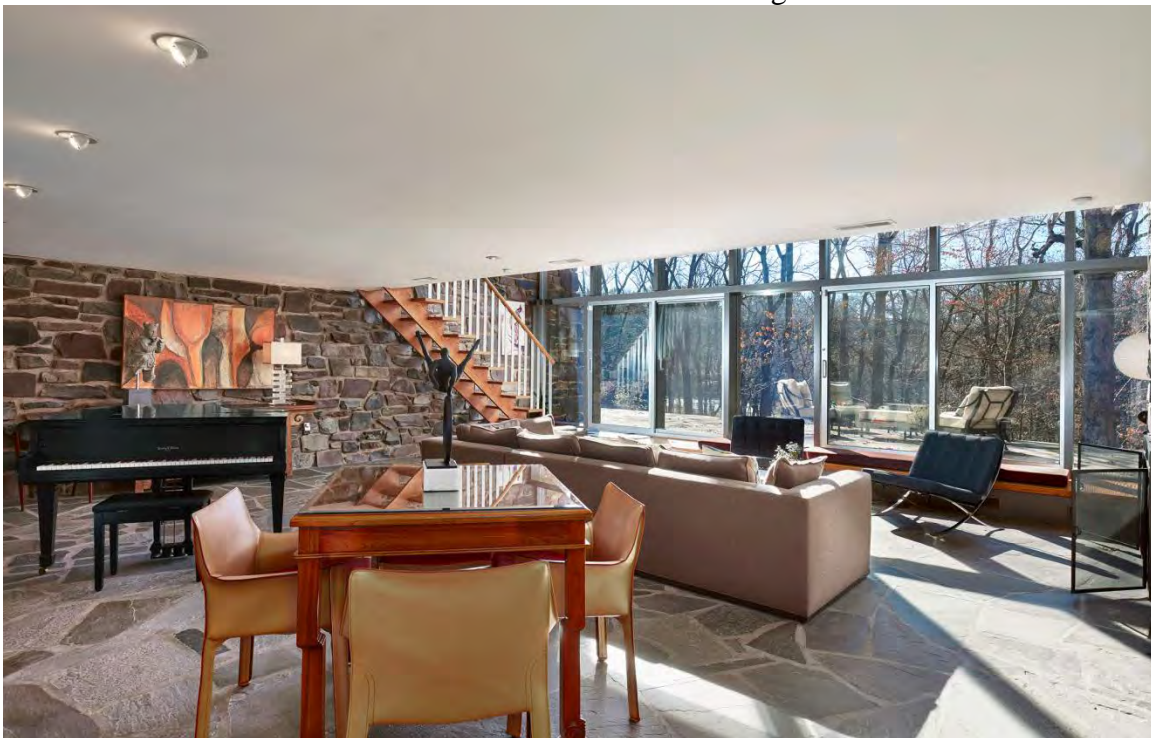


Photo 12 – 1st floor living area facing southeast

John & Alice Fullam House
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Photo 13 – 1st floor living area facing southwest



Photo 14 – 1st floor living area facing east towards staircase

John & Alice Fullam House
Name of Property

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Photo 15– 1st floor living area facing northwest showing upper level kitchen



Photo 16– 1st floor living area facing west towards fireplace

John & Alice Fullam House
Name of Property

Bucks County PA
County and State



Photo 17– 1st floor SE room (den) facing north (2015 addition)

John & Alice Fullam House
Name of Property

Bucks County PA
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Figure 6: Second Floor Plan Showing Interior Photos

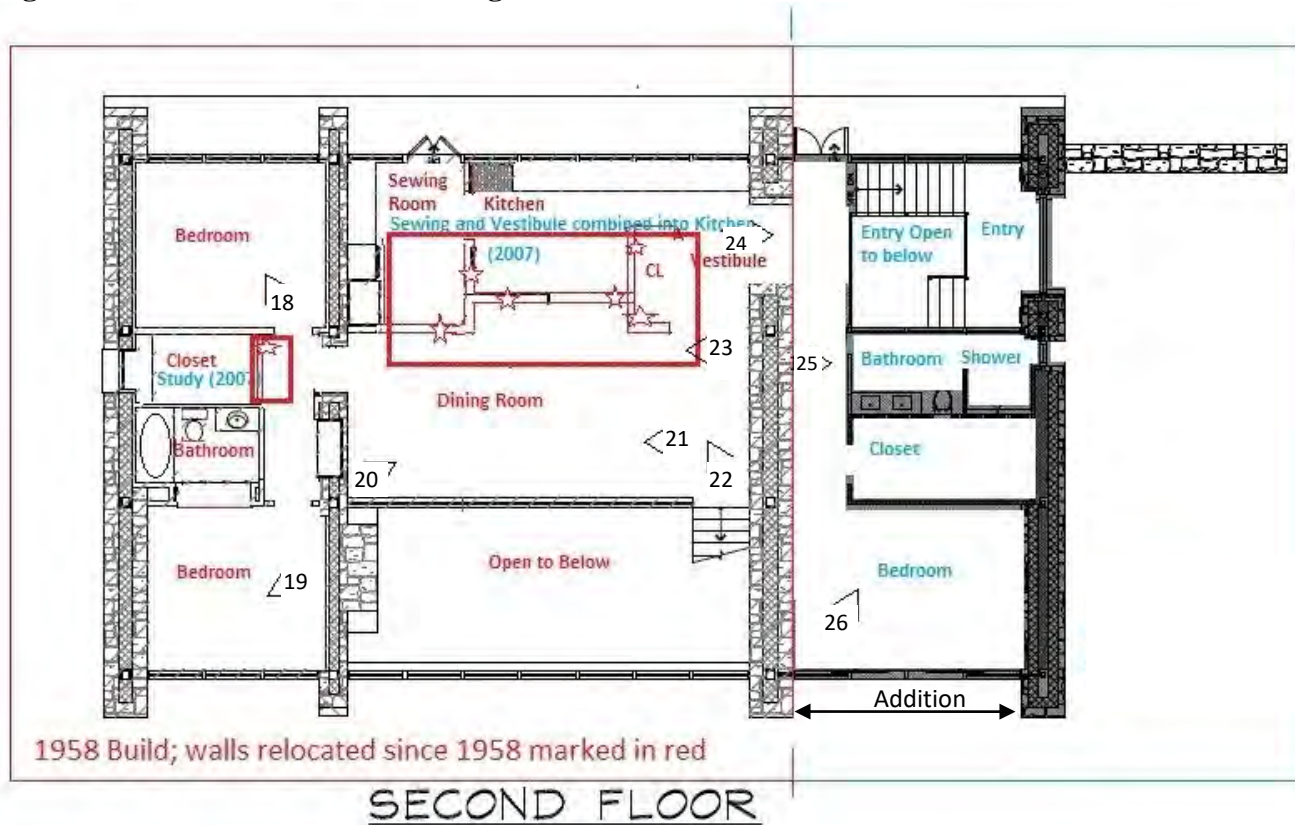


Photo Key - Interior Photos, 2nd floor

- Photo 18 - 2nd floor NW room (bedroom) facing northwest
- Photo 19 - 2nd floor SW room (bedroom) facing southwest
- Photo 20 - 2nd floor Dining room facing northeast towards kitchen
- Photo 21 - 2nd floor Dining room facing west
- Photo 22 - 2nd floor Kitchen facing northwest
- Photo 23 - 2nd floor Kitchen facing west
- Photo 24 - 2nd floor Kitchen facing east to new entry in addition
- Photo 25 - 2nd floor Bathroom facing east (addition)
- Photo 26 - 2nd floor SE room (bedroom) facing northeast (addition)

John & Alice Fullam House
Name of Property

Bucks County PA
County and State



Photo 18 - 2nd floor NW room (bedroom) facing northwest



Photo 19 - 2nd floor SW room (bedroom) facing southwest

John & Alice Fullam House
Name of Property

Bucks County PA
County and State



Photo 20 - 2nd floor Dining room facing northeast towards kitchen



Photo 21 - 2nd floor Dining room facing west

John & Alice Fullam House
Name of Property

Bucks County PA
County and State



Photo 22 - 2nd floor Kitchen facing northwest



Photo 23 - 2nd floor Kitchen facing west

John & Alice Fullam House
Name of Property

Bucks County PA
County and State



Photo 24 - 2nd floor Kitchen facing east to 2015 entry, through original end-wall and entry area.



Photo 25 - 2nd floor Bathroom facing east (2015)

John & Alice Fullam House
Name of Property

Bucks County PA
County and State



Photo 26 – 2nd floor SE room (bedroom) facing northeast (2015)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.





















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National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Fullam, John and Alice, House

Multiple Name: _____

State & County: PENNSYLVANIA, Bucks

Date Received: 2/5/2019 Date of Pending List: 2/28/2019 Date of 16th Day: 3/15/2019 Date of 45th Day: 3/22/2019 Date of Weekly List: _____

Reference number: SG100003519

Nominator: SHPO

Reason For Review:

<input type="checkbox"/> Appeal	<input type="checkbox"/> PDIL	<input type="checkbox"/> Text/Data Issue
<input type="checkbox"/> SHPO Request	<input type="checkbox"/> Landscape	<input type="checkbox"/> Photo
<input type="checkbox"/> Waiver	<input type="checkbox"/> National	<input type="checkbox"/> Map/Boundary
<input type="checkbox"/> Resubmission	<input type="checkbox"/> Mobile Resource	<input type="checkbox"/> Period
<input checked="" type="checkbox"/> Other	<input type="checkbox"/> TCP	<input type="checkbox"/> Less than 50 years
	<input type="checkbox"/> CLG	

Accept Return Reject 3/15/2019 Date

Abstract/Summary Comments: AOS: Architecture; LOS: Local; POS: 1959. Architect: Paul Rudolph. The Fullam House can be interpreted as a transitional step from his earlier modern residential work to the concrete works he designed in the 1960s.

Recommendation/ Criteria: NR Criterion: C.

Reviewer Lisa Deline Discipline Historian

Telephone (202)354-2239 Date 3/15/19

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

ROBERT M. TOMLINSON

6TH DISTRICT

**SENATE BOX 203006
ROOM 281, MAIN CAPITOL BUILDING
HARRISBURG, PA 17120-3006
(717) 787-5072
FAX: (717) 772-2991**

**696 SECOND STREET PIKE, SUITE 5
RICHBORO, PA 18954
(215) 942-5157
FAX (215) 942-5166**

**3207 STREET ROAD
BENSALEM, PA 19020
(215) 638-1784
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rtomlinson@pasen.gov
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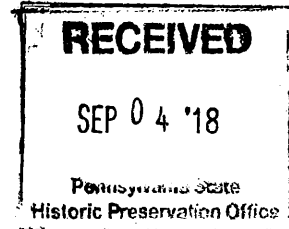


Senate of Pennsylvania

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August 29, 2018

Andrea MacDonald
Director
Pennsylvania Historic and Museum Commission
State Historic Preservation Office
400 North Street, 2nd Floor
Harrisburg, PA 17120

RE: Fullam Residence
National Register of Historic Places

Dear Ms. MacDonald,

Please allow me to give my utmost recommendation to the Pennsylvania Historical and Museum Commission for the nomination request of the Fullam Residence to the National Register of Historic Places.

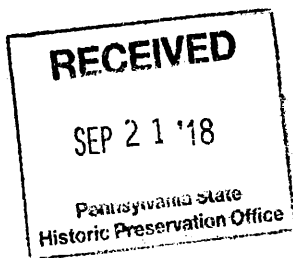
The Fullam Residence was designed by mid-century architect Paul Rudolph and construction was completed in 1959. The stone home sits on a 30-acre lot in Wrightstown Township, Bucks County. Bucks County has numerous properties listed on the National Registry of Historic Places such as Washington Crossing, Pennsbury Manor and Nicholas Biddle Estate. The Fullam Residence would be a wonderful complement to that list.

So again, I offer my heartiest recommendation and if you would like to speak with me personally, or have any questions, please do not hesitate to contact my office.

Sincerely,

A handwritten signature in cursive script that reads "Robert M. Tomlinson".

Robert M. Tomlinson
State Senator, 6th District



Sally A. Fullam
15 Forest Lane
Swarthmore, PA 19081

September 17, 2018

Andrea MacDonald - Director
State Historic Preservation Office
400 North Street
Harrisburg, PA 17120

Re: Paul Rudolph designed Fullam Residence
Consideration for Nomination to National Register of Historic Places

Dear Ms. MacDonald:

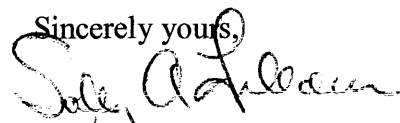
I am writing to express my strong support for the nomination of the Paul Rudolph designed Fullam Residence to the National Register of Historic Places. While it would be a privilege for anyone's longtime former home to be nominated to the Register, it is doubly so for our family because of the absolute reverence we all have for Paul Rudolph as architect.

I have a few impressionistic memories of moving into the house when I was three years old in 1959, primarily of the brightness of everything. Being that young and living in the house for my formative years, I never thought of it as I might come to understand a building today by examining its external features and working my way into the floorplan and other elements. I only knew what it was to be in the house and look out from it at the open vista of the horizon framed by the silhouettes of noble trees. Living there gave me an elemental appreciation of space and light (as well as a fondness for stone) that I carry with me to this day.

It is only in retrospect that I have come to see the intentionality and genius of Rudolph's design. My parents always commented on the care he took to site the house, considering the contours of the hillside and the location of specific trees. Somehow the openness of the design also expresses a sense of optimism that I believe they shared with Rudolph. His willingness to have my father do some of the stonework on the house was also quite remarkable. It is not possible to describe my family's countless memories from 48 years living in the house, but I am confident in asserting that Rudolph's design influenced every one of them in a positive way. This is the essence of residential architecture at its highest form.

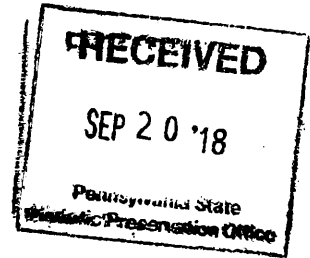
Over the years, our family's pride in Rudolph has always been strong. All of us, and especially my parents, were devastated in the 1990's and 2000's when a number of Rudolph buildings were demolished. It is gratifying to see that the importance of his work is being increasingly reconsidered and appreciated. In recent years, traveling to Hong Kong and Singapore, I have also come to see his international influence on the architecture of emergent Asian urban centers, something largely unrecognized here. Rudolph is, at long last, becoming rightly considered one of the major architects of the 20th century.

In short, my siblings and I strongly support the nomination of the Fullam Residence to the National Register of Historic Places. My late parents would be moved beyond imagining to have the house they so loved recognized and protected in this way.

Sincerely yours,

Sally A. Fullam



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September 17, 2018

Andrea MacDonald, Director
State Historic Preservation Office
400 North Street
Harrisburg, PA 17120

Re: 372 Brownsburg Road, Newtown, PA 18940. Fullam House - Designed by Paul Rudolph

Ms. MacDonald,

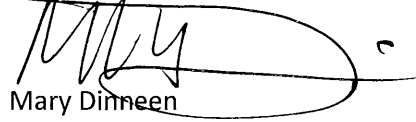
This letter is in support of the nomination of the Fullam House (now the Wolff/Cui house) for listing on the National Registry of Historic Places.

For many years the existence of this particular home was unknown because the owner was a Federal judge and did not want any notoriety due to the nature of his occupation. In 1957 a young John Fullam and his wife, Alice, contacted Mr. Rudolph to secure his services to design a modern home. A design was created which included a third bay, however, being a young attorney with limited funds Judge Fullam was not able to complete the home as designed, but instead completed two of the three bays. The house remained essentially the same until Messrs. Wolff and Cui were introduced to the property by their Realtor. Much research was done during the negotiation process and thereafter regarding the provenance of this incredible structure. It was learned that the home was designed by Paul Rudolph, a Harvard Graduate School of Design graduate, where he studied under the tutelage of Walter Gropius. He is, among other things, considered one of the modernist architects of the Sarasota School of Architecture. His Florida houses drew much attention from the architectural community and as a result he became dean of the Yale School of Architecture in 1958. The style which Mr. Rudolph was most associated with was the "Brutalist" style, and the first building and residence that Rudolph created in this style was the Fullam residence. Fullam and Rudolph had met in Harvard and became friends. When the original blueprints were obtained, Messrs. Wolff and Cui set about researching all the materials and dimensions so that they could complete the original design as intended by Mr. Rudolph. What ensued was a seamless, painstakingly researched and executed completion of the home as originally designed. This home is truly a wonderful example of Mid Century Modern architecture in the Brutalist style. Due to the wishes for

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privacy of the original owner, it was requested of Mr. Rudolph that the property not be listed in his inventory of buildings. It wasn't until the early 2000s that the existence of this property was known. Subsequently the provenance of the building was revealed and the original plans provided the inspiration to complete what is, to many, an homage to a internationally known architect.

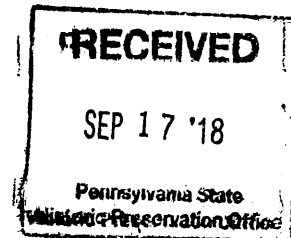
Respectfully Submitted,

A handwritten signature in black ink, appearing to read 'Mary Dinneen', written over a horizontal line. The signature is stylized and cursive.

Mary Dinneen

Realtor

Andrea MacDonald
Director
State Historic Preservation Office
400 North Street
Harrisburg, PA 17120



I am writing in support of the nomination of the Fullam Residence (1958-59) by Paul Rudolph to the Registry of Historical Places. My passion for modern architecture of the mid 20th century has led me to a career in real estate working with buyers and sellers of some of the most significant residential architecture of the region. In developing a website to present historical background of modern residential architecture in the Philadelphia region, I have spent much time and effort researching the 20th century modern residences in the greater Philadelphia area.

My research has exposed me to homes designed by Wright, Neutra, Kahn, Longstreth, Mitchell, and many other nationally and locally known architects. In the context of all the homes in the region I have researched and seen, I believe that the Fullam Residence by Paul Rudolph is significant because it represents a unique architectural perspective, formulated at a pivotal juncture in Rudolph's illustrious career.

The Fullam house is a unique historically significant residence, linking the style of Paul Rudolph's earlier work in Florida to his signature designs that appeared in his works post 1958. Paul Rudolph's earlier work in Sarasota, FL (designed with Ralph Twitchell) used different, lighter materials, flat roofs, overhangs, jalousie windows that responded to the Florida climate. Residences Rudolph created after the Fullam, such as the Milam in Florida 1959-61, show a bolder style where the composition uniquely defines the design. While the design is uniquely Rudolph, The Fullam Residence is executed reflecting a Bucks county context, with the heavy Pennsylvania fieldstone walls, the vernacular of the area's famed circa 1800 farm houses.

The period when Rudolph was designing the Fullam Residence was clearly a pivotal time for him; he had established his own practice in Florida in 1952, opened a satellite office in Cambridge, MA shortly thereafter. He had begun to gain notoriety in architectural circles, and was guest lecturing at Universities around the country; including UPenn, Princeton, Harvard and Yale. With this notoriety, Rudolph began receiving larger public commissions in 1955 (Jewett Arts Center) and was offered the chairmanship of the Yale School of Architecture in autumn of 1957. It was during this hectic period, in 1957, that Rudolph produced the design of the Fullam Residence. It is incredible that the Philadelphia region is home to this significant, pivotal work by Paul Rudolph.

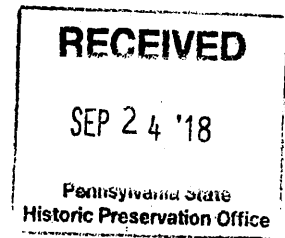
Rudolph's most acclaimed work, the Art & Architecture building at Yale, was designed in 1958, and completed in 1962, and was described as a Brutalist style building for its execution in concrete.

The remarkable restoration of this home by the current owner is done to a level of detail rarely seen. In the end the house that was completed in 1959, was a scaled back version of the original design. During the design process, the Fullam's sacrificed the third bay in order to reduce the costs. The current owner completed the original design, matching the materials and dimensions exactly, completing the original design in 2016.

Dr. Craig Wakefield
Berkshire Hathaway Home Services Fox & Roach REALTORS
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c 267-973-9567
Chairmans Circle award level 2015, 2016, 2017
Philadelphia Magazine Five Star Real Estate Agent for 6th year in 2017
www.ModernHomesPhiladelphia.com
CraigWakefield@mac.com

September 21st, 2018

Andrea MacDonald
Director
State Historic Preservation Office
400 North Street
Harrisburg, PA 17120



Re: National Registry of Historic Places for Paul Rudolph's Fullam Residence

Dear Ms. MacDonald,

I'm writing in support of Paul Rudolph's Fullam Residence nomination to the National Registry of Historic Places.

The Fullam Residence was commissioned to Mr. Rudolph in 1957 by Judge John and Alice Fullam and completed in 1959 at a time when the architect was beginning to receive national attention and larger building commissions.

Paul Rudolph's long and illustrious career as an architect has been well documented in industry press and in scholarly books that have proclaimed him one of the most important American architects of the 20th Century. Much has been written about his work and its influence on future generations of architects around the world. Sadly, there is very little information publicly available about the Fullam Residence, mostly because the original owners asked Mr. Rudolph not to publish the project. My own book, *Paul Rudolph: The Late Work* (Princeton Architectural Press, 2003), does not include the Fullam house because it falls outside the book's time frame (1970-1997). There is, however, a full set of construction drawings for the house at the Library of Congress and from it we see that the original design was not fully completed by 1959. This was true until 2016 when Eric Wolff bought the house and decided to complete Mr. Rudolph's original design.

The design for the Fullam Residence represents *the missing link* in the linear progression of Mr. Rudolph's development as an architect, and a *tipping point* in a career that was about to take a quantum leap from great to glory. This house is the missing link between Mr. Rudolph's Florida houses and his great concrete works of the 1960s. It was designed at the same time as the

Greeley Memorial Labs, and we can easily see the formal similarities between the two projects, one residential the other commercial, particularly in the design of the roof line and building materials. If we look at Mr. Rudolph's Florida houses or Asian houses, we can see common themes, ideas and material they all share. If we examine the Fullam house, we find a singular one of, a unique work in a moment in time.

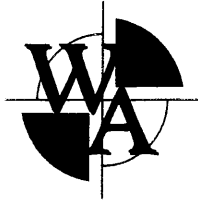
For these reasons and more the Fullam house is a unique accomplishment in the body of work of a unique architect. The true importance of the Fullam house is its place in history and the reason why it should be included in The National Registry of Historic Places.

Sincerely,

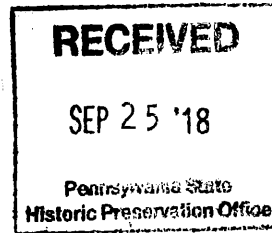
Roberto de Alba

Paul Rudolph: The Late Work (author)

A handwritten signature in black ink, appearing to read 'Roberto de Alba', written over the printed name.



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September 21, 2018

Andrea MacDonald
Director
State Historic Preservation Office
400 North Street
Harrisburg, PA 17120

Re: Nomination of the Fullam Residence to the National Registry of Historic Places

Dear Ms. MacDonald:

Situated in Newtown, PA, the Fullam Residence, which was designed by the great American Architect Paul Rudolph in 1957, is one of Pennsylvania's sterling examples of mid-century modern architecture. This specific home was an anomaly in Paul Rudolph's portfolio since the original commission requested anonymity, which was honored by Rudolph. The house, sketches, and plans were never published during Rudolph's life, other than in one photograph where the sketch appears discretely on a drafting table with a proud Paul Rudolph hovering in front of it. The residence was "discovered" in 2007 when the aging owners contacted the Rudolph Foundation because they were concerned that many of Rudolph's projects were being demolished and sought advice on how to conserve the home. The Foundation was not aware of the residence and photographer Chris Mottalini was the first to publish photographs of the home when he visited with the Foundation.

Paul Rudolph conceived the Fullam Residence in 1957 and sketched an initial concept, but it was more ambitious than what was finally built in 1958/59. Although the three bedroom, two bathroom residence that was subsequently designed was true to the original sketch by illustrating strong Rudolph design elements, only a partial execution was built. Two out of the three bays of the original sketch were constructed with the intention, (as marked on the drawings), that the home could be expanded on either side while maintaining the original design objective.

In 2014, the home's current steward, Eric Wolff, commissioned our architecture firm to execute the third bay as an addition to this iconic home. We knew that what we proposed should complement and honor the integrity of Rudolph's original design. With our client, we reimagined

the residence as was intended by Paul Rudolph, based on the original sketches, and executed a design for how our clients would live.

Eric Wolff is very passionate about modern architecture, to say the least, and is more knowledgeable on the subject than any one else I know. Although not an architect, Eric is self-taught in modern architecture through extensive reading and regular visits to iconic works of architecture throughout the world. In my opinion, he is more than qualified to teach courses at architecture schools on the subject. Applying his keen eye to proportion, mass, light, texture, patterns, heavy/light, modular dimensions, etc., Eric was very committed to the accuracy and importance of the addition, as if Paul Rudolph, himself, was overseeing the construction.

Throughout the construction process, there were many challenges that were presented. Since the original residence relies on the concept of massing, specifically with heavy vs. light, the stone masonry and large glass window expanses had to match with precision. Our firm worked closely with the builder to ensure a seamless transition between new and old. Not only did the new stone size and color have to be identical to the existing structure, but the unique pattern was to be replicated as well, since it was identified that the stone walls had repeating patterns, only visible after carefully studying the stone. It was this careful attention to detail that made the new Pennsylvania fieldstone appear that it came from the same lot as the existing home.




FULLAM RESIDENCE - PAUL RUDOLPH, 1957

ADDITION - JOHN P. WOLSTENHOLME, AIA 2015

Atop the new flanking stone wall, the solid mass of the undulating roof extending from the existing roof appears to float above the trapezoidal windows. This roof configuration, part of Rudolph's original creation, allows the winter sun to penetrate into the space, passively heating the massive stone walls, while also providing shade from the warm summer sun. Careful research by our client led him to find a custom window company in Europe who specializes in passive solar and who was able to create custom triple pane windows to match the existing. Also adding to the effectiveness of the glazing, all the existing northern windows were replaced with matching triple pane windows. In an effort to amplify energy economies where possible, all lighting in the house was also converted to LED while keeping with the style of the existing light fixtures. In addition, our firm used spray foam insulation in the new construction to maximize the building's energy performance. These modifications, along with others, made the structure exceptionally energy efficient. There's a strong resurgence for today's architects to return to passive design principles, which Paul Rudolph mastered in this home, for it is quite comfortable, no matter the season. Since this home was never publicized, Eric Wolff has made it his resolute mission to ensure future generations can learn from the master. By including this home on the National Registry, it will bring more attention to its design significance.

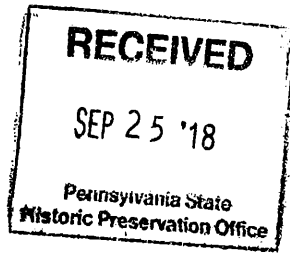
This project presented many challenges to preserve Paul Rudolph's original design intent. The culmination of the careful research of Rudolph's style and sketches, our client's knowledge and admiration for modern architecture, and our firm's background in historic preservation and adaptive reuse, was grounds for a successful addition. The home itself is historically significant because of its unique background of being in secrecy for so long. Now that Rudolph's vision has been realized over 5 decades later, it is finally ready to be admired and preserved by this generation and many to come. For this, I enthusiastically support the nomination of the Fullam Residence into the National Registry of Historic Places.

Sincerely,

A handwritten signature in black ink, appearing to read "John P. Wolstenholme". The signature is fluid and cursive, with a long horizontal stroke at the end.

John P. Wolstenholme, AIA, LEED AP
Principal

Cc: *Eric Wolff*



Marion Dinofa
610 Harts Ridge Rd
Conshohocken, PA 19428
610-914-1144
marion.dinofa@gmail.com

September 20, 2018

Andrea MacDonald
Pennsylvania State Historic Preservation Office
400 North Street
Harrisburg, PA 17120

Dear Andrea,

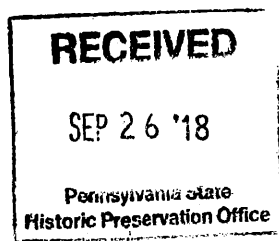
I am writing in support of the nomination of The Paul Rudolph-designed Fullam Residence to the National Registry of Historic Places. As so many of Rudolph's buildings are either under threat or have already been destroyed, this residence deserves consideration for historical designation. As a specialist in the sale of architecturally significant mid-century modern homes, I believe the unique design of the Fullam Residence, including the distinctive 36" Pennsylvania fieldstone walls, and the history of the property, including the preserved correspondence between the Fullams and Rudolph during the design and construction, make this building an excellent candidate for historical designation. The home embodies the distinguishing characteristics of mid-century modern architecture. The 2016 expansion meticulously matched Rudolph's original materials and dimensions to complete the 1957 design. Having had the pleasure of spending time in the home, the 2016 extension is not discernible, and is truly a completion of the original plans in both materials and design.

The Fullam Residence is unquestionably a unique, historically significant building and deserves a place on the National Register of Historic Places.

Respectfully,

A handwritten signature in cursive script that reads "Marion Dinofa".

Marion Dinofa



Inga Saffron
Architecture Critic
The Philadelphia Inquirer

20 September 2018

Andrea MacDonald
Director
State Historic Preservation Office
400 North Street
Harrisburg, PA 17120

Dear Ms. MacDonald,

I am writing to express my strong support for placing the Fullam House on the National Register of Historic Places. As the architecture critic for the Philadelphia Inquirer, I have had the opportunity to visit and evaluate a large number of buildings in the area. Not only is the Fullam House among the most fascinating Mid-Century houses I have seen, it was designed by a major Modernist architect, Paul Rudolph.

The first thing that struck me when I visited the house was the way it is sited. Rudolph cleverly tucked the house into the slope, rather than placing it at the top of the hill. As you approach, the house appears in three-quarter profile, with its massive stone wall on full display as if it were the ramparts of an old fort. Large brown blocks, most likely fieldstone from a quarry in nearby Lumberville, Pa. , are laid horizontally, in the same rustic style that has been used in this part of Bucks County since settlers arrived in the late 1600s. The colors segue from light bronze to auburn to chocolate, the stones glinting with purple and ochre in the sun. Although you can see dozens of farmhouses and cottages built from the same stone as you drive the local roads, this house uses the material in a strikingly modern way.

Then there is the dramatic roof. Comprised of a series of elongated, diamond-shaped puffs, it floats above the stone wall on short columns, capping the house like a whimsical hat. At first, the juxtaposition between the roof and walls seems almost incongruous. Rudolph clearly meant to contrast the earthy heaviness of the stone with the puffy diamonds. The conversation between weightiness and weightlessness is what infuses the simple country cottage with its dramatic tension. From a practical perspective, the space between the roof and the walls allows for a ring of clerestory windows that bring light and glimpses of nature into the house.

The positioning of the house on the slope offers more than great views of the valley below. Because the front facade is faced entirely in glass, and oriented to the southwest, it receives the sun from morning through the afternoon. Its placement and the enclosing stone walls make the Fullam House a textbook example of a passive solar house. There is enough sun to warm the interior, but the deep overhang of the roof and the thick walls keep it from overheating.

Traditional fieldstone isn't usually employed for a modernist house, but it feels right on this wooded site. Judging from Rudolph's early Florida houses, he was clearly attuned to local environmental conditions and interested in buildings that worked with nature. In an era when air conditioning was making it possible to build subdivisions in America's most inhospitable climates, Rudolph was bent on designing projects that took full advantage of natural cooling breezes, notably the Denman and Healy houses in Siesta Key, Fla. He was also ahead of his time in employing local, sustainable materials. During the same years he worked on the Bucks County house for the Fullam family (1953 to 1959), Rudolph was immersed in a design for a new United States embassy in Amman, Jordan. Although it was never built, he had been inspired by the local architecture and specified a warm, local stone for the outer walls to keep the interior cool in the searing Middle Eastern heat. Like the Bucks County House, the embassy was shaded by an unusual roof, in this case, a lightweight series of rippling barrel vaults. Rudolph would employ variations of these floating roofs repeatedly in his early buildings, including the Hook House in Siesta Key (1952-53) and Yale University's Greeley Memorial Forestry Laboratory. (1957-59).

Such similarities place this house squarely in the arc of Rudolph's creative evolution. Although there no photographs were published in architectural journals after its completion, the house seems to fill in a missing link in Rudolph's artistic development - from his structurally delicate Florida houses, to his famous concrete buildings, like the celebrated Art & Architecture building at Yale, completed in 1963. In his lectures at Yale, where he chaired the Department of Architect, Rudolph like to say that, "we need caves as well as fish bowls." The statement, Rohan observes, became a lifelong battle cry. Burrowed in its hillside, the Bucks County house is a perfect illustration of the cave.

Inside, Rudolph divided the house vertically and horizontally. Along with the two thick outside walls, an interior stone wall divides the spacious living and dining areas from the three bedrooms. Rudolph designed the house so it could be enlarged by adding a fourth wall to create space for another set of rooms, and its current owner has fulfilled this original plan. For the upper and lower floors, Rudolph used a device that would show up repeatedly in his work: a mezzanine. Rudolph placed the kitchen and dining area on the upper level, and put the living room below. All these spaces look out into the woods. The effect was to turn the house into a theater, with the landscape as the performance space. As Timothy H. Rohan writes in his critical biography, *The Architecture of Paul Rudolph*, the architect saw his buildings as dramatic, emotional experiences and organized them for maximum scenographic effect.

There are at least three reasons to list the Fullam House on the National Register: It represents an important transition in Rudolph's architectural development. It demonstrates an early concern by an architect with environmental concerns. It was the home an important federal judge who rendered several landmark decisions. But beyond all that, the Fullam House deserves a place on the register because it is a beautifully made and fully realized work of architecture.

Yours truly,

Inga Saffron

9/21/2018

1625 North Howard Street
Philadelphia, PA 19122

Andrea MacDonald
Director
State Historic Preservation office
400 North Street
Harrisburg, PA 17120

Dear Ms. MacDonald

The Fullam Residence represents a rare and important example of Pennsylvania's modern heritage. Under the excellent stewardship of the houses most recent ownership, Rudolph's work and inherent significance has been enhanced. Through a careful intervention to retain integrity and fabric, the Fuller house now, more than ever, warrants designation to our National Register.



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9/21/2018

Eric Jesse Wolff
372 Brownsburg Road
Newtown, PA 18940

Andrea MacDonald
Director
State Historic Preservation office
400 North Street
Harrisburg, PA 17120

Dear Ms. MacDonald

For my entire life I've been interested in architecture; in fact I wanted to study architecture in University but my parents warned me that it was a difficult profession particularly in uncertain economies, and Engineering might be a better choice.

Perhaps that was sage advice, so instead I became a Chemical Engineer and my profession offered me the opportunity to travel to the world, and to live in three continents during the course of my career. So instead of being an Architect I had the luxury of being able to experience and observe architecture in many different parts of the world and still maintain a steady income.

My career specialized in Innovation, particularly in the food and scent area. While it is hard to imagine innovation in food, there is a great parallel to the innovation in Architecture. Something as mundane as where we live, or what we eat, can impact one's emotional well being and outlook on life almost as much as the company we keep. I believe Art and Architecture can stimulate an emotional response in a person, in the same manner as can food and scent.

Paul Rudolph had a gift. Before I even knew who he was, his buildings created such an impression on me, such an emotional exhilaration, and as in "a blind taste test", at the time I had no idea he was the architect of those structures. The first Rudolph building I experienced was the Bond Center (now Lippo Center) in Hong Kong, it stood out from the Wan Chai skyline like a blue sapphire, yet it was not obtrusive, its interlocking masses clad in mirrored glass mesmerized the viewer, like it was a puzzle that needed to be solved. At the street level, the building's statement did not overpower pedestrians, as the towers sat upon pillars, and the lobby seemed to draw

people in from the street in a very humanistic scale. It was almost 30 years later that I found out this building which I had always admired was designed by Paul Rudolph!

The Architects who shared this level of talent and innovation is subjective, but however you look at it, the list is not a long one; Frank Lloyd Wright, Le Corbusier, Zaha Hadid, Mies van der Rohe, Oscar Nimenmeyer, Louis Kahn. I believe that each of these Architects shared a strong conviction to their viewpoint, married with a innate talent, and the ability to communicate their ideas through their drawings and finished buildings. Particularly when you include the less documented projects in Asia, Rudolph, perhaps forgotten by some, earned himself a spot amongst these great innovators.

It was not till after I purchased the Fullam residence and began to research Paul Rudolph, that I realized that many modernist buildings that I had admired had been designed by the Rudolph. In many aspects, he had been sanitized from the Architectural history books. His style was idiosyncratic, sometimes associated with Brutalism, always evolving, always pushing the boundaries of design and engineering. He was a maverick, creating dozens of buildings with a unique sense of modernism and design.

Architecture has the power to make you feel. Rudolph's manipulation of monumental forms, shapes, space and light, in any scale, be it a humble residential building, or the 48 story Lippo Center in Wan Chai, Hong Kong, is unrivaled amongst his contemporary peers. His ability to adapt to a regional context, maintain a freshness to his designs, with a continuous thread joining chameleonic facades, to create his own points and counter points. His designs all share innovation in forms, light and space. While themes occurred and reoccurred they were not repeated, he grew as an Architect, pushing boundaries and always striving to incorporate new elements, always learning, always innovating. His somewhat lesser known and unpublished residences in Singapore, the Wee Ee Chao, and Edmund Chung Residence, are clear demonstrations that Rudolph continued to evolve, and create outstanding design well after his popularity in the West had declined (along with the broader economic conditions).

The Fullam Residence, built in Bucks County in 1958/59, was not published at the request of the owners. It does appear in various lists of Rudolph's buildings but images were never published. The drawings were part of Rudolph's donation to the Library of Congress, and were in the Rudolph archives (as part of the Fullam

Residence restoration the drawings were retrieved and scanned) the Fullam Residence has all the earmarks of Paul Rudolph's signature, bold geometric statements, the manipulation of space where one compresses and decompresses, a masterful discipline of using the sun to not only light the house, but contribute to its heating; and it is a brutal departure from the houses that he designed with Ralph Twitchell during the Florida period. The 36" thick fieldstone walls are reminiscent of a Bucks County 1800's farm house built on Penns Grant. The site chosen, and placement of the structures was to blend in with the surrounds; not build on the top of the hill, but in the hill; overlooking a rugged ravine and the intersection of two streams.

One can only wonder if the request for anonymity in the commission, at the peak of his popularity, allowed Rudolph to push himself to innovate and create something truly different and unique? Whatever the reason, the Fullam house represents a unique pivot in Rudolph's work.

Sometimes Architects push the boundaries and build inhabitable residences for the sake of design. The Fullam Residence is a stunning design, which is also comfortable, energy efficient, and entirely practical from a living point of view. From every window, in every season, in every hour of daylight, there is a different scene that beckons the inhabitant to enjoy the surroundings; while the light in the space create very positive feelings. The 36" thick exterior walls, innovative from a 1958 residential design point of view, stabilize the interior temperature, like those of a bucks county stone farmhouse.

Living in the home, as it's current steward, I support the nomination to the National Registry of Historic Places. I believe that Architecture that has the power to impact emotion is rare and precious. While this residence has not been completely evaluated by scholars of Rudolph's work, the house provides a historically significant glimpse into the evolution of Rudolph from the Florida houses, to his most significant works executed after the Fullam Residence. It also contributes the the understanding of Paul Rudolph, as an architect, as a designer, and his evolution. The home takes a unique place in his place in his portfolio as the pivot from the lighter Florida residences, to the complex and powerful creations that were to define him among the greatest architects of the century.



Eric Jesse Wolff

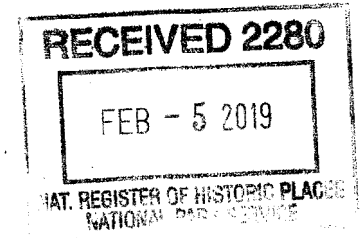


Pennsylvania State Historic Preservation Office

PENNSYLVANIA HISTORICAL AND MUSEUM COMMISSION

February 1, 2019

Joy Beasley, Keeper
National Register of Historic Places
National Park Service, US Department of Interior
1849 C Street, NW, Mail Stop 7228
Washington DC 20240



Re: Edelman Schoolhouse, Northampton County, PA
John & Alice Fullam House, Bucks County, PA

Dear Ms. Beasley:

Enclosed please find the National Register of Historic Places nominations for the above properties. Included is the signed first page of each nomination, CDs containing the true and correct copies of the nominations and letters of support, and CDs with tif images. The proposed action for both properties is listing in the National Register. Our Historic Preservation Board members support both nominations.

If you have any questions regarding the nominations or our request for action, please contact me at 717-783-9922 or afrantz@pa.gov. Thank you for your consideration of this submission.

Sincerely,

April E. Frantz
NR Reviewer/Eastern Region

enc.