

# How to Nominate an Individual Building, Structure, Site or Object to the Philadelphia Register of Historic Places

**A Publication of the Preservation Alliance for Greater Philadelphia**

Supported by grants from the Pennsylvania Historical and Museum Commission, the Commonwealth of Pennsylvania Department of Community and Economic Development and the William Penn Foundation

**2007**





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ALLIANCE**

*for greater philadelphia*

*The mission of the Preservation Alliance is to actively promote the appreciation,  
protection, and appropriate use and development of the Philadelphia  
region's historic buildings, communities and landscapes.*

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#### **Philadelphia Historical Commission**

The requirements of the City of Philadelphia for nominating properties to the Philadelphia Register of Historic Places are contained in Section 14-2007 of The Philadelphia Code and in the Rules and Regulations of the Philadelphia Historical Commission, both of which are available online at [www.phila.gov/historical](http://www.phila.gov/historical).

For additional information, clarification or assistance call the Philadelphia Historical Commission at 215-686-7660.


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### **Acknowledgements**

*How to Nominate an Individual Building, Structure, Site or Object* has been prepared by the Preservation Alliance for Greater Philadelphia, which is solely responsible for its content. Every effort has been made to ensure that the information contained in this publication is accurate.

This publication is made possible by grants from the Pennsylvania Historical and Museum Commission, the Commonwealth of Pennsylvania Department of Community and Economic Development, and the William Penn Foundation. The Preservation Alliance is grateful for this support.

The Preservation Alliance for Greater Philadelphia is a non-profit organization whose mission is to actively promote the appreciation, protection and revitalization of the Philadelphia region's historic buildings, communities and landscapes. For more information on the Preservation Alliance visit our web site at [www.preservationalliance.com](http://www.preservationalliance.com).



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# How to Nominate an Individual Building, Site, Structure or Object to the Philadelphia Register of Historic Places

## Introduction

The City of Philadelphia adopted its first historic preservation ordinance in 1955. This ordinance established the Philadelphia Historical Commission and provided it with authority to designate individual buildings of historic significance in order to protect them from demolition or adverse alteration. In 1985, the City revised the preservation ordinance, adding the authority to designate structures, sites, objects and historic districts as well as individual buildings.

Since 1955, over 10,000 properties have been designated as historically significant and listed on the Philadelphia Register of Historic Places. Approximately half of these buildings, structures, sites or objects are listed individually, and the others are located in the 10 historic districts that have been approved by the Historical Commission. These approximately 10,000 listings include such diverse properties as houses, churches, hotels, apartment buildings, cemeteries, bridges, street surfaces, parks, stores and watering troughs. Each property has been listed on the Register because it possesses historical, cultural, architectural, archaeological or educational value to the city, state or nation.

Even though the City has designated a great many historic properties, there are still many historic properties that have not been included on the Philadelphia Register and so are not protected from demolition or adverse alteration. This includes properties of the late-19th and early 20th-centuries—periods that were under-represented by nominations prepared when historic properties were first listed on the Register—and mid-20th century buildings now reaching an age when it is possible to judge their historical significance.

Protection of individual historic properties is important to preserving the character of Philadelphia and its history. Individual landmarks represent significant aspects of the social, economic and architectural history of the city. It is, therefore, important to continue to identify buildings, structures, sites and objects suitable for designation and to nominate them for inclusion on the Philadelphia Register.

## The Purpose of this Handbook

This handbook is intended to encourage individuals and organizations, including property owners, to identify historic properties in their communities that are worthy of preservation and to prepare nominations for the inclusion of those properties on the Philadelphia Register of Historic Places. The handbook is designed as a step-by-step guide on how to prepare a nomination for an individual building, structure, site or object, and where to find the information necessary to complete a nomination. It describes the criteria used by the Philadelphia Historical Commission when designating buildings for listing on the Register, as well as the review process used by the Historical Commission.

## Contents

The handbook begins with a list of the most frequently asked questions about the designation process and then contains information on the following topics:

- an explanation of the criteria for nomination;
- examples of buildings, structures, sites and objects that meet the criteria for listing on the Philadelphia Register;

- how the designation process works, including: who can nominate a building, a description of the nomination form and an explanation of the Historical Commission's review process;
- step-by-step instructions for preparing and completing the nomination form;
- an explanation of photography requirements; and
- sources for information about historic properties.

Three appendices include an example of a physical description of an historic property and two examples of statements of significance.

This handbook, plus relevant forms and examples of nominations that have been approved by the Historical Commission, can be found on the Preservation Alliance's web site at **[www.preservationalliance.com/publications](http://www.preservationalliance.com/publications)**.

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## Frequently Asked Questions

### **Who can nominate a property to the Philadelphia Register?**

Anyone may nominate a property to be listed on the Philadelphia Register—the property owner, an interested private citizen, a community group, a non-profit organization or the staff of the Philadelphia Historical Commission staff.

### **What types of properties can be nominated to the Philadelphia Register?**

The historic preservation ordinance defines “properties” as buildings, structures, sites or objects. The definition of each of these, as contained in Section 14-2007 (2) of the Philadelphia Code, is as follows:

- A *building* (a) is a structure, its site and appurtenances created to shelter any form of human activity.
- A *structure* (b) is a work made up of interdependent and interrelated parts in a definite pattern of organization constructed by man and affixed to real property.
- A *site* (c) is the location of a significant event, a prehistoric or historic occupation or activity or a building or structure whether standing, ruined or vanished, where the location itself maintains historical, cultural or archaeological value regardless of the value of any existing structure.
- An *object* (d) is a material thing of functional, aesthetic, cultural, historic or scientific value that may be, by nature or design, movable yet related to a specific setting or environment.



### **How do I know if a building, structure, site or object is already on the Philadelphia Register of Historic Places?**

The web site of the Philadelphia Historical Commission contains a searchable database of all properties listed on the Philadelphia Register. To determine if a building is already listed on the Register, go to [www.phila.gov/historical/register.html](http://www.phila.gov/historical/register.html) and click the “Historic Register of Philadelphia” button.

The next screen will have a drop down box that lists street names in Philadelphia. Select the street name and click the “GO” button, which will take you to a list of addresses on that street in numerical order. If the address is listed, the property is included on the Philadelphia Register. Since properties are always being added to the Register, it is wise to double check with the staff of the Historical Commission when a property does not appear to be listed.

### **Is consent of the property owner required?**

Consent of the property owner is *not* required for the Historical Commission to include a property on the Philadelphia Register. When a building, structure, site or object is nominated for listing on the Register, the Historical Commission is required to give the property owner written notice that the property has been nominated and that public meetings are scheduled to review the nomination. This provides the property owner with the opportunity to comment on the designation, indicate support or opposition, or suggest modifications to the nomination.

### **What buildings, structures, sites or objects are suitable for designation and inclusion on the Philadelphia Register?**

All types of buildings, structures, sites and objects can be designated and listed on the Philadelphia Register, provided they meet at least one of the criteria for designation listed in Section 14-2007 (5) of the Philadelphia Codes (see criteria for designation in Table A, page 5.)

In Philadelphia, the criteria for historic designation are quite broad; architectural significance is not the only criteria for designating an historic property. Properties can be historically significant because of their relationship to people and events important in the history of the city or the nation. Many properties will meet several of the criteria for designation in Table A; however, it is necessary only to meet one. For example, in 2004 the Historical Commission listed Marian Anderson's home—a rather plain South Philadelphia rowhouse—on the Philadelphia Register because of the association of the property with Ms. Anderson, an internationally prominent concert artist and important figure in the civil rights movement in the United States.

Nor is age the determining factor in whether a building is suitable for designation. While it is necessary for a historic property to be over 50 years of age to be listed on the National Register of Historic Places, no such requirement exists in Philadelphia's preservation ordinance. However, sufficient time is needed to have elapsed in order to be certain that a property is historically significant. Among properties recently listed on the Philadelphia Register are the Richards Medical Research Laboratory (a), designed by Louis I. Kahn in 1960, and Guild House (b), designed by Robert Venturi in 1964—both listed on the Register in 2004. Each building is considered to be an outstanding example of 20th-century American architecture, and each was designed by an architect considered to be among the world's leading architects of the 20th century.



### **How long does it take for a nomination to be approved?**

Once a nomination is submitted to the Historical Commission it takes approximately three to four months for the nomination to be approved. The nomination must first be reviewed by the staff to determine that the application is correct and complete. If the application is complete a meeting of the Committee on Historic Designation is scheduled and notice of the nomination and the Committee meeting is sent to the property owner at least 30 days in advance of the meeting. After the Designation Committee approves a recommendation, which can sometimes take more than one meeting, that recommendation is transmitted to the Historical Commission for its review and action, usually within one to two months after the Committee reaches a decision.

### **What are the implications of listing on the Philadelphia Register for property owners?**

Once a property has been listed on the Philadelphia Register the property cannot be demolished or the exterior altered without the approval of the Historical Commission. Property owners are required to submit to the Historical Commission for review and approval any work on the exterior of the property that requires a building permit or would alter its appearance. This includes such items as a new roof, porch repair, roof deck, brick pointing; additions to a designated building or construction of a new building on a designated site; site features such as fences, walls, walks, drives and major landscape features. In the case of objects, review by the Commission is required if the object is to be altered, demolished or moved. (The Preservation Alliance's guide, *How to Navigate the Historical Review Process*, describes the implications for property owners and the review process in detail. It is available at [www.preservationalliance.com/publications](http://www.preservationalliance.com/publications).)

## **Table A**

### **Criteria for Designation of an Individual Building, Site or Object The Philadelphia Code, Section 14-2007 (5)**

A building, complex of buildings, structure, site, or object may be designated for preservation if it:

- a) Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past; or
- b) Is associated with an event of importance to the history of the City, Commonwealth or Nation; or
- c) Reflects the environment in an era characterized by a distinctive architectural style; or
- d) Embodies distinguishing characteristics of an architectural style or engineering specimen; or
- e) Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation; or
- f) Contains elements of design, detail, materials or craftsmanship which represent a significant innovation; or
- g) Is part of or related to a square, park or other distinctive area which should be preserved according to an historic, cultural or architectural motif; or
- h) Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood, community or City; or
- i) Has yielded, or may be likely to yield information important in pre-history or history; or
- j) Exemplifies the cultural, political, economic, social or historical heritage of the community.

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## Examples of Buildings, Structures, Sites and Objects listed on the Philadelphia Registrar

The following buildings, structures, sites and objects are listed on the Philadelphia Register. They have been selected to illustrate the criteria in Table A, but many may also meet other criteria as well.



*a) Part One: Has significant character or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation:*

**Mt. Pleasant, Fairmount Park (a):** the most elegant of the country estates that were part of the early history of Philadelphia, once owned by Benedict Arnold.

**Land Title Building:** built for the oldest title insurance company in the world and designed by Daniel Burnham, an important architect in the evolution of the American skyscraper.

**Memorial Hall:** a principal building of the 1876 Centennial Exposition and the City's first art museum.

*b) Part Two: Is associated with the life of a person significant in the past:*

**The Marion Anderson House:** the home of Marion Anderson, an internationally famous concert artist whose career reflected the civil rights movement for African Americans.

**The Presser Home for Retired Music Teachers:** founded by Theodore Presser, an internationally prominent publisher of sheet music.

**The Divine Lorraine (b):** associated with Father Divine, an influential 20th-century religious leader in Philadelphia and founder of the Peace Mission Movement.

*c) Is associated with an event of importance to the history of the City, Commonwealth or Nation:*

**Carpenter's Hall (c):** the meetingplace of the Continental Congress.

**Independence Hall:** significant for its role during the founding of the nation.

**The Comly Rich House:** the first property in Philadelphia to have a mortgage in the form still currently in use.

*d) Reflects the environment in an era characterized by a distinctive architectural style:*

**Woodland Terrace (d):** representative of Italianate residential architecture of the mid-18th century.

**Portico Row:** an outstanding block of early 19th-century rowhouses.

**Elfreth's Alley:** an example of a 17th-century residential street.

*e) Embodies distinguishing characteristics of an architectural style or engineering specimen:*

**Founders Hall, Girard College (e):** considered to be one of the finest examples of the Greek Revival style.

**Athenaeum of Philadelphia:** the first Renaissance Revival building in America.



g

f) *Is the work of a significant designer, architect, landscape architect or designer, or engineer:*  
**Guild House:** designed by Robert Venturi, one of the 20th centuries most influential architects.

**PSFS building (f):** designed by George Howe and William Lescaze—architects who brought the International style to America.

**Second Bank of the US:** designed by William Strickland, one of the country's foremost Greek Revival architects.



h

g) *Contains elements of design, detail, materials or craftsmanship, which represent a significant innovation.*

**The St. Charles Hotel:** the oldest cast iron facade in America.

**The Reading Terminal Train Shed (g):** the only surviving single-span, arched train shed in the country.

**Walnut Lane Bridge:** the first reinforced concrete bridge in the world.

h) *Is part of or related to a square, park or other distinctive area which should be preserved:*

**Dickens and Little Nell (h):** located in Clark Park and represents an established and familiar visual feature of the West Philadelphia neighborhood.

**Ohio House:** located in Fairmount Park and one of the few remaining buildings from the 1876 Centennial Exposition, which was held in the park.



i

i) *Owing to its unique location or singular physical characteristics represents a familiar visual feature of a neighborhood:*

**Sparks Shot Tower:** used during the Revolutionary War to produce shot for rifles, the tower has long been a distinctive visual feature of Queen Village.

**30th Street Station:** prominently located at the terminus of JFK Boulevard.

**Church of the Advocate (i):** modeled after European Cathedrals, a prominent landmark in North Philadelphia.



j

j) *Has yielded or may be likely to yield information important in pre-history or history.*

**Hertz Lot (j):** currently a parking lot, it was the site of early shipyards, archaeological evidence of which remains.

k) *Exemplifies the cultural, political, economic, social or historical heritage of the community:*

**City Hall:** exemplifies the political heritage of Philadelphia.

**Beneficial Savings Bank:** exemplifies the economic heritage of Philadelphia.

**Carl Mackley Houses:** developed by a labor union, it is an early example of cooperative housing for factory workers and exemplifies the social history of the city.

**Philadelphia Museum of Art (k):** exemplifies the cultural heritage of Philadelphia.



k

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## The Designation Process

The designation process consists of seven steps, beginning with the identification of a property to be nominated and ending with the action of the Historical Commission on the nomination.

### **1. Identify a building, structure, site or object for possible nomination.**

The designation process begins with the identification of a building, structure, site or object that may have historic significance and be worthy of listing on the Philadelphia Register. There are many ways to identify historic buildings, structures, sites or objects suitable for listing on the Register ranging from systematic research about historic events or notable architects to simply looking around your neighborhood or the places in the city that you visit. Many buildings in Center City are already listed on the Register, but there are fewer buildings on the Register in other sections of the city. Take a walk around your neighborhood and see if there are examples of outstanding architecture, such as libraries, churches or houses. Look for interesting structures such as bridges or for historic objects. Talk to your neighbors and community leaders about the history of the neighborhood and important events that might have taken place there in the past.

### **2. Determine if the building, structure, site or object is already listed and is eligible.**

Once having identified a building, structure, site or object that you think has historic significance the next step is to check the Philadelphia Register to see if the property is already included. This can be done by going to the Historical Commission's website ([www.phila.gov/historical](http://www.phila.gov/historical)) and following the instructions in the Frequently Asked Questions section of this handbook on page 3. If the property is not listed, the next step is to see if it meets one or more of the criteria listed in Table A (page 5) for eligibility.

### **3. Discuss the nomination with the staff of the Historical Commission.**

Before beginning to prepare a nomination it is advisable to discuss the property with the staff of the Historical Commission. They will be able to give advice concerning the nomination and tell you if there is information about the property in the Historical Commission's files. The Historical Commission's office is in City Hall, Room 576. The staff can be contacted by phone at 215-686-7660.

### **4. Prepare the nomination.**

To nominate a building, structure, site or object a nomination form must be completed using the Historical Commission's official nomination form (Appendix A). The nomination form includes basic information about the property and requires two essays and photographs of the property. The components of the nomination form, directions on how to fill out the form and where to obtain the required information are contained in the next section of this handbook.

## **5. Review by the staff.**

Once a nomination has been submitted to the Historical Commission, it is first reviewed by the staff for correctness and completeness. The staff may ask for information to be added or revised, or it may add some information itself. When the application is considered complete, the staff schedules a meeting of the Committee on Historic Designation to review the nomination and notifies the owner that the property has been nominated and that a meeting of the Designation Committee has been scheduled. This notification must be given at least 30 days in advance of the meeting to review the nomination. The Historical Commission's jurisdiction over the property—meaning its authority to review proposals for alterations or demolition—begins from the date notice is sent to the property owner.

## **6. Review by the Designation Committee.**

The Designation Committee is an advisory committee to the Historical Commission. It consists of members of the Commission and others who are knowledgeable about the history and architecture of the city. The Committee will hold a public meeting to consider the nomination and to determine if the property meets one or more of the criteria set forth in Table A, page 5. The Committee hears testimony from the staff, the person preparing the nomination, the property owner, and the general public. It may ask for revisions to the nomination or additional information. It may make a recommendation to the Historical Commission for approval or denial or hold the application over for a second meeting .

## **7. Review and action by the Historical Commission.**

The recommendation of the Designation Committee is usually presented to the Historical Commission at its next scheduled monthly meeting. The Historical Commission will review the nomination and the recommendation of the Designation Committee and will also hear public testimony on the nomination. It will then vote on the nomination and, if approved, the property will be listed on the Philadelphia Register.

Owners of properties listed on the Register can obtain a plaque from the Historical Commission, for a nominal charge, to place on the property showing that it is listed on the Register.



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# How to Complete the Nomination Form

The nomination form (Appendix A) has nine numbered sections. The following is a step-by-step guide on how to fill out each section of the form and where to find the required information. Most of the information can be included in the space provided on the nomination form. However, some information will require additional pages. These should be attached with the number and title of the section at the top. For example, Section 7, “Significance,” requires a Statement of Significance to be attached to the application form; these pages should have as their heading “Section 7-Significance ” along with the page number.

Before reading the following description of how to fill out the nomination form, first look at the form in Appendix A to become familiar with its requirements. This handbook includes illustrative selections from actual nominations that have been approved. However, it may also be helpful to read other recent nominations before beginning a new nomination. Some recent nominations are included in the Publications section of the Preservation Alliance’s web site and others are located at the Historical Commission.



## 1. Address of Historic Resource

For individual buildings, structures and sites the address is the street address. This should include both the street name and number, and the zip code in which the property is located. Some buildings may not have clear street addresses, and the addresses of sites or objects may be hard to determine. Addresses can be checked with the City tax maps in City Hall, Room 163. The Historical Commission requires that the address conform with that used by the Board of Revision of Taxes (BRT). This can be determined by going to the BRT web site (<http://brtweb.phila.gov>) and looking under “property search.”

If the address is not clear, the street intersection or similar information should be provided. The form also requires the councilmanic district. The City Council district the property is located in can be determined from the Committee of Seventy’s web site ([www.seventy.org/maps/districts](http://www.seventy.org/maps/districts)).

*Example:* (Marian Anderson House) 732 Martin Street, 19147, District 2  
(City Hall) (a) Broad and Market Streets, 19107, District 2

The location of objects can be more difficult to define. If the object is located outdoors, the location can be indicated by its distance from a street intersection; if the object is indoors the location can be specified in terms of a particular room or by the distance from a clear point of reference such as the entrance to the building, and by the address of the building and its zip code.

*Example:* (The Eagle) (b) Within the Grand Court of the Wanamaker Building, 1300 Market Street, 19107, District 1

## 2. Name of Historic Resource

The nomination form asks for either or both the historic name of the property or the common name. The *historic name* refers to the name of the property at the time of its construction or the name most closely related to its major period or area of significance. The *common name* refers to the name of the property currently in use at the time of nomination. Quite often, the historic name and the common name are the same.



a



b

*Example:* Independence Hall (a) is listed in the Philadelphia Register. Its *historic name* is the Pennsylvania State House, the name of the building when it was constructed in the 1728. Its *common name* is Independence Hall.

*Example:* Memorial Hall (b) in Fairmount Park is also listed on the Register. Its *historic name* is Memorial Hall, the name of the building when it was constructed in 1876, and its *common name*—the name currently used—is Memorial Hall.

### 3. Type of Historic Resource

Under type, check building, structure, site or object for the type of property being nominated. The definition of each of these terms is included in Frequently Asked Questions on page 3 of this handbook.

### 4. Property Information

The form requires three types of information about the property. *Condition* means the physical condition of the property—excellent to poor, or in a state of ruin. *Occupancy* means whether it is currently inhabited and in use, vacant or under construction. *Current use* means the activity currently in the building—residential, hotel, bank or other uses.

### 5. Boundary Description

This section requires both a written description of the boundary of the property and a map of the property.

#### Written Description

For buildings, structures and sites, this narrative description of the boundary should begin at a fixed point, and then should describe a line encompassing the entire property, using compass directions, distances in feet, and clearly identifiable features, such as streets or property lines. The nomination includes everything included within the boundary described—that is, all buildings, the site itself and any other objects, appurtenances or features on the site. Therefore, the boundary description should be precise and should only include the exact property to be nominated. For an object, a boundary description might describe the size of the object.

The Historical Commission prefers that boundaries be drawn along rear and side property lines, and along the closest curb line, instead of extending to the middle of a street. Boundaries are often based on such factors as:

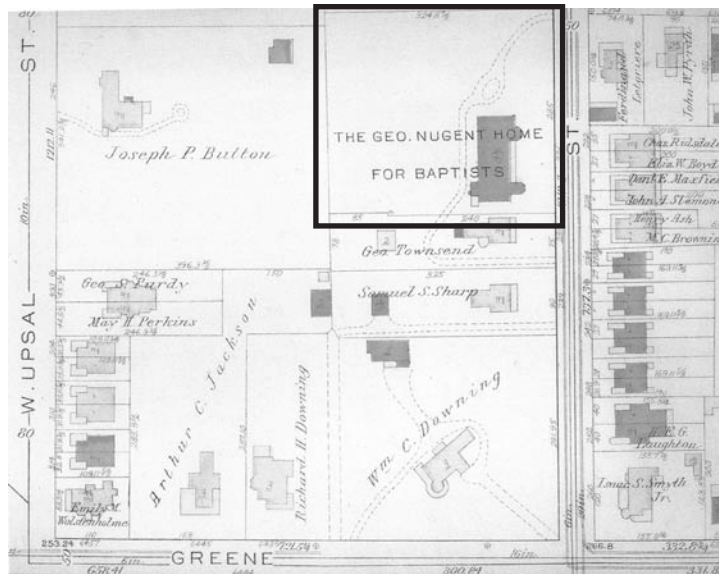
- historic and/or legally recorded lot lines;
- edges of manmade features, such as highways, parking lots and fences; and
- edges of natural features, such as rivers.

*Example:* From a point along the north curb line of West Johnson Street approximately 380 feet east of the intersection of West Johnson Street and Greene Street, the boundary of the property runs north 325 feet, thence east approximately 360 feet, thence south 325 feet, thence west approximately 360 feet to the beginning point.

## Map

A map should be included that delineates the boundaries described in the narrative description, showing the dimensions on it. The map could be a copy of a Sanborn map, a City Planning Commission property base map or something similar.

*Example: Boundary Map of Nugent Home for Baptists*



## 6. DESCRIPTION

The description of the property consists of a written description of the present and original physical appearance of the property. The description can be complicated to write, as it should include a full description of the building, site, structure or object, its character, architectural style, materials and condition. The description of the property may be easier to follow if it is accompanied by photographs, referenced in the text, showing key aspects of the property.

If there is more than one building on a site—for example, a house with a carriage house at the rear—and all are to be included in the nomination, or if there are site features or appurtenances to be included in the nomination, each should be identified and described separately.

Appendix B includes the property description for 507 South Broad Street, listed on the Philadelphia Register in 2007. It illustrates the level of detail to be included in the property description and the way to use photographs to support the description.

The description of a property should include the following:

- The address of the property and the section of the city in which it is located.
- The type of property: for example, (buildings) rowhouse, twin, detached or semi-detached house, multi-family, commercial building; (structures) bridge, water tower; (site) cemetery, park; (object) fountain, statue, etc.
- The location of the resource in relation to its grounds: for example, built to property line, surrounded by a yard, terraced grounds, corner lot, raised yard, near the edge of the property, etc.
- The building materials of the property. This should include a description of the current building materials and the original building materials if the building has been altered.
- The general plan or shape of the building, site, structure or object: for example, H-plan, rectangular, L-shaped, etc.

- The important physical elements of the property. This is a detailed description of the property's most important features. Basic elements, such as the windows, doors and roof should be described. Special attention should be given to prominent features, such as a tower, decorative moldings, or special roof materials and details. It is best to describe each element individually, with photographs to document each feature. The correct architectural terms should be used to describe the building elements, for example: lintels, sills, watertable, sash, cornice. *The Illustrated Dictionary of Historic Architecture* by Cyril M. Harris (Dover Press 1977) or *A Field Guide to American Houses* by Virginia and Lee McAlister (Alfred A. Knopf, 1984) may help provide the proper architectural terms for specific features.
- The description should include the architectural style of the building. *What Style is It?* by John Poppeliers and S. Allen Chambers, Jr., (John H. Wiley & Sons/ Preservation Press, 2003), contains a description of the architectural styles of buildings from all periods.
- The description should have a clear organization, beginning with the front or primary facade and should describe the first story, second story, roof, etc., then moving on to the secondary facades. Refrain from using terms such as left, right, front, back. Instead, use compass directions to describe the location of elements on the building. Instead of writing "the front of the building," for example, write "the north elevation."
- It is often helpful to supplement the description and current photographs of the property with historic photographs or drawings showing the property in its original form or at other periods of time.

#### **Boundary Justification**

Following the description, there should be a section explaining the reasons for selecting the boundaries of the property described in the nomination. If there is more than one building on a site or other appurtenances, it is important to specify whether all the buildings and appurtenances are included in the nomination and to be sure that all buildings or other elements included in the nomination are described.

## **7. SIGNIFICANCE**

The statement of significance is the most important component of the nomination. It consists of three parts: basic information about the building listed on the form, a checklist of the criteria for designation that apply to the property also on the form, and a written statement of significance to be attached.

#### **Information on the Form**

**Period of Significance:** This means the period(s) of time in which the property achieved the significance for which it meets the criteria for listing on the Philadelphia Register. The period of significance can be the time when a property was constructed, the period of time during which a significant person was associated with it, the time span during which a certain cultural group was associated with an area, or some other period associated with the property. If a property achieved significance during several periods of times, mark each period.

*Example:* In the case of the Marian Anderson House, the period of significance would be the period of time in which she lived in the house, 1924-1990, not the date of construction.

*Example:* In the case of the Divine Lorraine, the periods of significance would be both the date of construction (1894) and the time the property was associated with Father Divine and owned by the Peace Mission Movement (1920-1995).

**Date(s) of Construction:** Indicate the dates or years when the property was constructed and/or altered, or during which important events occurred that are related to the significance of the property or area.

**Architect, Engineer, and/or Designer:** Indicate the name of the architect, engineer or architectural or engineering firm responsible for the original design of the property. If the property has been altered and the architect or engineer responsible for the alternation is known list that also. An excellent source for information about Philadelphia architects is the Philadelphia Architects and Buildings web site: [www.philadelphiabuildings.org/pab/index.cfm](http://www.philadelphiabuildings.org/pab/index.cfm). For objects, indicate the name of the sculptor, artist or creator of the object, if known.

**Builder, Contractor, and/ or Artisan:** Indicate the name of the builder or contractor, if known. This information is often difficult to find, but may also be included in the information on the Philadelphia Architects and Buildings web site.

**Original Owner:** Indicate the name of the original owner, if known.

**Other Significant Persons:** Other significant persons associated with the property should be listed, including persons significant in history that lived or worked at the property.

*Example:* the Marian Anderson House. Marian Anderson (a) would be listed as a significant person who once lived in the house.

*Example:* The Divine Lorraine is significant for its association with Father Divine (b) and the Peace Mission Movement.

**Criteria of Designation:** The form lists the criteria for designation. Check each box for which the property meets the criteria for significance. As many areas of significance should be checked as are relevant to the property and can be described in the statement of significance that follows.

## Statement of Significance

The second part of this section of the form is a statement of significance to be attached to the form. The statement of significance is the most important part of the nomination. It describes how the property meets the criteria for historic designation and why it is important for the property to be listed on the Philadelphia Register. This section should identify clearly each of the criteria that the property meets (as listed on the form and in Table A, page 5) with a good description of why the property meets each criteria selected. Examples of a statement of significance are included in Appendices C and D. Appendix C contains the statement of significance for 507 South Broad Street. Appendix D contains the statement of significance for the Nugent Home for Baptists. It is a more scholarly statement of significance with detailed footnotes and references.

The statement of significance should include a description of the history of the property and information related to each of the criteria. Because of the importance of this section of the nomination, it may be appropriate to seek assistance in the writing of it from an historical society in your area or from the Historical Commission staff, from the Preservation Alliance, or from architects, historians or other professionals familiar with the architecture and history of



Philadelphia. Often, assistance can be obtained from graduate students at historic preservation programs in Philadelphia area universities.

It is also useful to include with the statement of significance copies of historic photographs, drawings, newspaper articles or other documents that testify to the significance of the building, structure, site or object being nominated.

## **8. MAJOR BIBLIOGRAPHIC REFERENCES**

This section should list references used to document and support assertions made in the statement of significance. If the nomination includes quotations, they should be cited, either within the text or in footnotes. The following are examples of correct bibliographic form. For further information, consult *The Chicago Manual of Style*.

(Book) Gallery, John Andrew, ed.  
Philadelphia Architecture, A Guide to the City, 2nd Edition.  
Philadelphia, PA: Foundation for Architecture, 1994.

(Article) Roach, Hanner Benner.  
“The Planting of Philadelphia, A Seventeenth Century Real Estate Development.” The Pennsylvania Magazine of History and Biography, 92, January 1968.

Bibliographic references should indicate whether the property is included in any historic or cultural resource survey. There have been many historical, architectural, archaeological and engineering surveys of properties and neighborhoods in Philadelphia. Such surveys include National Register districts, individual listings on the National Register, surveys by the Commonwealth of Pennsylvania or the City of Philadelphia. Many surveys can be found online, including:

### **The National Register of Historic Places**

<http://www.cr.nps.gov/nr/research/nris.htm>

### **The Historic American Buildings Survey**

The Historic American Engineering Record

<http://www.cr.nps.gov/habshaer/>

### **Philadelphia Architects and Buildings**

<http://www.philadelphiabuildings.org/pab/index.cfm>

If the property is included in a survey the following information about the survey should be listed:

- **Title** of the survey, such as the National Register of Historic Places, the Historic Resources Survey of Pennsylvania by the Bureau for Historic Preservation, the Historic American Buildings Survey and the Historic American Engineering Record.
- **Date** of the survey, especially the date of listing on the National Register, if applicable.

- **Repository** or place where the survey can be found: The Bureau for Historic Preservation, Harrisburg, Pennsylvania; the Library of Congress, Washington, D.C.; the Philadelphia Historical Commission, Philadelphia, PA., etc.

## 10. FORM PREPARED BY

This section requires the name and contact information of the person(s) or organization that prepared the nomination. It also includes two boxes to check indicating whether the nominator is or is not the owner of the property.

## PHOTOGRAPHY

Digital photography makes it easy to provide complete photographic documentation of the building, structure, site or object as part of the nomination. For nominations of buildings, structures, sites or objects the Historical Commission requires photographs that document each facade of a building visible from a public right of way—as well as close-up photographs of special architectural details or features—and different views of structures, sites and objects sufficient to give a complete understanding of the appearance of the historic resource being nominated. Photographs should show the general character of the site and any other features of the site being included in the nomination. The facade photographs should include an unobstructed view of the entire facade from sidewalk to roof. The photographs should be shot from relatively straight-ahead so that the details of the building are clear. Each print should be identified with the following information on the back or in a similar reference included with photographs submitted on a CD:

- the name of the property;
- the address of the building, structure, site, or object, including the street and building number;
- a description of the subject of the photograph: for example, “south elevation” or “window detail, north elevation;” and
- the date on which the photograph was taken.

The best conditions for photography are bright, overcast days. Sunny days can easily cause too many shadows, which detract from the documentation aspect of the photography. Whenever possible take photographs at a time of the year when the trees are bare. Leaves can obscure details of buildings and defeat the purpose of documentation.

The following are examples of good and poor quality photographs.

**Good**



**Poor**



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# HOW TO RESEARCH A BUILDING, STRUCTURE, SITE OR OBJECT

The following is a list of sources of information about historic properties in Philadelphia to assist in the writing the nomination.

## **Web sites**

Many Philadelphia institutions and organizations have web sites that provide information about historic properties. A good place to start is the Philadelphia Architecture and Buildings web site, created by the Athenaeum of Philadelphia:

**[www.philadelphiabuildings.org](http://www.philadelphiabuildings.org)**

Information on Philadelphia's National Historic Landmarks and sites listed on the National Register of Historic Places can be found at:

**[www.arch.state.pa.us](http://www.arch.state.pa.us)**

Professor Jeffrey Cohen's web site for Bryn Mawr College details Philadelphia's architectural iconography:

**[www.brynmawr.edu/iconog/drdr.html](http://www.brynmawr.edu/iconog/drdr.html)**

The web site of the City of Philadelphia Archives contains hundreds of historic photographs of Philadelphia buildings.

**[www.phillyhistory.org](http://www.phillyhistory.org)**

## **Institutions**

A variety of Philadelphia institutions hold archives and records that may be helpful in researching properties. These include:

### **Architectural Archives, University of Pennsylvania**

220 S. 34th Street

Philadelphia, PA 19104

215-898-8232

[www.upenn.edu/gsfa/archives/index.html](http://www.upenn.edu/gsfa/archives/index.html)

### **The Athenaeum of Philadelphia**

219 S. 6th Street

Philadelphia, PA 19106

215-925-2688

[www.philaathenaeum.org](http://www.philaathenaeum.org)

### **Fairmount Park Art Association**

1616 Walnut Street, Suite 2012

Philadelphia, PA 19107

215-546-7550

[www.fpaa.org](http://www.fpaa.org)

**Free Library of Philadelphia**

1901 Vine Street  
Philadelphia, PA 19103  
[www.library.phila.gov/](http://www.library.phila.gov/)

**Graduate Program in Historic Preservation, University of Pennsylvania**

115 Meyerson Hall  
34th and Walnut Streets  
Philadelphia, PA 19104  
215-848-3164  
[www.design.upenn.edu/new/hist/index.php](http://www.design.upenn.edu/new/hist/index.php)

**Philadelphia City Archives & Department of Records**

3101 Market Street, Suite 150  
Philadelphia, PA 19104  
215-685-9401  
[www.phila.gov/phils](http://www.phila.gov/phils)

**Philadelphia Historical Commission**

City Hall, Room 576  
Philadelphia, PA 19107  
215-686-7660  
[www.phila.gov/historical/](http://www.phila.gov/historical/)

**Urban Archives, Temple University**

Samuel L. Paley Library, Ground Floor  
1210 Berks Street  
Philadelphia PA 19122  
215-204-8257  
[library.temple.edu/collections/urbana](http://library.temple.edu/collections/urbana)

**Historical Societies**

**Bridesburg Historical Society**

2801 Brill Street  
Philadelphia, PA 19137  
215.744.1674

**Chestnut Hill Historical Society**

8708 Germantown Avenue  
Philadelphia, PA 19118  
215-247-0417  
[www.chhist.org/](http://www.chhist.org/)

**Frankford Historical Society**

1507 Orthodox Street  
Philadelphia, PA 19124  
215-743-6030

**Germantown Historical Society**

5501 Germantown Avenue  
Philadelphia, PA 19144  
215-844-1683  
[www.germantownhistory.org/](http://www.germantownhistory.org/)

**Historical Society of Pennsylvania**

1300 Locust Street  
Philadelphia, PA 19107  
215-732-6200  
www.hsp.org

**Historical Society of Tacony**

4817 Longshore Avenue  
Philadelphia, PA 19135  
215-338-8790

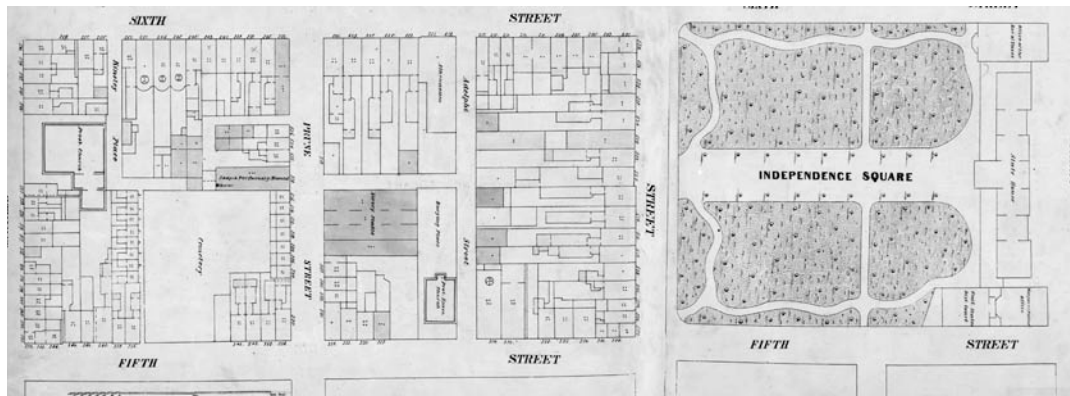
**Roxborough Manayunk Wissahickon Historical Society**

4577 Mitchell Street  
Philadelphia, PA 19128  
<http://membrane.com/philanet/historical.html>

**University City Historical Society**

P.O. Box 31927  
Philadelphia, PA 19104  
www.uchs.net

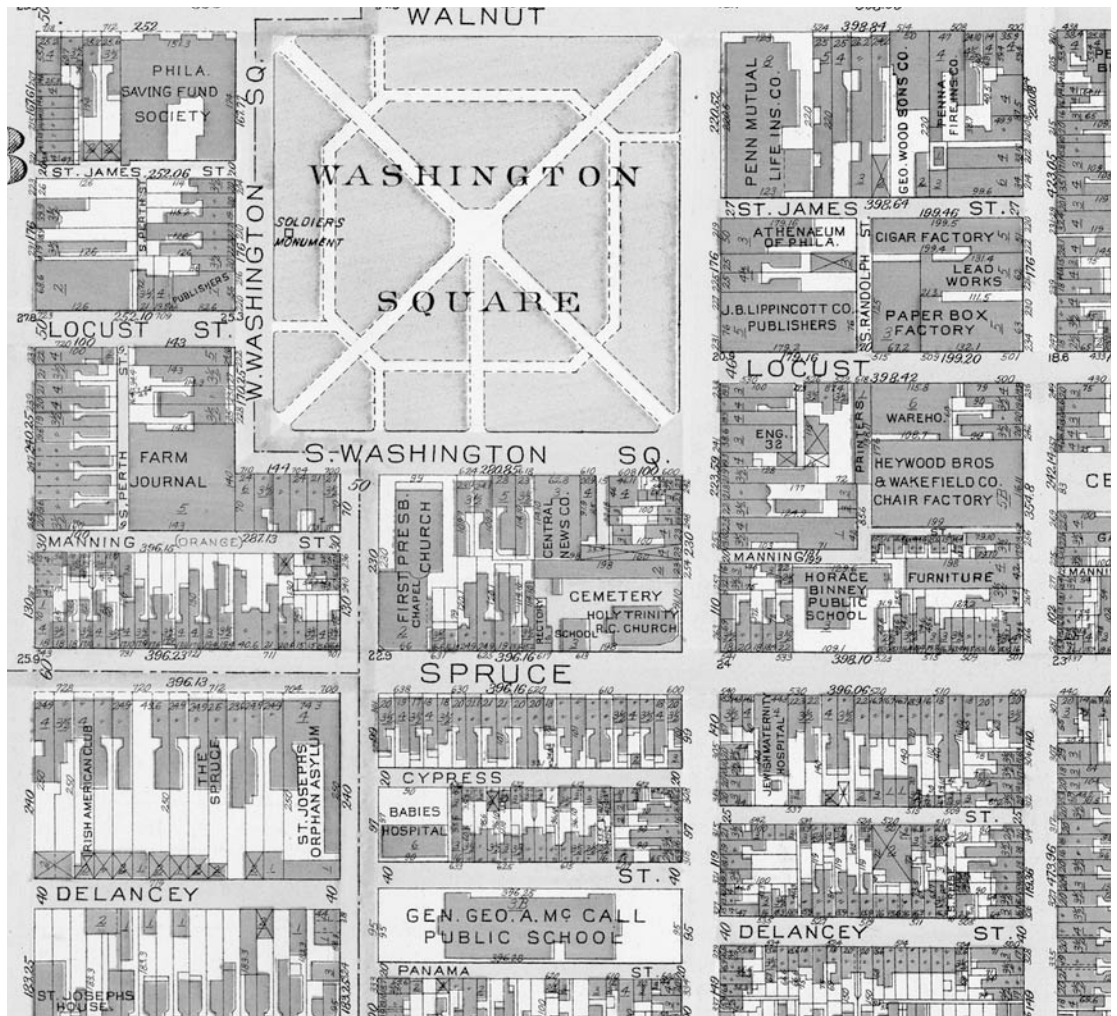
**Maps and Atlases**



Bromley Map, 1922

City maps and atlases can be helpful in determining the date of a building as well as providing information about its original condition. Atlases cover a large swath of the city between 1857 and 1955. Land ownership atlases will provide information regarding a building's footprint, the number of stories, dimensions of the property, house number and some street information. Fire insurance atlases, such as the E. Hexamer and Sanborn atlases, offer more details than city maps.

Atlases and maps may be found at the Free Library of Philadelphia, the Historical Society of Pennsylvania, and the Philadelphia City Archives.



Hexamer & Locher Plate, 1860

### Building Permits

Building permits may be found for any structure constructed after July 1889. An index of permits for the years 1906-1966 is located at the Central Clerical Section of the Department of Licenses and Inspections in the Municipal Services Building at 15th and John F. Kennedy Boulevard. The actual permits are located in the Philadelphia City Archives at 3103 Market Street.

### Architectural Plans

Unfortunately, most architectural plans do not survive beyond the construction of a building or structure. However, some plans do manage to survive and the most likely places to find them are the Athenaeum of Philadelphia, the Architectural Archives of the University of Pennsylvania, and the Historical Society of Pennsylvania.

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**Appendix A**  
Nomination Form

**NOMINATION OF HISTORIC BUILDING, STRUCTURE, SITE, OR OBJECT  
PHILADELPHIA REGISTER OF HISTORIC PLACES  
PHILADELPHIA HISTORICAL COMMISSION**

**SUBMIT ALL ATTACHED MATERIALS ON PAPER AND IN ELECTRONIC FORM ON CD (MS WORD FORMAT)**

**1. ADDRESS OF HISTORIC RESOURCE** (must comply with a Board of Revision of Taxes address)

Street address: \_\_\_\_\_

Postal code: \_\_\_\_\_ Councilmanic District: \_\_\_\_\_

**2. NAME OF HISTORIC RESOURCE**

Historic Name: \_\_\_\_\_

Common Name: \_\_\_\_\_

**3. TYPE OF HISTORIC RESOURCE**

Building       Structure       Site       Object

**4. PROPERTY INFORMATION**

Condition:     excellent     good     fair     poor     ruins

Occupancy:     occupied     vacant     under construction     unknown

Current use: \_\_\_\_\_

**5. BOUNDARY DESCRIPTION**

Please attach a plot plan and written description of the boundary.

**6. DESCRIPTION**

Please attach a description of the historic resource.

**7. SIGNIFICANCE**

Please attach the Statement of Significance.

Period of Significance (from year to year): from \_\_\_\_\_ to \_\_\_\_\_

Date(s) of construction and/or alteration: \_\_\_\_\_

Architect, engineer, and/or designer: \_\_\_\_\_

Builder, contractor, and/or artisan: \_\_\_\_\_

Original owner: \_\_\_\_\_

Other significant persons: \_\_\_\_\_

**CRITERIA FOR DESIGNATION:**

The historic resource satisfies the following criteria for designation (check all that apply):

- (a) Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past; or,
- (b) Is associated with an event of importance to the history of the City, Commonwealth or Nation; or,
- (c) Reflects the environment in an era characterized by a distinctive architectural style; or,
- (d) Embodies distinguishing characteristics of an architectural style or engineering specimen; or,
- (e) Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation; or,
- (f) Contains elements of design, detail, materials or craftsmanship which represent a significant innovation; or,
- (g) Is part of or related to a square, park or other distinctive area which should be preserved according to an historic, cultural or architectural motif; or,
- (h) Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood, community or City; or,
- (i) Has yielded, or may be likely to yield, information important in pre-history or history; or
- (j) Exemplifies the cultural, political, economic, social or historical heritage of the community.

**8. MAJOR BIBLIOGRAPHICAL REFERENCES**

Please attach a bibliography.

**9. NOMINATOR**

Name with Title \_\_\_\_\_ Email \_\_\_\_\_

Organization \_\_\_\_\_ Date \_\_\_\_\_

Street Address \_\_\_\_\_ Telephone \_\_\_\_\_

City, State, and Postal Code \_\_\_\_\_

Nominator  is  is not the property owner.

**PHC USE ONLY**

Date of Receipt: \_\_\_\_\_

Correct-Complete  Incorrect-Incomplete Date: \_\_\_\_\_

Date of Notice Issuance: \_\_\_\_\_

Property Owner at Time of Notice

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Postal Code: \_\_\_\_\_

Date(s) Reviewed by the Committee on Historic Designation: \_\_\_\_\_

Date(s) Reviewed by the Historical Commission: \_\_\_\_\_

Date of Final Action: \_\_\_\_\_

Designated  Rejected

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## **Appendix B**

Physical Description: 507 South Broad Street:

## Physical Description: 507 South Broad Street

Prepared by Mark P. Flood

### 7. Description

The Lippincott House (a) is a patterned masonry Queen Anne style townhouse located at 507 South Broad Street, Philadelphia, Pennsylvania. The four story building is three bays wide and one bay deep. The gabled roof was once connected to houses at the north and south, but those properties have since been demolished. Carved into the stone downspout header, just above the porch, is the year the house was built—‘1882’.

The asymmetrical, west-facing facade is comprised of brownstone, brick and terra cotta. A three-story bay projects from the facade and to the bay’s north is a chimney, highly ornamented with patterned brickwork and terra cotta. The double wood doors are deeply varnished and the wood window trim and metal downspouts are painted a deep red color.



a



b



c



d



e

#### Basement and First Story

The basement and first floors are both faced completely in brownstone, which is rusticated in the lower courses of the basement level (b). The two stories are separated by a wide, carved belt course. The chimney is expressed in these stories only by a very slight projection in the brownstone and an intricate carving in the belt course. Two large double hung sash, 1/1 windows are set into the rusticated stone at the basement level. They are protected by ornamental metal grills and extend just below street level into a shallow well. The outer edges of the paired, double-hung sash, 1/1 windows of the first floor align directly with those of the basement windows below.

The south side of the facade’s basement and first stories is composed entirely of a porch recessed behind a broad, shallow arch (c). The outer edge of the porch roof is supported by a thick, carved brownstone column (d).

The porch area itself is divided roughly into thirds. In the southern two-thirds of the space, three steps lead to tall, stained wood double doors, each of which is 4 panels over 12 panels. Directly above the doors is a large transom composed of 12 square panes of stained-glass (arranged 3 by 4). Posted between the doors and windows is a painted wood plaque that reads ‘PEACE.’ (e)

The remaining porch space varies at each story. On the basement level, to the right of the windows, a flight of steps leads down through a doorway and then turns right to provide access to a basement door. Both the stairwell and doorway are covered by metal grills—the former simple bars, the latter ornamented with corkscrews and spirals (f).

The plane of the basement doorway and windows meets the recessed plane of the front door, with a brownstone wall running at right angles to both. Above this, however, the façade runs at a diagonal to join the two planes. This creates a small triangular roof over the doorway, which is bound by a small balustrade that directly aligns with the wide belt course separating the basement and first stories. Set into the diagonal wall above the balustrade is a 1/1 window that itself is crowned by two rows of three small, square stained-glass lights.

The well of the basement windows, the basement access doorway and the porch steps are all contained within a continuous, low metal fence. The posts of the fence are identical to those on the basement grills, except they are inverted.



f



g



h



i



j



k

### Second and Third Stories

The second and third stories rise above a thin, projected brownstone belt course and are faced in brick, in a Flemish bond pattern (g).

To the north, the chimney is decorated with stepped terra cotta rosettes. To the south, the plane of the recessed front door is maintained above in the three upper floors. The facade's central bay is occupied by a large extended bay window. A broad, ornate belt course of terra cotta separates the second and third stories (h).

The windows of the second and third stories follow a similar pattern as on the floors below. The central, broad section of the bay has paired, double-hung sash, 1/1 windows; the diagonal a single, 1/1 window with 15 small, square lights in the upper sash. Above the door, on the second floor is a 1/1 window surmounted by two smaller, fixed rectangular lights. This arrangement is set beneath an arch that echoes the arch of the porch, with a terra cotta tympanum.

The third story window is a simpler version of the 1/1 window below. All windows on the third story are slightly shorter than those on the second story, which are slightly shorter than those on the first story. All of the windows have brownstone sills with a brownstone belt course running at the level of the sills.

### 4th Story

The fourth story is separated from the third floor by a projecting brownstone belt course and is primarily composed of a Mansard roof and a large gable above the bay (i). The gable is flush with the recessed plane of the front door, creating a small decorative balcony above the bay. The balcony's perimeter is defined by a balustrade of alternating terra cotta spindles and rosettes, topped with a brownstone railing. The gable has a raked cornice and terminates at the right end with a volute. (The left end is interrupted by the chimney.) Nestled into the peak of the gable is a triangular terra cotta inset of a rising sun. Below this is a large semi-circular window, divided vertically in two, with the right half composed of many small, square panes.

To the right of the gable, in the row of windows above the front door is a dormer with large, segmental roof. At the bottom right of the Mansard roof is a stone curb that has a carved stone corbel at the bottom.

Rising above the roofline is the top of the chimney, with its four terra cotta chimney pots and decorative cap (j).

### East Elevation

Access to the house's east elevation is provided by tiny Watts Street, a public right-of-way, which dead-ends just to the south of the property. As the house is visible from Watts Street, the east elevation is included for this nomination.

The composition is an L-shaped plan, with a relatively large, three-sided mass nestled into the junction of the main house and the rear ell (k). The view from Watts Street shows an elevation primarily of three stories, though a portion of the attic story is just visible above the southern portion of the roofline. To the northeast of the house, an additional two-story, rectangular mass joins the rear ell.

The eastern wall's brick facade is a different color than the brick of the west facade, while matching deep red paint is used for the trim. A patterned brick cornice decorates the flat roof line. The northern portion of the elevation is dominated by a fire-escape staircase that runs from the roof and past an access door on each of the three stories.



I



M



N

The basement level is fully exposed, creating a below-grade, concrete patio. The patio is bound by the house to the north and west sides and the neighboring structure on the south side. To the east, bordering Watts Street, is a wall below grade and an iron fence above. The patio is accessed from Watts through a gate at the north end of the fence and a flight of seven concrete steps. There are two doors found at this level, each with a transom and brick segmental arch. The four full-size windows at this level have stone lintels and sills. All windows, including those in the doors and transoms, are covered by wrought-iron bars in the same design as used on the west façade.

In the first story, there are two, tripartite windows, with stone lintels and sills and transoms composed of small, square lights. There is a single, 1/1 window of similar design. There is also a 1/1 window with a brick segmental arch and small, square lights in the upper sash. These windows have metal bars, but they appear to not be original. An indentation with lintel and sill suggests a window that has been bricked in.

The fenestration of the second and third stories is very similar to the basement windows. Each story has two tripartite windows in the same placement as those of the first story (I). While they do have stone lintels and sills and small, square lights in the upper sash, their overall appearance is somewhat simpler than their first-story counterparts. The central portion of one window on the third story is a double-door leading to the fire escape. There are also two, 1/1 windows with brick segmental arches at each story, though their arrangement is different from those on the first story. The second story has one window that has been bricked in and another replaced by a much smaller window.

#### North Elevation

In 2002, the Philadelphia Mural Arts Program transformed the entire north wall of the building with a multimedia mural entitled “Theater of Life.”(m) Notice how the artist incorporated the house’s elements into the design. To the right, the chimney has painted brick courses, terra-cotta designs and chimney pot, and applied rosettes. To the left, there is a mirror image of the attic story playing its position with the chimney with the dormer window, balcony balustrade, gable and rising sun inset all visible. The far-left side of the mural continues a roof-line and rear chimney. A small tile towards the center of the work commemorates the events of September 11, 2001 (n).

Though this mural is currently part of the building and should be recorded, it should not be included as part of the local register nomination.

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## **Appendix C**

Statement of Significance: 507 South Broad Street

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## Statement of Significance: 507 South Broad Street

Prepared by Mark P. Flood

### **8. Significance**

The J. Dundas Lippincott House at 507 South Broad Street is significant as an historic building in Philadelphia and should be listed individually on the Philadelphia Register of Historic Places, classifying significant historic buildings and structures of the Philadelphia Historical Commission Ordinance, Section 14-2007(5), of the Philadelphia Code, by Criteria (a); (d); (e). For criteria (a), the building has significant interest or value as part of the city's development and is associated with important individuals; J.D. Lippincott, Charles H. Cramp and Father and Mother Divine; for criteria (d), the Lippincott House is a high style patterned masonry Queen Anne town home, and one of the last to grace its block on South Broad Street; and for criteria (e), the association of the building's design to Louis Baker and the architecture firm of Furness and Evans, significant local architects, prolific in the Philadelphia area at the time of the Lippincott House's construction.

*Criteria A:* The building has significant interest or value as part of the city's development and is associated with important individuals; J.D. Lippincott, Charles H. Cramp and Father and Mother Divine.

In 1877, South Broad Street was lined with gracious town homes and at number 509, a spacious Renaissance Revival home was occupied by Mr. James Dundas Lippincott and his wife Alice. Born into a family of successful Philadelphia bankers in 1840, J. D. Lippincott graduated from Princeton University in 1861, and became a wealthy capitalist and real estate owner. He was the director of the Pennsylvania Company for Insurance on Lives and Granting Annuities and the Reliance Insurance Foundation Company. Alice Lippincott devoted her time to charitable organizations including The Visiting Nurses Society of Philadelphia and the Home for Indigent and Simple Women of Philadelphia.

In 1881, Mr. Lippincott purchased the lot north of his home, and by 1882, a Queen Anne town home was completed at 507 South Broad Street. However, the Lippincotts never moved into their new home, and by 1895, the home was rented to Mr. Charles H. Cramp, a widower who then lived there with two of his sons, Henry W. and Francis L. until 1903.

For 24 years, Mr. Cramp was president of the renowned Cramp Company Shipyards and was considered the leading naval architect of the United States. Founded by his father, William, in 1830, the Cramp Shipyards went on to experience tremendous success and growth during its nearly-100-year existence due to the company's commitment to quality and innovation. The Cramp Company began producing wooden vessels, steamboats and clipper ships, and after the initial 30-year period, switched production to iron ships. During the Civil War era, Cramp Co. produced armored frigates and other military vessels for the U.S. government. Transatlantic ocean liners followed, with one, the "St. Paul", distinguished for holding a transatlantic record for speed. In 1876, Cramp Co. received important commissions from Russia, and other international work for Japan and Turkey. During World War I, the shipyards concentrated on building torpedo-boat destroyers. In addition to its highly-regarded work in shipbuilding, the Cramp Yards also produced large water turbines. Notable examples are those used by both the United States and Canada at Niagara Falls.

Born in Philadelphia in 1828, Charles H. Cramp attended Central High School and focused his later studies on naval architecture and design. Soon to be followed by his four younger brothers, he then joined his father's company, incorporated in 1872 under the name "The William Cramp & Sons Ship & Engine Building Company." After his father's death in 1879, he became president of the company, greatly expanding its holdings. In addition to his professional work, Mr. Cramp was president of the board of trustees of the Philadelphia Museum of Art, a manager of the Franklin Institute, a director of the Union League of Philadelphia and a member of numerous scientific organizations. In 1902, he was conferred the honorary degree of Doctor of Science by the University of Pennsylvania. In 1903, 10 years before his death, he retired as president of the company and moved from his South Broad Street residence to Delancey Street.

In 1909, the executors of the Lippincott estate sold the 507 South Broad Street property to the Daly family (Alice Lippincott died in 1894; James Lippincott in 1905). T. M. Daly, patriarch of a family of accomplished lawyers, was born in Ireland in 1856. He graduated from University of Pennsylvania Law School in 1876, and went on to organize the Continental Trust Company in 1898, which became the Continental-Equitable Title and Trust Company as a result of a merger. He was president of this company until his death in 1917. Of his seven children, all of whom were living in the Lippincott house as of the 1910 census, four went on to become respected attorneys themselves.

In 1943, the executors of the youngest Daly daughter, Esther, sold the property. It was acquired by the members of The International Peace Mission Movement (The Movement). The members of The Movement follow the religious, political, social, educational and economic teachings of Reverend Major J. "Father" Divine and his wife, Mother Divine. The core tenants of The Movement include patriotism and the American system of government, civil equality and integration, universal education, non-violence, celibacy and elimination of poverty through full employment and shared resources. Father Divine modeled these values through his work combating segregation and through his community service. In 1942, he opened in Brigantine, New Jersey the first totally integrated first class hotel in the U.S. Four more hotels were to follow with two in Philadelphia—the Divine Lorraine in 1949 and the Divine Tracy in 1950. In 1982, Philadelphia City Council presented Mother Divine with a Resolution commending The Movement for over 50 years of service to the community. Today, members of The Movement may be found not only in several parts of the United States, but also in Canada, Germany, Switzerland, Austria, Australia, Central America, Great Britain and Nigeria.

*Criteria D:* The Lippincott House is a high style patterned masonry Queen Anne town home, and one of the last to grace its block on South Broad Street.

The Queen Anne style enjoyed popularity in this country for a relatively short period of time. Introduced in 1874, it dominated American domestic architecture from roughly 1880 to 1900, and was fully supplanted by 1910. Of those homes that remain, only about five percent are classified into the patterned masonry subtype. The Lippincott House, with its prominent front gable, varied façade materials and ornamental terra cotta tiles well-illustrates this style.

In addition, the home is a rare reminder of a neighborhood in Center City that has been much changed over the last 100 years. There is little on this part of South Broad Street that suggests its once-residential character.

*Criteria E:* The building's design is associated with Louis Baker and the architecture firm of Furness and Evans, significant local architects, prolific in the Philadelphia area at the time of the Lippincott House's construction.

Though the exact architect of the Lippincott house is not known, Camden, NJ native Louis C. Baker, Jr. is sometimes attributed. Mr. Baker was personally acquainted with Mr. Lippincott, both men being alumni of Princeton University. He worked in the architectural firm Furness, Evans and Company from 1881 to 1888, and was a partner for about two-and-a-half years.

Frank Furness and Allen Evans began their partnership in 1881, when Mr. Furness was in his forties and well into his career. Following the success Centennial Exhibition of 1876, Philadelphia was experiencing a period of particular confidence and creativity. At this point, Mr. Furness had already completed some of his most important works, including the Pennsylvania Academy of the Fine Arts (1876), the Guarantee Trust and Safe Deposit Company (1875, demolished) and the Provident Life and Trust Company (1879, demolished). Still to come were the National Bank of the Republic (1883, demolished), the Baltimore and Ohio Passenger Station (1888, demolished) and the Library of the University of Pennsylvania (1891). All of these buildings were built within the City of Philadelphia. In fact, most of the several hundred structures designed by Mr. Furness, including residences, train stations, offices buildings, churches and banks, were located in the immediate Philadelphia area.

Like most Victorian architects, Mr. Furness' designs were eclectic and picturesque. However there is clearly something unique in his approach. There were two prevailing architectural styles in the late 19th century; English Victorian Gothic, which drew from medieval precedents, and French Second Empire, inspired by the details of classical architecture. Mr. Furness' training had encouraged the free merging of both of these styles. The resulting combination of these two influences has no real parallel in Europe. Decades before Frank Lloyd Wright's Prairie style, uniquely American buildings were being constructed in Philadelphia by Mr. Furness.

By the end of the century, Mr. Furness and his peers had transformed the streetscape of staid, Quaker Philadelphia. Unfortunately, tastes were rapidly changing and public dissatisfaction in the boisterous, challenging style used by Mr. Furness was mounting. The *Architectural Record* would complain that Philadelphia had more "architectural aberrations" than any other city in America. In an 1870 address to the American Institute of Architects, Mr. Furness' father, the Reverend William Henry Furness, said "With all our freedom, we do not tolerate oddness. We insist, in this country, upon everything being cut to one pattern." Sadly, this admonition was to prove very true with respect to his son's work. Today, virtually half of his work no longer exists, and a considerable part of that still standing has been gravely marred. The "less-is-more" aesthetic of mid-twentieth-century modernism was the antithesis of the Furness approach and many of his most important works were lost during this period.

Yet in the wake of the modernist movement we can begin to see a critical rediscovery of the impact and importance of Mr. Furness' buildings. In Robert Venturi's influential 1966 rebuttal of the International Style, *Complexity and Contradiction in Architecture*, he writes sympathetically of the compositional complexity of the National Bank of the Republic:

"[it] contained an array of violent pressures within a rigid frame. The half-segmental arch, blocked by the submerged tower which, in turn, bisects the façade into a near duality, and the violent adjacencies of rectangles, squares, lunettes and diagonals of contrasting sizes, compose a building seemingly held up by the buildings next door: it is an almost insane short story of a castle on a city street."

The Lippincott house appears restrained when measured against the daring exuberance of some of the master works that came out of the offices of Frank Furness. It remains, however, a beautiful, small-scale example of his unique vision.

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## **Appendix D**

### Statement of Significance: Nugent Home for Baptists

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# Statement of Significance: Nugent Home for Baptists

Prepared by Stephen Anderson

The George Nugent Home for Baptists at 221 W. Johnson Street on the border of Mt. Airy and Germantown is an important architectural and historical landmark in Philadelphia and is eligible for inclusion on the Philadelphia Register of Historic Places. The Nugent Home fulfills Designation Criteria A, C, D, E, H, and J, which are delineated in paragraph 5 of the City's "Historic Buildings" ordinance, section 14-2007 of the Philadelphia Code. The Nugent Home:

- a) Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant to the past.
- c) Reflects the environment in an era characterized by its distinctive architectural style.
- d) Embodies distinguishing characteristics of an architectural style or engineering specimen.
- e) Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth, or Nation.
- h) Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood, community or City.
- j) Exemplifies the cultural, political, economic, social or historical heritage of the community.

## George Nugent

George Nugent, the benefactor of the George Nugent Home for Baptists, was born in Philadelphia on 3 May 1809. He grew up in Montgomery County, Pennsylvania, where his father owned a grist mill. A convert to the Baptist faith, the devout Nugent supported the church throughout his life. One admirer noted that;

"He loved Jesus Christ with an intelligent love. He loved his Church. He loved to give his money for causes that would bring surest returns in the salvation of souls....Thus more than fifty years was he a disciple of Christ. And what a record he made by the grace of God! How magnificent his gifts to churches, to the Sunday-school Union, to the American Baptist Publication Society, to the Baptist Home (which alone is grand monument to his benefactions and labors, for its existence was due to his foresight, energy, and noble gifts)!"<sup>1</sup>

In 1832, while still a very young man, Nugent was appointed as a deacon of the Balligomingo Baptist Church in what is now West Conshohocken, Pennsylvania. Nugent later donated the land for the First Baptist Church of Conshohocken to erect its first chapel.<sup>2</sup> After many years in Montgomery County, he returned to his birthplace of Philadelphia. According to the 1855 City Directory, Nugent maintained an office at 41 N. Front Street and a residence on N. Eleventh Street above Wallace Street.<sup>3</sup> He also owned a lucrative dye house and jeans and twills manufactory in the burgeoning industrial area known as the Falls of the Schuylkill.<sup>4</sup> In

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1 "The George Nugent Home for Baptists," *Philadelphia Saturday Review* (26 September 1896): 5-6.

2 Theodore W. Bean, ed., *History of Montgomery County, Pennsylvania* (Philadelphia: Everts & Peck, 1884).

3 *McElroy's Philadelphia Directory* (Philadelphia: Edward C. & John Biddle, 1855), 418.

4 Edwin T. Freedley, *Philadelphia and Its Manufactures: A Hand-Book* (Philadelphia: Edward Young, 1859), 260.

Philadelphia, Nugent continued his commitment to the Baptist Church, serving as a deacon at the Eleventh Baptist Church at N. Twelfth and Race Streets and then the Broad Street Baptist Church at Broad and Brown Streets. After a highly successful business career as a textile manufacturer, he retired to an estate at 231 W. Johnson Street in Germantown and devoted himself to benevolent and charitable purposes. He served as treasurer of the Baptist Historical Society, member of the Baptist Publication Society and member of the Sunday-School Union. He donated generously to churches and religious societies.<sup>5</sup> Among his many philanthropic activities, he helped found and subsidize the Second Baptist Church of Germantown at Germantown Avenue and Upsal Street. Nugent along with Charles H. Cummings purchased the site and erected a chapel for the church in 1866. In 1881, Nugent provided the funds to build a sanctuary. Even after his death, Nugent continued to support the church with a generous legacy.<sup>6</sup>

### **The Establishment of the Nugent Home**

While a deacon of the Eleventh Baptist Church, Nugent resolved that the Philadelphia Baptist Association should establish a home for aged Baptists. Upon visiting the elderly and infirmed of the church, he was appalled to find many devout Baptists subsisting in squalid conditions. In 1862, he introduced his proposal for a retirement home to the Association. Despite Nugent's fervent advocacy for a Baptist retirement home, the Association elected not to establish one under its auspices. Undeterred, Nugent petitioned the Association to charter a Board of Trustees to manage an independent home for aged Baptists. In 1869, the Association approved his plan. The Board purchased property in West Philadelphia and opened a Baptist Home in 1871. Nugent served as its first president. The home was successful and the retirees soon outgrew the facilities. In 1872, the Board purchased a lot at Seventeenth and Norris Streets. Noted architect Thomas U. Walter prepared a plan for a grand Second Empire building, but it was rejected in favor of a Gothic Revival design penned by an anonymous architect. When the North Philadelphia home opened in 1873, the residents of the original home removed to the grand new structure.<sup>7</sup>

Nugent, who had dedicated himself to supporting Philadelphia's Baptist community with his philanthropy, died suddenly in Atlantic City, New Jersey on 21 June 1883. In his will, he included a generous legacy for the establishment of a retirement home for Baptist ministers and others. He explained in his will that "inasmuch as a member of the Baptist Church, I have long been impressed with the necessity for an institution where ministers and other members of that Church disabled by age or infirmity might find a home and enjoy some of the comforts of social life, and I feel it to be a solemn duty to dedicate a portion of my worldly possessions for such purposes." He therefore stipulated that most of his estate be expended to fund "the foundation, establishment, conduct, and administration of a *Home or Institution* for the accommodation, maintenance, and support of aged and infirmed *Ministers of the Gospel, and other persons who may be members in good standing of any regular Baptist Church.*" Opening the doors to clergy

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5 In addition to the Historical and Publication Societies and the Sunday School Union, Nugent supported the American Baptist Home Missionary Society, the Home Mission Society of Philadelphia, the Germantown Baptist Church, and the Conshohocken Baptist Church. See Will of George Nugent of Germantown (Philadelphia, 1883), 5.

6 "The Second Baptist Church of Germantown," in *Fortieth Anniversary Exercises of the Second Baptist Church, Germantown* (Philadelphia, 1906), 13-15; "Fire Destroys Second Baptist Church," *Beehive* 16, no. 4, (January 1930): 16-17. Nugent left \$3,000 "towards the Completion of the main building." See *Will of George Nugent of Germantown* (Philadelphia, 1883), 5.

7 George Nugent, *The Baptist Home of Philadelphia: A Sketch of Its Origin and History* (Philadelphia: William Syckelmoore, 1880).

from other denominations as well, he further gave his “Trustees full and ample discretionary power to admit members of other Evangelical Churches to such Home as may be aged infirm and in want and who may be in good standing in their several Churches.”<sup>8</sup> The new retirement home would be based on the homes Nugent had established in West and North Philadelphia, but would be dedicated primarily to retired clergy and other church officials.

Nugent’s trustee, Horatio Gates Jones, chartered the institution as the George Nugent Home for Baptists on 6 June 1887. On 29 October 1887, Jones transferred ownership of Nugent’s mansion and grounds at 231 West Johnson Street on the Germantown-Mt. Airy border to the newly chartered institution.<sup>9</sup> Architect David Smith Gendell renovated Nugent’s former residence for use as a retirement home.<sup>10</sup> It opened on 16 July 1888.<sup>11</sup> The Home quickly outgrew the facility and expanded into a large, nearby house at 6315 Adams (now McCallum) Street.<sup>12</sup>

### **The Architectural Significance of the Nugent Home**

Within a few years of the opening, the Board of the Nugent Home resolved to erect a larger structure to house its retirees. In his will, Nugent had empowered the trustees of the Home to undertake “the enlargement and improvement of such building or buildings as may be occupied” by the retirees as well as “the construction of new and additional buildings.”<sup>13</sup> On 9 January 1892, the Home purchased a portion of Alexander Graham Elliot’s estate to the east to combine with the Nugent land.<sup>14</sup> The Board commissioned J. Franklin Stuckert, a well-respected member of Philadelphia’s architectural community, to design a new George Nugent Home on the large plot. During his notable career, Stuckert designed numerous churches and synagogues in the city including the Adath Jeshurun Synagogue (1886; 1705-1713 N. Seventh Street), the St. Paul German Reformed Church (1890; 1810 Wharton Street), and the Hebron Memorial Church (1892; N. Twenty-fifth and Thompson Streets). He executed many commissions for Baptist congregations including the Trinity Baptist Church (1887; Camden, NJ), Fourth Baptist Church (1889; N. Fifth and Buttonwood Streets), Third Baptist Church (1890; 206 E. Wister Street), and the Allegheny Avenue Baptist Church (1895). However, Stuckert did not limit his practice to religious commissions. He designed a variety of structures including office buildings, theaters, hotels, industrial buildings and residences. Perhaps the best known is the Hotel Vendig (1891), which stood at the northwest corner of Twelfth and Market Streets.<sup>15</sup> An eminent practitioner, Stuckert distinguished himself as one of the city’s most prominent late-nineteenth-century architects. He significantly influenced Philadelphia’s historical, architectural, economic, social and cultural development.

Stuckert likely commenced designing the Home in 1894. By January 1895, he had completed a first draft of the plans and had begun to solicit estimates.<sup>16</sup> According to the

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8 *Will of George Nugent of Germantown* (Philadelphia, 1883), 5-7.

9 Parcel 51-N4-6, Department of Records, City of Philadelphia.

10 *Philadelphia Real Estate Record and Builders’ Guide* 2, n. 47 (28 November 1887): 565.

11 Edward W. Hocker, *Germantown, 1683-1933* (Philadelphia: Published by the author, 1933), 249.

12 See the Photograph Collection, Photo Box 8, Envelope 10, Germantown Historical Society.

13 *Will of George Nugent of Germantown* (Philadelphia, 1883), 7.

14 Parcel 51-N4-14, Department of Records, City of Philadelphia

15 For biographical information on Stuckert, see the [www.philadelphiabuildings.org](http://www.philadelphiabuildings.org) website.

16 *Philadelphia Real Estate Record and Builders’ Guide* 10, n. 5 (30 January 1895): 1

17 *Philadelphia Real Estate Record and Builders’ Guide* 10, n. 6 (6 February 1895): 61; 10, n. 9 (27 February 1895): 97;

*Philadelphia Real Estate Record and Builders’ Guide* 10, n. 11 (13 March 1895): 1; 10, n. 14 (3 April 1895): 167; 10 n. 16 (17 April 1895): 199; 10, n. 31 (31 July 1895): 1.

*Philadelphia Real Estate Record and Builders' Guide*, he reworked the plans into the spring of 1895 and then awarded contracts for the building during the summer of that year.<sup>17</sup> Mason John W. Gilton erected the Home during the next year.<sup>18</sup> It opened in June 1896.<sup>19</sup> With the opening of the new Home, the retirees vacated Nugent's mansion at 231 W. Johnson Street and the annex at 6815 Adams Street; the mansion was later sold to benefit the Home.

With its steeply pitched hipped roof, complex roofline, elegant masonry, proliferation of dormers, and fusion of Gothic and Renaissance detailing, the Nugent Home exemplifies the Chateausque style. The style was inspired by sixteenth-century French chateau architecture and popularized in the United States by architect Richard Morris Hunt, the first American to study at the prestigious Ecole des Beaux-Arts in Paris. Hunt designed several Chateausque style homes for the wealthy and powerful Vanderbilt family, the most noteworthy of which is Biltmore in Asheville, North Carolina. Biltmore, one of the nation's largest and most elaborate residences, was completed in 1895, while Stuckert designed the Nugent Home. In fact, most Chateausque style homes in the United States date to the 1890s. Because the style required massive masonry construction and elaborate, expensive detailing, it was almost exclusively employed for the most magnificent of mansions and was unsuitable for vernacular imitation. Therefore, throughout its brief life, the style remained a rare brand of architectural design reserved almost exclusively for the wealthy and elite.<sup>20</sup> As in the rest of the country, relatively few examples of the Chateausque style can be found in Philadelphia and its vicinity. Notable examples are William L. Price's Woodmont in Lower Merion Township, built for Alan Wood, Jr., the founder of the Alan Wood Steel Company; and Hazelhurst & Huckel's Rathalla, built for manufacturer and banker Joseph F. Sinnott and now the main building at Rosemont College. Like the Nugent Home and Biltmore, both date to the 1890s. The American Baptist Publication Society at 1420-1422 Chestnut Street in Philadelphia is a third important example of a Chateausque-style building in the area. Like the Nugent Home, local Baptist leaders commissioned the Publication Society building. Designed by architect Frank Miles Day, it was erected in 1896 and 1897, coeval with the retirement home.<sup>21</sup> The Nugent Home is a rare and important example of a style that eloquently evokes the Gilded Age. It flawlessly embodies the distinguishing characteristics of the Chateausque style.

In his history of Philadelphia's Baptist home movement published in 1880, Nugent concluded with the emphatic statement that the Baptist home in North Philadelphia, the predecessor to the Nugent Home, was not simply a social institution, but also a "noble monument every way worthy of the City of Brotherly Love."<sup>22</sup> Stuckert designed the Nugent Home in the palatial Chateausque style to be a "noble monument" as well, to glorify the retired ministers, Baptist community, neighborhood and city of Philadelphia. Nonetheless, Nugent cautioned his trustees to avoid architectural ostentation for its own sake. In his will, he asserted: "In any expenditures

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18 The Nugent Home is largely in its original condition. Some minor alterations have been undertaken. Architect Adin B. Lacey planned alterations in 1899. See *Philadelphia Real Estate and Builders' Guide* 15, n. 8 (22 February 1899): 113. Architects Duhring, Okie, & Ziegler planned alterations in 1910. See *Philadelphia Real Estate and Builders' Guide* 25, n. 22 (1 June 1910): 349. Architect F.W. Van Loon added a new elevator shaft in 1938. See *Philadelphia Real Estate and Builders' Guide* 53, n. 23 (15 June 1938): 122. See also the zoning application dated 6 June 1938, Records of the Department of Licenses & Inspections, City of Philadelphia.

19 Parcel 51-N4-57, George Nugent Home for Baptists to George Townsend, 8 December 1920, Department of Records, City of Philadelphia.

20 Virginia and Lee McAlister, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984), 373-374.

21 See *Brickbuilder* 6 (1897): 61-62, *Architectural Record* 12 (November 1902): 664-665.

22 George Nugent, *The Baptist Home of Philadelphia: A Sketch of Its Origin and History* (Philadelphia: William Syckelmoore, 1880), 44.

for the building or otherwise, I trust that my said Trustees and their successors as Christian men will observe all due economy and avoid all useless and unnecessary ornaments and decorations.”<sup>23</sup> The noble yet humble Home inspired and continues to inspire pride. For example, Gilton, the mason who constructed the Nugent Home, was proud of his role in creating the landmark building. More than a decade after its construction, he ran an advertisement that included a sketch of the Home beneath a banner proclaiming: “I Am the Man That Did the Stone and Brick Work on This Building, The Nugent Home.”<sup>24</sup> The unique and noteworthy building with its craggy roofline and exquisite detailing, an established and familiar visual feature in the community for more than a century, has long inspired pride in the neighborhood and city.

The Chateausque Nugent Home fit and continues to fit comfortably into the neighborhood, which maintains its residential character. Although it was an institutional building of sizable portions, the Home appears as a large house. Stuckert wisely designed the building with a residential, not institutional, appearance. The grand manor is at home with its smaller, residential neighbors; it respects them. It was an appropriate addition to northwest Philadelphia’s Germantown and Mt. Airy neighborhoods, an area renowned for its eclectic, important mix of seventeenth- to twentieth-century homes. The Nugent Home exemplifies the cultural, political, social, and historical heritage of the community.

### **The Socio-Economic Significance of the Nugent Home**

Today, the Nugent Home stands as an extremely rare example of the Chateausque style in Philadelphia. Moreover, among the small but important group of Chateausque style buildings in the region, it is unique. At the Nugent Home, Stuckert and his clients employed the high style not to aggrandize its materially rich inhabitants, but to acclaim its spiritually rich residents, the distinguished group of retired ministers and missionaries and their wives. The Chateausque building announced not the nobility of a French aristocrat or the wealth of an American tycoon, but the nobility of the ministers’ higher calling. With the grand chateau, the leaders of the local Baptists community lauded and rewarded the retired clergy, who had selflessly forsaken the material for the spiritual.

More generally, the Nugent Home marks an important point on the trajectory of American socio-economic history. As Dora L. Costa notes in *The Evolution of Retirement: An American Economic History, 1880-1900*, the roots of current American notions of retirement lie in the late-nineteenth century, when the Nugent Home was founded.<sup>25</sup> The change from extended to nuclear families and the concomitant displacement of the elderly; the shift from self-employment to wage labor and the waning of the family farm; the coupled rise of corporations and labor unions, which produced the pension system; the professionalization of myriad fields and occupations; and, broadly, the creation of the modern welfare state all collaborated to define retirement as a distinct period of life and to produce a series of institutions to administer it. The Nugent Home was an integral part of that socio-economic movement. Locally, the movement included numerous other retirement homes tied to occupations, charities, and religious and fraternal organizations that were founded in the late-nineteenth and early-twentieth centuries in response to changing social and economic conditions. Directly east and adjacent to the Nugent Home stands the former Presser Home for Retired Music Teachers, which was founded in 1906

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23 *Will of George Nugent of Germantown* (Philadelphia, 1883), 7.

24 *Germanopolis* (Philadelphia: Germantown Independent Gazette, 1908), 58.

25 Dora L. Costa, *The Evolution of Retirement: An American Economic History, 1880-1900* (Chicago: University of Chicago Press, 1998).

and moved to W. Johnson Street in 1911. Other similar institutions in Philadelphia including the Edwin Forrest Home for retired actors in the Holmesburg section of the city (1898; later moved to Parkside) also mark this fundamental redefinition of old to provide care to retirees who dedicated their lives to professions that, although well respected, often did not provide adequate financial compensation. Part of a larger phenomenon, the Nugent Home illustrates an elemental, redefinition of the way we, as Americans, conceptualize and construct old age. It exemplifies the economic, social, and historical heritage of the community.

## Conclusion

Eulogizing Nugent after his death, a follower wrote:

“Think of his personal work with men, his prayers, and his consecrated service for more than half a century! Surely, we may say, ‘He came to his ‘grave in a full age like as a shock of corn cometh in its season.’”<sup>26</sup>

A model of Christian charity, George Nugent willed his material possessions to improve the spiritual lives of his less fortunate brothers and sisters. The Home is a monument to that altruism and faith. Moreover, it is a monument to significant points in our shared architectural and socio-economic histories. It should be preserved not simply because it is an exquisite material object, an architectural gem, but because it has positively and profoundly impacted and continues to impact the lives of Philadelphians. It should be saved for future generations so that they might better chart their courses from their collective past into the future.

The Nugent Home for Baptists fulfills Designation Criteria A, C, D, E, H, and J, which are delineated in paragraph 5 of the City’s “Historic Buildings” ordinance, section 14-2007 of the Philadelphia Code. Satisfying Criterion A, the Nugent Home “has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation” and “is associated with the life of” George Nugent, “a person significant in the past.” Satisfying Criteria C and D, the Home “reflects the environment in an era characterized by a distinctive architectural style,” the Chateausque style, and embodies “distinguishing characteristics” of that architectural style. Satisfying Criterion E, the grand building “is the work” of J. Franklin Stuckert, an “architect...whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth, or Nation.” Satisfying Criterion H, the large, majestic, unusual building “represents an established and familiar visual feature of the neighborhood, community or City.” And satisfying Criterion J, the venerated retirement home “exemplifies the cultural, political, economic, social or historical heritage of the community.” The Nugent Home at 221 W. Johnson Street fully satisfies the Philadelphia Historical Commission’s criteria for designation and is incontrovertibly eligible for listing on the Philadelphia Register of Historic Places.

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<sup>26</sup> Job 5:26, quoted in “The George Nugent Home for Baptists,” *Philadelphia Saturday Review* (26 September 1896): 5-6

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