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)

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1. ADDRESS OF HISTORIC RESOURCE (must comply with an Office of Property Assessment address)

Street address: **720-22 Chestnut Street**

Postal code: **19106** Councilmanic District: **1st**

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2. NAME OF HISTORIC RESOURCE

Historic Name: **Charles H. Lea Building**

Common Name:

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3. TYPE OF HISTORIC RESOURCE

☒ Building ☐ Structure ☐ Site ☐ Object

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4. PROPERTY INFORMATION

Condition: ☒ excellent ☐ good ☐ fair ☐ poor ☐ ruins

Occupancy: ☒ occupied ☐ vacant ☐ under construction ☐ unknown

Current use: **Ground floor retail, upper floor residential**

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5. BOUNDARY DESCRIPTION

SEE ATTACHED

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6. DESCRIPTION

SEE ATTACHED

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7. SIGNIFICANCE

SEE ATTACHED

Period of Significance (from year to year): **1897- c.1960**

Date(s) of construction and/or alteration: **1897; c.1960**

Architect, engineer, and/or designer: **Collins & Autenrieth**

Builder, contractor, and/or artisan:

Original owner: **Henry Charles Lea**

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.

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8. MAJOR BIBLIOGRAPHICAL REFERENCES

SEE ATTACHED

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9. NOMINATOR

Name with Title: **Benjamin Leech, Director of Advocacy**

Email: **ben@preservationalliance.com**

Organization: **Preservation Alliance for Greater Philadelphia**

Date: **September 17, 2014**

Street Address: **1608 Walnut Street, Suite 1300**

Telephone: **215-546-1146 x5**

City, State, and Postal Code: **Philadelphia, PA 19103**

Nominator ☐ is ☒ is not the property owner.

PHC USE ONLY

Date of Receipt:_____

☒ Correct-Complete ☐ Incorrect-Incomplete Date:___18 February 2015_____

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

Acknowledgements

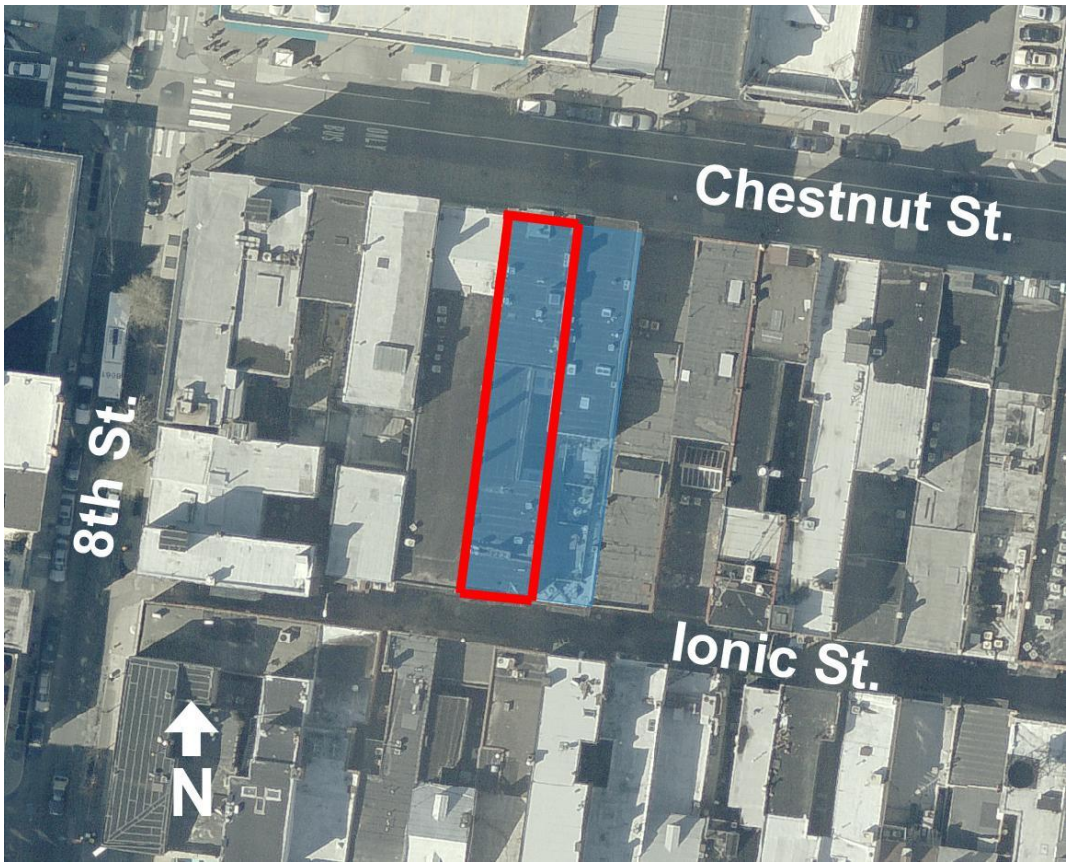
The nominator would like to acknowledge Preservation Alliance inters Jennifer Robinson (2014), Dana Dorman (2009), and Matthew Holtkamp (2008) for their contributions to the research of this nomination.

5. Boundary Description

Note: In 2003, adjacent parcels historically known as 720 and 722 Chestnut Street were consolidated into a single parcel known as 720-722 Chestnut Street. In 2004, 720-22 Chestnut Street was divided into 10 condominium units. This nomination only proposes the designation of the 722 Chestnut portion of the 720-722 Chestnut property, as delineated below:

All that ground situate on the south side of Chestnut Street at the distance of 116 feet 8 inches eastward from the east side of 8th Street, containing in front or breadth on said Chestnut Street 25 feet and extending in length or depth southward, 145 feet to Ionic Street, running eastward and westward on lines parallel with Chestnut Street, being known and numbered as 722 Chestnut Street, Parcel #001S17-0097.

This nomination is submitted without prejudice to future consideration of the designation as historic of the adjacent structure occupying the 720 Chestnut Street portion of this property.



6. Description

The Henry C. Lea Building at 722 Chestnut Street stands on the south side of Chestnut Street between 7th and 8th Streets in Center City Philadelphia, Pennsylvania. It is included as a significant structure within the East Center City Commercial Historic District, listed on the National Register of Historic Places in 1984. The structure occupies the full width and depth of its historic 25-by-145-foot lot, standing four stories with a three-story rear wing. Its primary north façade fronts on Chestnut Street, with a secondary south façade on Ionic Street. Except for an east-side light well not visible from the public right-of-way, its east and west elevations are party walls shared by adjacent structures.

The Chestnut Street elevation is three bays wide and clad in painted terra cotta, topped by a pedimented parapet rising above an otherwise flat roof [Fig. 1].[1] A full-width projecting bay at the second and third story sits atop a modern ground-level glass and metal replacement storefront. Except for this ground floor alteration, the façade is an intact, richly ornamented Beaux-Arts composition. The projecting two-story, three-sided bay is composed of a repeating matrix of round-arched windows, one per face at each floor level. Each features a one-over-one double-hung sash window flanked by engaged fluted columns with diapered bases and paterae-studded capitols, and crowned by a figurative lion-headed keystone [Figs. 2, 3]. The fourth story repeats this basic composition at an enlarged scale, with a large arch spanning the full width of the building. A pair of engaged column mullions divides this arch into three windows, a central single-hung one-over-one sash flanked by two semi-arched one-over-one fixed or casement sashes. This arch, also crowned by a lion-headed keystone, is carried by impost pilasters, which frame the bay window below. These pilasters are divided into scrolling and fluted segments punctuated by prominent busts and lion faces [Fig. 2]. A temple-shaped parapet framing the numerals 722 tops the cornice [Fig. 2]. Though eclectic, the composition maintains an ordered and consistent ornamental vocabulary [Fig. 4].

The rear Ionic Street façade is three stories tall and four bays wide, with an unadorned red brick façade [Fig. 5]. The ground level is highly altered with concrete masonry infill set between flat painted metal columns. Doorway openings occupy the westernmost two bays, the

[1] Various sources describe the building's cladding as either terra cotta, pressed metal, or cast iron. This report takes as conclusive the 1897 Mutual Assurance Company fire insurance policy description, which describes "a four-story brick store with front of terra cotta." (Policy 8900, Historical Society of Pennsylvania). Historic photographs show that the facade was originally a white or light cream color; the date of its current paint scheme is unknown.

second of which accommodates a small loading dock serving both the ground floor and basement. All doors are flat metal. A channel beam with decorative rosettes spans the width of the building, separating the in-filled ground floor from the upper brick floors [Fig. 6]. All windows on this elevation are replacement one-over-one sashes with original stone sills. On the second floor, the masonry opening at the second bay (from north to south) extends to floor level with a paneled wood subpanel set below the window and sill above. The same feature is also at the first bay of the third floor. A metal fire escape services both upper floors and the roof, occupying a large portion of the rear façade.

7. Significance

The Henry C. Lea Building is an ornate terra cotta Renaissance Revival-inspired commercial building constructed at 722 Chestnut Street in 1897, designed by the architectural firm of Collins & Autenrieth. The building was commissioned by Henry Charles Lea (1825-1909), a prominent Philadelphia publisher, author, historian, and civic leader in nineteenth-century Philadelphia. It was one of several commercial investment properties Lea commissioned in the 1880s and 1890s for the bustling mercantile district arrayed along Chestnut, Market and Arch Streets. Many of these designs were also the work of Collins & Autenrieth, whose association with Lea and his family produced a variety of significant commercial, residential and institutional commissions across the city, most of which are unfortunately no longer extant. The Lea Building survives as a striking example of ornamental terra cotta and the use of bay windows in commercial "street architecture" of the late nineteenth century.

By virtue of its distinctive architectural characteristics, its associations with original owner Henry Lea, architects Collins & Autenrieth, and the development of Chestnut Street as Philadelphia's premier nineteenth-century commercial corridor, the property at 722 Chestnut Street merits listing on the Philadelphia Register of Historic Places by satisfying the following criteria for historic designation as established in Philadelphia's Historic Preservation Ordinance, Section 14-1004 (1):

> 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;
>
> c) Reflects the environment in an era characterized by a 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;
>
> 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;
>
> *and*

j) Exemplifies the cultural, political, economic, social, or historical heritage of the community.

Criterion C: Reflects the environment in an era characterized by a distinctive architectural style,
and
Criterion D: Embodies distinguishing characteristics of an architectural style or engineering specimen.

With its richly ornamented facade and conspicuous projecting bay window, Collins & Autenrieth's Lea Building of 1897 represents a notable development in the evolution of commercial architecture in nineteenth-century Philadelphia. Its distinctive presence within the dense mercantile streetscape of Chestnut Street is a unique manifestation of certain broad design trends that began in the 1850s and culminated in the early twentieth century. As architectural historians Michael Lewis and Jeffrey Cohen note,

> In the middle of the nineteenth century retail architecture began to be set off from the design of offices and warehouses in a way that extended well beyond the enlargement of shop windows. Merchants began to recognize the value of a noticeable, memorable facade that visually broadcast a store's presence to all passersby. Individualistically designed retail buildings on a busy thoroughfare like Chestnut Street could enjoy the kind of public exposure and persistent recognition achieved in more recent times by Madison Avenue jingles and product logos in prime-time television commercials.[2]

The transformation of largely uniform, Federal-era residential rows into polyglot clusters of "noticeable, memorable" mercantile establishments occurred in successive waves and employed a variety of architectural styles and construction materials that oscillated between historicist adaptation and formal experimentation. In very broad terms, one can trace a trajectory between 1850 and 1900 along which architects and clients sought out ever more distinctive (and/or more economical) facade materials, larger windows, and more individualistic architectural features and ornamentation. Many of the city's leading architects engaged in commercial "street architecture" over substantial portions of their careers, including Stephen Decatur Button, Joseph Hoxie, Collins & Autenrieth, John McArthur, Jr., John Notman, Willis Hale, and Frank Furness.

[2] Michael Lewis and Jeffery Cohen, "James E. Caldwell Jewelry Store," *Drawing Towards Building: Philadelphia Architectural Graphics, 1732-1986.* Philadelphia: University of Pennsylvania Press, 1986, pp. 112-3.

Collins and Autenrieth's design for 722 Chestnut Street took full advantage of two relatively recent innovations in commercial construction: architectural terra cotta and the projecting bay window. Though both terra cotta and projecting bays stretch back centuries in other architectural contexts, their application to the modern commercial building were both emerging trends in the 1890s. As the design of 722 Chestnut illustrates, their complementary use in this new context served both aesthetic and practical purposes.

Terra cotta is a fired ceramic product whose roots as a sculptural medium can be traced back to ancient Roman, Chinese, and Mesoamerican civilizations, but whose use as a modern building material first became widespread in the middle nineteenth century. The first generation of commercially produced terra cotta was unglazed, intended to imitate carved stone, and typically used as an accent to compliment brick, stone, and other masonry wall materials. While this application remained popular through the end of the nineteenth and well into the twentieth century, it was gradually eclipsed in popularity by glazed terra cotta, which found favor as a cladding material in the first three decades of the twentieth century. In this application, typically white or cream-colored individual masonry units were either laid up as a traditional load-bearing wall or attached with metal fasteners to a skeleton frame, forming a continuous facade surface.[3] Representative local examples of glazed terra cotta construction in Philadelphia include the Packard Building (Albert Kahn, 1910), the Allman Building (Baker & Dallett, c.1910), the Horn & Hardart Building (William Steele & Sons, 1912), and the Robert Morris Hotel (Ballinger & Perrott, 1914).

The Lea Building dates to an earlier, transitional era before terra cotta found widespread use as a cladding material, but its design as a unified terra cotta facade clearly anticipates these later developments. The building is contemporary with two other Philadelphia landmarks similarly noteworthy for their prominent use of the material: Joseph M. Huston's Witherspoon Building (1895-97), which features ornate, mutistory terra cotta assemblages around its entrances, and Collins & Autenrieth's Lit Brothers additions (1893-96), whose semihexagonal corner bays and mid-block projecting 8th Street bay are all terra cotta. The Lit Brothers comparison is of course doubly relevant, as it was built only a few years before the Lea Building, was designed by the same architects, and features very similar design details [Fig. 9].

[3] Tiller, de Teel Patterson. "The Preservation of Historic Glazed Architectural Terra-Cotta." Preservation Brief 7, National Park Service; Stratton, Michael, "Understanding and Conserving Terra Cotta," *Context,* Vol. 52, December 1996, pp. 6-7.

Both the Witherspoon and the Lit Brothers buildings used terra cotta manufactured by the Philadelphia-based Conkling-Armstrong Terra Cotta Company, whose 1898 catalogue of recent works boasted ninety commissions designed by more than sixty architects.[4] Though the Lea Building is not included in this project list, the company's association with Collins & Autenrieth's Lit Brothers commission makes the company's involvement at 722 Chestnut likely. The preface to the Conkling-Armstrong catalogue highlights the aesthetic and economic advantages of the material:

> The monotony of design which formally characterized buildings in general, is giving way to more originality. Even small dwellings, tenement houses and warehouses of to-day show evidence of design; and this has been made more popular by the use of terra cotta, which affords a consistent, practical, cheap and artistic material for both structural and decorative purposes.[5]

The plasticity of the Lea Building's ornately embellished facade is facilitated both through the decorative qualities of its terra cotta skin as well as the massing of its projecting bay. On a narrow midblock lot like 722 Chestnut Street, the addition of a front bay created slightly more floor area, brought more natural light into the building and created more facade surface to embellish with ornament. By the early twentieth century upper-story projecting bays had become a staple of the commercial architect's lexicon, common throughout the city's commercial corridors (though more often clad in pressed metal than terra cotta). But a survey of *Baxter's Panoramic Directories* of 1879-1880 reveals that this now-ubiquitous feature of Philadelphia's commercial streetscapes was virtually non-existent before the last two decades of the nineteenth century, lending the Lea Building additional distinction as an early example of an architectural trend that would significantly impact the built environment in the following decades.

But while the bay window form itself was innovative, its ornamental style reflected the continued popularity of both Classical Revival and Italianate motifs in the commercial architecture of nineteenth-century Philadelphia, albeit with an exuberance of detail newly enabled by terra cotta construction. Like much of Philadelphia's commercial architecture dating back to the 1850s, round-arched Italianate windows and classical details dominate the composition and reflect the popular tastes of the era. Apart from its projecting bay and its

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[4] *Port-folio*, Conkling-Armstrong Terra Cotta Company, Philadelphia, 1898.
[5] *Ibid.*

density of ornament, perhaps its most notable stylistic departure from the Italianate commercial style of decades past can be seen in the building's lack of a bracketed cornice, replaced instead with a pedimented temple-like parapet.

Criterion 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

The architectural firm of Collins & Autenrieth was an extremely prolific Philadelphia partnership between Edward Collins (1821-1902) and Charles M. Autenrieth (1828-1906), both German-born students of architecture who emigrated to Philadelphia in 1849 following the German Revolution of 1848. Collins first worked as a draftsman in the office of John McArthur, Jr. before establishing an independent practice in 1852. Two years later he was joined by Autenrieth, who had spent his first five years in Philadelphia in the office of Samuel Sloan. The pair's first known design was an unbuilt entry for the Academy of Music's 1854 design competition.[6] The firm's output over the following five decades included residential, institutional, and ecclesiastical commissions in addition to dozens of major and minor commercial structures. While especially popular within Philadelphia's upwardly-mobile German-American community, Collins & Autenrieth enjoyed a client base that also extended into the upper reaches of the city's established mercantile and civic circles. In addition to the aforementioned National and Philadelphia Register-listed Lit Brothers building, Collins & Autenrieth also designed the Philadelphia Register-listed Central Presbyterian Church (704-14 N. Broad Street, 1877) and significant alterations to two National Historic Landmarks, the Philadelphia Contributionship for the Insuring of Houses from Loss by Fire (1866-67) and the Wagner Free Institute of Science (c.1885-95). The firm remained active until Collins' death in 1902; Autenrieth passed away four years later.

One of the firm's most influential patrons Henry Charles Lea (1825-1909), a prominent Philadelphia publisher, author, historian, and civic leader. Together with his brother Matthew

[6] Michael Lewis, "Collins & Autenrieth (1854-1904)," *Drawing Towards Building: Philadelphia Architectural Graphics, 1732-1986.* Philadelphia: University of Pennsylvania Press, 1986, p 105; "Biographical Note," Collins and Autenrieth Architectural Works 1852-1904, University of Delaware Library, Special Collections Department, Newark, DE, http://www.lib.udel.edu/ud/spec/findaids/collins1.htm; Sandra L. Tatman, "Collins & Autenrieth (fl. 1852-1902)," *American Architects and Buildings Database,* http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/23008.

Carey Lea and sons Charles M. and Arthur H. Lea, the extended Lea family accounted for as many as two dozen Collins & Autenrieth commissions over the course of five decades, ranging from personal residences and commercial endeavors like 722 Chestnut to institutional commissions for the University of Pennsylvania and the Library Company of Philadelphia. In an 1891 letter to Henry Lea, Collins wrote to thank Lea for the "many acts of kindness shown to our firm…. I trust that the opportunities for you to continue your kindness, [and] for us to endeavor to deserve it, may be many yet."[7] The majority of these commissions, especially in the later decades of the century, were commercial structures along Center City's major commercial corridors. An extensive (and likely incomplete) list of Collins & Autenrieth-designed work for Lea includes projects at 112-114 N. 7th Street, 122-30 S. 7th, 6th and Arch, 701-709 Arch, 12th and Arch, 13th and Arch, 911-15 Market, 1020-24 Market, 1219-21 Market, 1319 Market, 19-23 S. 2nd, 606-608 Sansom, 700 Sansom, 704 Sansom, 706-08 Sansom, 710 Sansom, 712 Sansom, 720-22 Sansom, 927 Sansom Street, 822 Chestnut, 900 Chestnut, 11-13 S. Bank, and 428-432 Walnut.[8] Except for 722 Chestnut and a possible few surviving Sansom Street buildings (most notably the polychrome brick 704 Sansom), it appears that the bulk of these buildings have unfortunately been lost to demolition.

Criterion A: Has significant character, interest or value as part of the development, heritage, or cultural characteristics of the City, or is associated with the life of a person significant in the past

Though his association with the building appears limited to an ownership role (there is no evidence that he resided or kept an office on the property), Henry Charles Lea was a prominent public figure whose civic and academic stature has overshadowed his perhaps equally significant legacy as a major commercial developer in late nineteenth-century Philadelphia. Lea was born in Philadelphia in 1825, the son of Isaac Lea and Frances Anne Carey.[9] The elder Lea was a noted naturalist and member of the American Philosophical Society, and his mother was the daughter of prominent Philadelphia publisher Mathew Carey. Henry was tutored at an early age,

[7] Edward Collins, letter to Henry C. Lea, 31 Dec. 1891, folder 278, box 5, Henry Charles Lea Papers, University of Pennsylvania Rare Book and Manuscript Library, (Philadelphia, Pa.).
[8] *Philadelphia Architects and Buildings Database*, Collins and Autenrieth Architectural Works 1852-1904.
[9] Nathaniel Burt, *The Perennial Philadelphians: The Anatomy of an American Aristocracy*. Philadelphia: Little, Brown, and Company, 1963, 403-411.

showing a propensity for natural sciences, the arts, and literature. At eighteen, he joined his father's publishing firm of Lea & Blanchard. In 1850 he married Anna Caroline Jaudon. Lea became a partner at Lea & Blanchard in 1851, and operated it as the Henry C. Lea Co. from 1865 onwards. With health concerns, he retired from the publishing business in 1885, leaving the management of the firm to his sons Charles and Arthur under the name of Lea Brothers & Co. In 1908, the firm became known as Lea & Febiger. After retiring, he devoted his time to academic studies, writing, reform efforts, and managing his extensive real estate portfolio.[10]

Lea was a major donor to the University of Pennsylvania, contributing $50,000 for the construction of the 1891 Lea Laboratory of Hygiene (also designed by Collins & Autenrieth and later known as Smith Hall, the Philadelphia Register-listed building was demolished in 1995). He also funded archeological digs in Iraq by the University Museum, and bequeathed his personal library, one of the most extensive and important private collections of his era, to the University. Lea also funded a major expansion of the Library Company of Philadelphia.

Lea was a distinguished scholar who published ten books focused on medieval and religious history, as well as numerous articles and pamphlets over his lifetime. Though he never held an elected office, Lea was also extremely active in local and national politics as an outspoken reformer and opponent of party patronage. He led successful campaigns against the creation of a stockyard on land owned by the Pennsylvania Railroad along the Schuylkill River and against proposals for a Market Street elevated train in Center City. He also led unsuccessful efforts opposing the construction of City Hall at Center Square (he advocated for a Washington Square site) and the establishment of the Benjamin Franklin Parkway.[11]

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[10] Biographical Sketch, Henry Charles Lea Papers, University of Pennsylvania Rare Book & Manuscript Library, Philadelphia, PA, http://www.library.upenn.edu/collections/rbm/mss/lea/leabio.html (accessed 6/17/14).
[11] *Ibid.*

Criterion 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.
and
Criterion J: Exemplifies the cultural, political, economic, social, or historical heritage of the community.

The dynamic architectural transformation Chestnut Street experienced in the nineteenth and early twentieth centuries is uniquely reflected in the surviving fabric of its 700 block, which today presents an architectural palimpsest reflecting two centuries of economic and cultural transformation. This concentration of relatively intact, small-scale commercial structures dating from the middle nineteenth through the early twentieth centuries is virtually unmatched by any other extant block of Chestnut Street, particularly east of Broad Street. Though the 700 block is specifically identified as noteworthy in the National Register-listed East Center City Commercial Historic District, the area is not included in any local historic district and currently contains only one property individually listed on the Philadelphia Register: Paul Cret's 1929 Integrity Trust Company at 717 Chestnut Street.

In addition to 722 Chestnut Street, several other properties on the 700 block merit consideration for Philadelphia Register designation, including (but not limited to) the North American Building (701 Chestnut), Quaker City National Bank (721 Chestnut), W.H. Horstmann & Sons (723 Chestnut) and the Philadelphia Blueprint Company (725 Chestnut) on the north side of the street, and the Quaker City National Bank (706 Chestnut) and Hausmann Company Building (726 Chestnut) on the south side of the street. Several additional buildings would be considered contributing to a potential historic or conservation district. In this context, 722 Chestnut Street is part of a distinctive area whose unique architectural character is the product of a rare surviving concentration of similarly-scaled but architecturally diverse commercial structures representing two centuries of development.

Beyond its immediate Chestnut Street context, the Lea Building also exemplifies the economic and social heritage of a larger surrounding mercantile district that complemented the adjacent Jeweler's Row, much of which was also owned by Henry Lea. Originally developed in the early nineteenth century as one of the city's first speculative rowhouse developments, the 700 block of Sansom Street by the turn of the twentieth century was home to a large concentration of jewelers and engravers. Only a block removed from Jeweler's Row, the 700 block of Chestnut

Street shared much of the same mercantile character, as reflected in the original tenants of 722 Chestnut. Under Lea's ownership, the building served primarily as jewelers' offices with a store for silverware on the first floor. After Lea's death in 1909, the deed was transferred to his daughter, Nina Lea, who owner the property until her death in 1927. In 1938, the deed was transferred to the Estate of Nina Lea, the Girard Trust Company, and Van Antwerp Lea. At that time, the building still contained jeweler's offices. By 1963, the first floor façade had been altered to a modern metal and glass design, and was home to a jewelry showroom for the Jack Kellmer Company [Fig. 7].

8. Major Bibliographical References

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Tatman, Sandra L. "Collins & Autenrieth (fl. 1852-1902)," *American Architects and Buildings Database*, http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/23008.

Tiller, de Teel Patterson. "The Preservation of Historic Glazed Architectural Terra-Cotta." Preservation Brief 7, National Park Service.

Figure 1: North elevation.

Figure 2: North elevation upper floor detail.

Figure 3: North elevation upper floor detail.

Figure 4: North elevation upper floor detail.

Figure 5: North elevation upper floor detail.

Figure 6: South (Ionic Street) elevation.

Figure 7: Circa 1902 photograph from 8th and Chestnut Streets.
Historical Images of Philadelphia collection, Free Library of Philadelphia,
http://www.phillyhistory.org/PhotoArchive/Detail.aspx?assetId=97877

Figure 8: 722 Chestnut Street in context, 1963. Philadelphia Historical Commission files, http://www.phillyhistory.org/PhotoArchive/Detail.aspx?assetId=89413

Figure 8: 722 Chestnut Street in context, 1963. Philadelphia Historical Commission files, http://www.phillyhistory.org/PhotoArchive/Detail.aspx?assetId=74120

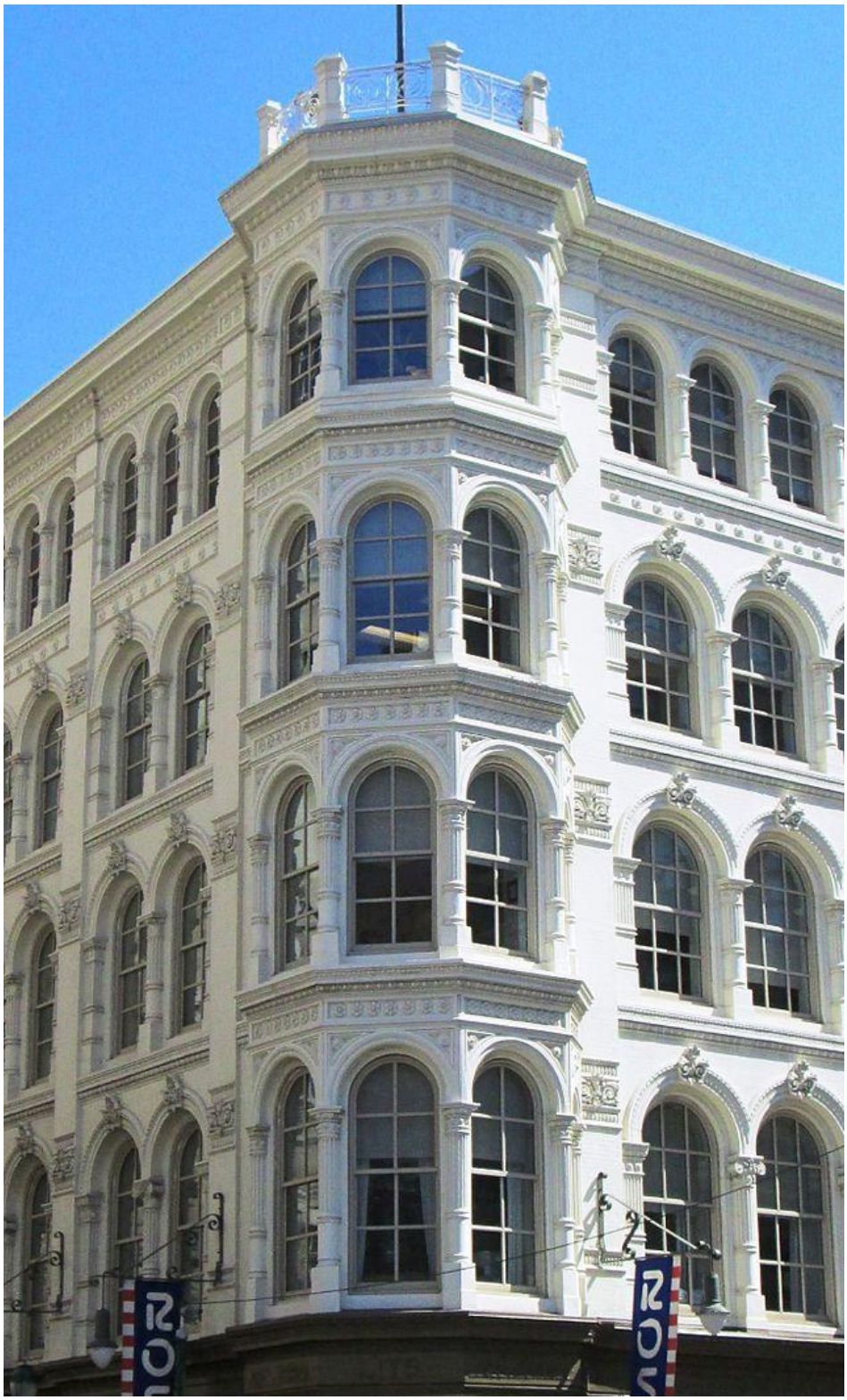

Figure 9: Lit Brothers addition, 737-39 Market Street, Collins & Autenrieth, 1893.