National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: _Mill-Rae_____

Other names/site number: _Rachel Foster Avery House_____

Name of related multiple property listing**:** _n/a_____

(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: _13475 Proctor Road_____

City or town: _Philadelphia_____ State: _PA_____ County: _Philadelphia_____

Not For Publication: n/a Vicinity: n/a

3. State/Federal Agency Certification

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

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

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

___national ___statewide ___local

Applicable National Register Criteria:

___A ___B ___C ___D

Signature of certifying official/Title: **Date**

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

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4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private: [x]

Public – Local [ ]

Public – State [ ]

Public – Federal [ ]

Category of Property

(Check only **one** box.)

Building(s) [x]

District [ ]

Site [ ]

Structure [ ]

Object [ ]

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Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1	3	buildings
		sites
	1	structures
		objects
1	4	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC / single dwelling

Current Functions
(Enter categories from instructions.)
RELIGION

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7. Description

Architectural Classification
(Enter categories from instructions.)
LATE VICTORIAN/Shingle Style

Materials: (enter categories from instructions.)
Principal exterior materials of the property: _STONE, WOOD, ASPHALT SHINGLE_____

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Mill-Rae is a three-story residence on an 11.7-acre site in a residential neighborhood of Northeast Philadelphia. The property features one primary, contributing building, three secondary non-contributing buildings, and one non-contributing structure (a man-made pond). The contributing building is a characteristic example of the Shingle Style of architecture, with schist exterior walls at the first story, painted batten-board walls at the second story, and several large gables at the third-story roofline of the building. The contributing building's primary elevation faces south; the house features front and rear porches on the south and north elevations. On the interior, the first floor features a dining room, kitchen, rear staircase, living room, den, and sitting room; the second and third floors feature nine bedrooms and two shared lounges. Mill-Rae retains integrity from the period of significance in each of the seven aspects of integrity. Minor alterations to the primary building and the construction of non-contributing secondary buildings on the property have not significantly affected the resource's integrity of location, design, setting, materials, workmanship, feeling, and association.

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Narrative Description

Setting: Mill-Rae is located in a residential neighborhood of Northeast Philadelphia. The house is located on a 10-acre site located 0.3 miles east of Bustleton Avenue, a major north-south commercial thoroughfare. The surrounding neighborhood is comprised of predominantly freestanding single-family residences on spacious parcels; these houses generally date to the mid-twentieth century, after Mill-Rae's period of significance, but they are consistent with the residential setting of Mill-Rae's period of significance (1890-1905) (*Figure 2)*. Some institutional buildings (including churches and schools) are located nearby, including St. Christopher's Catholic Church south of the site. In addition, William Penn Cemetery is a large burial ground located west of the Mill-Rae property.

Property: Mill-Rae is located on an irregularly-shaped 10-acre property that is bound by Napier Street to the southwest, Proctor Road to the northwest, Edison Avenue to the northeast, and neighboring residences to the southeast. The site slopes downward from west to east; a circular, man-made pond at the eastern corner of the site occupies the lowest topography of the property (*Photo 13*). The perimeter of the site comprises mature trees and lawn, with very little brush or undergrowth within the site. A metal fence delineates the property's northeast edge, along Edison Avenue; the remaining edges of the perimeter are not enclosed.

The historic Mill-Rae house serves as the primary building on the property, and is located immediately north of the parcel center (*Figures 1 and 3*; *Photos 1-3*). It is oriented at an angle on the site, with the primary axis oriented southwest-northeast. For clarity, this nomination will consider the current front and rear elevations to be oriented south and north, respectively.

The property's secondary, non-contributing buildings include the Carriage House (administration building), Education and Conference Center building, and garage; all three auxiliary buildings are located southeast of the house. (*See Non-Contributing Features, below)*

Circulation features on the site include a primary driveway, two secondary driveways, and a parking area between the Education Center and the garage (*Photos 1, 10, 11, and 13*). The primary driveway begins at the main entrance at Proctor Road and approaches the house from the southwest, passing in front of the carriage house before fully encircling the building (*Photo 1*). A secondary, non-historic driveway begins at the same entrance and diverges almost immediately, curving to the southeast, where it terminates in the parking area. The other secondary driveway begins at western side of the main house and extends north to a second opening on Proctor Road; this driveway and entrance are minimally used but are intact and served as the original approach to the house.

The vegetation on the site is concentrated in the northern and southern portions of the site, with a central east-west axis that comprises open grassy lawns and a large circular man-made pond (*Photo 9*). The area north of these lawns, which occupies a triangular footprint, is lined with several mature trees, including both deciduous (e.g. maple) and evergreen (e.g. fir, spruce)

specimens. Similarly, the area south of the buildings and lawns includes mature trees, as well as a non-contributing vegetable garden along the southwest edge of the site.

Structure: Mill-Rae is constructed of heavy timber-framing with masonry perimeter walls.

Exterior: Mill-Rae is three stories in height, including a full story with gables and dormers above the roofline on the north and south elevations. Its pitched asphalt-shingle roof is oriented with side gables on the east and west elevations and smaller cross gables on the north and south elevations. Three large brick chimneys are asymmetrically placed near the roof ridge. The three chimneys differ in design, but each features brick corbelling and protruding brick belt courses. The building assumes a roughly rectangular footprint, and has one-story porches appended to the front (south) and rear (north) elevations. The first story features schist perimeter walls, while the second story and the third-story gables feature painted batten-board walls that flare outward where they meet the schist first-story walls. Historically, the north elevation (*Photos 6, 7, and 9)* served as the primary elevation, but today, the south elevation functions as the primary façade (*Photos 1-5)*.

The south elevation (*Photos 1-5*) is asymmetrically arranged around a central porch at the first story and a large central pedimented gable at the roofline. The porch (*Photo 5*) is two bays wide, supported by three columns with simple capitals. It is slightly elevated above grade, with three slate steps and a non-historic metal railing that lead to the eastern bay of the porch.

At the first story, the south elevation features three single-leaf doors with non-historic screen doors. One door (the west entrance) has an arched lintel and stone surround, while the central and eastern doors have flat lintels. The transoms on the central and eastern doors are blocked, but extant; the western door retains its transom. The central door is flanked by small 1/1 single-hung windows with arched lintels and unornamented stone sills. The remaining four windows on this story—two on each side of the outer doors—are asymmetrical in size, configuration, and placement. The westernmost 1/1 window is larger than the other western window, which features a fixed pane of glass within an arched surround. Each of the two eastern window openings feature 4-light casement windows with arched lintels and a shared stone sill.

The second story of the south elevation is also asymmetrically arranged, with the most prominent feature a protruding bay window in the eastern half of the façade. The bay window features a wood-shingle pediment and three window openings; two of the openings comprise 1/1 single-hung windows, while the central opening on this bay features a large fixed-pane single-light window. There are five other window openings at the second story, four of which are 1/1 windows set within the historic carved-wood surrounds. The fifth window is larger than the other four openings and comprises a large single-light window with a carved-wood surround, including a bracketed lintel.

At the roof-level of the south elevation, a large pedimented gable is centrally placed. It features a grouping of four 1/1 windows set within a wood surround. One additional single-light window with a wood surround is centered above the four-window grouping. The central gable is flanked

by dormers with painted wood-shingle pediments. The western dormer features one off-center 1/1 window, while the eastern dormer features two 1/1 windows.

The gabled west elevation is arranged into two bays, with a protruding bay window at the first and second stories on the southern half of the façade. The bay is topped by a small balcony with a simple wood balustrade. This three-sided bay features three 1/1 hung windows at each of the first and second stories. The first-story windows are set within arched wood surrounds and feature unornamented stone lintels; the second-story windows are set within carved-wood surrounds with flat lintels and no sills. The northern half of this elevation features a metal fire escape at the first, second, and third stories. At the third story, a simple single-leaf door with a carved-wood ornamental lintel provides access to the fire-escape from the interior. A 1/1 window with matching ornamental lintel is located in the southern half of the gable, corresponding to the bay window and its balcony. Between the door and window, a larger single-light window features a flat wood lintel.

The north elevation (*Photos 6, 7, and 9*) is asymmetrical in design, although its large cross-gable above the roofline echoes the design of the south elevation. On this elevation, the cross-gable protrudes beyond the rest of the north façade, with a curved corner at the eastern end of the cross-gable. A large porch spans the width of the cross-gable; its eastern end echoes the curve of the gable's exterior wall (*Photo 6*). The porch features a pitched asphalt-shingle roof, which is supported by paired wood columns and a wood pediment. It is elevated above grade, with six slate steps and non-historic metal balustrades at the center of the porch.

At the first story, the cross-gable features the historic primary entrance, comprised of a double-leaf half-glazed wood-panel door with a single-light wood-frame transom. A temporary ADA ramp is placed in front of the door. A large 2/2 wood-frame window is located west of the door within the cross-gable, while a smaller 1/1 hung window with an arched wood surround is located immediately east of the door. Within the curvature at the east end of the cross-gable, a large 2-light window curves at the same angle as the masonry wall. A small wood-frame window is centered below the curved window. The only other feature included within the porch roof span is a large 2/2 window with an arched wood surround, located east of the cross-gable at the first story. At the west end of the north elevation, beyond the western edges of the cross-gable and the porch, a 1/1 window features an arched wood surround.

At the second story on the north elevation, the protruding cross-gable is once again curved at its eastern end, with a curved window set within the curvature of the wall. The second-story window differs from the first-story window, with a wider carved-wood muntin and a flared wall below. The cross-gable also features three 1/1 hung windows with asymmetrical carved-wood lintels. The cross-gable is flanked by 1/1 hung windows with carved wood lintels.

The third story of the cross-gable features a grouping of three 1/1 windows with an arched wood surround over the center window. A polygonal dormer with three single-light windows is located east of the cross-gable, and a common gable with a 1/1 window is located west of the cross-gable.

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The east elevation (*Photo 8)* is once again asymmetrically arranged and features schist construction at the first story and painted batten-board walls at the second story and gable. The wall flares where the second story meets the first-story schist, while the gable is distinguished from the lower stories by projecting beyond the rest of the east elevation. Paired wood brackets support the projecting gable.

The first and second stories each feature two bays; three of these four bays feature projecting wood-shingle bay windows with 1/1 hung windows. The fourth bay, on the southern half of the first story, features a grouping of three 1/1 hung windows with a simple wood lintel and an unornamented stone sill. Carved wood brackets are centered on the window lintel, supporting the second-story bay window above and echoing the brackets that support the east elevation's gable.

The gable features a Palladian window, with three 1/1 hung windows and prominent wood lintels and a carved, arched pediment over the center window.

Interior: Mill-Rae is three stories in height on the interior, with a partially finished basement that functions primarily as storage. The first floor features common areas and lounges, including a living room, sitting room, den, kitchen, and dining room. The second and third floors consist of bedrooms and bathrooms, as well as a meditation room on the second floor and a lounge on the third floor. The floors are serviced by front and rear staircases, as well as a dumbwaiter that is extant but currently inoperable.

First Floor (Photos 14-21)
The first floor consists of common rooms arranged around a central foyer and staircase, located inside the entrance vestibule on the north elevation (*Photo 14*). Beginning at the foyer and continuing clockwise, the following rooms are arranged around the perimeter of the house: dining room; kitchen; rear stair; living room; den; and sitting room. The first floor has painted wood trim throughout, as well as painted wood interior shutters on all exterior windows.

The small entrance vestibule along the north elevation is separated from the foyer by a large paneled-wood pocket door with two inset panes of glass. The pocket door provides access to the central foyer, where the primary stair extends along the vestibule wall before curving a half-turn and continuing to the second floor. The wood stair features paneled wood walls and a wood balustrade, with a large support column near the foot of the stairs (*Photo 15*). At the landing between the first and second floors, the stair features a large window that curves at the same angle as the stair landing and the exterior wall (*Photo 16).* The foyer also features a fireplace, placed at an angle in the southeast corner of the room. The fireplace features a tile front and a bracketed wood mantel. Finishes in the foyer consist of: wood floors; plaster walls that are partially wallpapered; wood baseboards, chair rails, and trim; and plaster ceilings.

The foyer and dining room are separated by an open doorway with suspended curtains. The dining room (is roughly octagonal in plan, with a closet in the angled northwest wall and a

fireplace set at an angle in the southwest corner of the room (*Photo 17*). The fireplace features a tiled mantel with a bracketed wood cabinet above. A bay window is located in the angled east walls of the room. Finishes in the dining room include: wood floors; wallpapered plaster walls; wood baseboards, chair rails, and trim; and plaster ceilings.

A single-leaf double-acting paneled door provides access to the kitchen, located in the southeast corner of the first floor. The kitchen is a large room that has been partially subdivided in plan by cabinets and a stove that separate the cooking area from the eating area. An exterior door opens onto the south porch from the eating area. The room retains its historic wood trim around the exterior windows, but finishes have otherwise been altered over the course of the twentieth century. Current finishes include: tile and laminate floors; drywall and plaster walls (wallpapered in areas); non-historic wood cabinets with laminate countertops; and suspended tile ceilings.

The kitchen is separated from the corridor and rear stair by a single-leaf paneled-wood door. The corridor, located near the center of the south elevation, serves as the primary entrance today (*Photo 18)*. This corridor features a panel of service bells that date to the original construction of the house, as evidenced by the bell labeled "Mrs. Avery's R" (*Photo 19*). The corridor is L-shaped, turning at a right angle around the historic dumbwaiter and a quarter-turn rear stair. The rear stair is narrow and features carpeted treads and wood handrails. Corridor and stair finishes include: tile floors; plaster walls; painted wood baseboards, wainscoting, chair rails, and trim; and plaster ceilings.

The living room (*Photo 20*) is located in the southwest corner of the first floor. It occupies a roughly rectangular footprint, with a large bay window in the west wall. The centerpiece of the room is a prominent fireplace along the south wall (*Photo 21)*. The fireplace is finished with a tile front and decorative wood mantelpiece, which is built around a window in the exterior wall. This window, which features a deep sill above the mantel, allows for additional daylight from the southern elevation. The fireplace is flanked by large windows that nearly span the entire distance from floor to ceiling and open onto the south porch. Finishes in the living room include wood floors, plaster walls, and plaster ceilings, with painted wood baseboards and trim throughout.

A single-leaf paneled wood door provides access to the den, a small room in the northwest corner of the first floor. The den is square in plan; it is the only first-floor room other than the kitchen without a fireplace. Finishes in the den include wood floors, plaster walls, wood baseboards and crown trim, and plaster ceilings.

The den is separated from the sitting room via a single-leaf paneled-wood door; the sitting room is also connected to the living room via a large double-leaf pocket door. The sitting room is rectangular in plan and features a fireplace on its west wall. The fireplace includes a tile surround and a decorative wood mantel piece with an inset mirror. Finishes in the sitting room include wood floors, plaster walls, wood baseboards and trim, and plaster ceilings. The sitting room returns to the foyer via an open doorway with wood trim and suspended curtains.

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Second Floor (Photos 22-23)
The second floor includes six bedrooms and two baths that open off of a central T-shaped corridor (*Photo 22*). The corridor features a built-in wood bookcase and window-seat at the north end, at the top of the primary stair. Corridor finishes include carpet floors, wallpapered plaster walls, wood trim and wainscoting, and plaster ceilings. A limited number of bedroom doors off the corridor include transoms. Bedroom finishes comprise: carpet and wood floors; plaster walls, wallpapered in some areas; wood trim; and plaster ceilings. One bedroom (on the northern half of the floor) includes a fireplace with a tile front and decorative wood mantelpiece. One room features suspended-tile ceilings. Bathroom finishes at the second floor include: tile floors; tiled and wallpapered drywall; and suspended-tile ceilings.

As with the first floor, the primary stair between the second and third floors curves along the exterior wall (*Photo 23*). It features wood treads, laminate wainscoting, wood trim, plaster walls, and plaster ceilings.

Third Floor (Photos 24-26)
The third floor is similar in plan to the second floor, with a central T-shaped corridor that opens onto several bedrooms and baths, as well as a common room at the western end of the floor. The third floor is somewhat simpler than the second floor, with unpainted wood trim (limited to baseboards and window/door surrounds) and no fireplaces (*Photo 25)*. In addition, the third floor rooms generally feature sloped ceilings that reflect the exterior dormers and gables.

Corridor finishes include carpet floors, laminate wainscoting, plaster walls, wood trim, and plaster ceilings. Bedroom finishes include: carpet floors, plaster walls, and plaster ceilings, with minimal wood trim. Bathroom finishes include tile floors, plaster walls, unpainted wood trim, and plaster ceilings (*Photo 24)*. At the west end of the third floor, a shared lounge extends the full depth of the building (*Photo 26)*. It features a small kitchen alcove at the southern end, and a single-leaf metal-panel door in the west wall that leads to the exterior fire escape. Finishes in the kitchen area include tile floors, plaster walls, and plaster ceilings, with non-historic wood cabinetry. Finishes in the lounge comprise carpet floors, plaster walls, and plaster ceilings.

Alterations: Minor exterior alterations to the house include the alteration of a turret and secondary pediment on the north elevation, and the addition of a bay window on second floor of the east elevation (*Figure 1).* In recent years, some windows have been replaced with metal-frame units, and a metal fire escape has been installed on the west elevation. Interior alterations include minimal changes in finishes in some rooms, e.g. the kitchen. The house's character-defining features and finishes remain intact in their original locations.

Alterations on the property include the construction of three non-contributing buildings and one non-contributing structure. (*See Non-Contributing Features, below.)* In addition, at some time between 1971 and 1992 (according to historic aerial photographs), the secondary driveway and the lower parking lot were installed on the site (*Figure 2).* All other historic circulation,

including the current driveway and the secondary driveway northwest of the house likely date to the period of significance.

Non-Contributing Features

The larger Mill-Rae property includes three auxiliary buildings and one structure that postdate the period of significance (1890-1905) and are considered non-contributing. The carriage house—so named because it occupies the footprint of the historic carriage house, not because it is original to the site—is located south of the main building; it currently houses offices for the property's retreat center. The Education and Conference Center is located immediately southeast of the carriage house. The garage is separated from the Education and Conference Center by a small parking area. Although these non-contributing buildings vary in size, they all defer to the main house in terms of design, scale, and siting (*Photos 1 and 3)*. In addition, a man-made pond located east of the house postdates the period of significance (although a smaller, natural pond was historically located in this location or nearby on the property); it is therefore a non-contributing structure (*Photo 13*).

The carriage house (*Photo 10*) is 1.5 stories in height on its front (north) elevation, and three stories in height on its rear (south) elevation. It was constructed in 2011, replacing the historic carriage house; it occupies the same footprint of the former building. (It is not known if the original carriage house was constructed as part of the original design, but records from the early twentieth century indicate that it was extant by that time.) The current "carriage house" administration building was designed to defer to the main house in scale and complement the house in design. Its primary elevation is arranged in three bays, with a large central gable and smaller flanking dormers. At the first story, it features a single-leaf glazed door with sidelights and three small windows. The central gable on this elevation features a Palladian window, while the flanking dormers include double-hung sash. Exterior materials include white vinyl-siding exterior walls and red trim, with red asphalt-shingle roofs. Although these materials are non-historic, they are incorporated into a design that complements the complex gabled roofs of the house.

The Education and Conference Center building (*Photo 11)* is located behind and below the carriage house. Its upper story is visible from the driveway to the house, but it is placed downhill from the house and its lawns; it therefore defers to the historic house. It is one-story in height on its front (north) elevation, and two stories in height at the rear, where the site slopes down toward the eastern corner of the property. It was constructed in 2011, at the same time as the administration building, and the two buildings share a material palette. As with the "carriage house" administration building, this material palette is non-historic but is sympathetic to the design and materials of the house, with stone exterior walls at the ground floor and siding (mimicking the house's batten board exterior) at the second floor. The four elevations are asymmetrical and the roofline is staggered and features various gables, in reference to the Shingle-style design of the historic house. Thus, although this building is non-historic, it is minimally disruptive to the overall integrity of the site.

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The garage (*Photo 12*) is located southeast of the Education and Conference Center. It is 1.5 stories in height, with an asphalt-shingle gambrel roof and six asymmetrical dormers on its primary elevation. It features two vehicle entrances and two single-leaf doors at the first story, as well as three double-hung windows. The building is finished with vinyl-siding exterior walls.

Integrity: Mill-Rae retains integrity from the period of significance in each of the seven aspects of integrity.

Location
The building remains in its original location.

Design
The building retains the floor plan and significant character-defining features of Minerva Parker Nichols' original design. On the exterior, this includes the asymmetrical Shingle-Style design, front and rear porches, and prominent dormers, gables, and chimneys. On the interior, the floor plan remains substantially intact, with minimal alterations to the design and function of the house's bedrooms and social lounges. Significant features include: the central stair with curved walls and windows; mantelpieces with windows inserted in the chimney design; paneled pocket doors; and built-in bookshelves.

Setting
The subject building retains its siting and other physical features of its setting. The current property is smaller than the Avery-era estate, and certain streets around the property (including Napier and Lindsay Streets) date to the mid- to late-twentieth century. However, the site plan, fence, and vegetation pattern around the current property boundary offer a significant sense of seclusion on the site, consistent with the original function and setting for the property. Although the site's auxiliary buildings have been replaced with new construction, the house retains prominence on the site. The new auxiliary buildings are compatible with, but distinguishable from, the historic house. Of these non-contributing buildings, the education and conference center building occupies the largest footprint, but it is located downhill and off-axis from the house and lawns; it therefore defers to the house in scale and siting. Other historic features of the site remain intact, including the broad front and rear lawns. The current planting pattern is consistent with the historic condition, including scattered mature trees and thicker vegetation around the periphery of the site.

Materials
On both the exterior and the interior, the subject building retains the materials associated with the period of significance. Exterior materials are consistent with the original design and include schist construction at the first story and painted batten-board walls at the second story and gables. Material integrity on the interior of Mill-Rae includes: the central wood stair; original wood mantelpieces; wood-panel pocket doors; wood floors and plaster walls.

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Workmanship
The subject building's workmanship is consistent with the period of significance and includes the carved mantelpieces, paneled doors, and curved primary stair and windows.

Feeling
The subject building retains its feeling as a residential space with social lounges for larger gatherings. On the larger property around the subject building, the property's vegetation pattern and large open lawns retain the feelings of seclusion and retreat from the surrounding neighborhood, as original owner Rachel Foster Avery and her architect Minerva Parker Nichols intended.

Association
The subject building retains integrity of association. Its features remain intact on the exterior and interior, preserving the appearance and character of Mill-Rae's period of significance.

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8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

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

Criteria Considerations
(Mark “x” in all the boxes that apply.)

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

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Areas of Significance
(Enter categories from instructions.)
_SOCIAL HISTORY__
_ARCHITECTURE___

Period of Significance
_1890-1905_____

Significant Dates

Significant Person
(Complete only if Criterion B is marked above.)
Avery, Rachel Foster

Cultural Affiliation

Architect/Builder
Nichols, Minerva Parker

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Built in 1890 as a private residence for suffragist Rachel Foster Avery and her family, Mill-Rae is significant under Criterion A for its association with the women's suffrage movement in the United States. Located in an outlying residential neighborhood in Philadelphia, the house was commissioned by Rachel Foster Avery from local architect Minerva Parker Nichols. Mill-Rae represents an unusual case of a building that was expressly designed to accommodate both a private function as Rachel Foster Avery's family home, as well as a public function as a locus for women's associations and activists. The house was designed with several bedrooms, large parlors, and sitting rooms, with the intention of hosting meetings for various women's associations; in the late nineteenth century, such accommodations and gathering spaces for women's organizations were rare. Rachel Foster Avery owned the house until 1905. The resource is significant in the Area of Social History for its use as a meeting site for several prominent suffrage activists as they advocated for women's suffrage, planned for their exhibits and conventions at the 1893 World's Columbian Exposition, and established a pension fund to support Susan B. Anthony (a personal friend and mentor to Avery, and a frequent guest at Mill-Rae) in her ongoing activism. The resource is also significant under Criterion B for its association with Rachel Foster Avery, one of the nation's leading campaigners for women's suffrage in the late nineteenth century, and under Criterion C as a significant work of Minerva Parker Nichols, the first woman in the country to practice architecture independently. Mill-Rae was one of the earliest commissions of Nichols' independent practice, and it represents the characteristic design features and clientele of her formal career. The period of significance (1890 to 1905) spans the house's original construction, overseen by Minerva Parker Nichols, and the duration of ownership by Rachel Foster Avery and her family.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Commissioned in 1890 and completed in 1891, Mill-Rae was designed by architect Minerva Parker Nichols on behalf of nationally-known suffrage activist Rachel Foster Avery, the protégée of Susan B. Anthony. In the United States, and Philadelphia in particular, many of the sites historically associated with the women's suffrage movement were private residences that eventually hosted various activities associated with the movement. Avery's house, in contrast, was specifically designed to serve not only the private function as a family home but also the public function as a gathering space for suffrage meetings. The house represented a substantial investment in the cause of women's suffrage; its spacious design by Minerva Parker Nichols takes into account the particular design needs of a building program that served both a private,

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familial function, and a public, communal use. Therefore, the house's function, design, original owner, and architect represent significant narratives in the history of both women's social history and architecture in the United States.

History of the Suffrage Movement in the United States

The women's suffrage movement in the United States took root and gained momentum in the early nineteenth century in tandem with the abolitionist movement. In the years before the republic was established in 1776, the right to vote was limited to white gentlemen who owned property. In the years and decades after the American Revolution (1775-1783), opposition to this narrow definition of voting rights grew among those who opposed both the racial and the gendered constrictions. Abolitionists and women's rights advocates were close allies in the early nineteenth century, as reformers such as William Lloyd Garrison (an outspoken abolitionist) encouraged the inclusion of women in the abolitionist movement. Lucretia Mott (*see History of the Suffrage Movement in Pennsylvania, below)*, Elizabeth Cady Stanton, and others gained prominence in the 1840s as they traveled (often with their husbands or other male reformers) on behalf of the abolitionist cause, rhetorically linking those reforms with the expansion of women's rights to own property, serve on juries, earn equal compensation, and vote.[1] Despite the partnerships between the various reform movements on behalf of civil rights, the discussion of equality for women was generally superceded by the other movements.[2]

The First Women's Rights Convention[3]
The 1848 convention in Seneca Falls, New York marked a turning point in the visibility of the women's rights movement in particular. The initial idea for the gathering dated as far back as 1840, when Elizabeth Cady Stanton and others attended the 1840 World Anti-Slavery Meeting in London. As Stanton reflected later: "My experience at the World's Antislavery Convention, all I had read of the legal status of women, and the oppression I saw everywhere, together swept across my soul, intensified now by many personal experiences. It seemed as it all the elements had conspired to impel me to some onward step. My discontent…must have been healthy, for it moved us all to prompt action, and we decided, then and there, to call a 'Woman's Rights Convention.'" Over the next eight years, the idea of the convention pervaded Stanton's conversations with other suffragists, including her friend and mentor Lucretia Coffin Mott.

In 1848, the event's organizers announced that a convention "to discuss the social, civil, and religious condition and rights of woman" would be held on July 19-20, 1848, at the Wesleyan Chapel in Seneca Falls, New York. In the months leading up to the gathering, Stanton and the other advocates prepared the convention's *Declaration of Rights and Sentiments,* modeled after to the Declaration of Independence (a common tactic in the nineteenth century's reform

[1] "Quaker Influence," National Park Service, accessed December 29, 2015, http://www.nps.gov/wori/learn/historyculture/quaker-influence.htm.
[2] Laura J. Kline, Stephen A. Loausen, Kristen Heitert, Blake McDonald, *Women's Rights National Historical Park: Boundary Increase* (NR #80004397, originally listed December 28, 1980; boundary increase February 3, 2012), 32.
[3] Ibid., 42-50.

movements). The document decried 18 grievances of women, mirroring the 18 grievances against King George III in the original Declaration, calling for voting and political rights for women.

The First Women's Rights Convention drew 300 men and women over the course of the two days, and the event garnered substantial coverage in local and national press in the weeks and months that followed. Editorials spoke out in favor or opposition to the *Declaration*'s stated goals. Future women's right's conventions took Seneca Falls as their organizing model, both in terms of the *Declaration*'s priorities and tactics. Eleven subsequent national conventions were organized between 1848 and 1866, although the Civil War (1861-1865) interrupted the momentum of the women's rights movement, as reformers focused their efforts on the abolition of slavery. At the 1866 convention, Lucretia Mott spoke on behalf of universal suffrage even as the women's rights movement in the United States increasingly adopted a state-by-state approach.

The Women's Movement in the Mid-Nineteenth Century
In 1851, Elizabeth Cady Stanton met Susan B. Anthony, an emerging figure. The two remained close collaborators and colleagues for over 50 years, until Stanton's death in 1902. With Stanton's support and input, Susan B. Anthony gave hundreds of speeches and traveled thousands of miles throughout the 1850s to call for reforms and the redress of women's rights. She delivered petitions with thousands of signatures to the New York State Legislature, and in 1854, she organized a New York State Woman's Rights Convention in Albany. The legislature refused to consider the convention's demands, but petitions became a popular approach for Susan and the larger women's rights movement.[4]

In the years before the Civil War, the women's rights movement dovetailed with the abolitionist movement, as Susan B. Anthony joined advocates including Frederick Douglass and others in calling for the emancipation and social elevation of all races and genders. In 1863, Anthony and Cady Stanton founded the first national political organization of women, the Woman's National Loyal League, with the support of Douglass and other prominent male abolitionists, including William Lloyd Garrison and Wendell Phillips. As the Civil War progressed, however, and President Abraham Lincoln issued the Emancipation Proclamation, the social reformers began to diverge on priorities. In particular, the debates surrounding the passage of the 14th and 15th Amendments, expanding the right to vote to freed (male) slaves, dealt a significant blow to Anthony and other women's rights supporters, who found that their male counterparts would not fight to include women's suffrage in the same amendment. For Anthony, who considered the movements mutually beneficial rather than mutually exclusive, the abolitionists' narrow priorities were a betrayal of years of common cause.[5]

National Woman Suffrage Association (NWSA)
The events of the 1860s also splintered advocates within the women's rights movement. Lucy Stone, a longtime colleague of Anthony, was enraged by Anthony's speaking tour with an

[4] Greenwood, *National Register Nomination: Susan B. Anthony House.*
[5] Harper, *Susan B. Anthony,* 27-28.

outspoken racist Democrat, George Francis Train. Stone also supported postponing the push for women's suffrage until the passage of the 15th Amendment—a delay that Anthony vehemently opposed. Thus, while Anthony and Cady Stanton established the National Woman Suffrage Association (NWSA) in 1869, Stone helped found a rival organization for conservative and moderate suffragists, the American Woman Suffrage Association (AWSA).[6]

The NWSA was committed to the passage of a federal women's suffrage amendment, a goal they pursued through national lecture tours and petitions to state legislatures around the country. They welcomed men as members, but barred them from leadership positions within the organization. Instead, Cady Stanton was elected president, and Anthony served on the executive committee. (Members pushed Anthony to serve as president several times, but she refused, supporting Cady Stanton's eloquent skills as a speaker while she agitated in other ways.) The organization adopted a grassroots model of operation, encouraging local efforts under the guidance of the national committee. The NWSA convened national conventions each year, including winter conventions in Washington, DC, that allowed the members to lobby Congress to introduce a suffrage amendment. Unlike Stone's AWSA, the NWSA was committed to winning the support of Washington's political insiders.[7]

Between its formation in 1869 and its merger with the AWSA in 1890, the NWSA ensured that a national suffrage amendment was introduced in Congress every year, beginning in 1878. The organization also generated thousands of petitions and distributed position papers in support of suffrage and other women's issues. At the 1876 Centennial Exposition in Philadelphia, the group presented the *Declaration of the Rights of Woman*, and in 1882, the NWSA successfully lobbied Congress to appoint a Select Committee on Woman Suffrage.[8]

History of the Suffrage Movement in Pennsylvania

In Pennsylvania, the movement for women's rights and suffrage began early, thanks in part to the large population of Quakers in the state whose beliefs considered men and women to be equal under God.[9] As with the rest of the country, Pennsylvania's abolitionist and women's rights movements worked together in the early nineteenth century. In 1838, for example, women established the Philadelphia Female Anti-Slavery Society, with Philadelphia Quaker Lucretia Mott as one of the founders.

Born in 1793 to Quaker family on Nantucket, Massachusetts, Lucretia Coffin (later Mott) moved with her family to Pennsylvania around 1802. By the 1820s, she was involved in anti-slavery campaigns, and she was a key figure in the establishment of the Philadelphia Female Anti-Slavery Society, the American Anti-Slavery Society, and the Pennsylvania Anti-Slavery Society.

[6] Ibid., 211-212.
[7] Ibid., 141-142.
[8] Ibid., 142-143.
[9] "Field Report to State Chairman about Women's Suffrage – July 20-August 8, 1915: History," Pennsylvania Historical and Museum Commission, accessed January 3, 2016, http://www.phmc.state.pa.us/portal/communities/documents/1865-1945/womens-suffrage.html.

In the same year that she helped to found the Philadelphia Female Anti-Slavery Society, Mott spoke at Deborah Moulson's female seminary, with a young Susan B. Anthony in attendance. The two did not meet, however, until 1852, when both women attended the Third National Woman's Rights Convention in Syracuse, New York.[10] That same year, Mott also presided over the first women's rights convention in Pennsylvania, held in West Chester in June 1852.[11] The Fifth National Woman's Rights Convention was held in Philadelphia in 1854.

Over the course of the 1850s and 1860s, Anthony and Mott remained close colleagues in their suffrage work, both in Pennsylvania and around the country. The Civil War disrupted the suffrage movement throughout the United States, but in 1866, the national women's movement merged with the American Anti-Slavery Society (AASS) to become the American Equal Rights Association (AERA). Lucretia Mott served as the first president, and Elizabeth Cady Stanton was the Vice President.[12] The AERA initially sought to change the constitutions of individual states to allow for universal suffrage. In 1869, however, a dispute among the leaders of the AERA resulted in the splintering of the National Woman's Suffrage Association and the creation of a rival organization, the American Woman's Suffrage Association (AWSA) under Lucy Stone. That same year, the Pennsylvania Woman Suffrage Organization was organized, and annual meetings were held in the Philadelphia region for several decades.[13]

The 1876 Centennial Exposition in Philadelphia presented a new stage for women to advocate for reforms. The event marked the 100-year anniversary of the Declaration of Independence, and under the leadership of Susan B. Anthony, Elizabeth Cady Stanton, and others, the members of the National Woman Suffrage Association (NWSA) resolved to assert the rights of women as part of the celebration. Nearly 30 years after the Seneca Falls convention, the NWSA drafted a new *Declaration of the Rights of Woman,* which they planned to present at Independence Hall on July 4, 1876. Although the Centennial's organizers barred the group from the stage, Susan B. Anthony procured a press pass from her brother's newspaper, the *Leavenworth Times,* and presented the declaration mid-ceremony to Thomas W. Ferry, acting vice president of the United States. Although Ferry did not read the document aloud, Anthony later presented it to a crowd a short distance away.[14]

In the late nineteenth century and early twentieth century, suffragists in Pennsylvania continued to lobby the state legislature to expand voting rights in the Commonwealth. In 1885, Matilda Hindman and eleven other women appeared before a Joint Committee of the state House and Senate to present arguments in favor of a voting rights amendment in Pennsylvania. Although the bill passed in the House, it lost in the Senate by a vote of 13-19. The effort marked the last attempt in the nineteenth century to pass an equal voting rights law in Pennsylvania, as suffragists turned to other priorities of women's rights, included an attempted amendment of the

[10] Judith E. Harper, *Susan B. Anthony: A Biographical Companion* (Santa Barbara, Calif.: ABC-CLIO, Inc., 1998), 130-132.
[11] "Field Report to State Chairman."
[12] Judith E. Harper, *Susan B. Anthony*, 8-9.
[13] Susan B. Anthony and Ida Husted Harper, eds. *History of Woman Suffrage, Vol. IV 1883-1900* (Rochester, NY: Susan B. Anthony, 1902): 898.
[14] Ibid., 67-68.

Interstate Law in 1897 and 1899, and ongoing efforts to protect the property rights of women and wives. In 1893, the legislature passed laws that granted married women the same rights as unmarried women to "acquire property, own, possess, control, use, lease, etc."[15]

Meanwhile, women from Philadelphia and Pennsylvania continued to play an active and significant role in the national women's suffrage movement. Lucretia Mott was worked alongside Susan B. Anthony and Elizabeth Cady Stanton until her death in 1880. Rachel Foster Avery (*see Criterion B, below*) lived in Philadelphia and served as corresponding secretary for the National Woman's Suffrage Association, and later helped to oversee its merger with the American Woman's Suffrage Association. In the early twentieth century, war once again disrupted the momentum of the movement, but lobbying at the state and national levels continued through World War I. Finally, within a year of the end of the First World War, the United States Congress passed the woman's suffrage constitutional amendment on June 4, 1919. On June 27, Pennsylvania became just the 8th state to ratify it, and on August 18, 1920, the 19th Amendment became law.[16]

Biographical Overview: Rachel Foster Avery

Early Life
Rachel Foster was born in Pittsburgh, Pennsylvania on December 30, 1858. As the daughter of outspoken *Pittsburgh Dispatch* editor J. Heron Foster, she was raised in a family of staunch abolitionists and activists for progressive causes. Her mother, Julia Manuel Foster, was a close friend of social reformer Elizabeth Cady Stanton, who often held suffrage meetings in the Foster home and was a Sunday School teacher of Rachel's for a time. Julia Foster served as a vice president of the local suffrage society, and after her husband's death in 1868, Julia her daughters to Philadelphia, where the family joined the Citizens' Suffrage Association.[17]

Activism and Relationship with Susan B. Anthony
At the age of 20, Rachel Foster attended the 1879 convention for the National Woman Suffrage Association (NWSA), where she met and befriended NWSA founder Susan B. Anthony. Within a year, she was elected corresponding secretary of NWSA, a position she held until 1901. As the corresponding secretary and a mentee of Susan B. Anthony, she organized several conventions throughout the Midwest in the 1880s, and in 1882, she joined Anthony to lead the NWSA Nebraska suffrage campaign. In 1883, the two once again traveled together, this time to Europe, where they visited fellow reformer (and Foster's former teacher) Elizabeth Cady Stanton in England. The two women also visited fellow suffragists in England, France, Germany, and Italy, with Foster (who had studied political economy at the University of Zurich) serving as translator.[18]

[15] Anthony and Harper, *History of Woman Suffrage,* 900-901.
[16] "Field Report to State Chairman."
[17] Mrs. John A. Logan, *The Part Taken by Women in American History* (Wilmington, Del.: Perry-Nalle Publishing Co., 1912): 586.
[18] Judith Harper, *Susan B. Anthony*, 42-43.

The trip confirmed Anthony's interest in Foster as a protégée and eventual successor. Foster referred to Anthony as "Aunt Susan," while Susan B. Anthony considered Rachel Foster her "most cherished young lieutenant."[19] The two remained quite close throughout the 1880s, but in 1887, Rachel Foster announced that she had adopted a daughter. (She remained unmarried at this point.) Anthony was severely disappointed by what she saw as a distraction of time, energy, and devotion the cause of women's rights and suffrage. (She was upset enough that her first response to the news was a letter to the baby, Miriam Alice Foster, with a letter addressed to Rachel sent two days later.)[20] Rachel Foster reassured Susan B. Anthony that she remained committed to their shared goals, and Anthony's concerns were somewhat assuaged by the fact that Foster remained unmarried. Indeed, Foster's adoption of her daughter did not preclude her from successfully organizing the International Council of Women (ICW) in 1888, bringing together representatives from nine countries and 53 women's organizations to advocate for women's rights.

At the same event that confirmed her loyalty to the cause, however, Foster met a man who was similarly supportive of women's suffrage and rights. To Anthony's dismay and significant disappointment, Rachel Foster married Cyrus Miller Avery, son of suffragist Rosa Miller Avery, in 1888.[21] Anthony saw their marriage as the end of her mentorship of Rachel Foster (now Avery), since she no longer viewed Avery as a realistic successor in leadership. By the mid-1890s, however, the two women had repaired the rift and remained close friends and advocates until Anthony's death in 1906.

Despite the birth of two additional daughters, Rachel Foster Avery remained involved in women's suffrage campaigns, through her ongoing role as corresponding secretary for the NWSA, her leadership in the merger of the NWSA and the AWSA, and her home at Mill-Rae, which she commissioned in 1890 as a place to accommodate guests and meetings of the suffragists. She was a wealthy woman and a generous philanthropist, donating large sums of money to the cause and investing a significant amount of money in the commission and construction of Mill-Rae.

Commission for Mill-Rae

In 1890, seeking to expand for both her family and her sisterhood of reformers, Rachel Foster Avery commissioned the design of a house from architect Minerva Parker (later Nichols).[22] (*See Biographical Overview: Minerva Parker Nichols, below.*) The two women were both involved in various women's organizations in Philadelphia, and Nichols was already well known in the city for her work under architect Edwin Thorne, and for her emerging solo practice, which she first advertised around the same time that she earned the commission from Avery. By this time, Avery was the sole heir to her father's fortune, and she hoped to offer her family and friends

[19] Megan Mack, "University acquires newly discovered collection of Susan B. Anthony letters," University of Rochester Newscenter, August 26, 2014, accessed November 1, 2015, http://www.rochester.edu/newscenter/university-acquires-newly-discovered-collection-of-susan-b-anthony-letters/
[20] Judith Harper, *Susan B. Anthony*, 43.
[21] Ibid., 43-44.
[22] *Philadelphia Real Estate Record and Builders' Guide* 5, no. 44 (November 1, 1890): 685.

more space to live, play, and meet than their previous row house in the Spring Garden section of Philadelphia could offer. Thus, Avery purchased a large tract of land in Somerton, on the outskirts of Philadelphia County, and engaged Nichols to design her house.[23]

The house was to be called Mill-Rae, a combination of Cyrus Miller Avery's middle name and Rachel's own surname. Avery stipulated that there should be enough room to host her fellow suffragists for both lodging and meeting. Avery also expressed a desire for kindergarten rooms (play space) for her three daughters and local school children—an intention a local newspaper observed as "especially indicative of the owner's philanthropic ideas."[24] When it was completed, Mill-Rae regularly hosted national figures Susan B. Anthony, Anna Howard Shaw, and Lucy E. Anthony, among others, as visitors.[25] In 1895, after Rachel Foster Avery collected an $800 annuity on Susan B. Anthony's behalf, Anthony personally wrote to each of the 202 contributors from her room at Mill-Rae, thanking them for their support.[26]

During her years in ownership of Mill-Rae (and the period of significance), 1890 to 1905, Rachel Foster Avery maintained several positions with various national suffrage organizations, including NAWSA, the International Council of Women, the National Council of Women, and the Committee of the World's Congress of Representative Women.[27] This last organization convened a series of world's congresses in Chicago during the World's Columbian Exposition around "every question pertaining to the education or employment of women,…views upon home, church and state, and the hundred questions coming under the broad head of the woman question." Not since the Centennial Exhibition in Philadelphia in 1876 had women had such a prominent stage to advocate for issues around their welfare and suffrage. This congress in particular had "the support of the World's Columbian Exposition and the approval of the Government of the United States," and newspaper accounts indicate that Avery helped promote it from her home in Somerton.[28]

Within a year, Avery was also promoting a gathering of the National Council of Women from Mill-Rae. This convention, scheduled for 1895, represented a constituency of more than 700,000 women, with advocacy that focused on: equal pay for equal work, divorce reform, dress reform ("favoring greater attention being paid to health, freedom, and beauty in the dress of women"), and patriotic teaching. Once again, Avery's position was listed in newspapers as corresponding secretary, and her corresponding address for all concerns related to the convention was denoted as Somerton, Pennsylvania (*Figure 4*).[29]

[23] Franzen, *Anna Howard Shaw,* 76.
[24] "Of Interest to Women," *The Brooklyn Daily Eagle* (February 12, 1893), accessed October 14, 2015, bklyn.newspapers.com/image/50379652; "Real Estate: Active Building Operations Reported Yesterday—Transfers and Permits," *The Times* (October 30, 1891), accessed December 28, 2015, www.newspapers.com.
[25] Ibid.
[26] Husted Harper, *The Life and Work of Susan B. Anthony,* 814.
[27] "Congress of Women," *The Daily Inter Ocean* (May 15, 1893), 1.
[28] "Work of the Women," *The Morning News (Wilmington, Del.*) (March 13, 1893), 4.
[29] "Feminine Fields: Women at Home and Abroad," *The Times Democrat* (September 2, 1894), 16.

In 1900, the last year she was known to live at Mill-Rae before moving elsewhere in Philadelphia and its suburbs, Rachel Foster Avery was the chairman of a national bazaar held in Madison Square Garden. From her home in Somerton, she organized donations of goods and money from all over the country. Proceeds benefited the work of Avery's many suffrage associations.[30]

Her work with these organizations brought countless suffragettes to Mill-Rae for meetings and advocacy. Indeed, one newspaper noted in 1895 that "while continuously active in public work, Mrs. Avery has not neglected domestic life. She is a delightful hostess and her pretty home at Somerton is constantly filled with visitors." Fittingly, therefore, she also spoke several times on the relationship between her life in Somerton and her work for various women's associations: her speech entitled "The Relationship of the Home to Woman's Work in Organization" was presented in Atlanta and Philadelphia.[31]

Also these records do not refer to the specific spaces in Mill-Rae that hosted Avery's meetings or office, they most likely took place in the first-floor sitting room, den, and living room; overnight guests likely stayed in the second or third floor bedrooms. Although Minerva Parker Nichols' original drawings do not survive, and it is unknown whether Nichols designed the broader landscape, it is clear that Mill-Rae represents one of the earliest commissions of her independent practice.

Later Life
Rachel Foster Avery remained active in NAWSA throughout her years at Mill-Rae, serving as corresponding secretary until 1901 and as vice president from 1907 to 1910. From 1904 to 1909, she was corresponding secretary of the International Woman Suffrage Alliance. Eventually, her disagreements with the leadership of NAWSA led her to resign her post in 1910, and in the years before her death in 1919, she dedicated her efforts to the fight for suffrage in her adopted home state of Pennsylvania. She died of pneumonia in 1919, three years after the passage of the 19th Amendment but less than a year before its final ratification.[32]

In 1905, Rachel Foster Avery sold Mill-Rae to Peter and Kate Smith (although the Averys had lived elsewhere for a few years prior to the sale). In 1906, the same year that Avery's mentor Susan B. Anthony passed away, the Trainer family purchased the estate.

Later History of the Building

Avery continued to own the house until 1905, although (for unknown reasons) her family lived elsewhere in Philadelphia and nearby Media, Pennsylvania, beginning in 1900. For some time

[30] "National Suffrage Bazaar," *The Philadelphia Times* (July 20, 1900), 9.
[31] "News of the Schools," *The Philadelphia Times* (January 4, 1896), 2.
[32] Judith Harper, *Susan B. Anthony,* 45.

between 1900 and 1905, Samuel Vauclain and his family rented Mill-Rae from the Averys; Vauclain was the president of Baldwin Locomotive Works at the time. In 1905, the Rachel Foster Avery sold the property to Peter and Kate Smith. One year later, in 1906, Joseph C. Trainer purchased Mill-Rae from the Smiths, renaming the home Cranaleith after his parents' birthplaces: Cranlome, in county Tyrone, Ireland, and Arvaleith.[33]

The Trainer family owned Mill-Rae/Cranaleith for nearly a century, making few alterations to the property as it remained a private single-family residence. Their primary changes to the house and property included the alteration and expansion of the natural pond into a large, circular, man-made "lake" (*Figure 3)*; in addition, the family renovated the house's kitchen in the 1960s or 1970s. At some time between 1971 and 1992 (according to historic aerial photographs), the secondary driveway and the lower parking lot were installed on the site (*Figure 2).*

In 1996, the Trainer family created Cranaleith Spiritual Center as a not-for profit foundation in partnership with the Sisters of Mercy. In 2011, Cranaleith replaced the historic carriage house, which had deteriorated significantly, with the current administration building in the same building footprint and a similar architectural style; the education and conference center was also constructed during this capital campaign. The house maintains this function and affiliation today, with the original floor plan predominantly intact as a residential retreat center.

Biographical Overview: Minerva Parker Nichols

Early Life

Born in Peoria County in 1862, Minerva was the younger daughter of Amanda and John Parker, a schoolteacher. When John Parker was killed in the Civil War shortly after Minerva's birth, Minerva was raised by her widowed mother, aunt, and grandfather (the architect and builder Seth A. Doane). After a series of moves within and near Peoria County over the next several years, the Parker family moved to Chicago, and Amanda married Dr. Samuel Maxwell in 1875.[34] A year later, lured by the Centennial Exhibition, Minerva and her family moved to Philadelphia. When Dr. Maxwell died in 1877, and Minerva's half-brother Samuel was born soon after, her mother opened a boarding house for medical students in order to provide once again for her family.[35] Minerva, meanwhile, sought out an education in architectural and drafting programs.

Architectural Education for Women in the Late Nineteenth Century

The late nineteenth century offered particularly fertile opportunities for a young woman like Minerva with an interest in architectural education. At the time, formal architectural programs and emerging schools of design began to admit women, including the first university

[33] Trainer, *Daring Greatly: A History of the Trainer Family,* 63.
[34] Minerva Parker Nichols, Frances D. Nichols, and Doane Fischer, *"The Baddest Day" and other favorite stories: as told in Ga-Ga's own words about 1944 and recorded in short hand by Frances D. Nichols who did the illustrations* (Westport, CT, 1997), Addendum, 1.
[35] Ibid.

departments at the Massachusetts Institute of Technology (MIT) and Cornell University. These architecture programs, established in 1865 and 1871 respectively, were based at land-grant institutions, and were therefore required to admit women (although MIT did not admit them until 1885).[36] It was not until 1879, however, that Mary L. Page became the first woman to graduate from an American architecture program, when she received her degree from the University of Illinois.[37] (She subsequently became a schoolteacher.) By 1891, twelve women had earned degrees from American architectural schools.[38] They remained a small percentage of the overall student population in these departments, but the increasing number of specialized educational opportunities for women nevertheless signaled an expanding role for women in the architectural field.

Predating these formal curricula at universities, and with more emphasis on a female student base, were the era's emerging schools of design that trained men and a growing number of women in the visual, industrial, and architectural arts. With courses in subjects such as mechanical drawing, lithography, and engraving, these design curricula were closely related to the contemporary, fledgling programs that schooled women in domestic arts. Unlike those proto-home economics courses, however, these schools of design offered women a socially-sanctioned education and skills outside of the home. Far from just a charitable investment in widows' families, however, the school of design movement was also an outgrowth of the social sensibility that women were the arbiters of taste. The popular assumption was that if women could learn to properly hone that inherent artistic taste, they could then shape a national aesthetic, both within and beyond the home.[39] Their areas of emphasis had a natural proximity to trade, earning many single women—like Minerva Parker—a measure of independent employment.

Philadelphia was especially rife with these nascent institutions, including the Philadelphia Normal Art School, the Franklin Institute (which later supported the founding of the School of Design for Women), and the Pennsylvania Museum and School of Industrial Arts—all of which Minerva attended. These schools offered courses and lectures in architecture, as well as a teacher's certificate program in drawing at the Philadelphia Normal Art School in which Minerva enrolled at the age of seventeen.[40] She continued to live with her mother in their boardinghouse, listing her occupation in the 1880 Federal Census as "governess" while she completed her certificate.[41] After graduating in 1882, she enrolled two years later in the Franklin Institute's two-year course in architectural drawing—a program that was itself started by a

[36] Sarah Allaback, *The First American Women Architects* (Urbana, IL: University of Illinois Press, 2008), 24.
[37] *"That Exceptional One": Women in American Architecture, 1888—1988* (Washington, DC, 1988), 13; Allaback, *First American Women Architects,* 24.
[38] Mary N. Woods, *From Craft to Profession: the Practice of Architecture in Nineteenth-Century America* (Berkeley, CA, 1999), 76.
[39] Sarah Allaback, "'Better than Silver and Gold': Design Schools for Women in America, 1848—1860," *Journal of Women's History* (Spring 1998): 95.
[40] Nichols et al., *"The Baddest Day,"* Addendum 1.
[41] United States of America, Bureau of the Census, *Tenth Census of the United States, 1880* (Washington, DC, 1880), www.ancestry.com.

woman, Sarah Worthington King Peter, who saw the need for women to be suitably trained under the auspices of a respectable institution.[42]

Apprenticeship and Practice

Soon after her graduation, Minerva landed in the office of a Philadelphia architect, working as an architectural drafter for various projects while pursuing another certificate from the Pennsylvania Museum and School of Industrial Arts from 1888 to 1889.[43] Minerva's mentor was likely architect Edwin W. Thorne, rather than the frequently cited architect Frederick G. Thorn (or his son, Frederick G. Thorn, Jr., who also practiced in the city). Both Edwin Thorne and Frederick Thorn were in active practice as Minerva began her career in 1886, but their specialties were quite different. Frederick G. Thorn worked as a partner in Wilson Brothers & Company, with a background in engineering and extensive experience with various railroad companies.[44] (Frederick G. Thorn, Jr., also a civil engineer, worked in various offices around the city, including that of his father in 1895.)[45] Edwin Thorne, meanwhile, was associated with residential projects, many of which were in the suburbs of Philadelphia—consistent with Minerva's later focus on domestic architecture and her commissions in the Main Line suburbs of the city.[46]

Independent Practice

Minerva's enrollment in 1888 in the Pennsylvania Museum and School of Industrial Arts coincided with Edwin Thorne's decision to move his office to 1305 Arch Street. Deciding to take over his office at 14 South Broad Street rather than follow him to the new location, Minerva Parker became the first woman in the country to practice architecture independently.[47] She was not the first woman to open an architectural practice; that superlative is generally accorded to Louise Blanchard, who opened her firm in Buffalo in 1881, in partnership with Robert Bethune. (Blanchard was 25 at the time.) Blanchard married Bethune three months later, practicing for nearly all of her career as Louise Blanchard Bethune. In 1888 (the same year Parker started her firm), she was admitted to the American Institute of Architects as their first female fellow. In addition to Parker and Bethune—both of whom received their training through technical programs and schools of design—eight other women graduated from university architecture programs between 1878 and 1894.[48]

Nevertheless, female practitioners were still rare enough that Minerva Parker's new office garnered significant press in the building community, both locally in Philadelphia and around the country. In Philadelphia, where Parker was not only the first woman to practice independently

[42] Allaback, "Silver and Gold," 90.
[43] Nichols et al., *"The Baddest Day,"* Addendum 1.
[44] Sandra L. Tatman, "Thorn, Frederick Godfrey (fl. 1857—1911): Biography," Philadelphia Architects and Buildings, accessed January 27, 2012, www.philadelphiabuildings.org.
[45] ———, "Thorn, Frederick Godfrey, Jr.: Biography," Philadelphia Architects and Buildings, accessed January 27, 2012, www.philadelphiabuildings.org.
[46] ———, "Thorne, Edwin W. (fl. 1885—1898): Biography," Philadelphia Architects and Buildings, accessed January 27, 2012, www.philadelphiabuildings.org.
[47] ———, "Nichols, Minerva Parker," *American National Biography Online Feb. 2000*, accessed December 14, 2011, www.anb.org/articles/17/17-01149.html.
[48] Jeanne Madeline Weimann, *The Fair Women* (Chicago: Academy Chicago, 1981), 145.

but the first woman to practice at all, several trade publications noted her arrival around the time of her first listing in *Gopsill's City Directory*. An editorial in the August 14, 1889, edition of the *PRERBG* announced that "It is with pleasure that we note the advent of another entrance into the profession of architecture, and the pleasure is deepened by the fact that it is a woman, and the only one in this city who has choosen [*sic*] this useful occupation."

Specialization and Success

From the start of Parker's career, these newspaper articles and profiles noted her stated specialization in domestic architecture—her "particular forte," as the *Chicago Tribune* described it. This line of work offered a natural continuation of her projects in Thorne's office, where as *The California Architect and Building News* wrote, she had already "satisfactorily designed and executed a number of residences and dwellings."[49] Within the first two years of her firm's existence, Parker had eleven notices published in the *PRERBG* of projects on the boards in her office—nearly all of which were residential commissions.[50] Mill-Rae was one of the earliest examples of these residential commissions; it was advertised within just a few months of Minerva Parker announcing her new practice. Domestic architecture proved to be Parker's specialty throughout her career, with many of her projects concentrated along Pennsylvania Railroad's Main Line in the developing suburbs of Philadelphia.

A supporter of women's reform causes herself, Minerva Parker Nichols practiced architecture in an era of increasing financial and social independence for women. This independence in turn translated to an expanding patronage of women's clubs and clients, as evidenced by the fact that Minerva Parker Nichols and several of her clients—including Rachel Foster Avery—are listed in the membership rosters of various women's organizations, including (in Avery's case) the New Century Club of Philadelphia (*Figure 8*). Avery's home, commissioned in 1890 in the Somerton section of northeast Philadelphia, was designed to host similar women's groups for meetings and gatherings; in their visits to Philadelphia, Susan B. Anthony and other fellow suffragettes were frequent guests at Mill-Rae.[51] The house is therefore further evidence of the late nineteenth century professional networks that fueled Minerva Parker Nichols' rise to practice and national prominence in an era of burgeoning social associations for women.

Design of Mill-Rae

Minerva Parker Nichols' commission for Rachel Foster Avery was among her earliest advertised commissions as an independent architect. She was profiled as an independent architect in 1889, and by the end of 1890, she had announced that a project for Mrs. Rachel Foster Avery was "on the boards."[52] The commission included a house and stable, and within a year, newspapers praised her design for "a very handsome suburban dwelling at Somerton" (*Figure 3)*:

> The dwelling, which will be the home of Mrs. Avery, is to be three stories high, of stone throughout, embodying the colonial style of architecture….Large open promenade

[49] Ibid.
[50] Sandra L. Tatman, "Nichols, Minerva Parker (1863?—1949): Projects," Philadelphia Architects and Buildings, accessed December 14, 2012, www.philadelphiabuildings.org.
[51] Trisha Franzen, *Anna Howard Shaw: The Work of Women Suffrage* (Champaign, IL, 2014), 76.
[52] *Philadelphia Real Estate Record and Builders' Guide* 5, no. 44 (November 1, 1890): 685.

> porches will surround the house and will be made a distinctly ornamental feature of the dwelling. The large antique entrance door, of old English design, will open into a wide colonial hall, this in turn connecting with a large reception hall, with open fireplace and many other artistic features. Especially indicative of the owner's philanthropic ideas is a fully-equipped kindergarten school in the lower portion of the dwelling, which, in addition to use by the youthful Averys, will confer its advantages upon the children of the surrounding neighborhood.[53]

As was typical of Nichols' work, the design for Mill-Rae was sophisticated in its integration of function—both intimate living and large gatherings—and artistic form.

Mill-Rae was unusually large in plan, befitting its intended use. Its spacious first floor encompassed not one but three rooms that were well-suited for meetings or gatherings of large groups. (The rooms are currently known as—and referred to in this nomination as—the den, sitting room, and living room.) (*Photo 20)* In addition, the dining room featured two large bay windows to offer additional light and space, and bedrooms were located on both the second and third floors (*Photos 23 and 26)*. The kindergarten referenced above was likely hosted in the first floor and the basement, which is fully excavated and spans the full footprint of the building.

With so many rooms on the interior, the house's peripheral porches necessitated various design innovations to incorporate daylight into the home's gathering rooms. Thus, the windows on each of the four elevations and in the main stairwell were particularly large, curving along the exterior of the building where necessary to increase the available light in the central reception hall. In addition, Nichols inserted a tall, narrow opening into the chimney over the fireplace in the main sitting room (*Photo 21*). This unusual feature increased the amount of light that could penetrate the room where most meetings and gatherings likely occurred. The end result thus fulfilled Nichols' architectural emphasis on natural light and circulation, a philosophy she wrote about often, including in an article published the same year that Mill-Rae was completed: "Don't be afraid of light and air, they are the things that do most to beautify our homes."[54]

Other Commissions and Projects

Beginning with her early projects at Mill-Rae and elsewhere, domestic architecture proved to be Nichols' specialty throughout her career, with many of her projects concentrated along Pennsylvania Railroad's Main Line in the developing suburbs of Philadelphia. This niche proved so successful for Nichols that she considered it her particular concentration, proclaiming: "Specialists in architecture, as in medicine, as most assured of success."[55] With commissions extending from Overbrook to Elm Station (known as Narberth today) to Radnor, Parker was involved in several projects for Philadelphia and the Main Line's emerging concentration of suburban middle- and upper-class residents, as well as for large-scale speculative developers

[53] "Real Estate: Active Building Operations Reported Yesterday—Transfers and Permits." *The Times* (October 30, 1891), accessed December 28, 2015, www.newspapers.com..

[54] Minerva Parker, "Practical Homes," *The Home-Maker* VII, no. 3 (1891), Nineteenth Century Collections Online, accessed August 23, 2015, http://tinyurl.galegroup.com/tinyurl/eDwp3

[55] Frances E. Willard and Mary A. Livermore, eds., "Avery, Mrs. Rachel Foster," in *A Woman of the Century: Fourteen Hundred-Seventy Biographical Sketches Accompanied by Portraits of Leading American Women in All Walks of Life* (Buffalo, NY, Chicago, New York: Charles Wells Moulton, 1893), 37-38.

(*Figures 4-6)*.[56] (*See Comparative Analysis below.)* The commission for Rachel Foster Avery was thus an early example of Minerva Parker Nichols' predominant type of client—financially independent and female—as well as her typical commission—residential. Unlike those later commissions, however, Mill-Rae was a design with a dual purpose, serving both public and private functions and audiences.

Significance of Mill-Rae in Nichols' Career

Mill-Rae was a pivotal commission for Nichols for reasons that extended beyond this single commission. Its use as a gathering space for women—and possible future clients—was critical to Nichols as she built her roster of clients. At this time in the late nineteenth century, women architects enjoyed limited (at best) access to professional societies due to their gender. Given this constraint, Nichols had less access than her male counterparts to traditional networks of association—including well-established social clubs or professional associations—for commissions. In order to earn clients, therefore, Nichols needed to curry favor and commissions on a personal, rather than corporate, basis. The educator Henry Frost assessed the general situation for female designers thus:

> [Women's] professional work, both in architecture and landscape architecture, is likely, though this is by no means always true, to be in domestic fields. The sentimental reasons for this can be ignored. The true reason is that women practitioners thus far are more likely to be commissioned by individuals than by corporations and organizations.[57]

Thus, since projects for individuals were much more likely to be private residences, women architects' work was more likely to involve domestic, rather than institutional, designs.

As a gathering space for women from around the country, including no doubt Minerva Parker Nichols herself at times (given her parallel membership in Philadelphia's women's organizations, alongside Rachel Foster Avery), Mill-Rae was thus a stepping stone toward later commissions in Nichols' career. Her subsequent projects for the New Century Club in Philadelphia (1891, *Figure 8*) and the New Century Club in Wilmington (1893, *Figure 10,* listed on the National Register in 1983, NR #83001336*),* as well as her teaching position at the Philadelphia, all emerged from her activism in women's organizations, with clients that appeared on the membership rolls of Avery's organizations and others. The highest-profile design of Minerva Parker Nichols' career—the Queen Isabella Pavilion for the World's Columbian Exposition in Chicago (never built, *Figure 11*)—coincided with Rachel Foster Avery's work with the World's Congress of Representative Women. Both women advocated for dress reform and other women's causes at the fair; both women could count Mill-Rae as an early gathering place for their social connections, professional activities, and cause.

Later Career and Life

The professional admiration that Nichols earned from commissions such as Mill-Rae and the Queen Isabella Pavilion extended through her decade of practice in Philadelphia, and was included in retrospective profiles of her career even after she retired from formal practice in 1896. Her move to Brooklyn that year, and the subsequent birth of her four children, marked the

[56] Wood, *Pioneer American Woman Architect,* 10.
[57] Wright, "Fringe of the Profession," 283.

end of her practice. However, she continued to design occasionally for family and friends. Her later commissions included a building for her brother-in-law's Browne and Nichols School in Cambridge, Massachusetts (1894, *Figure 9*), as well as several residences for family members for which she supervised the construction, even as decades passed since her supposed retirement. When she died at the age of 87 in 1949, the *New York Times* published an obituary that praised her career and noted her lifelong involvement in architectural work and women's causes.[58]

National Register Significance of Mill-Rae

Criterion A: Significance and Association with the Women's Suffrage Movement

The nominated resource is significant under Criterion A in the area of Social History for its association with the women's suffrage movement in Pennsylvania and the United States. The home was affiliated with some of the most prominent national figures in the women's suffrage movement in the United States, including Susan B. Anthony and her protégée Rachel Foster Avery. Anthony was a frequent guest of Avery's for long periods of time during her travels on behalf of the movement; while staying at Mill-Rae in 1895, Anthony corresponded with each of the 202 supporters who contributed to the $800 annuity that financially underpinned her travels and work in the movement until her death. Avery, who commissioned the house to host and support the activities of suffragists and their organizations, served as Corresponding Secretary for the National American Woman's Suffrage Association and oversaw the establishment of Anthony's annuity fund. In an era when women's associations had limited space in the public realm to meet and organize, Mill-Rae played a critical role in the organization and advocacy of the women's rights movement in the United States.

Criterion B: Significance and Association with Rachel Foster Avery

Mill-Rae is significant for its association with both Rachel Foster Avery, who commissioned the home. The house was designed to accommodate Avery's fellow suffragists as houseguests and for meetings, since gathering space for women's causes and organizations was rare in late nineteenth-century America. Rachel Foster Avery organized dozens of suffrage conventions—including ten conventions in the spring of 1881 alone—and she held several prominent posts in national women's suffrage organizations.[59] During her time at Mill-Rae, she was the corresponding secretary for the National American Woman Suffrage Association (NAWSA), the product of a tense merger between rival organizations (the National Woman's Suffrage Association and the American Woman's Suffrage Association) that Avery and Susan B. Anthony helped to oversee. In her role as corresponding secretary, Avery helped to organize NAWSA's annual conventions, coordinating the work of NAWSA with its delegates and associated councils around the country and world. During this same time (corresponding to her ownership and residence at Mill-Rae), she also held positions with the International Council of Women, the

[58] Kathi Kauffman, "A Designing Woman Far Ahead of Her Time," *Philadelphia Inquirer*, August 18, 1991, accessed February 28, 2012, www.articles.philly.com/1991-08-18/news/25806583_1_architectural-school-philadelphia-club-domestic-architecture.

[59] Frances E. Willard and Mary A. Livermore, eds., "Nichols, Mrs. Minerva Parker," in *A Woman of the Century: Fourteen Hundred-Seventy Biographical Sketches Accompanied by Portraits of Leading American Women in All Walks of Life* (Buffalo, NY, Chicago, New York: Charles Wells Moulton, 1893), 536.

National Council of Women, and the Committee of the World's Congress of Representative Women.

Criterion C: Significance as a Characteristic Work of Architect Minerva Parker Nichols
Mill-Rae is significant as it represents the work of a master, architect Minerva Parker Nichols, the first woman in the country to practice architecture independently. The project, with emphasis on the primary building, exhibits many of the character-defining features that represent Nichols' later portfolio, including the Shingle-style exterior and the innovative introduction of daylight throughout the interior. The house is an early example of her characteristic building typology and design approach, with attention to decorative and functional detail that distinguished the building from the pattern-book designs that were popular in the mid- and late nineteenth centuries. Nichols was a firm advocate for the necessity of a skilled architect and the consideration of the design needs of the female homemaker, and Mill-Rae represents several of the design features—porches, prolific interior daylight, built-in bookshelves and window seats, commodious rooms, etc.—that she highlighted in her regular columns for *Practical Dwellings* and other publications that presented architectural concerns to a popular, female audience.

Mill-Rae is also representative of Nichols' unusually female client base. The project is therefore characteristic of her professional network, which benefitted from her involvement in women's rights issues alongside fellow reformers such as Rachel Foster Avery. In her design for Mill-Rae, Nichols incorporated gathering and lodging rooms for activists to meet and reside in Avery's home—accommodations that were rare in late nineteenth-century Philadelphia but were given priority of space and ornament at Mill-Rae.

Mill-Rae is thus a representative work of a master, architect Minerva Parker Nichols. Its design emanates from her experience with domestic architecture, and with women's organizations and their functional design needs. With the exception of the smaller secondary buildings, which were replaced by complementary new buildings, the property retains significant integrity in all seven aspects of integrity. Nichols' design for Mill-Rae is one of her earliest, most representative, and most intact examples of her approach to design as a woman, as an architect, and as a female architect.

Comparative Analysis
Criterion A
In the United States, and Philadelphia in particular, many of the sites associated with the women's suffrage movement were private residences associated with individuals in the movement.

Women's Suffrage Sites in the United States
In the United States, the site perhaps most associated with the women's suffrage movement is the Women's Rights National Historical Park in Seneca Falls and Waterloo, New York. The non-

contiguous park was established in 1980 to commemorate and interpret the significance of the 1848 national convention. Three of the park's four properties are houses that historically belonged to women's rights leaders Elizabeth Cady Stanton, Mary Ann McClintock, and Jane Hunt.

Additional National Register-listed sites associated with the women's suffrage movement include (but are not limited to): the Susan B. Anthony House (National Historic Landmark, Rochester, NY, NR #66000528); the Antoinette Louisa Brown Blackwell Childhood Home (Henrietta, NY, NR #89002003); the Carrie Chapman Catt House (New Castle, NY, NR #06000336); and the Crenshaw House (Richmond, VA, NR #10000585). The Blackwell Childhood Home and Anthony houses predate Mill-Rae, while the Catt and Crenshaw houses were constructed after the erection of Avery's house.

Women's Suffrage Sites in Philadelphia
Designated sites include: the Frances Ellen Watkins Harper House (a National Historic Landmark designated in 1976, NR #76001663); and the Sarah Josepha Buell Hale House (Portico Row Historic District, NR #77001189). Both houses remain in private ownership and are not open to the public.

Lucretia Mott remains one of the most prominent Philadelphia women associated with the suffrage movement. Her house, known as Roadside, is no longer standing in Cheltenham, Pennsylvania.

The New Century Guild (now Trust) building is one of the few extant women's club sites in Philadelphia (National Historic Landmark, NR #93001611). The city's original New Century Club building (designed by Minerva Parker Nichols) is now demolished (*Figure 8)*. Another significant host site for women's gatherings, the Warburton House (NR #02000890), was constructed several decades after Mill-Rae.

Criterion B: Rachel Foster Avery
There are no other known designated or extant sites associated with Rachel Foster Avery.

Criterion C: Minerva Parker Nichols
Minerva Parker Nichols has been largely forgotten by architectural historians in the decades since her life and practice. As a result, several of Minerva Parker Nichols' projects have not been identified or inventoried, but recent research has sought to rectify her absence from academic scholarship. Most of her known projects were private residences for individual clients; unsurprisingly, therefore, the majority of her extant works remain privately owned and occupied. Several additional known projects by Nichols have been demolished (an unfortunate result of her relatively low profile in popular and scholarly architectural history). Of her extant residential projects in the Philadelphia area, representative works include her commissions for Wallace Munn (1014 Oak Lane, Philadelphia, *Figure 5*); Mrs. S.E. Bewley (102 Grayling Avenue, Narberth, *Figure 6*); and an unknown client at 320 Cynwyd Road in Bala Cynwyd, Pennsylvania (*Figure 7*). None of Nichols' residential commissions are represented on the National Register.

Most of Nichols' commercial or public commissions—including two spaghetti factories (for which no known documentation exists), the New Century Club of Philadelphia (*Figure 8)*, and the Browne and Nichols School building in Cambridge (*Figure 9)*—were demolished in the last few decades. Her best known surviving public building is the New Century Club of Wilmington, which is owned and used today by the Delaware Children's Theatre (*Figure 10)*. It was listed on the National Register in 1983 (NR #83001336) in the areas of Architecture, Social/Humanitarian history, and Theater.

Mill-Rae, now operating as Cranaleith Spiritual Center, survives as one of her earliest advertised commissions. It also represents, in historic function and current use, an unusual example of a private residence that nevertheless serves a public audience. Historically, this included Rachel Foster Avery's fellow suffragists; currently, this includes the surviving member of the Trainer family who lives in the house alongside the regular visitors attending retreats at Cranaleith.

Conclusion

Mill-Rae is an important resource for its role in the women's suffrage movement of the late nineteenth century, for its association with the nationally-known suffrage leader Rachel Foster Avery, and as a characteristic design of the prominent architect Minerva Parker Nichols, one of the first women to practice architecture in the country. The site is a landmark that holds national significance in the United States for both women's history and architectural history. Its period of significance extends from its original commission in 1890 until 1905, when the Avery family sold the house to Peter and Kate Smith.

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Previous documentation on file (NPS):

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

Primary location of additional data:
____ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property _11.7_____

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 40.128329	Longitude: -75.008119
2. Latitude: 40.127425	Longitude: -75.007005
3. Latitude: 40.127223	Longitude: -75.006795
4. Latitude: 40.126865	Longitude: -75.006551
5. Latitude: 40.125185	Longitude: -75.008344
6. Latitude: 40.125576	Longitude: -75.008971
7. Latitude: 40.125780	Longitude: -75.009230
8. Latitude: 40. 126110	Longitude: -75.009473
9. Latitude: 40.126859	Longitude: -75.009148
10. Latitude: 40.127060	Longitude: -75.009147
11. Latitude: 40.127185	Longitude: -75.009115
12. Latitude: 40.128262	Longitude: -75.008226

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Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or NAD 1983

1. Zone: Easting: Northing:

2. Zone: Easting: Northing:

3. Zone: Easting: Northing:

4. Zone: Easting : Northing:

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary for Mill-Rae (also known as the Rachel Foster Avery House or Cranaleith Spiritual Center) is Philadelphia County Parcel number 583130901. The deed is held at the Philadelphia County Department of Records, City Hall, Room 154, Philadelphia, PA 19107.

Boundary Justification (Explain why the boundaries were selected.)

The nominated property includes the entire parcel associated with Cranaleith Spiritual Center.

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11. Form Prepared By

name/title: _MOLLY LESTER / ARCHITECTURAL HISTORIAN_____
organization: _N/A_____
street & number: _413 S. 9TH STREET, APT. A_____
city or town: PHILADELPHIA_____ state: _PA_____ zip code:_19147_____
e-mail__MOLLY8LESTER@GMAIL.COM_____
telephone:__610-513-5320_____
date:_JULY 10, 2016_____

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Additional Documentation

Submit the following items with the completed form:

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

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: MILL-RAE

City or Vicinity: PHILADELPHIA

County: PHILADELPHIA State: PENNSYLVANIA

Photographer: MOLLY LESTER

Date Photographed: JULY 2016

DRAFT

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo # View
1. View from Proctor Road entrance driveway of house (left) and secondary buildings (ahead, behind trees)
2. South elevation and lawn, looking northeast
3. South elevation and lawn (left) and secondary buildings (right)
4. South elevation, looking northeast
5. Detail of porch on south elevation, looking northeast
6. Detail of porch on north elevation, looking southwest
7. North elevation, looking southwest
8. East elevation, looking northwest
9. East and north elevations and north porch, looking southwest.
10. Carriage House (administration building) with Education and Conference Center building behind, looking northeast
11. Education and Conference Center building, looking south
12. Garage, looking east
13. View of property and pond, looking east from the house
14. First floor, entrance foyer
15. First floor, stair
16. First floor, detail of stair window
17. First floor, dining room
18. First floor, rear corridor
19. Detail of first floor, rear corridor service bell panel (including bell for "Mrs. Avery's R.")
20. First floor, sitting room
21. First floor, detail of fireplace and mantel in sitting room
22. Second floor, corridor
23. Third floor, stair
24. Third floor, bathroom
25. Third floor, bedroom
26. Third floor, sitting room

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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HISTORIC IMAGES

Figure 1. Mill-Rae, west and south elevations, c. 1908 (above) and in 2015 (below). Top photo from Trainer family papers; bottom photo taken in 2015 by nomination author.

Figure 2. Mill-Rae property and context in 1938 (top), 1958 (middle), and 1971 (bottom). House is visible northeast of the wishbone-plan intersection of Proctor Road and the property driveway. Source: www.PennPilot.psu.edu

Figure 3. View of Mill-Rae house (right), carriage house (left), and man-made pond (foreground). Post-1906. From Daring Greatly: A History of the Trainer Family.

Figure 4. 1895 map of Rachel Foster Avery's house and context. Map by G.W. Bromley. From www.PhilaGeoHistory.org.

Figure 5. House for Wallace Munn, 1012-1014 Oak Lane, Philadelphia, PA. 1890. Photo taken in 2015 by Carrie Baker.

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Figure 6. House for Mrs. S.E. Bewley, 102 Grayling Avenue, Narberth, PA. 1889. Photo taken in 2015 by Carrie Baker.

Figure 7. House for unknown client, 320 Cynwyd Road, Bala Cynwyd, PA. Minerva Parker Nichols, architect. Constructed c. 1893. Photo taken in 2015 by Carrie Baker.

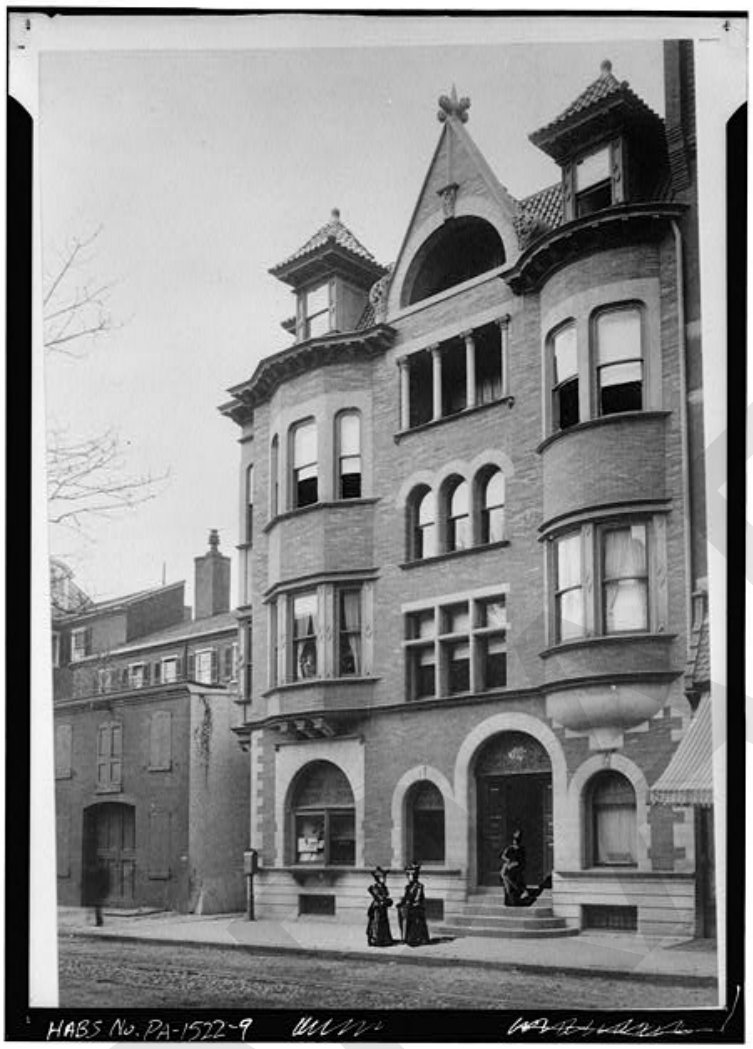

Figure 8. New Century Club, Philadelphia. Minerva Parker Nichols, architect. Commissioned 1891. Photo c. 1892; courtesy of Historic American Buildings Survey.

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Figure 9. [Buckingham] Browne and Nichols School Building. Minerva Parker Nichols, architect. Date unknown (after 1896). Drawing courtesy of Baker family papers.

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Figure 10. New Century Club, Wilmington, DE. Minerva Parker Nichols, architect. Constructed 1893. Photo taken in 2011 by nomination author.

Figure 11. Queen Isabella Pavilion, World's Columbian Exposition, Chicago, IL. Minerva Parker Nichols, architect. Never built. Image courtesy of Harvard Square Library.

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Mill-Rae
Name of Property

Philadelphia County, PA
County and State

PHOTO KEY PLAN: PROPERTY AND EXTERIOR

(Not to Scale; See Sketch Plan and Existing Floor Plans, below, for scale)

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Mill-Rae
Name of Property

Philadelphia County, PA
County and State

PHOTO KEY PLAN: FIRST FLOOR

(Not to Scale; See Sketch Plan and Existing Floor Plans, below, for scale)

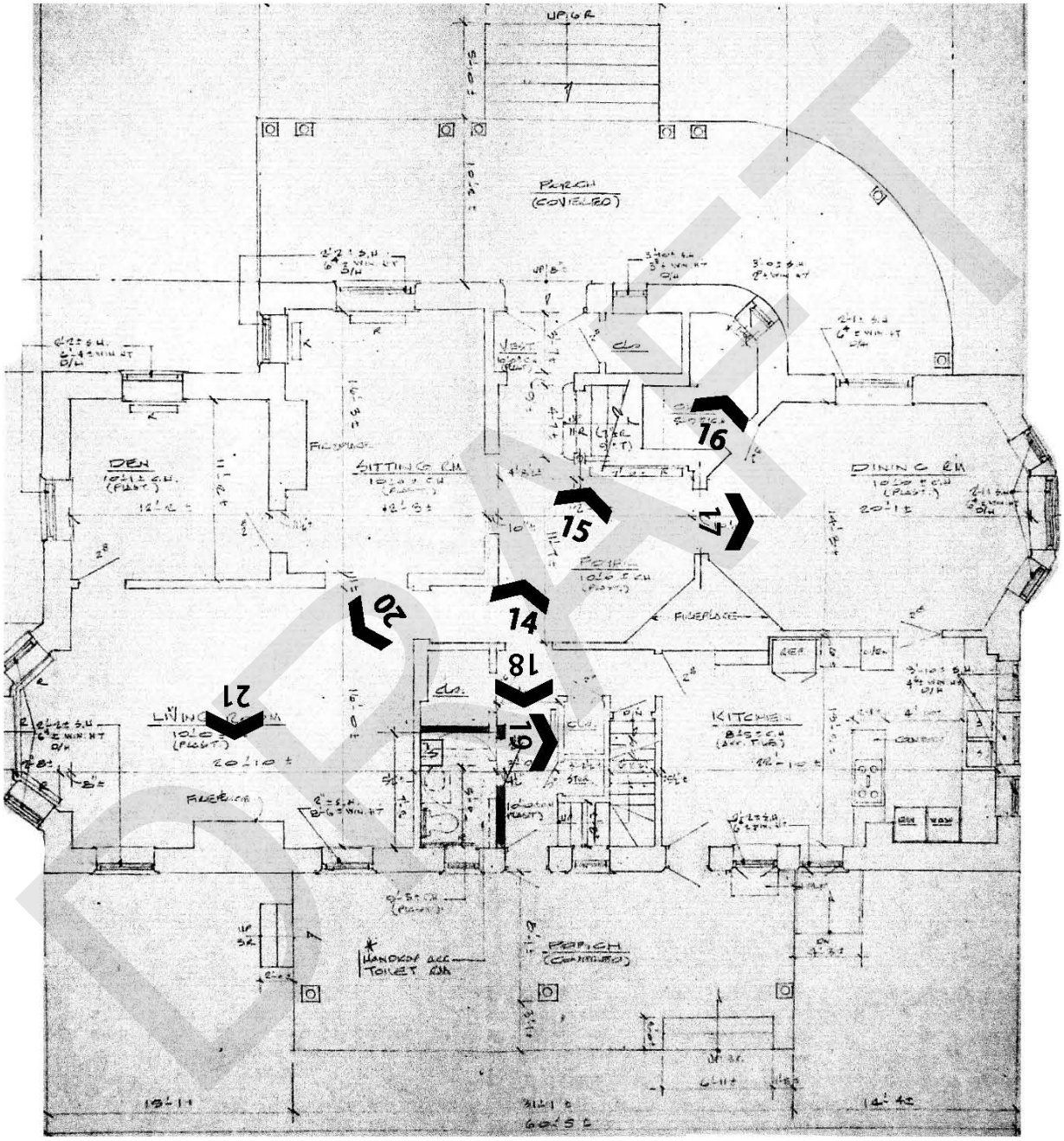

PHOTO KEY PLAN: SECOND FLOOR

(Not to Scale; See Sketch Plan and Existing Floor Plans, below, for scale)

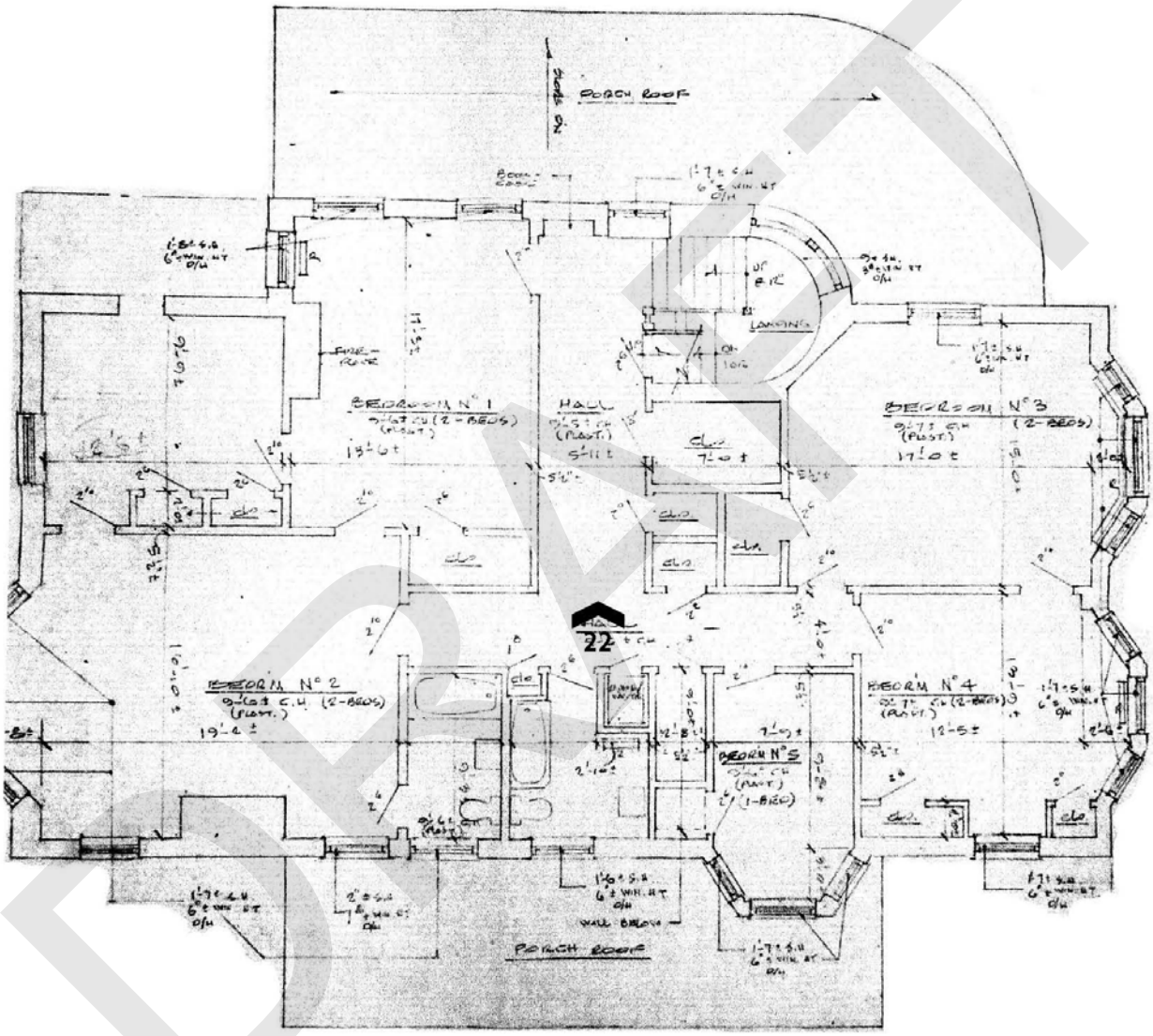

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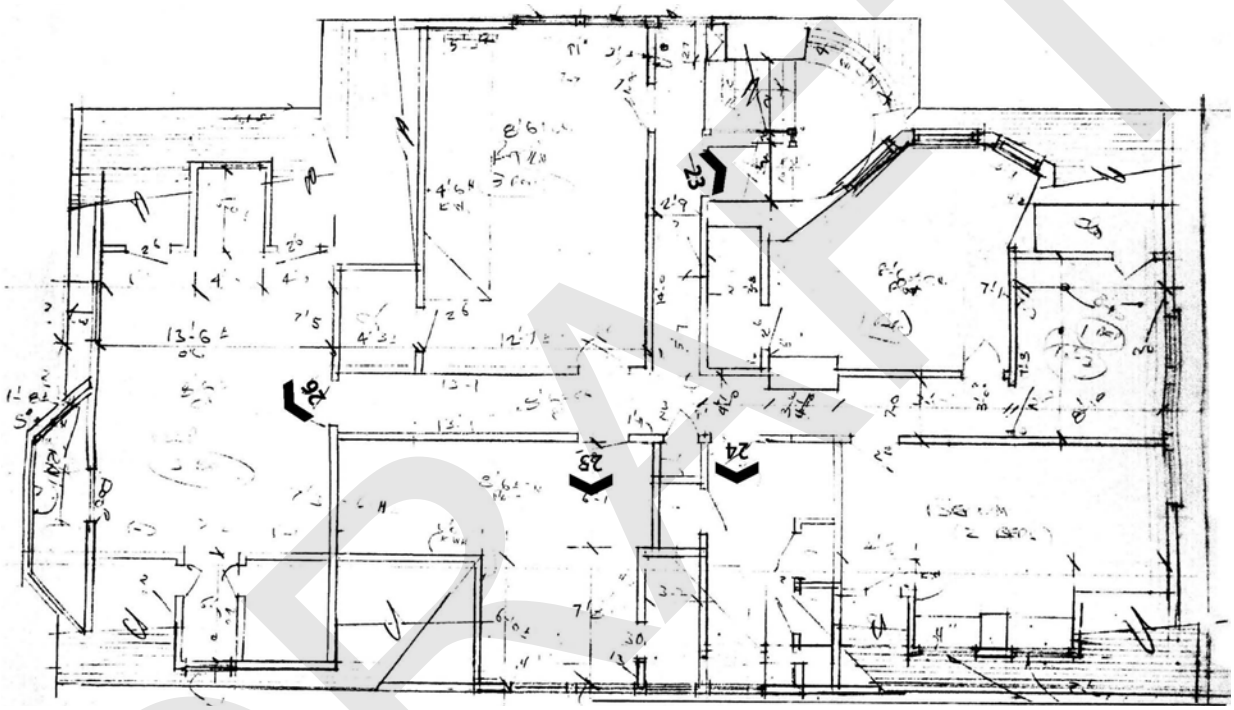
PHOTO KEY PLAN: THIRD FLOOR

(Not to Scale; See Sketch Plan and Existing Floor Plans, below, for scale)



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CURRENT PHOTOGRAPHS

Photo 1. View from Proctor Road entrance driveway of house (left) and secondary buildings (ahead, behind trees)

Photo 2. South elevation and lawn, looking northeast

Photo 3. South elevation and lawn (left) and secondary buildings (right)

Photo 4. South elevation, looking northeast

Photo 5. Detail of porch on south elevation, looking northeast

Photo 6. Detail of porch on north elevation, looking southwest

Photo 7. North elevation, looking southwest

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Photo 8. East elevation, looking northwest

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Photo 9. East and north elevations and north porch, looking southwest.

Photo 10. Carriage House (administration building) with Education and Conference Center building behind, looking northeast

Photo 11. Education and Conference Center building, looking south

Photo 12. Garage, looking east

Photo 13. View of property and pond, looking east from the house

Photo 14. First floor, entrance foyer

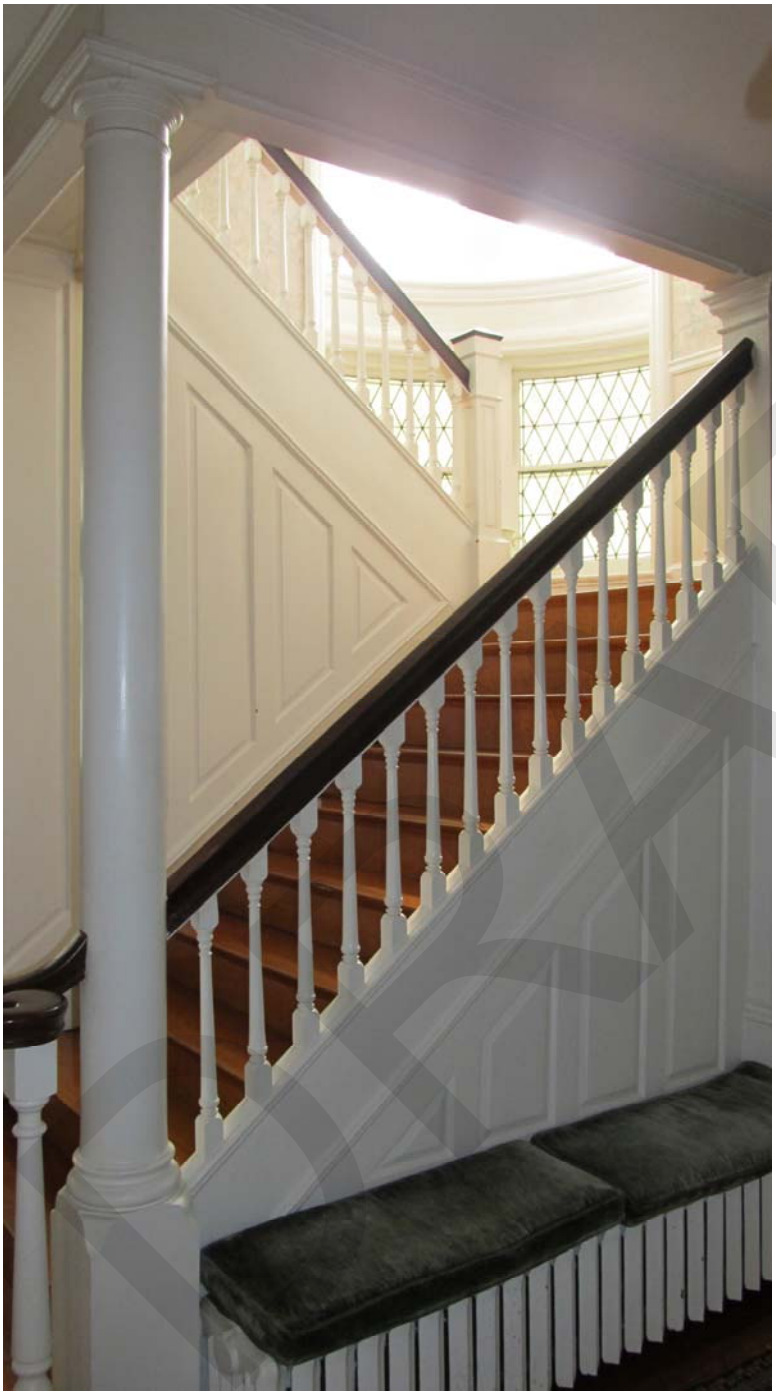

Photo 15. First floor, stair

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Photo 16. First floor, detail of stair window

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Photo 17. First floor, dining room

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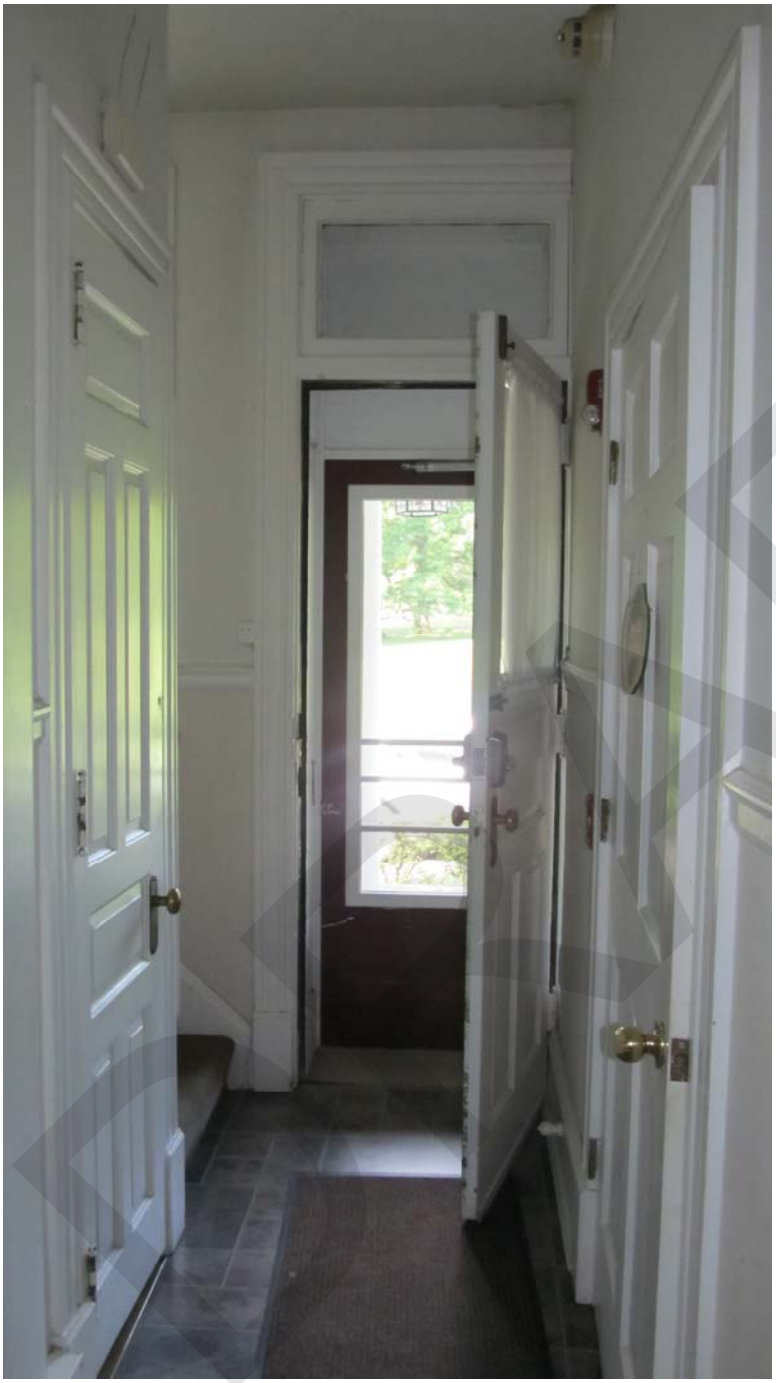

Photo 18. First floor, rear corridor

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Photo 19. Detail of first floor, rear corridor service bell panel (including bell for "Mrs. Avery's R.")

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Photo 20. First floor, sitting room

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Photo 21. First floor, detail of fireplace and mantel in sitting room

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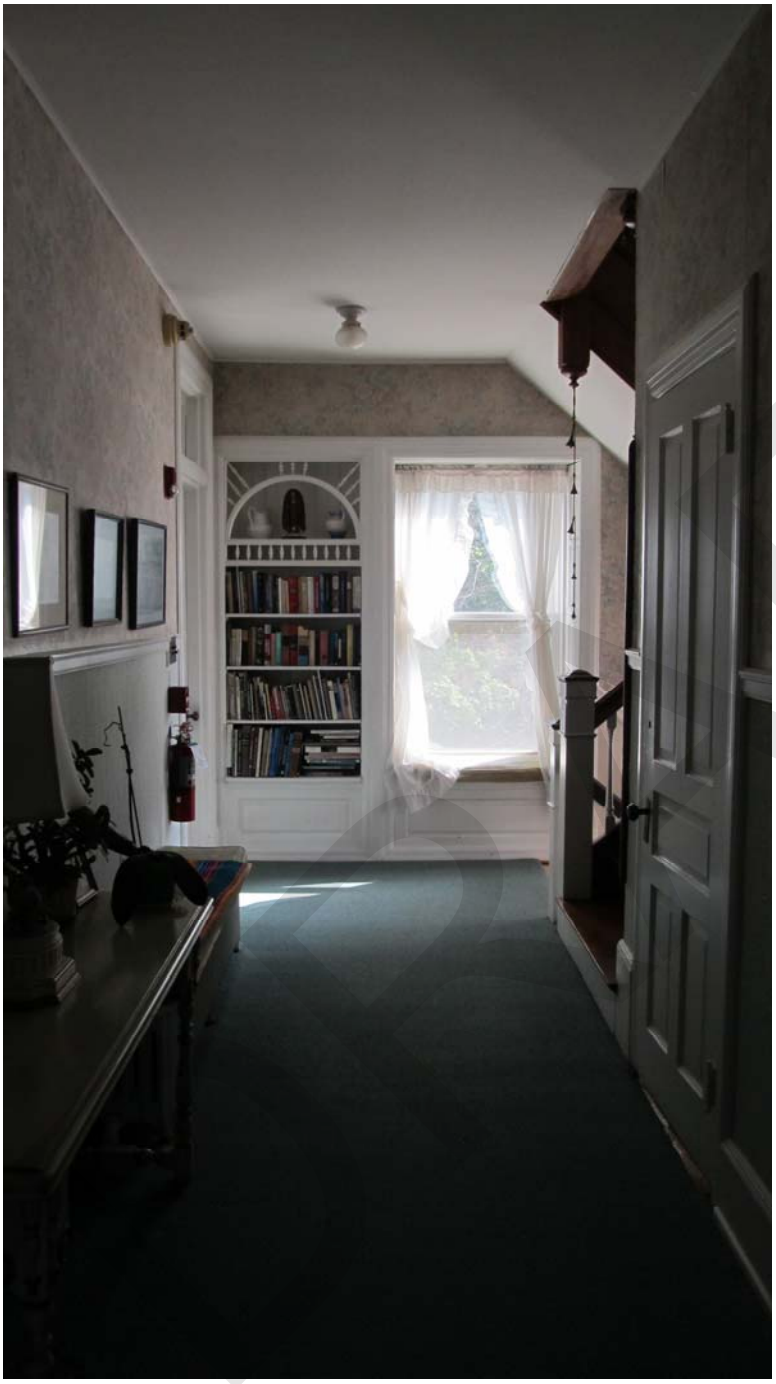

Photo 22. Second floor, corridor

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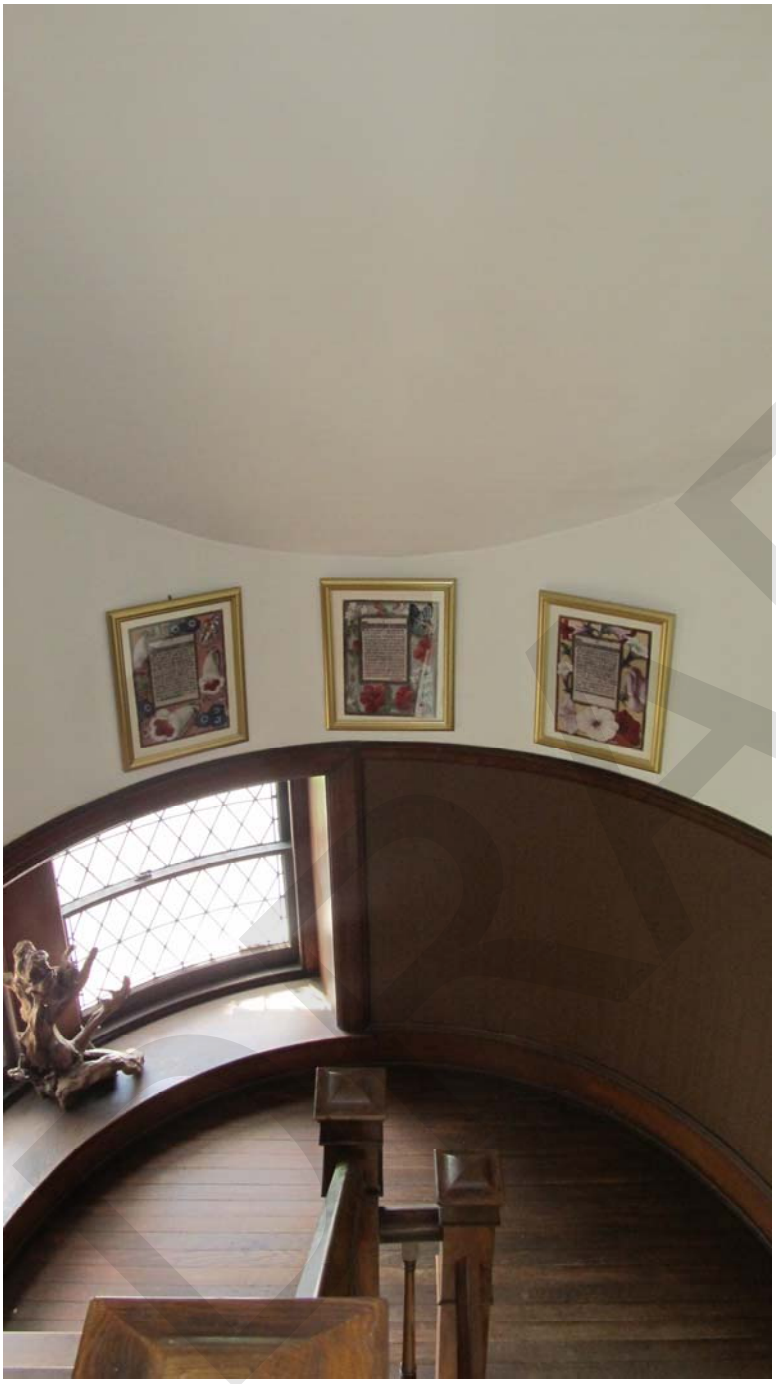

Photo 23. Third floor, stair

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Photo 24. Third floor, bathroom

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Photo 25. Third floor, bedroom

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Photo 26. Third floor, sitting room

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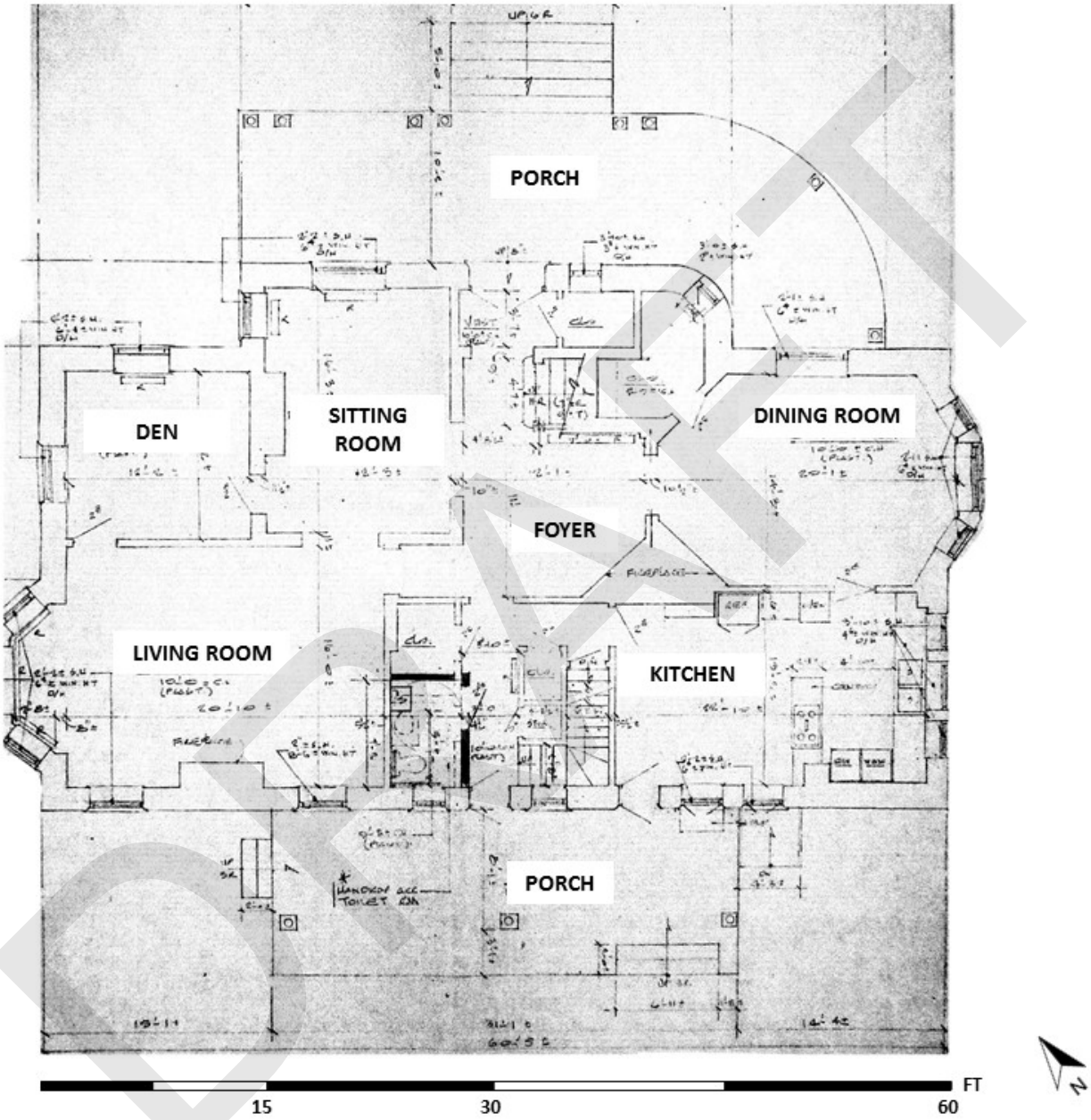
Mill-Rae
Name of Property

Philadelphia County, PA
County and State

SKETCH PLAN

EXISTING FLOOR PLAN: FIRST FLOOR



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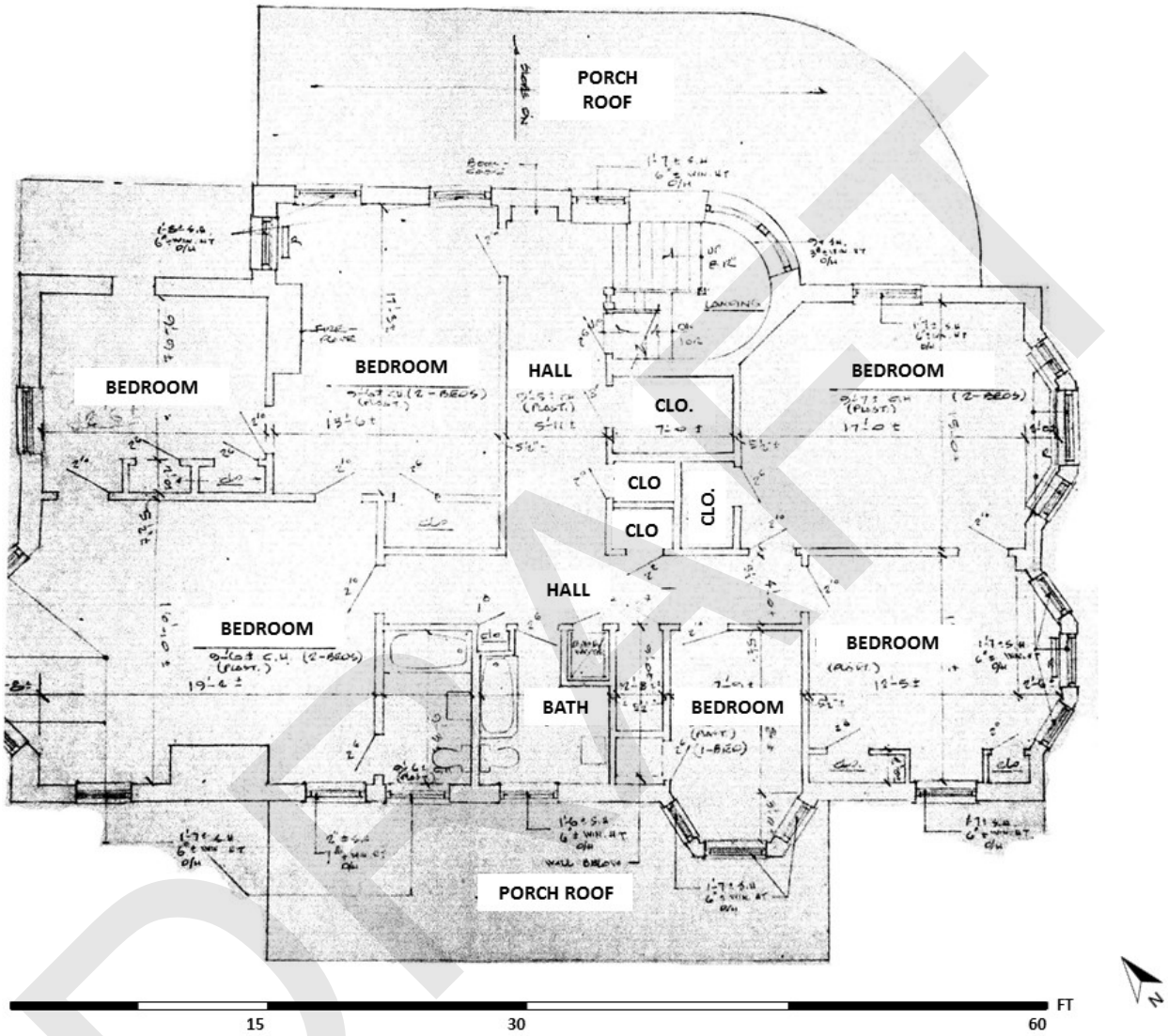
EXISTING FLOOR PLAN: SECOND FLOOR



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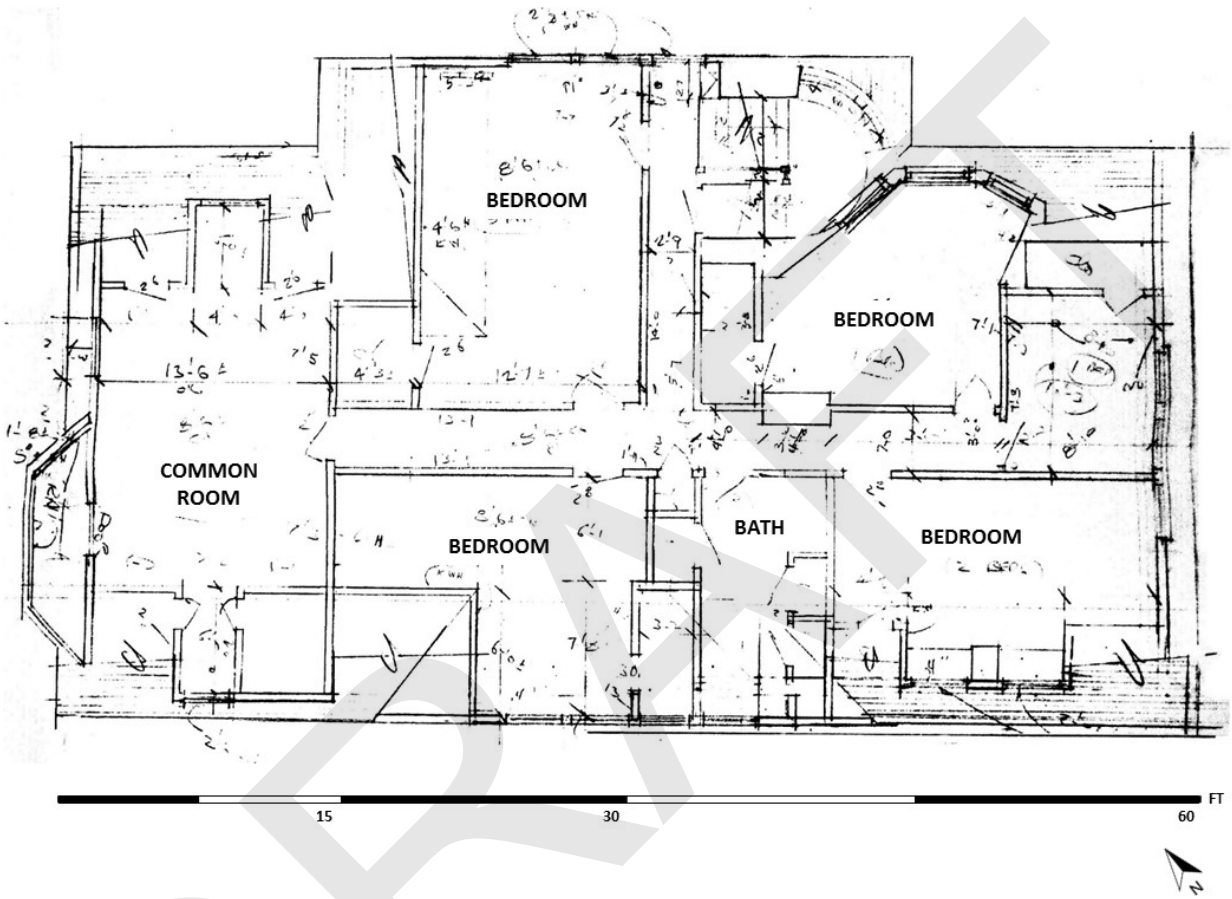
EXISTING FLOOR PLAN: THIRD FLOOR



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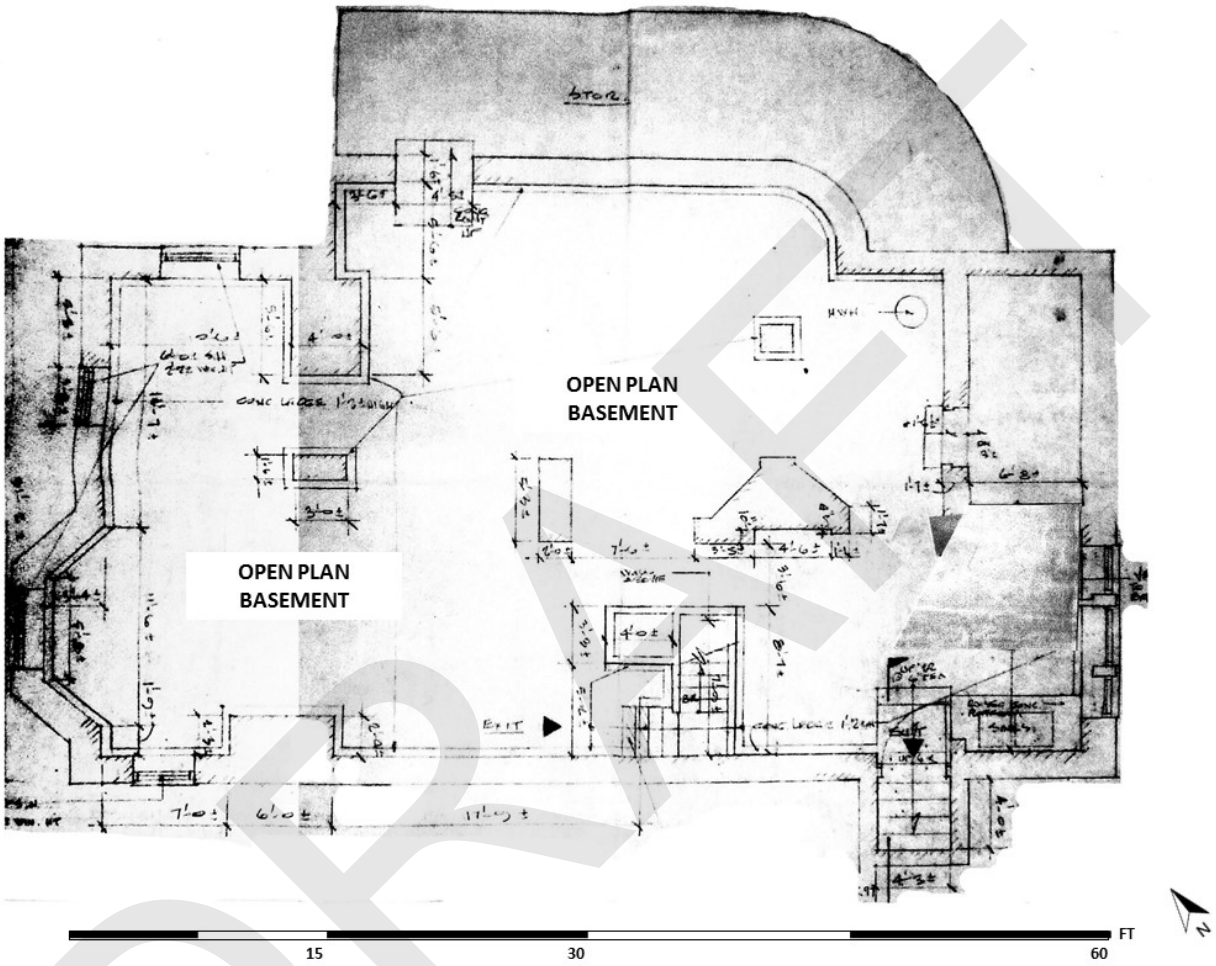
EXISTING FLOOR PLAN: BASEMENT



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