

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

SUBMIT ALL ATTACHED MATERIALS ON PAPER AND IN ELECTRONIC FORM (CD, EMAIL, FLASH DRIVE)
ELECTRONIC FILES MUST BE WORD OR WORD COMPATIBLE

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

Street address: 1700-06 Race Street

Postal code: 19103

2. NAME OF HISTORIC RESOURCE

Historic Name: James McGinnis Co. Bldg./Athur Mallie Residence/Ellison Apartments

Current/Common Name: _____

3. TYPE OF HISTORIC RESOURCE

Building

Structure

Site

Object

4. PROPERTY INFORMATION

Condition: excellent good fair poor ruins

Occupancy: occupied vacant under construction unknown

Current use: _____

5. BOUNDARY DESCRIPTION

Please attach a narrative description and site/plot plan of the resource's boundaries.

6. DESCRIPTION

Please attach a narrative description and photographs of the resource's physical appearance, site, setting, and surroundings.

7. SIGNIFICANCE

Please attach a narrative Statement of Significance citing the Criteria for Designation the resource satisfies.

Period of Significance (from year to year): from 1902 to 1998

Date(s) of construction and/or alteration: c. 1850, 1902, 1909

Architect, engineer, and/or designer: Unknown (1700-02 possibly by Charles W. Denny)

Builder, contractor, and/or artisan: Charles W. Denny (Denny & Welsh), Albert F. Atwood

Original owner: Arthur Mallie (1700-02 Race Street), Ellison M. Cooper (1706 Race Street)

Other significant persons: N/A

CRITERIA FOR DESIGNATION:

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

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

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach a bibliography.

9. NOMINATOR

Organization Preservation Alliance for Greater Philadelphia Date August 29, 2022

Name with Title Kevin McMahon, Consultant Email patrick@preservationalliance.com

Street Address 1608 Walnut Street, Suite 1702 Telephone 215-546-1146 x5

City, State, and Postal Code Philadelphia, PA 19103

Nominator is is not the property owner.

PHC USE ONLY

Date of Receipt: August 30, 2022

Correct-Complete Incorrect-Incomplete Date: October 24, 2022

Date of Notice Issuance: October 27, 2022

Property Owner at Time of Notice:

Name: PD INVESTMENTS LP

Address: Suite 904

1518 Walnut St

City: Philadelphia State: PA Postal Code: 19102

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

Date(s) Reviewed by the Historical Commission: _____

Date of Final Action: _____

Designated Rejected

5. Boundary Description



Figure 1 - Boundary Map for 1700-06 Race Street (imagery from Pictometry).

OPA Account # 883060600*

*This account number encompasses what were historically three separate parcels with the addresses of 1700-02, 1704, and 1706 Race Street, respectively. The three parcels were consolidated into a single parcel with the address of 1700-06 Race Street in 1998. Individual boundary descriptions for each of the historic parcels are provided below.

1700-02 Race Street

ALL THAT CERTAIN lot or piece of ground with the buildings and improvements thereon erected. SITUATE in the 8th Ward of the City of Philadelphia. BEGINNING at the intersection on the Southerly side of Race Street and the Westerly side of 17th Street. CONTAINING in front or breadth on the southerly side of Race Street 33 feet and extending of that width in length or depth Southwardly 62 feet the Easterly line thereof being along the Westerly side of 17th Street.

Nomination to the Philadelphia Register of Historic Places
1700-06 Race Street, Philadelphia, PA

1704 Race Street

ALL THAT CERTAIN lot or piece of ground with the buildings and improvements thereon erected. SITUATE on the South side of Race Street at the distance of 33 feet Westward from the West side of 17th Street in the 8th Ward of the City of Philadelphia. CONTAINING in front or breadth on the said Race Street 22 feet and extending of that width in length or depth Southward between lines parallel with said 17th Street 90 feet, including on the rear and thereof the soil of a certain 3 feet wide alley which leads Eastward into said 17th Street.

1706 Race Street

ALL THAT CERTAIN lot or piece of ground with the messuage or tenement thereon erected. SITUATE on the South side of Race Street at the distance of 55 feet Westward from the West side of 17th Street in the 8th Ward of the City of Philadelphia. CONTAINING in front or breadth on said Race Street 22 feet including on the West side thereof 1/2 part of a certain 3 feet wide alley leading Southward from Race Street the depth of 32 feet, thence narrowing to a point the further depth of 3 feet and extending of that width in length or depth southward 90 feet.

6. Physical Description

1700-06 Race Street is a group of three brick buildings dating from the mid-nineteenth to early twentieth century at the southwest corner of North 17th Street and Race Street in the Logan Square neighborhood of Philadelphia. Historically, the property consisted of three separate parcels with the addresses of 1700-02, 1704, and 1706 Race Street, respectively. The parcels were consolidated in 1998. At this time, the three buildings were connected on the interior to form a large office building. The building was most recently occupied by the nearby Friends Select School, which maintained classrooms and art studios in the building.



Figure 2 - 1700-06 Race Street, with 17th Street at far left.

1700-02 Race Street - James McGinnis Company Building and Arthur Mallie Residence

The James McGinnis Company Building and Arthur Mallie Residence at 1700-02 Race Street is a three-story, Georgian Revival-style former funeral home and residence at the southwest corner of North 17th Street and Race Street in the Logan Square neighborhood of Philadelphia. Built in 1902 possibly to the design of builder/architect Charles W. Denny, the building is faced in red Pompeian brick and features numerous limestone accents that are all currently painted in an off-white color. Along the north and east elevations, there are concrete sidewalks. To the south, there is an asphalt parking area that is unrelated to 1700-02 Race Street and is located on a separate parcel (this parcel has the address of 148 North 17th Street). The narrow space immediately adjacent to the south elevation is enclosed by a chain-link metal fence.

Nomination to the Philadelphia Register of Historic Places
1700-06 Race Street, Philadelphia, PA



Figure 3 - 1700-02 Race Street, north elevation (facing Race Street).

On the first floor, the northeast corner of the building, which contains the main entrance, is chamfered at a 45-degree angle. The entrance, which is reached by curved, painted concrete steps with brass railings on each side, consists of a modern aluminum-framed glass door with sidelights and a transom. The entrance is framed by limestone quoins. Above the entrance, there is a modern metal sign reading “Friends Select @ 1700.”

To the west of the entrance, the north elevation features a brick water table that has two basement-level windows with iron grates of undetermined age and is capped by limestone coping. On the first floor, there are three windows above the water table, including two equally sized, square aluminum replacement windows, each with only a single fixed light, with a slender oval window in between. The square windows are topped by substantial limestone lintels or hoods. The oval window has a limestone keystone at the top and limestone voussoirs at the sides and on the bottom. The second and third floors on the north elevation each contain four 1-over-1, double-hung aluminum replacement windows. The second-floor windows have limestone sills and splayed limestone lintels with exaggerated keystones. The third-floor windows have limestone sills and simpler, rectangular limestone lintels. A thin limestone string course connects the lintels on the third floor. The north elevation is topped by a large painted metal cornice with modillions.

Nomination to the Philadelphia Register of Historic Places
1700-06 Race Street, Philadelphia, PA



Figure 4 - 1700-02 Race Street, east elevation (facing 17th Street).

On the east elevation, the first floor features a brick water table capped with limestone coping matching the treatment on the north elevation. The east elevation also has several basement-level windows that are currently covered by metal panels. There are four windows above the water table, including a small, single-light, rectangular aluminum window immediately south of the main entrance. Three larger aluminum replacement windows, each a single-light fixed unit of equal height but varying width are located to the south. Like those on the north elevation, the first floor windows are topped by large limestone lintels or hoods. The center bay on the first floor contains an entrance, likely for the residence (later apartments) that historically existed on the second and third floors. Reached by granite steps with simple metal railings of undetermined age, the entrance consists of an aluminum-framed glass door with sidelights that is deeply recessed within an arched opening. The opening is framed by limestone quoins on the sides and a lintel at the top that matches the lintels above the adjacent windows. A simple iron gate secures the entranceway. On the second floor, the north end of the east elevation contains a projecting rectangular bay, which is clad in painted, pressed metal panels and has a cornice of matching material. The east side of the bay has three aluminum replacement windows, including two 1-over-1, double-hung units on either side of a single-light fixed unit. The north and south sides of the bay each have a narrow, single-light fixed unit. To the south of the bay, the second floor contains a single-light, arched aluminum replacement window directly above the entrance on the first floor as well as three 1-over-1, double-hung aluminum replacement windows to the south. The fenestration on the third floor is symmetrical, consisting of a a single-light, arched aluminum replacement in the center bay with three 1-over-1, double-hung

Nomination to the Philadelphia Register of Historic Places
1700-06 Race Street, Philadelphia, PA

aluminum replacement windows on each side. The arched window and the three double-hung windows to the south are aligned with the windows on the second floor. As on the north elevation, the double-hung windows on the second floor have limestone sills and splayed limestone lintels with exaggerated keystones while those on the third floor have simpler, rectangular limestone lintels that are connected by a thin limestone string course. The painted metal cornice found on the north elevation continues down the entire east elevation.



Figure 5 - 1700-02 Race Street, south and east elevations. The rear ell of 1704 Race Street is seen at far left.

The south elevation is much more simply treated, consisting merely of an unadorned, painted brick wall. The first floor has a hollow metal door reached by a utilitarian metal stair as well as a small pivoting sash aluminum window to the west. The second and third floors each contain a single aluminum replacement window, including a single-light fixed unit on the second floor and a 1-over-1, double-hung unit on the third floor.

1704 Race Street

1704 Race Street is a four-story, Italianate-style rowhouse that dates to the late 1840s or early 1850s. Typical of this period, this former single-family dwelling has a white marble water table, a stucco facade stamped to look like brick, marble sills and lintels, and a painted wood or metal cornice. The stucco façade, which continues seamlessly to the west, covering the facade of 1706 Race Street as well, is a late-twentieth century treatment. The brick pattern attempts to replicate the long and narrow shape of Pompeiian bricks, but the facade historically consisted of standard Philadelphia bricks as evidenced by the facade of 1708 Race Street, which was built at

Nomination to the Philadelphia Register of Historic Places
1700-06 Race Street, Philadelphia, PA

the same time as 1704 and by the same builder (the historic brickwork may remain under the stucco). Despite this alteration, the original window openings (two on the first floor and three on the second through fourth floors) are intact, although they do contain single-light aluminum windows that appear to date to the late twentieth century or later. At the first floor, the original front entrance and marble stoop have been replaced by a hollow metal door and concrete steps, respectively, the latter clad in the same stamped stucco treatment as the main facade. The historic design of the front entrance, including a marble door surround and the stoop, likely matched the surviving example at 1708 Race Street.



Figure 6 - 1704 Race Street, north elevation (facing Race Street).

Typical of Philadelphia rowhouses, a rear ell extends from the rear of the main block (the south elevation). The east elevation of the rear ell is partially visible from 17th Street; it is four-stories in height, built of red brick, and has a mansard roof with several segmental arched dormers (see Figure 5). Like the front facade, the historic window openings remain intact but contain later aluminum replacement windows. The southernmost end of the east elevation consists of a blank stucco wall with multiple star bolts. The south elevation is not visible from 17th Street. On the west side, the rear ell abuts the similarly sized rear ell of 1706 Race Street.

1706 Race Street - The Ellison Apartments

The former Ellison Apartments at 1706 Race Street is a four-story, Georgian Revival-style apartment house built in 1909. The building is an expansion of a much earlier three-story house

Nomination to the Philadelphia Register of Historic Places
1700-06 Race Street, Philadelphia, PA

that was significantly set back from the street, interrupting the street wall formed by the adjacent rowhouses. The earlier building appears in the Hexamer & Locher Atlas of 1858-1860 and the Bromley Atlas of the City of Philadelphia in 1901 (Figures 9 and 10).



Figure 7 - 1706 Race Street, north elevation (facing Race Street).

The front facade (north elevation) is faced in a stucco treatment stamped to resemble Pompeian bricks (the historic brickwork may remain under the stucco). As described above, the same stucco treatment covers the facade of 1704 Race Street. Otherwise, the historic features and treatments of the front facade remain intact and uncovered. On the first floor, there is a painted marble water table, and the main entrance, located in the easternmost bay, has an original painted marble surround (the door itself is an aluminum-framed glass door with a transom, both dating to the late twentieth century or later). To the west of the entrance, the first floor contains a three-part window with original wood frame and vertical mullions, although the single-light window units themselves are aluminum and date to the late twentieth century or later. The second through fourth floors are identical. The eastern bay on each floor contains a single-light aluminum replacement window with an original painted pressed metal surround featuring pilasters on the side and a broken pediment at the top, typical of Georgian architecture. The western bay on each floor contains a three-sided, painted pressed metal-clad bay that also contains single-light aluminum replacement windows in each opening. There are

Nomination to the Philadelphia Register of Historic Places
1700-06 Race Street, Philadelphia, PA

no vertical gaps between the bay windows, but each contains a denticulated pressed metal cornice. The front facade is capped by a much larger painted pressed metal cornice.

Like 1704 Race Street to the east, 1706 Race Street features a four-story rear ell that extends south from the main block to the property line. No portion of the rear ell is visible from 17th Street.

7. Statement of Significance

The James McGinnis Company Building and Arthur Mallie Residence at 1700-02 Race Street, possibly designed by architect and builder Charles W. Denny and built in 1902, and the Ellison Apartments at 1706 Race Street, built in 1909, exemplify the Georgian Revival style, a more formal version of the Colonial Revival mode that became dominant in urban residential construction in Philadelphia and other American cities beginning around 1895. Although the designers of these two buildings have not been conclusively identified, both works nonetheless feature many of the distinguishing characteristics of the Georgian Revival style. For these reasons, 1700-02 and 1706 Race Street (part of the consolidated 1700-06 Race Street parcel) are architecturally significant buildings that merit listing in the Philadelphia Register of Historic Places by satisfying the following criteria as established in the Philadelphia Historic Preservation Ordinance §14-1004 (1):

CRITERION C

Reflects the environment in an era characterized by a distinctive architectural style.

CRITERION D

Embodies distinguishing characteristics of an architectural style or engineering specimen.

While the four-story building at 1704 Race Street would be included in the designated parcel, this circa 1850, Italianate-style rowhouse has been subject to alterations that have largely covered the historic front facade and removed several significant original features, such as the original marble stoop, doorway, and marble door surround. For this reason, and because it significantly predates the period when the Georgian Revival style became dominant, for the purposes of this nomination under Criterion C and D, 1704 Race Street is not considered a contributing building. If it is later found that 1704 Race Street is significant under another criterion (or criteria), the nomination may be updated to reflect this.

1700-02 Race Street: A Brief History

The James McGinnis Company Building and Arthur Mallie Residence at 1700-02 Race Street was built in 1902 by Arthur Mallie (1872-1925), partner in the company along with his brother, Peter Mallie (abt. 1870-1947). Arthur and Peter Mallie, both Irish immigrants, were successors to their uncle James McGinnis, one of the best-known Catholic undertakers in nineteenth-century Philadelphia. Born in County Armagh, Ireland in about 1836, McGinnis arrived in Philadelphia in 1852 and set up his undertaking business at 136 North 17th Street, just a few properties south of 1700-02 Race Street, in March 1862. McGinnis's timing was strategic, for the new Cathedral Basilica of Saints Peter and Paul, the head church of the Archdiocese of Philadelphia at nearby 18th and Race Streets, was in the final stages of construction and would officially open within just a couple of years. A steady stream of funerals in the new cathedral would keep McGinnis in business for decades and make him a wealthy man. On his death in January 1899, local papers reported that McGinnis's estate was valued at over \$300,000.¹

¹ Obituary of James McGinnis, *The Catholic Standard and Times*, January 14, 1899; "Money to Catholic Charities," *The North American*, January 25, 1899.

McGinnis left the bulk of his estate and the undertaking business to his two nephews, Arthur and Peter Mallie. Born in Ireland, the Mallies arrived in Philadelphia in the 1880s, according to the 1900 U.S. Census, to help their uncle run the undertaking business. The pair were also joined by their brother, James Mallie, who died in 1891.² When Arthur and Peter Mallie inherited the James McGinnis Company, the brothers continued to run the business from 136 North 17th Street for a brief time while living in the house next door at 138 North 17th Street. By 1900, however, Peter had departed for West Philadelphia, opening a branch of the James McGinnis Company in his new home at 3830 Spring Garden Street. Arthur Mallie remained on 17th Street, but began to plot a move of his own.

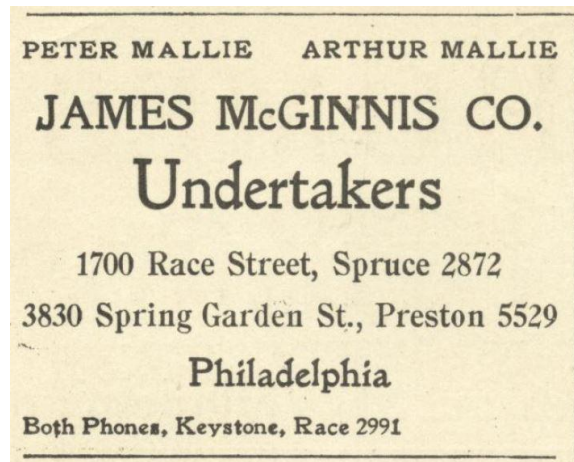


Figure 8: Advertisement in *Records of the American Catholic Historical Society of Philadelphia* (September 1913).

At some point before 1902, the Mallies acquired the vacant parcel at the southwest corner of 17th and Race Streets, only about a half block north of 136 North 17th. Early reports in the *Philadelphia Real Estate Record and Builders' Guide* in March 1902 indicate that Mallie intended to build a four-story apartment house on the site, presumably as an investment property.³ A little over a month later, however, the *Builders' Guide* reported that the plans had changed; Mallie would now build a three-story residence and office for himself and the James McGinnis Company.⁴ The *Builders' Guide* reported on various iterations of these plans in subsequent issues during the months of April and May. Although Mallie had initially contracted with John McShane, the well-known Irish American builder, the project was ultimately awarded to Denny & Welsh, a small building firm who were briefly active in Philadelphia in the first few years of the twentieth century. The firm was composed of Charles W. Denny (abt. 1862-1936) and Welsh, a man who otherwise has not been identified. Conveniently, Denny lived next door to the Mallies at 134 North 17th Street, according to the 1900 census.

² Death notice for James Mallie, *Philadelphia Inquirer*, July 3, 1891.

³ *Philadelphia Real Estate Record and Builders' Guide* (hereafter *PRERBG*), March 5, 1902, p. 147.

⁴ *PRERBG*, April 16, 1902, p. 241.

Nomination to the Philadelphia Register of Historic Places
1700-06 Race Street, Philadelphia, PA

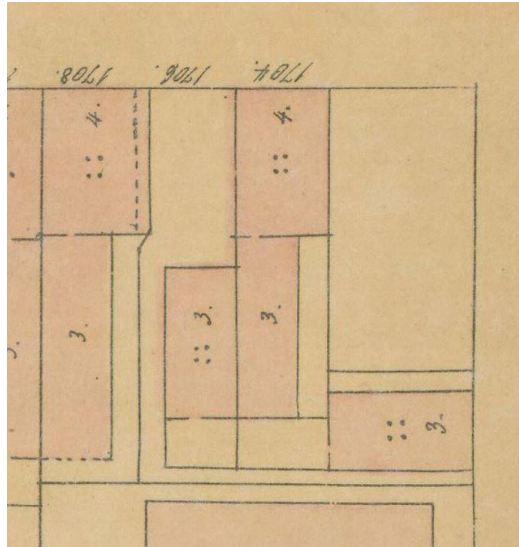


Figure 9: Hexamer & Locher Atlas, 1858-60 (Athenaeum of Philadelphia).

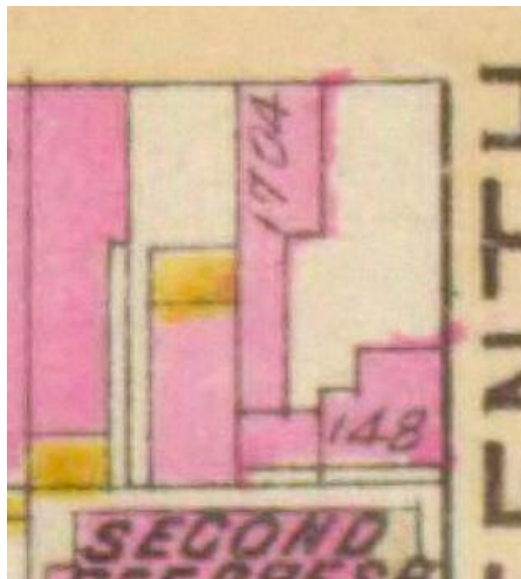


Figure 10: Atlas of the City of Philadelphia, G.W. and W.S. Bromley, 1901 (Athenaeum of Philadelphia).

The motivation behind Arthur Mallie's move may have been to escape the impending construction of the new Fairmount Parkway, today known as the Benjamin Franklin Parkway. Although a diagonal boulevard between City Hall and Fairmount Park was proposed numerous times during the 1880s and 90s, the project did not truly gain momentum until 1902 when the Parkway Association was founded to promote the idea, which the city ultimately adopted a few years later.⁵ Mallie may have hoped to get ahead of the project by selling 136 North 17th Street, which was located directly in the path of the new parkway, and moving the business elsewhere.

⁵ John Andrew Gallery, *The Planning of Center City Philadelphia: From William Penn to the Present* (Philadelphia, Center for Architecture, 2007), 21-22.

Nomination to the Philadelphia Register of Historic Places
1700-06 Race Street, Philadelphia, PA

By moving only a half block north, Mallie was able to stay in close proximity to the cathedral, still a major source of business for the James McGinnis Company.

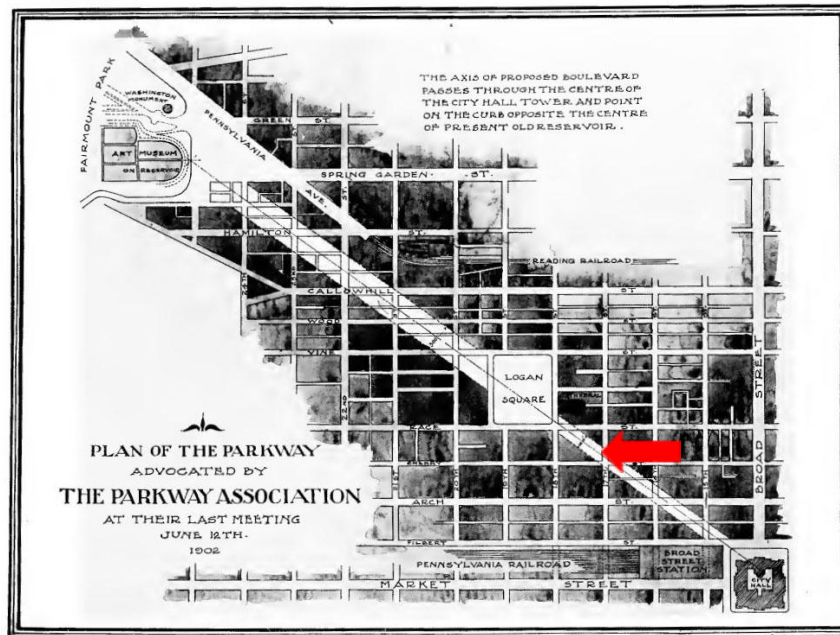


Figure 11: Plan of the new Parkway published by the Parkway Association in 1902. The location of the James McGinnis Company at 136 N. 17th Street, which was directly in the path of the new diagonal boulevard, is marked with a red arrow.

The new building was completed before the end of 1902. As early as December of that year, the James McGinnis Company had moved into the first floor space and had started to conduct business. Based on many available death notices in the *Philadelphia Inquirer*, funerals would start at the James McGinnis Company where the bodies were embalmed and prepared for burial, then progress to the cathedral where the religious service would be held. The James McGinnis Company remained in operation at 1700-02 Race Street, where Arthur Mallie also continued to live, until 1922. That year, Mallie sold the property, then departed for Ireland where he appears to have remained until his death in 1925.⁶ Peter Mallie appears to have carried on the business for a time from his home at 3830 Spring Garden Street. By 1940, however, the U.S. Census indicates he was working as the manager of a glue manufacturer.

Following Arthur Mallie's departure, the ground floor of the building continued to be used for offices, but his residence on the second and third floors was split up into at least four apartments according to the 1930 U.S. Census. The building continued in these uses until it was acquired by Albert F. Dagit who moved his architectural firm, Dagit Associates, into the building in 1960. In 1975, Dagit relocated and sold the building, after which it was used by a variety of office tenants. In 1998, the building was connected to 1704 Race Street as part of a new office property, into which 1706 Race Street was also incorporated.

⁶ "Activities of Day in Real Estate," *Philadelphia Inquirer*, October 1, 1922.



Figure 12: Looking southwest toward 1700-06 Race Street in 1960 (Phillyhistory.org).

1706 Race Street: A Brief History

The four-story Ellison Apartments at 1706 Race Street was built in 1909 and named for owner Ellison M. Cooper (abt. 1854-1920). Cooper was the manager of the Philadelphia branch of the Wheeler & Wilson Manufacturing Company, a Connecticut-based manufacturer of sewing machines that was eventually bought out by the Singer Sewing Machine Company.⁷ Cooper had lived in the existing house at 1706 Race Street for a number of years. This three-story building, shown in various pre-1910 atlases (see Figures 9 and 10) was unusual in that it was significantly set back from the street unlike the adjacent houses at 1704 and 1708 Race Street. In 1909, after Cooper moved to a larger house nearby at 215 North 17th Street (now demolished), he hired builder Albert F. Atwood to enlarge the building as an apartment house. Little is known of Atwood; he appears to have been an active builder of relatively small commercial and residential projects beginning in the late 1880s.

A permit for the addition and alterations to the existing three-story building was issued to Cooper in late May 1909.⁸ While Atwood's name appears in the space for the architect's name, there is no indication that Atwood was a designer; other publications, such as the *Philadelphia Inquirer* and the *Builders' Guide* refer to him only as a contractor. The project, which extended the existing building to Race Street flush with the adjacent houses, also added a fourth story.

⁷ "New Firm Given Garbage Contract," *Philadelphia Inquirer*, July 15, 1905. See also Philadelphia city directories from 1900 onward.

⁸ Philadelphia Building Permit #3928 (May 25, 1909).

Nomination to the Philadelphia Register of Historic Places
1700-06 Race Street, Philadelphia, PA

Completed by the following October, the building had one large apartment unit per floor. Typical of residential buildings during this period, the front of the enlarged house was designed in the Georgian Revival style, featuring a brick facade with a carved stone door surround at ground level, windows with formal pedimented surrounds in pressed metal, and a prominent cornice. The projecting bay windows on the second through fourth floors, while not a Georgian-style feature, are ornamented with pilasters and cornices typical of that period of architecture.



Figure 13: 1706 Race Street in about 1930 (Athenaeum of Philadelphia, Albert M. Greenfield Collection).

The Ellison Apartments, a name which the building retained for some time after Cooper's death in 1920, continued to be used as apartments until the early 1980s when it was converted for office use. In 1998, the building was connected to 1704 Race Street as part of a new office property into which 1700-02 Race Street was also incorporated.

The Origins of the Georgian Revival Style

Although it may not be possible to identify the designers of 1700-02 or 1706 Race Street with certainty, the buildings nonetheless exemplify the Georgian Revival style. The Georgian Revival was an outgrowth of the broader Colonial Revival style, which gained in popularity following the Centennial Exhibition of 1876. Reminding visitors of the country's colonial past, the Centennial Exposition exposed Americans from around the country to Philadelphia's eighteenth- and early-nineteenth century architectural landmarks. In subsequent years and decades, particularly after 1895, architects in Philadelphia - Theophilus P. Chandler, Wilson Eyre, Charles Barton Keen, and Cope & Stewardson, among others - began to develop a new form of institutional, commercial, and residential architecture, one that, in the words of architectural historian Leland

Nomination to the Philadelphia Register of Historic Places
1700-06 Race Street, Philadelphia, PA

Roth, was “bold in scale but the heir to European style and culture,” and “embodied a national character, rooted in the architecture of the eighteenth century.”⁹

Emulating the look of buildings from the Colonial period, the Georgian Revival style that appeared in Philadelphia and other cities after 1895 is generally “conceived in Italian Renaissance terms, but more often in original variations of late-eighteenth-century American Colonial classicism and that of early Federalist architects.”¹⁰ In an urban setting like Philadelphia (or Boston or New York), this often, but not always, meant an emphasis on symmetry, a regular fenestration pattern of double-hung windows, red brick walls with contrasting white marble or limestone details (quoining, pediments, lintels, pilasters, etc.), denticulated cornices, and often flat roofs, although gabled and hipped roofs were occasionally used in residential projects.

Across the United States, the Georgian Revival style was applied to a wide variety of commercial, educational, hospital, and institutional buildings after 1895. In Philadelphia, some of the best-known (and grandest) examples are the massive Curtis Publishing Company Building at 6th and Walnut Streets (Edgar V. Seeler and Spencer Roberts, archs., 1907); the Germantown High School (Henry DeCoursey Richards, arch., 1914-15); the Misericordia Hospital at 54th and Cedar Avenue (F. Ferdinand Durang, arch., 1915-24); and the Young Men’s & Young Women’s Hebrew Association at 401-11 South Broad Street (Frank Hahn, arch., 1923-24).¹¹ With these works and many others, including a number of public libraries built around the same time, Philadelphia architects began to remake the city’s built environment in the image of the eighteenth century while creating buildings that could serve a modern city.



Figure 14 (left): Curtis Publishing Company Bldg. (Edgar V. Seeler and Spencer Roberts, archs., 1907).

Figure 15 (right): Germantown High School (Henry DeCoursey Richards, arch., 1914-15). Image from Historic Germantown.

⁹ Leland M. Roth, *American Architecture: A History* (Boulder, CO: Westview Press, 2001), 294.

¹⁰ Roth, 294.

¹¹ Both the Germantown High School and the Young Men’s and Young Women’s Hebrew Association Building are listed on the Philadelphia Register. See Oscar Beisert, *Germantown High School*, Nomination to the Philadelphia Register of Historic Places, 2020; and Ben Leech, *Young Men’s and Young Women’s Hebrew Association*, Nomination to the Philadelphia Register of Historic Places, 2017.

Nomination to the Philadelphia Register of Historic Places
1700-06 Race Street, Philadelphia, PA



Figure 16: Misericordia Hospital at 54th and Cedar Avenue (F. Ferdinand Durang, arch., 1915-24).



Figure 17: Young Men's & Young Women's Hebrew Association at 401-11 South Broad Street (Frank Hahn, arch., 1923-24). Photo by Ben Leech.

In Philadelphia as in other cities, the Georgian Revival style became especially popular among the wealthy who began to build new city houses to replace the older Victorian homes of their parents. By the early twentieth century, many viewed Victorian as excessive and overbearing. The Colonial Revival and its subcategory, the Georgian Revival, offered a refreshing alternative that was simpler in form, more honest in its use of materials, and more rooted in the American past than, say, the Gothic Revival, Second Empire, or Queen Anne styles.

The Georgian-Revival Style City House in Philadelphia

Many examples of Georgian Revival-style city houses can be found in the Rittenhouse Square neighborhood where the wealthiest Philadelphians remained concentrated around the turn of the twentieth century. Beginning around 1895, dozens of older houses were either re-faced with Colonial-era details or completely rebuilt as fully realized compositions in the Georgian Revival style. Some of the most notable examples are the Edward B. Smith House at 306-08 S. 19th Street (Baker & Dallett, archs., 1895); the George C. Thomas House at 1701 Delancey Place (arch. Unknown, 1899); the double houses for A.C. Harrison at 1631-33 Locust Street (Cope & Stewardson, archs., 1899); and the Charles Y. Audenreid House at 1827 Delancey Place

Nomination to the Philadelphia Register of Historic Places
1700-06 Race Street, Philadelphia, PA

(Charles Barton Keen, arch., 1901). In addition to these works, almost an entire half block of Locust Street, between 21st Street and Van Pelt Street, was completely remade in the Georgian Revival style during this period. Between about 1899 and 1910, all but one house in this area west of Rittenhouse Square were re-faced or completely rebuilt with Colonial and Georgian Revival-style facades designed by Baker & Dallett (2122 and 2124 Locust), Charles Barton Keen (2137 and 2139 Locust), and Theophilus P. Chandler (2136 Locust), among several others.



Figure 18 (left): Edward B. Smith House at 306-08 S. 19th Street (Baker & Dallett, archs., 1895).
Figure 19 (right): George C. Thomas House at 1701 Delancey Place (arch. Unknown, 1899).

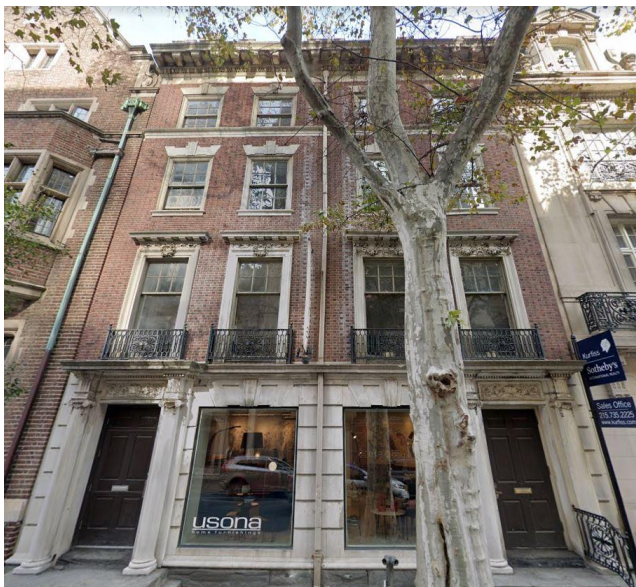


Figure 20 (left): A.C. Harrison Houses, 1631-33 Locust Street (Cope & Stewardson, archs., 1899).
Figure 21 (right): Charles Y. Audenreid House, 1827 Delancey Place (Charles Barton Keen, arch., 1901).

Nomination to the Philadelphia Register of Historic Places
1700-06 Race Street, Philadelphia, PA



Figure 22: Georgian Revival-style houses on the north side of Locust Street between 22nd Street and Van Pelt Street.

While Georgian Revival-style houses were largely concentrated in the area around Rittenhouse Square, they appeared in neighborhoods throughout Center City during the same period. At 922 Clinton Street, for example, architects Baily & Truscott refaced an early nineteenth-century, Greek Revival-style house with Flemish bond brickwork in 1901 and added other treatments typical of the Georgian period, including splayed stone lintels with keystones, a pedimented door surround, and a denticulated wood cornice. Similar treatments were incorporated into the existing facade of a circa-1813 house at 615 Pine Street (Magaziner & Potter, archs., 1915) and in a new house at 1325 Pine Street (Hoffman & Co., archs., 1916).



Figure 23 (left): 922 Clinton Street (Baily & Truscott, archs., 1901).



Figure 24 (center): 615 Pine Street (Magaziner & Potter, archs., 1915).



Figure 25 (right): 1325 Pine Street (Hoffman & Co, archs., 1916).

Further demonstrating the appeal of Colonial and Georgian Revival architecture for houses beyond the wealthy enclave of Rittenhouse Square, 1700-02 and 1706 Race Street, located in the Logan Square neighborhood, feature many of the distinguishing characteristics of the style. Neither these buildings nor the examples cited above are meant to be exact copies of Colonial-era houses in Philadelphia or elsewhere. Rather, they are meant to emulate and evoke the forms and material treatments of eighteenth century buildings, creating a new architecture more relevant and historically meaningful to the modern Philadelphian than the exuberant and eclectic styles of the Victorian era. To this end, 1700-02 and 1706 Race Street and the other examples discussed above generally feature red brick facades, occasionally in a Flemish bond pattern; sills, lintels, keystones, and other accents in contrasting white marble or limestone; pedimented door surrounds whether in painted wood or stone; double-hung windows often matching historical configurations such as 6-over-6 or 6-over-9; and denticulated cornices either in stone or pressed metal, such as copper.

APPENDIX A

Charles W. Denny of Denny & Welsh: Builder and Architect

Although an architect is not named in the building permit for 1700-02 Race Street, the designer of Arthur Mallie's new home and office may have been Charles W. Denny himself.¹² A biographical entry in *Philadelphia Architects and Buildings* explains how Denny alternates between contractor and architect in city directories, in which he first appeared in 1900.¹³ Prior to 1900, when Denny presumably arrived in Philadelphia, he served as a partner in the architectural and engineering firm of William Lewis Plack (1854-1944), a versatile designer of residential, commercial, ecclesiastical, and institutional buildings whom Denny joined in practice in 1893.¹⁴ Although Plack's office was located in Philadelphia at 1403 Filbert Street, Denny maintained a branch office in Winston-Salem, North Carolina, the state where he was born according to the 1900 census. The partnership between Denny and Plack was short-lived, for by November of 1894, Denny had moved on to Baltimore where he entered the practice of architect Willis E. Hall with whom he designed a large building for the Southern Exposition in Atlanta in 1895.¹⁵ Denny appears to have remained with Hall at least until 1896, but his activities between 1896 and his arrival in Philadelphia, likely in 1900, are unclear.

Shortly after Denny settled in Philadelphia, he partnered with builder George A. Beling to form Beling & Denny, a contracting firm that specialized in factory buildings. This partnership lasted until only September 1901.¹⁶ The following year, Denny became involved with an unidentified man with the surname of Welsh, forming Denny & Welsh, the firm Arthur Mallie eventually hired to build his new residence and office in 1902. According to various notices in local papers and

¹² Philadelphia Building Permit #2223 (April 30, 1902).

¹³ Sandra L. Tatman, biographical entry for Charles W. Denny in *Philadelphia Architects and Buildings*, https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/22674, accessed August 25, 2022.

¹⁴ "Messrs. Plack & Co.," *The Twin-City Daily Sentinel* (Winston-Salem, NC), April 18, 1893.

¹⁵ "Winston at Atlanta," *The Union Republican* (Winston-Salem, NC), November 15, 1894.

¹⁶ Notice of Dissolution of Partnership between George A. Beling and Charles W. Denny, *Philadelphia Inquirer*, September 6, 1901.

the *Builders' Guide*, Denny & Welsh too focused on industrial buildings, but also occasionally took on commercial and residential contracts.

Just before Denny joined up with Welsh, Denny made an important and long-lasting connection with architect Mahlon H. Dickinson (abt. 1870-1939), a well-known general practitioner who designed everything from houses to theaters to automobile showrooms. In 1901, Dickinson hired Denny to build his own house on Camac Street south of Windrim Avenue in North Philadelphia.¹⁷ Although the precise nature of their relationship is unclear, Dickinson appears to have had some influence on the development of Denny's architectural career in Philadelphia. As discussed below, Denny briefly partnered with Dickinson in 1911-12. Perhaps Dickinson's residential work influenced Denny, a designer apparently more comfortable with industrial and commercial works, in the commission of Mallie's new residence and office at 1700-02 Race Street. Around the same time Denny was hired by Mallie, Dickinson was drawing plans for several large dwellings in West Philadelphia, one of which, the 1902 Frank S. Ellicott House at 4537 Spruce Street, is a large work in the Georgian Revival style with exterior surfaces and treatments similar to 1700-02 Race Street.¹⁸ Unlike 1700-02 Race Street, however, the Ellicott House is more suburban in form; it sits at the center of a large property and has an imposing, two-story porch only possible in a less urban setting such as this.

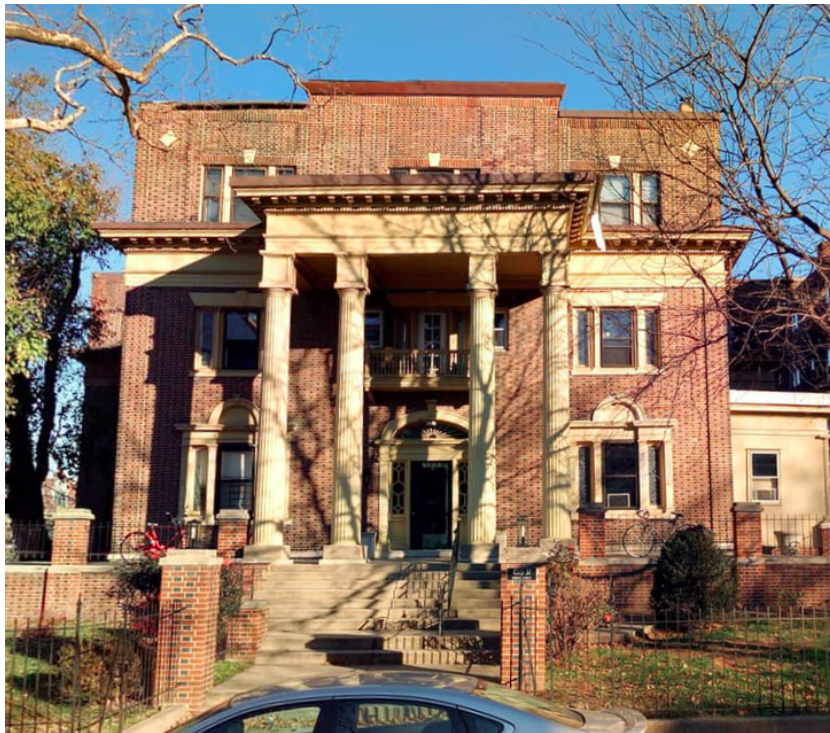


Figure 26: Frank S. Ellicott House at 4537 Spruce Street (Mahlon H. Dickinson, arch., 1902).

¹⁷ "The Latest News in Real Estate," *Philadelphia Inquirer*, August 5, 1901.

¹⁸ *PRERBG*, October 15, 1902, p. 675.

Nomination to the Philadelphia Register of Historic Places
1700-06 Race Street, Philadelphia, PA

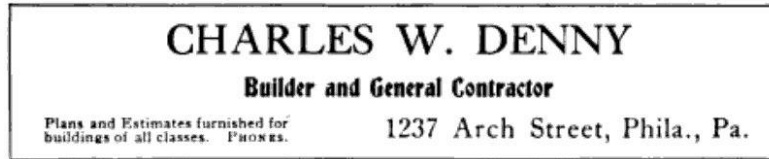


Figure 27: Advertisement for Charles W. Denny as it appeared in *The Westminister*, March 11, 1905.

By 1905, while Denny was still advertising as a builder and general contractor, these ads also indicated that he could furnish both “plans and estimates” for “buildings of all classes,” suggesting that he was becoming increasingly involved in design. And, toward the end of the decade, Denny is more frequently cited in local papers and the *Builders’ Guide* as an architect rather than builder. Denny appears to have finally left the contracting business in 1911, when he partnered with Dickinson to form the architectural practice of Denny & Dickinson. As with all of Denny’s earlier partnerships, the firm lasted only briefly and is currently known to have produced only one work: the refacing of the ground floor of a mid-nineteenth-century house at 1610 Spruce Street in the Colonial Revival style in 1911.¹⁹ Denny remained with Dickinson only until 1912, after which he appears to have practiced independently as an architect, again concentrating in the design of industrial and commercial buildings.



Figure 28: 1610 Spruce Street (First floor alterations by Denny & Dickinson, archs., 1911).

Although evidence suggests that Denny may have designed 1700-02 Race Street himself, this attribution is not definitive. For this reason, 1700-02 Race Street is not currently nominated under Criterion E. If the design of 1700-02 Race Street can be conclusively linked to Charles W.

¹⁹ Sandra L. Tatman, biographical entry for Denny & Dickinson in *Philadelphia Architects and Buildings*, https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/21386, accessed August 25, 2022. See also *PRERBG*, December 20, 1911, p. 876.

Nomination to the Philadelphia Register of Historic Places
1700-06 Race Street, Philadelphia, PA

Denny, and it can be demonstrated that Denny's work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation, this nomination may be updated to include Criterion E.

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The Twin-City Daily Sentinel (Winston-Salem, NC).

The Union Republican (Winston-Salem, NC).

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