

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: 150 Bethlehem Pike

Postal code: 19118

2. NAME OF HISTORIC RESOURCE

Historic Name: Inglewood Cottage

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: Residential

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 1850 to 1871

Date(s) of construction and/or alteration: 1850, 1900-1906

Architect, engineer, and/or designer: Thomas Ustick Walter

Builder, contractor, and/or artisan: _____

Original owner: Cephas G. Childs

Other significant persons: _____

CRITERIA FOR DESIGNATION:

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

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

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach a bibliography.

9. NOMINATOR

Organization _____ Date April 12, 2023

Name with Title Massimo Cristofanilli, MD Email cristofanillim@gmail.com

Street Address 150 Bethlehem Pike Telephone 713-705-2122

City, State, and Postal Code Philadelphia, PA 19118

Nominator is is not the property owner.

PHC USE ONLY

Date of Receipt: April 12, 2023

Correct-Complete Incorrect-Incomplete Date: May 18, 2023

Date of Notice Issuance: May 18, 2023

Property Owner at Time of Notice:

Name: _____

Address: _____

City: _____ State: _____ Postal Code: _____

Date(s) Reviewed by the Committee on Historic Designation: June 21, 2023

Date(s) Reviewed by the Historical Commission: July 14, 2023

Date of Final Action: July 14, 2023

Designated Rejected

**NOMINATION FOR THE
PHILADELPHIA REGISTER OF HISTORIC PLACES**



Figure 1: South elevation, photo by Massimo Cristofanilli.

INGLEWOOD COTTAGE

**150 Bethlehem Pike
Const. 1850
Chestnut Hill
PHILADELPHIA, PA 19118**

5. BOUNDARY DESCRIPTION

“All that certain lot or piece of ground with the buildings and improvements thereon erected, hereditaments and appurtenances, situate in the 9th ward of the city of Philadelphia and described according to a plan of property made for H. M. Fuller, surveyor and regulator of the 9th district dated September 28, 1923 and revised by John T. Campbell, surveyor and regulator of the 9th district dated June 21, 1941, as follows, to wit:

Beginning at a point on the northeasterly side of Chestnut Hill and Spring House Turnpike, now Bethlehem Pike (60 feet wide) measured north 18 degrees 44 minutes 31 seconds west along the northeasterly side of said pike 339 feet 10 5/8 inches from an angle point, said angle point being 84 feet 1/2 inch from the northwesterly side of New street, now Newton street, (40 feet wide); thence extending from said point of beginning north 18 degrees 44 minutes 31 seconds west along the northeasterly side of said Pike 256 feet 1 3/8 inches to a point; thence extending north 42 degrees 25 minutes 5 seconds east 104 feet 5 3/8 inches to a point, a stone; thence extending south 48 degrees 55 minutes 58 seconds east 223 feet 11 inches to a point, a stone; thence extending south 42 degrees 17 minutes 55 seconds west 233 feet 3 1/8 inches to a point on the northeasterly side of said Chestnut Hill and Spring House Turnpike, now Bethlehem Pike being the first mentioned point and place of beginning.”¹



Figure 2: Property boundaries; image from Atlas.phila.gov

¹ “Mortgage Satisfaction Piece”, 4/8/2022, Document ID: 54021534

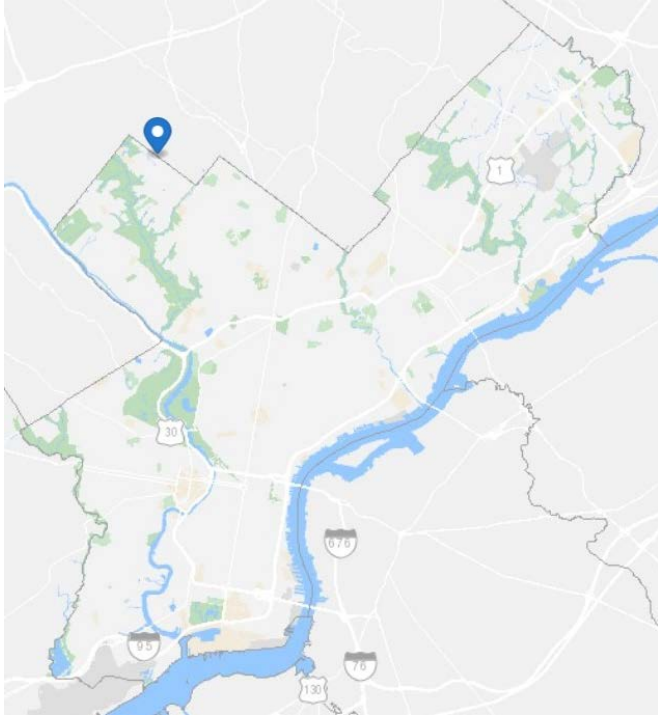


Figure 3: Property's location in Philadelphia; image from Atlas.phila.gov

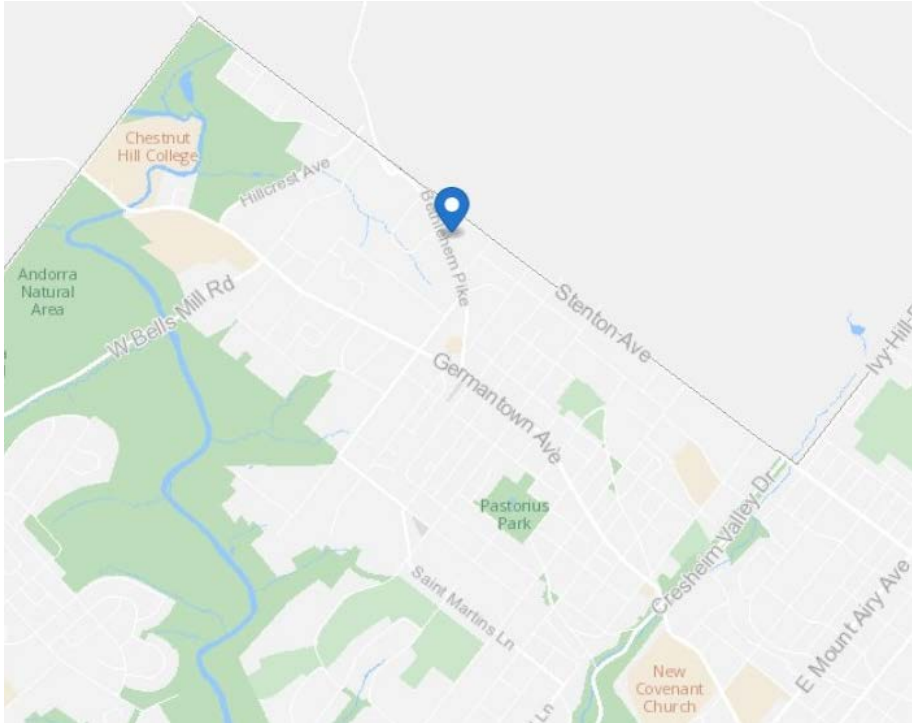


Figure 4: Property's surroundings in Chestnut Hill; image from Atlas.phila.gov

6. ARCHITECTURAL DESCRIPTION



Figure 5: Aerial view of 150 Bethlehem Pike; image from Pictometry.phila.gov. Bethlehem Pike appears on the right.

Inglewood Cottage is located in Chestnut Hill, the Northwesternmost neighborhood in Philadelphia, Pennsylvania. Chestnut Hill is a leafy suburban community with a distinguished and diverse collection of architecturally significant buildings which are collectively recognized as the Chestnut Hill National Historic District.² From the nomination for that designation:

“With few exceptions, the great houses of Chestnut Hill are impressive for much the same reasons as their more modest counterparts in that a sense of comfortable, human proportion, the quality of detailed design, and the choice of indigenous materials are more important than merely being large. The result is something quite unusual: a community tied architecturally to its natural surroundings, scaled to the human form, and exquisitely planned and detailed with an eye not simply toward grandeur but a rustic, comfortable elegance.”³

² “Chestnut Hill Historic District National Register of Historic Places Nomination Form”

³ “Chestnut Hill Historic District National Register of Historic Places Nomination Form”

The arrival of the Reading Railroad Line in 1854 led to a boom in these great houses in proximity to the depot along Summit Street, Prospect Avenue, Chestnut Hill Avenue, Norwood Avenue, and Bethlehem Pike.⁴

The immediate context along Bethlehem Pike is characterized by houses set back from the street with yards and often fences or low walls defining property boundaries.

150 Bethlehem Pike was once part of a larger compound of buildings, with the estate known as Inglewood (now addressed as 8850 Stenton Avenue) being the main structure. These houses still share a driveway but occupy separate lots. The “Cottage” is a three-story dwelling built in the Gothic Revival style with complex rooflines, primarily organized in two parallel volumes each ending in gables.

The rooflines culminate in a flat portion over the main block. While most of the roof is slate, this flat portion, one minor slope, and the North porch are roofed in some other material (or materials), all colored a red shade very similar to the flashing of many of the ridgelines and valleys of the slate roof. At least five chimneys, often ornamented with what appear to be copper caps, can be seen.

South Elevation (Front façade)



Figure 6: South elevation, photo by Massimo Cristofanilli.

⁴ “Chestnut Hill Historic District National Register of Historic Places Nomination Form”

The primary façade, approached from the South by a pedestrian path from Bethlehem Pike, is six bays wide. The center of the elevation is dominated by two trademark Gothic Revival features which project from the main volume. Just to the left of center is a gable with highly-ornamented vergeboards emerging from the main roof slope and to the right is a stacked bay. Other elements of the façade include four dormers on the third floor (also with vergeboards), a small enclosed entry vestibule, and a chimney. The second-floor bay and the vestibule are clad in wood paneling but the rest of the façade is finished in stucco.

The windows on this façade are somewhat varied: several of the dormers appear twelve over one double-hung windows and several of the larger windows (including on the bays) are multi-lite over two double hung, but many of the windows are pairs of four-lite casements. The window in the central gable and the one just to the right of the entryway appear to be a three-lite casement and a one over one double hung respectively. Most of the windows on the first and second floors have a mix of shutters. The center-left window on the second floor features a decorative panel surrounding it which includes a small cornice. Many other windows have a flourish of decorative molding above them. Some of the windows on this façade appear to have stone sills, though wooden trim painted the same color makes it difficult to be sure.



Figure 7: Detail of the South elevation, showing the enclosed entry vestibule and projecting gable. Photo by Massimo Cristofanilli.



Figure 8: Detail of the entry vestibule showing the firemark. Distinctive window treatments and exterior wood paneling are also visible. Photo by Massimo Cristofanilli.

The enclosed entry vestibule has a gentler-sloping roof than most on the structure, and had a centered half-lite door flanked by two fixed windows. The gable above the door features angled wood paneling and an ornament in the form of an early firemark.

A photo of the house taken by Samuel Naylor in the early 20th century (Figure 9) shows that this entryway replaced a porch. The Naylor photo also suggests that the bay on this façade once had a more Tudor appearance, though it is unclear whether the difference is one of materials or simply the paint job.



Figure 9: Photo by Samuel Naylor ca. 1903 to 1911; image from the Chestnut Hill Conservancy collection.

East Elevation



Figure 10: East elevation, photo by Massimo Cristofanilli.

The East elevation of Inglewood Cottage features a gable end on the left half which largely follows the style of the South façade, the roof edged in vergeboards. The first two floors each have a centered multi-lite over one double-hung window with shutters. On the third floor there is a small two over two double-hung window. There is a wooden bulkhead door presumably giving access to a basement.

To the right of the gable end, a patio wall extending around to the North Elevation obscures the first floor portion dominated by many small fixed windows and multi-lite door(s). Above this is a second-floor porch with a refined wooden balustrade.

Visible beyond this porch is the gable end of the northern main volume with a centered chimney. A small stretch of roof connects the two main volumes and sports a small shed dormer.



Figure 11: Aerial photo of 150 Bethlehem Pike with Bethlehem Pike at the top, showing the East elevation. Image from Pictometry.phila.gov.

North Elevation



Figure 12: North elevation, photo by Massimo Cristofanilli.

The North side of Inglewood Cottage consists of three main roofline elements. On the left is a clipped gable with decorative vergeboards which projects to provide some shelter to a set of French doors emerging onto a corbeled Juliet balcony. Below the balcony is a polygonal bay window on the first floor. In the center of the elevation is a small, sloped gable dormer with vergeboards over a Gothic arched window. Finally, on

the right is a wide gable end ornamented with vergeboards. There is also a small shed dormer tucked up above these last two elements.



Figure 13: Detail of the North elevation, showing the corbeled Juliet balcony below the clipped gable. Photo by Massimo Cristofanilli.

The right half of the elevation has a deep porch extending onto a patio. A portion of the first floor under the porch is clad in wood paneling like that seen on the bay on the South elevation. There is also a water table on this portion of dressed stone, which extends into low walls defining the patio.

The windows on this façade, apart from the single Gothic arched window, are two-, three-, and four-lite casement windows. Several share the black molding flourishes of the South elevation and two windows and the French doors have shutters.



Figure 14: Detail of the North elevation, showing the sloped gable dormer, shed dormer, porch, and exterior wood paneling. Photo by Massimo Cristofanilli.

West Elevation

Extending around the Northwest corner of the house is a first-floor solarium visible in the Naylor photo (Figure 9: Photo by Samuel Naylor ca. 1903 to 1911; image from the Chestnut Hill Conservancy collection.). Much of this façade, which neighbors Bethlehem Pike, is screened from view by trees, but it echoes the styles of the other elevations, with the end of the main Southern volume forming a gable to the right side. A dormer balances it on the left. The dormer and second-floor windows are paired four-lite casements, with the latter having louvered shutters.



Figure 15: Solarium, photo by Massimo Cristofanilli.

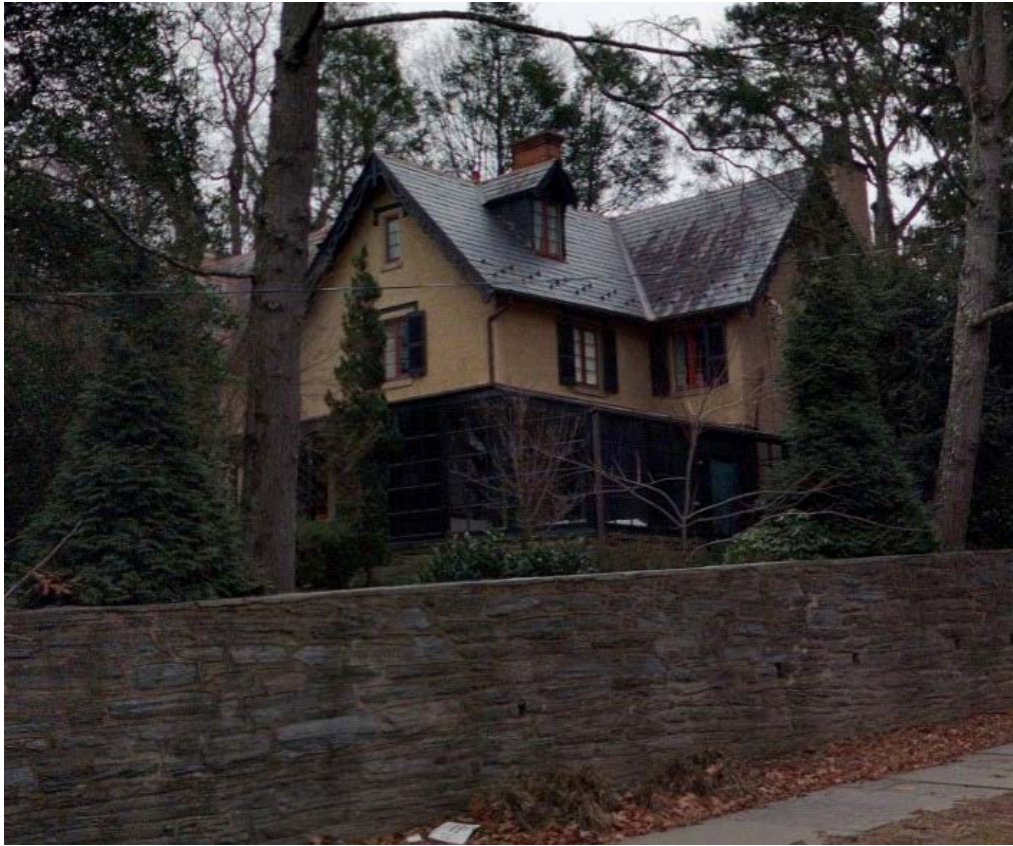


Figure 16: Northwest corner; image from Cyclomedia.phila.gov.

Garage (non-historic)

To the east of Inglewood Cottage is a small L-shaped garage, built in 1996.⁵ This building features two simple gable-roofed volumes and its finishes echo that of the main house, with black shutters and a similar yellowish color.

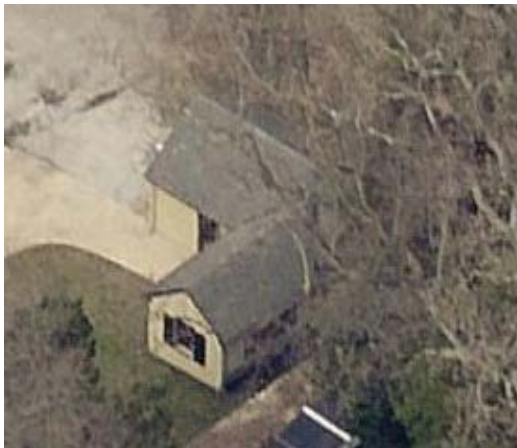


Figure 17: Garage, image from Pictometry.phila.gov.

⁵ Chestnut Hill Conservancy, "Photo Record: 1970.84"

7. SIGNIFICANCE

Inglewood Cottage is a significant historic resource in Philadelphia and should be listed on the Philadelphia Register of Historic Places. Pursuant to Section 14-1004(1) of the Philadelphia Code, the property satisfies Criteria for Designation C, D, and E.

150 Bethlehem Pike:

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

D. Embodies distinguishing characteristics of an architectural style or engineering specimen; and

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;

Built by at least 1850 for well-known engraver and publisher Cephias G. Childs, the building was an early example of the fashionable “cottages” built in Chestnut Hill as suburban retreats for Philadelphia’s wealthy citizens.⁶

Cephias G. Childs built a successful career with a succession of business partnerships. A very profitable dimension of the lithography trade was producing images of notable buildings, which would have brought Childs into the orbit of architect Thomas Ustick Walter. For instance, Childs’ firm created a lithograph of Eastern State Penitentiary, designed by John Haviland, one of Walter’s mentors at the Franklin Institute and Childs published architectural illustrations by George Strickland, brother of William Strickland, Walter’s other primary mentor.⁷ One of Childs’ business partners, George Lehman, would produce an early image of Girard College’s Founder’s Hall, one of Walter’s early public works.⁸

⁶ “Childs, C. G. (Cephias G.),” Library Company of Philadelphia

⁷ Cohen, Jeffrey A. “Building a Discipline: Early Institutional Settings for Architectural Education in Philadelphia, 1804-1890.” *Journal of the Society of Architectural Historians* 53, no. 2 (1994): 139–83.

⁸ <https://www.loc.gov/item/2021670210/>

Criterion E: Thomas Ustick Walter

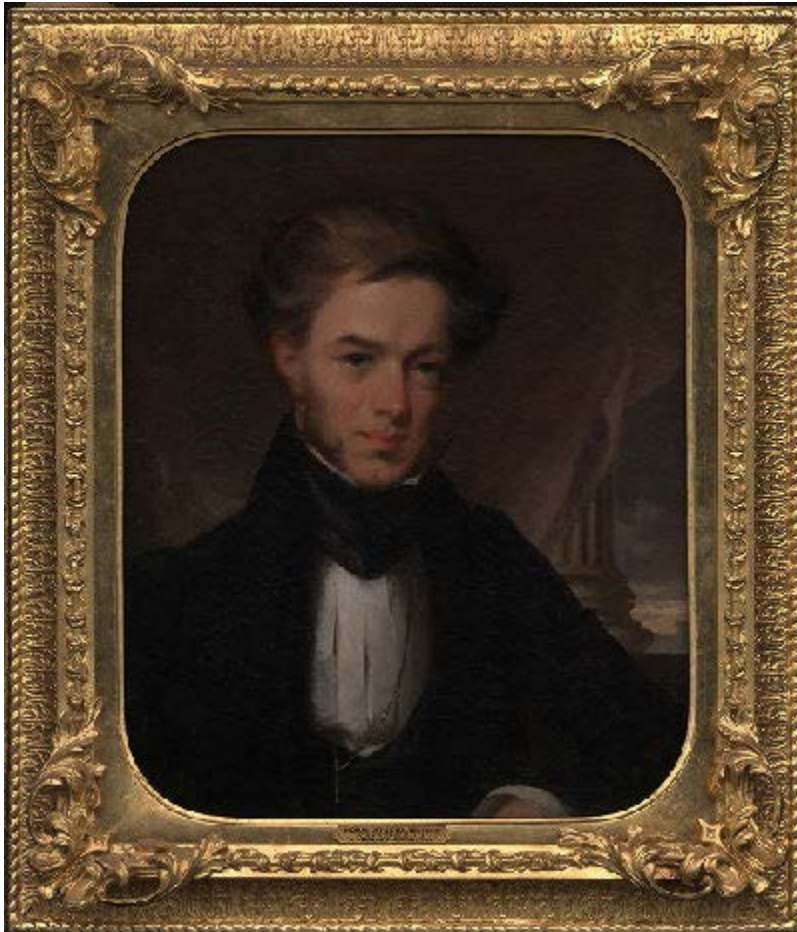


Figure 19: Portrait of Thomas Ustick Walter (1835) by John Neagle. Image from the collections of the Athenaeum of Philadelphia.

Thomas Ustick Walter trained under architects including William Strickland and John Haviland before opening his own practice in the 1820s. In 1831 he won the contract to design Moyamensing Prison, which he quickly followed up by winning the competition to design Founder's Hall of Girard College. In the next decades, Walter won commissions including work on Nicholas Biddle's estate Andalusia but also had clients in Venezuela and China.¹⁰

¹⁰ Roger Moss, "Walter, Thomas Ustick (1804-1887)," Philadelphia Architects and Buildings; The Athenaeum of Philadelphia; "The Context and Character of America's First Architectural Theory," (introduction) from Thomas U. Walter, *The Lectures on Architecture*, ed. Jhennifer Amundson.



Figure 20: Engraving of Girard College (1835) by George Lehman. Image from The Library of Congress.

During the period of his work on Inglewood Cottage, Walter won the competition to design major alterations and additions to the United States Capitol building, which he executed over the next decade and a half, including construction of the iconic dome and work to both the House and Senate wings.

As early as the 1830s, Walter had been interested in advancing the profession of architecture in the United States, and in 1857, he helped to found the American Institute of Architects. Walter would go on to be both the president and vice-president of that organization.¹¹

¹¹ Roger Moss, "Walter, Thomas Ustick (1804-1887)," Philadelphia Architects and Buildings; The Athenaeum of Philadelphia.

Criteria C and D: Gothic Revival style

In the mid nineteenth century, Andrew Jackson Downing and Alexander Jackson Davis published *Rural Residences* (1837), *Cottage Residences* (1842), and *The Architecture of Country Houses* (1850), pattern books of cottages and homes which formalized and proliferated an aesthetic intended for rural settings which drew on medieval European architecture.¹² This came to be known broadly as Gothic Revival, though the style had relatively different forms in residential architecture and larger applications such as churches and jails. Other connected styles include what came to be known as Italianate architecture, which architects such as Downing and Davis included amongst more recognizably Gothic plans.

In its simplest forms, Gothic Revival residential architecture is characterized by steeply pitched roofs, projecting gables (especially on the primary façade), pointed arches (especially in windows), and decorative elements such as vergeboards which can give the homes the look of a gingerbread house. Other Gothic elements include dormers and polygonal bay windows or turrets.



Figure 21: “Design VII. An Irregular Cottage in the old English Style” in Andrew Jackson Downing, *Cottage Residences*.

Inglewood Cottage displays many of these Gothic Revival trademarks, with the primary

¹² “Gothic Revival Style 1830 – 1860”

<http://www.phmc.state.pa.us/portal/communities/architecture/styles/gothic-revival.html>

façade sporting a central projecting gable ornamented with vergeboards, stacked bay windows, and many dormers. It bears a resemblance to Design VII from *Cottage Residences* (Figure 21, above). Note the detail over the first-floor windows in this plate, which seems to have been a direct inspiration for Inglewood Cottage.

Walter himself discussed the “cottage” form in public lectures he delivered at the Franklin Institute between 1841 and 1853. He reflected on how traditional cottages, “small rude tenements, constructed exclusively for the accommodation of laborers,” had been constructed with whatever materials were convenient, giving them a rustic picturesqueness that architects sought to emulate in the country houses of the affluent. Walter’s description of these grander cottages is apt of Inglewood cottage: “[they] followed this rustic style [of humble cottages] and were made two stories in height...usually ornamented with bay windows, labels over the openings, and other decorations in the prevailing taste of the day.”¹³

This building has undergone some modification, including at least one significant renovation in 1906, which likely added components of other revival architectural styles, including Tudor touches such as the exterior wood paneling. It is possible that the solarium dates from this period as well. Yet despite the modifications, this house remains an excellent example of Gothic Revival architecture and was cited as such in the 1985 National Historic District nomination.¹⁴

Conclusion

Inglewood Cottage, at 150 Bethlehem Pike, exemplifies many features of the mid-19th century Gothic Revival, with steep, protruding, gables and a variety of dormers, the use of vergeboards and other ornament, and polygonal bays, fulfilling Criteria C and D for designation to the Philadelphia Register of Historic Places. That this cottage is the work of Thomas Ustick Walter makes it also eligible for designation under Criterion E. Walter was not only the architect of many significant buildings in the greater Philadelphia region, but also the designer of additions to the United States Capitol in the 1850s and an early leader of the American Institution of Architects.

¹³ Thomas Ustick Walter, *The Lectures on Architecture, 1841-1853*, ed. Jhennifer A. Amundson.

¹⁴ “Chestnut Hill Historic District National Register of Historic Places Nomination Form”

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Chestnut Hill Conservancy, "Photo Record: 1970.84":

<https://chconservancy.pastperfectonline.com/Photo/07B13BCC-1714-11DB-87AE-024762882120>

"Chestnut Hill Historic District National Register of Historic Places Nomination Form":

https://gis.penndot.gov/CRGISAttachments/SiteResource/H078552_01H.pdf

"Childs, C. G.," Library Company of Philadelphia.

<https://digital.librarycompany.org/islandora/object/digitool:78982>,

Moss, Roger. "Walter, Thomas Ustick (1804-1887)," *Philadelphia Architects and Buildings*; The Athenaeum of Philadelphia.

Walter, Thomas Ustick. *The Lectures on Architecture, 1841-1853*, ed. Jhennifer A. Amundson. The Athenaeum of Philadelphia, 2007.