

**ADDRESS: 726 CHESTNUT ST**

Name of Resource: Glenn & Co. Perfumery

Proposed Action: Designation

Property Owner: Bernice and Lauren Kane

Nominator: The Keeping Society of Philadelphia

Staff Contact: Kim Chantry, kim.chantry@phila.gov, 215-686-7660

**OVERVIEW:** This nomination proposes to designate the property at 726 Chestnut Street as historic and list it on the Philadelphia Register of Historic Places. The nomination contends that the commercial building, originally constructed between 1855 and 1856, satisfies Criteria for Designation C, D, E, and J. The nomination notes that the façade may have been deconstructed and rebuilt to its historic appearance in 1892 when the south side of Chestnut Street was widened by five feet. Under Criterion C, the nomination argues that the brownstone façade reflects the evolution and development of commercial architecture in mid-nineteenth century Philadelphia. The nomination maintains that the brownstone façade is significant under Criterion E as the work of William Struthers of Struthers & Son, one of the most prominent stone masons in Philadelphia and nationally during the nineteenth century. Under Criterion D, the nomination contends that the brownstone façade embodies distinguishing characteristics of the Gothic Revival and Italianate styles. The nomination separately addresses the storefront, installed in 1928, as Spanish Revival. Under Criterion J, the nomination provides a history of the Glenn & Company perfumery, for which the building was constructed, and briefly mentions the transition of Chestnut Street west of Independence Hall from a largely residential area to a fashionable commercial district in the 1850s.

**STAFF RECOMMENDATION:** The staff recommends that the nomination demonstrates that the property at 726 Chestnut Street satisfies Criterion for Designation E, but fails to make an adequate or accurate argument for Criteria C, D or J. The staff notes that the discussion under Criterion C could satisfy Criterion J.

<https://www.phila.gov/historical/Documents/726-Chestnut-St-Nomination.pdf>



**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: 726 Chestnut St

Postal code: 19106

**2. NAME OF HISTORIC RESOURCE**

Historic Name: The Glenn & Co. Perfumery; Dr. Otto Haussman's

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 1855- to 1874; & 1928

Date(s) of construction and/or alteration: Built: 1855-56; storefront: 1928

Architect, engineer, and/or designer: Building: William Struthers, Struthers & Son; Storefront: Clarence Wunder

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

Original owner: Glenn & Co.

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: Keeping Society of Philadelphia Date: 3/14/2019

Name with Title: Oscar Beisert, Kevin McMahon architectural historians Email: keeper@keepingphiladelphia.org

Street Address: 1315 Walnut St, Suite 320 Telephone: 717-602-5002

City, State, and Postal Code: Philadelphia, PA 19107

Nominator  is  is not the property owner.

**PHC USE ONLY**

Date of Receipt: 1/2/2019

Correct-Complete  Incorrect-Incomplete Date: 3/15/2019

Date of Notice Issuance: 3/15/2019

Property Owner at Time of Notice:

Name: Bernice M. Kane and Lauren H. Kane

Address: Apt 7L

3900 Ford Rd

City: Philadelphia State: PA Postal Code: 19131

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

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

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

Designated  Rejected

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



Looking southwest at the primary (north) elevation of the subject building at 726 Chestnut Street.  
Source: Oscar Beisert, 2018.

**GLENN & CO. PERFUMERY**  
**BUILT 1855–56**  
**726 CHESTNUT STREET**  
**PHILADELPHIA, PENNSYLVANIA**

## 5. BOUNDARY DESCRIPTION

The boundary for the designation of the subject property is as follows:

SITUATE on the South side of Chestnut Street, BEGINNING AT A POINT ON THE South side of Chestnut Street 66 feet 8 inches East from the Southeast corner of 8th Street and Chestnut Street, said beginning point being in the party wall between these premises and premises adjoining to the West; thence (1) East along South side of Chestnut Street 25 Feet to a point in the party wall between these premises and premises adjoining to the East; thence (2) South and parallel with 8th Street and running through last mentioned party wall 139 Feet 8 ¼ inches to the North side of Ionic Street; thence (3) West along North Side of Ionic Street to a point in the party wall first above mentioned; and thence (4) North and parallel with 8th Street and running through said party wall 139 Feet 8 inches to the South side of Chestnut Street and the place of beginning.

OPA No. 882491000

Philadelphia Deed Registry No. 001S170079



Figure 1: The boundary for the proposed designation is delineated in blue. Source: CityAtlas.

## 6. PHYSICAL DESCRIPTION

The Glenn & Co. Perfumery at 726 Chestnut Street is a four-story former store-and-loft/manufacture building in the East Center City Historic District, which was listed in the National Register of Historic Places on July 5, 1984. Designed and built to serve as a store and loft/manufacture for Glenn & Co.'s Perfumery, the building is of loadbearing, brick masonry construction with a brownstone façade facing onto Chestnut Street. It occupies the entire width of the block between Chestnut and Ionic Streets, and is divided into two four-story masses connected by a one-story section that allows light and air into the taller portions of the building.



Figure 2: Left: Looking southeast at the subject property. Right: Looking northwest at the subject property. Source: Pictometry, CityAtlas, 2018.



Figure 3: The primary (north) elevation of 726 Chestnut in 2018 (left) and 1959 (right). Sources: Cyclomedia, 2018; Department of Records.

The north elevation along Chestnut Street is dominated by an impressive brownstone façade. The configuration and appearance of the first-floor dates to the early twentieth century when the commercial façade was enhanced with a new brownstone treatment and a low granite basecourse. This elevation is penetrated by a large display window at center that is delineated by a copper frame. The architrave and cornice of the show window features a crown of architectural details within which reads “Haussman.” This window is flanked by two doors—the doorway to the shop at the east and a doorway to the upper floors at the west. Both doorways are defined by round-arch transoms that are infilled with decorative panels that match the architrave and cornice of the display window. The decorative panels feature urns at the center with a flowing floral and vine motif in the form of a relief that occupies the entire surface. Set within their original architraves, the doors appear to be period to the said storefront renovation, being fully glazed with original hardware and kickplates. At the center, above each doorway are small rectangular windows concealed by decorative iron grates. All of this is set within a façade of coursed brownstone and beneath a simple cornice with large, but low relief dentils and a projecting molding above.



Figure 4: Left, the upper floors of the north elevation. Right, the storefront of the north elevation. Source: Oscar Beisert, 2018.



Figure 5: Top: Details of the show window frame and cornice of the primary (north) elevation. Bottom left: the easterly doorway to the store of the primary (north) elevation. Bottom right: the westerly doorway to the upper floors of the primary (north) elevation. Source: Oscar Beisert, 2018.





**Figure 6: Top: Chestnut Street—700 Block (NE corner 8<sup>th</sup> and Chestnut). Source: City of Philadelphia Records Department. Bottom: Looking upward at the primary (north) elevation of 726 Chestnut Street. Source: Oscar Beisert.**

Dating to the original period of construction: c. 1855, the upper floors of the primary elevation retain their original design, form, and materials. The second-floor retains its original fenestration of three large windows that are defined by four octagonal pilasters with unusual Norman-inspired capitals featuring abstracted foliage.<sup>1</sup> While the windows have been replaced, the brownstone architrave is defined by rounded upper corners. Simple, iron balustrades guard each opening, appearing to be a later addition to the façade.



**Figure 7: Capitals on each floor of the primary (north) elevation of the building, from second to fourth, left to right. Source: Oscar Beisert, 2018.**

The third-floor retains its original fenestration of three large windows that are defined by four octagonal pilasters with unusual Perpendicular capitals featuring abstracted foliage. The abstraction is crowned by tiered abacuses, also emulating the Perpendicular Gothic style.<sup>2</sup> While the windows have been replaced, the brownstone architraves are defined by rounded upper corners.



**Figure 8: The cornice of the primary (north) elevation of 726 Chestnut Street. Source: Oscar Beisert, 2018.**

The fourth-floor retains its original fenestration of three large windows that are defined by four octagonal pilasters that are without capitals and serve as the base of the curved corners of the window surrounds. A simple cornice features a series 28 circles that rise from the brownstone façade in low-relief. The circles are within a tightly knit rectangular frame and connected to that frame and to one another by short points at north, south, east, and west axis points. This panel is set beneath a molding that projects slightly from the façade.

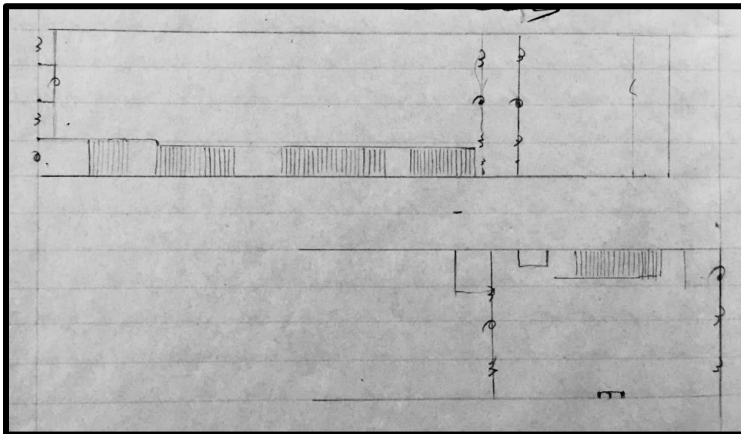
<sup>1</sup> Cyril M. Harris, *Illustrated Dictionary of Historic Architecture* (Canada: 1977), 91.

<sup>2</sup> Harris. *Illustrated Dictionary*, 91.



Figure 9: The rear (south) elevation along Ionic Street, which was the manufactory and warehouse. Source: Oscar Beisert, 2018.

The factory portion of the building faces south onto Ionic Street and the brick façade is concealed by a roughcast finish, resembling a pizza shop stucco finish. The ground floor has been somewhat altered, while the upper floors retain the original, symmetrical fenestration of three windows each. The windows are largely enclosed by plywood and a fire escape projects from the western bay. A wooden hoist is extant at the top of the elevation at center above the eastern bay.



Another Chestnut Street Improvement—The building, No. 192 Chestnut street, below Eighth, south side, is now being demolished to make room for a stately store, with a front of fine brown stone, from designs furnished by Messrs. Struthers & Son. The lot is twenty-five feet front by one hundred and forty-five feet in depth to Morris street. The main building will be eighty feet deep, and will be connected with a warehouse on the rear of the lot. Both buildings will be twenty-five feet wide and four stories high, with an elevation of nearly sixty feet. The design for the front on Chestnut street has been very much admired for its elegant simplicity, in keeping with its object as a place of business. The whole of the windows in front will be of plate glass! and when finished this building will yield to no other store in the city in regard to elegance, finish and solidity. It is being built by the owner, Mr. L. W. Glenn, for Messrs. Glenn & Co., the well-known importers of fancy goods, &c., who intend to change their location as soon as their new store is finished, which will be some time in the fall.

Figure 10: Floorplan of the subject building from The Cancelled Fire Insurance Survey of Glenn & Co.'s Perfumery, dated October 15, 1856, by the Philadelphia Contributionship for the Insurance of Houses from Loss by Fire. Right: This newspaper announcement was published in 1855 about the design and construction of the subject property. Source: "Another Chestnut Street Improvement," *The Philadelphia Inquirer*, 25 May 1855, 1. Courtesy Kevin McMahon, Architectural Historian.



Figure 11: South side of Chestnut Street, looking east from 8<sup>th</sup> Street. Top, c. 1902, Source: Free Library—Historical Images of Philadelphia. Bottom, 2018. Source: Cyclomedia.

## 7. STATEMENT OF SIGNIFICANCE

The Glenn & Co. Perfumery is an important surviving commercial building constructed at 726 Chestnut Street between 1855 and 1856.<sup>3</sup> Beautifully executed by the prominent and prolific local stone masons Struthers & Sons, the brownstone façade of this purpose-built commercial building possesses distinguishing characteristics of the Gothic Revival and Italianate styles, featuring unusual octagonal pilasters, as well as Norman- and Perpendicular Gothic-inspired capitals decorated with abstracted foliage.<sup>4</sup> Part of a larger transition of commercial architecture in the mid-nineteenth century, the Glenn & Co. Perfumery is one of approximately eight, mostly brownstone, monumental commercial facades constructed on the 700 block of Chestnut Street by 1859.<sup>5</sup> Related to the larger economic and social history of the city, the building was commissioned for a prominent merchant and manufacturer of perfumery and fancy goods in Philadelphia, which was a niche industry expressive of the Victorian-era. As a result, the subject property is a significant historic resource that merits designation by the Philadelphia Historical Commission and inclusion on the Philadelphia Register of Historic Places, satisfying the following Criteria for Designation, as enumerated in Section 14-1004 of the Philadelphia Code:

- (c) Reflects the environment in an era characterized by a distinctive architectural style;*
- (d) Embodies distinguishing characteristics of an architectural style or engineering specimen;*
- (e) Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation; and*
- (j) Exemplifies the cultural, political, economic, social or historical heritage of the community.*

Period of Significance: 1855 to 1874; 1928.

### **(C) REFLECTS THE ENVIRONMENT IN AN ERA CHARACTERIZED BY A DISTINCTIVE ARCHITECTURAL STYLE.**

Built between 1855 and 1856, the Glenn & Co. Perfumery has significant character and worth as a representative of the evolution and development of commercial architecture in mid-nineteenth century Philadelphia. Chestnut Street was one of the city's premier commercial thoroughfares, and, by the 1850s, the 700 block was no exception. Commercial architecture was undergoing an important period of innovation and progress, which included the design and construction "commercial palaces" and a wider variant of purpose-built commercial buildings with distinctive and fashionable facades.<sup>6</sup> Late eighteenth and early nineteenth century townhouses with commercial shop fronts and store windows were replaced by more monumental buildings and facades. As referenced by Benjamin Leech, Historian, in his nomination for the Henry C. Lea Building at 722 Chestnut Street, Michael Lewis, Ph.D. and Jeffery Cohen, Ph.D., Architectural Historian, describe this specific transformation:

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<sup>3</sup> "Another Chestnut Street Improvement," *The Philadelphia Inquirer*, 25 May 1855, 1.

<sup>4</sup> Cyril M. Harris, *Illustrated Dictionary of Historic Architecture* (Canada: 1977), 91.

<sup>5</sup> Benjamin Leech. *Philadelphia Register of Historic Places Nomination: Henry C. Lea Building, 722 Chestnut Street*. (Philadelphia: The Preservation Alliance for Greater Philadelphia, 2019), 5.

<sup>6</sup> Benjamin Leech. *Philadelphia Register of Historic Places Nomination: Henry C. Lea Building, 722 Chestnut Street*. (Philadelphia: The Preservation Alliance for Greater Philadelphia, 2019), 5.

In the middle of the nineteenth century retail architecture began to be set off from the design of offices and warehouses in a way that extended well beyond the enlargement of shop windows. Merchants began to recognize the value of a noticeable, memorable facade that visually broadcast a store's presence to all passersby. Individualistically designed retail buildings on a busy thoroughfare like Chestnut Street could enjoy the kind of public exposure and persistent recognition achieved in more recent times by Madison Avenue jingles and product logos in prime-time television commercials.<sup>7</sup>

Prior to the construction of the subject property, a Federal-style townhouse with a shopfront occupied the site of 726 Chestnut Street. Other than the storefront and signage, the red brick façade read as a single-family house that was designed to be store and dwelling or that had undergone a commercial conversion relatively early in its history.<sup>8</sup> After Glenn & Co. demolished that house in May 1855, their new building represented an entirely modern and fresh commercial presence.<sup>9</sup> That intended commercial presence survives today at 726 Chestnut Street as a rare surviving specimen of Chestnut Street in the 1850s.



**Figure 12:** The south side of the 700 block of Chestnut Street, this photograph illustrates the incredible transition of commercial architecture that was taking place in the 1850s. Left to right: Glenn & Co. at 714 Chestnut Street (formerly 180), showing an brownstone façade in the Italianate style; McClees & Germon's Daguerreotype Rooms and Jos. S. Natt's Looking Glass Store at 716 Chestnut Street (formerly 182), one of the earliest "glass front" buildings in the city; and a townhouse with a shopfront at the ground floor at 718 Chestnut Street (formerly 184). This photograph was taken by James E. M'Clees in 1853. Source: Library Company of Philadelphia.

<sup>7</sup> Michael Lewis and Jeffery Cohen, "James E. Caldwell Jewelry Store," *Drawing Towards Building: Philadelphia Architectural Graphics, 1732-1986*. Philadelphia: University of Pennsylvania Press, 1986, pp. 112-3.

<sup>8</sup> Michael Lewis and Jeffery Cohen, "James E. Caldwell Jewelry Store," *Drawing Towards Building: Philadelphia Architectural Graphics, 1732-1986*. Philadelphia: University of Pennsylvania Press, 1986, pp. 112-3.

<sup>9</sup> "Lumbering Up The Streets." *Public Ledger*. (Philadelphia: 29 May 1855), 1.



Figure 13: Top left: Rae, Julio H. *Rae's Philadelphia Pictorial Directory & Panoramic Advertiser*. Philadelphia: Julio H. Rae, 1851., p. Plate 12, South Side. Source: Philadelphia Architects and Buildings. Top right: Rae, Julio H. *Rae's Philadelphia Pictorial Directory & Panoramic Advertiser*. Philadelphia: Julio H. Rae, 1851., p. Plate 12, South Side. Source: Philadelphia Architects and Buildings. Bottom: *Baxter Panoramic Business Directory of Philadelphia for 1859*—Chestnut Street From Seventh To Eighth (South Side) shows the transition from early nineteenth century store and dwelling townhouses to purpose-built commercial buildings. Source: The Athenaeum of Philadelphia. When comparing the 1851 Panoramic to the 1859 Panoramic, one can see the transition from a largely homogenous Federal and Greek Revival style streetscape to one with more monumental, purpose-built commercial buildings.

Designs for offices, stores, and warehouses created monumental buildings, featuring cast iron and masonry facades. While red brick was the Philadelphia staple, stone facades became fashionable during this period. Brownstone, granite, and marble were among the most common stone types employed. Leech notes the striking aesthetic transition that occurred within the built environment of Chestnut Street:

The transformation of largely uniform, Federal-era residential rows into polyglot clusters of “noticeable, memorable” mercantile establishments occurred in successive waves and employed a variety of architectural styles and construction materials that oscillated between historicist adaptation and formal experimentation.<sup>10</sup>

The south side of the 700 block of Chestnut Street had long featured a total of seventeen buildings, but by 1859 all of them included a shopfront at the ground floor. By that time seven of the buildings—700, 702, 706, 708, 710, and 712 Chestnut Street—maintained the appearance of a townhouse; 720 and 722 Chestnut may have started life as townhouses but had undergone less attractive alterations for commercial purposes; and eight of the buildings—706, 714, 716, 718, 726, 728, 730, and 732 Chestnut Street—featured an entirely new façade, most of which were brownstone.<sup>11</sup> Of the numerous brownstones that once held define the block, the Glenn & Co. Perfumery is the only one to survive.

<sup>10</sup> Benjamin Leech. *Philadelphia Register of Historic Places Nomination: Henry C. Lea Building, 722 Chestnut Street*. (Philadelphia: The Preservation Alliance for Greater Philadelphia, 2019), 5.

<sup>11</sup> *Baxter Panoramic Business Directory of Philadelphia for 1859*—Chestnut Street From Seventh To Eighth (South Side). Source: The Athenaeum of Philadelphia.

The survival of this façade is particularly remarkable as the 700 block of Chestnut Street was widened by five feet between 1892 and 1893, an eminent domain of sorts mandated by an ordinance passed by the Common and Select Councils. Property owners on the south side of Chestnut Street were required to adhere to the new, standard building line. Naturally, the property owners were compensated by the city depending on the effects of the set back. In numerous cases the ordinance required the demolition and reconstruction of building façades.<sup>12</sup> The subject property was no exception, filing an alteration permit in May 1892; however, the record of this permit no longer survives, and it is unclear if total demolition of the façade was required. The *Philadelphia Builders' Guide* did announce that several properties in the 700 block received permits to “rebuild the fronts,” including 714-16, 718, and 724.<sup>13</sup> It is possible that the façade of 726 Chestnut Street was taken down and rebuilt at the new building line; however, it is also possible that only minor alterations were required. Nevertheless, the façade remains intact, appearing very much as it did in *Baxter's Panoramic Business Directory of Philadelphia* for 1859—Chestnut Street From Seventh To Eighth (South Side)—an image that appears on the next page. With the 1855-56 design intact, the façade continues to represent this criterion and other criteria proposed for historic designation.



**Figure 14:** Left: Titled “Record of Progress of No. 1,” this mid-nineteenth century photograph of an unknown location, likely in Philadelphia, provides a visual illustration of the type of transformation that was occurring in the 1850s and 1860s in Philadelphia. On left, a row of “commercial palaces” occupy much of a city block with earlier, diminutive townhouses beyond at what appears to be the street corner. At the center, a large building is being erected, which is likely a commercial or public commission. Source: Thomas Ustick Walter Collection, The Athenaeum of Philadelphia. Right: Taken in the 1860s for a pictorial business directory, this photograph of the “Retail Dry Goods” House of J.M. Hafleigh & Co. at 1012-14 Chestnut Street also demonstrates the pattern of development of commercial architecture. The building featured is a departure from the townhouse on right, and a great investment beyond the altered townhouse on left. Source: The Library Company of Philadelphia.

<sup>12</sup> *Philadelphia Builders' Guide*, 13 April 1892, 1084.

<sup>13</sup> *Philadelphia Builders' Guide*, 13 July 1892, 1304.



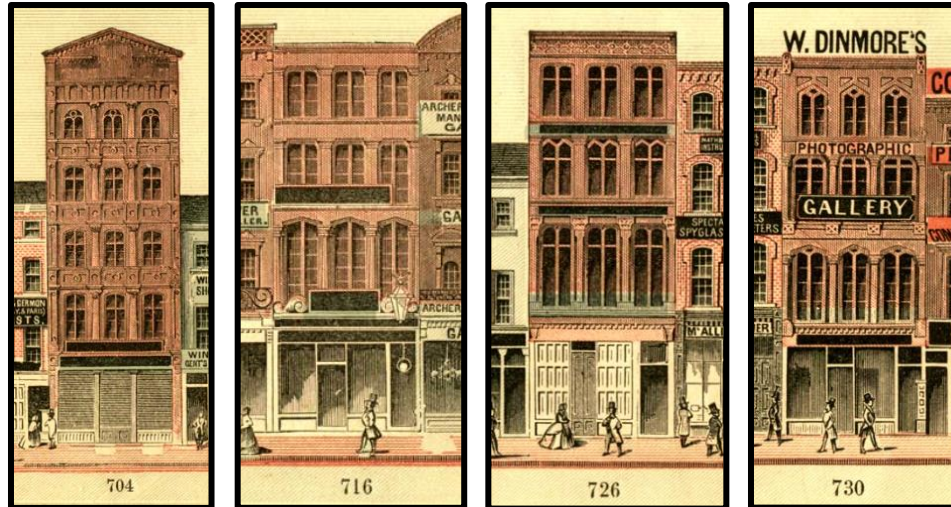


Figure 15: Commercial buildings once located in the 700 block of Chestnut Street with Gothic Revival details. Source: *Baxter Panoramic Business Directory of Philadelphia for 1859—Chestnut Street From Seventh To Eighth (South Side)*. Source: The Athenaeum of Philadelphia.

**(D) EMBODIES DISTINGUISHING CHARACTERISTICS OF AN ARCHITECTURAL STYLE OR ENGINEERING SPECIMEN.**

Articulated in brownstone, the Glenn & Co. Perfumery showcases an unusual grouping of distinguishing architectural and stylistic details that draw from Gothic Revival, and Italianate origins. Within this unique amalgamation of aesthetic influences, the most radiant of these features are the relatively simple but distinguished octagonal pilasters that are derivative of the Medieval and Perpendicular forms and styles found in Gothic and Italian architecture.



Figure 16: Left: A detail of the octagonal pilasters that define the primary (north) elevation of the subject property Source: Chestnut Street—700 Block (NE corner 8<sup>th</sup> and Chestnut), City of Philadelphia Records Department. Right: Design for the Pennsylvania Medical College, 9<sup>th</sup> Street below Locust, c. 1849, by Thomas Ustick Walter, which employs octagonal towers and/or pilasters in its primary elevation. Source: The Athenaeum of Philadelphia.



**Figure 17: Left: Alternate design for the Central Universalist Church, c. 1851, by Thomas Ustick Walter. Source: The Athenaeum of Philadelphia. Center: the subject property, showing the upper three floors of the primary (north) elevation, which features four octagonal pilasters per floor. Source: Oscar Beisert, 2018.**

During the first and second quarters of the nineteenth century, Philadelphia was home to a fair number of distinctive Gothic Revival designs, many of which employed octagonal forms. Saint Stephen's Episcopal Church (1822-23), designed by the eminent architect William Strickland (1788–1854), features an austere stone façade of “ashlar granite” that is dominated by octagonal towers.<sup>14</sup> Another important building, the Moyamensing Prison (1832-35), was designed by Thomas Ustick Walter (1804–1887) and included an octagonal tower and octangular turrets. Illustrated below, other designs completed by Walter, including the alternate design for the Central Universalist Church (c. 1851), and the Pennsylvania Medical College (c. 1849), both of which closely relate to the subject property, employing octagonal pilasters to delineate three district bays in each façade.

While commercial buildings designed in the Gothic Revival style were unusual, they were not entirely unknown in Philadelphia. Perhaps the most incredible of the Gothic Revival commercial specimen was the Jayne Building (c. 1849–50), which was designed by William L. Johnston, architect, and Walter.<sup>15</sup> Stylistically more flamboyant and straightforward than the subject property, the building features Gothic Revival pilasters that delineated a “glass front” fenestration and terminate into Gothic arched windows and circular openings in the upper levels. The Jayne Building also featured flattened column details and adapted window forms to articulate the Gothic Revival influence of the period.

<sup>14</sup> National Register of Historic Places, St. Stephen's Episcopal Church, Philadelphia, Pennsylvania, National Register.

<sup>15</sup> Julio H Rae, *Rae's Philadelphia Pictorial Directory & Panoramic Advertiser* (Philadelphia: Julio H. Rae, 1851), Plate 3, South Side.



Figure 18: Left: The Jayne Building. Source: HSP. Right: The Jayne Building. Source: Library of Congress.

Octagonal pilasters were also employed in at least one well-known Italianate style building located just around the corner from the subject property. Also selecting allowing for a brownstone façade, the Pennsylvania Bible Society commissioned the well-known building at the northwest corner of Seventh and Walnut Streets. The “neat and tasty [sic.] edifice” was designed by Samuel Sloan and Stewart just one year before Glenn & Co. erected their new building.<sup>16</sup>

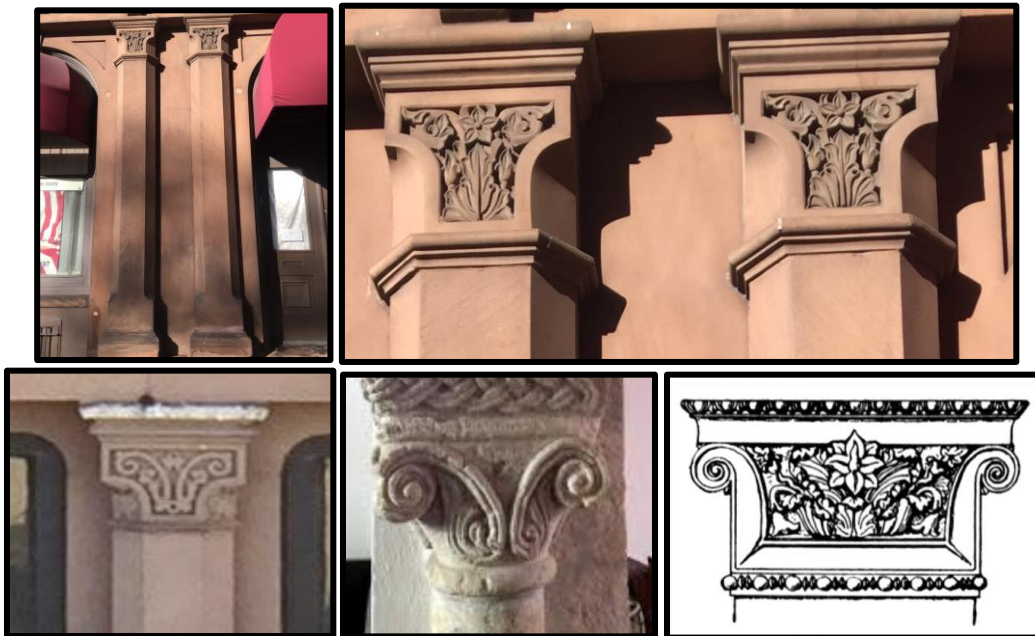


Figure 19: Top Left: Octagonal pilasters of the first floor, side (east) elevation of The Bible House at the northwest corner of Seventh and Chestnut Streets. Source: Oscar Beisert, 2018. Top right: Capitals, similar in form, but more elaborate in detail, of The Bible House. Bottom left: the capitals of the octagonal pilasters on the second floor of the subject property. Bottom center: a Norman period capital in Sussex. Source: <http://sussexchurchez.blogspot.com/2011/02/st-james-selham.html>. Bottom right: Capital with impost block, s. vitale. Source: Google.

<sup>16</sup> “More Improvements.” *Public Ledger*, 22 April 1854, 1.



Figure 20: Left: the capital type, emulating the Perpendicular style, on the third floor of the primary (north) elevation of the subject property. A period Perpendicular style capital. Source: <http://www.medart.pitt.edu/image/england/winchester/cathedral/text-willis/winc-willis-chapter3.html>

Part of the eclectic amalgamation of architectural details of the subject property, the octagonal pilasters at the second and third floor feature unusual capitals, while the fourth floor terminates in a more simplistic manner. The second-floor pilasters feature unusual Norman-inspired capitals decorated with abstracted foliage.<sup>17</sup> The third-floor pilasters feature unusual Perpendicular Gothic style capitals decorated with abstracted foliage, which is crowned by tiered abacuses, also emulating the Perpendicular Gothic style.<sup>18</sup> While the Norman-inspired capitals of the subject property are a fairly unusual feature, they appear to have relative versions in the Pennsylvania Bible Society's building, as well as the former Philadelphia Quartz Company's building that once stood at 121 S. 3<sup>rd</sup> Street.



Figure 21: Philadelphia Quartz Company's building at 121 3rd Street, Philadelphia, showing pilasters with similarly stylized capitals. Source: Hagley Digital Archives

<sup>17</sup> Cyril M. Harris, *Illustrated Dictionary of Historic Architecture* (Canada: 1977), 91.

<sup>18</sup> Harris. *Illustrated Dictionary*, 91.



Figure 22: Left: Illustrated by “Mr. Deveraux,” Glenn & Co.’s Store at 712 Chestnut Street (formerly 180), Philadelphia. Source: “Robert Morris.” *Gleason’s Pictorial Drawing-Room Companion* (Philadelphia: 6 August 1853), 85. Right: Illustration of the primary (north) elevation of the subject property from *Baxter’s Panoramic Business Directories* (1859).

**(J) EXEMPLIFIES THE CULTURAL, POLITICAL, ECONOMIC, SOCIAL OR HISTORICAL HERITAGE OF THE COMMUNITY.**

The subject building at 726 Chestnut Street was erected between 1855 and 1856 as the Glenn & Co. Perfumery and survives as a fine representative of the type of establishment that flourished on Chestnut Street and other principal thoroughfares in Philadelphia’s commercial districts in the mid nineteenth century. Among the surviving buildings of its time and period of construction, the Glenn & Co. Perfumery is an important and unusual surviving specimen of businesses that produced and sold perfumery and fancy soaps, which was a niche Victorian-era industry that proliferated in Philadelphia.

Established about 1832, Lewis W. Glenn invented his “original and unrivaled saponaceous compound for shaving” in 1833, which appears to be one of many inventions.<sup>19</sup> Glenn’s perfumery was installed at 80 S. Third Street by 1836, selling “L.W. Glenn’s Indian Hair Oil,” “The Roman Kalydor,” “Guerlain’s Ambrosial Cream,” “English Essences, &c.,” and “Lubin’s Fine Essences, &c.”<sup>20</sup> In the 1840s, L.W. Glenn’s son, William Duer Glenn, joined the firm, when it became known as L.W. Glenn & Son, located

<sup>19</sup>Pot Lids From The Collection Of David Treloar. <https://poisonsnmore.webs.com/davidtreloarspotlids.htm> Accessed on 5 December 2018.

<sup>20</sup>*The National Gazette* (Philadelphia), 30 September 1836, 4; *The National Gazette*, 8 May 1838, 4; and *The National Gazette*, 6 September 1837, 3.

at 20 S. Fourth Street in 1848, importing “French, German, and English Fancy Articles, Perfumery, Combs, Toilet Brushes, Fans, French China, Fine Stationary, Druggists’ Articles, &c.”<sup>21</sup>

In the 1850s the blocks of Chestnut Street west of Independence Hall were undergoing a transition from largely residential to a fashionable commercial section of the city. L.W. Glenn appears to have been quite prosperous by the mid-nineteenth century, being recorded in the Federal Census of 1850 as being worth \$40,000. In 1852–53, the Glenns removed to 180 (present-day 712) Chestnut Street, which was then a four-story brick townhouse with a brownstone façade in the Italianate style and a shopfront at the first floor. Here the firm became known simply as Glenn & Co., sellers of “London & Paris Fancy Goods.” Only a few years passed when Glenn & Co.’s successes culminated in the design and construction of a decidedly modern building, a four-story brick store-and-loft/manufactory with a brownstone façade at 186 (present-day 726) Chestnut Street, the subject property. The new was built in two large masses with a store-and-loft building on Chestnut Street and a loft/manufactory in the back building at the rear of the lot on Ionic street.



Figure 23: Pot lids from the 1850s and 1860s of Glenn & Co. Source: Pot Lids From The Collection Of David Treloar. <https://poisonsnmore.webs.com/davidtreloarspotlids.htm> Accessed on 5 December 2018.

By 1863, William D. Glenn had established his own business, importing perfumery and soap, at 26 S. Fourth Street. After William D. Glenn’s removal from the family firm, Glenn & Co., occupying the subject property, consisted of L.W. Glenn and his younger son, Edward Glenn.<sup>22</sup> By 1867 Glenn & Co. was known as “one of the oldest houses in the business” in Philadelphia. At this time there were approximately twenty-three Perfumery manufacturers listed in the city directory. Glenn & Co. was reproducing “all the perfumes of European celebrity...without deterioration in quality,” employing “about sixty persons in their manufactory.” The firm’s products were “distributed to all parts of the United States.”<sup>23</sup> L.W. Glenn eventually retired, and Edward Glenn took over the firm. Among the twenty-three firms listed in the city directory, only the following specifically mentioned by Edwin T. Freedley in his book, *Philadelphia and Its Manufacturers*: “the factories of X. Bazin [at 917 Cherry Street—Demolished] and the Messrs. Taylors [641 N. Ninth Street—Demolished] and Wrights [624 Chestnut Street—Demolished],” then among the largest manufacturers of perfumery and fancy soaps in the country; Thomas Worsley, who had “a very extensive manufactory of fancy soaps at 114 Arch Street”

<sup>21</sup> Eli Bowen, *The Coal Regions of Pennsylvania: Being a General, Geological, Historical & Statistical Review of the Anthracite Coal Districts* (Pottsville: E.N. Carvalho & Company, 1848), 12.

<sup>22</sup> *McElroy’s Philadelphia City Directory* (Philadelphia: 1865).

<sup>23</sup> Edwin T. Freedley, *Philadelphia and Its Manufacturers: A Hand-Book of the Great Manufactories and Representative Mercantile Houses of Philadelphia in 1867* (Philadelphia: E. Young & Co.), 557.

[Demolished]; and “Messrs. A. Hawley & Co., a manufacturer of “Perfumery and Fancy Soaps” at 424 S. Tenth Street (Demolished/Defaced).<sup>24</sup>

In addition to its significance as a commercial building type, the Glenn & Co. Perfumery is one of the last, remarkably intact store-and-loft/manufactory buildings, representative of the production and sale of perfume and fancy soaps, in nineteenth century Philadelphia. The firm, Glenn & Co., founded by L.W. Glenn about 1832, and carried on by his son through 1874, was one of the most prominent of these perfumeries in Philadelphia, exemplifying the cultural, economic, and social history of this great of period of mercantile heritage.



Figure 24: Early newspaper advertisements on Lewis W. Glenn. Left: *The National Gazette*. (Philadelphia: 30 September 1836), 4. Center: *The National Gazette*. (Philadelphia: 8 May 1838), 4. Right: *The National Gazette*. (Philadelphia: 6 September 1837), 3.

<sup>24</sup> *McElroy's Philadelphia City Directory* (Philadelphia: 1865).

**(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.**

This section was authored by Kevin McMahon, Architectural Historian.

In May 1855, the *Philadelphia Inquirer* reported that an existing building at “192 Chestnut Street” (the property’s pre-1857 address) was being demolished to make way for a “stately store” of brownstone for Glenn & Company, from “designs furnished by Messrs. Struthers & Son.”<sup>25</sup> John Struthers (1786-1851) and his son William (1812-1876) were two of the most prominent stone masons in Philadelphia and nationally during the nineteenth century. John died (in 1851), years before work on 726 Chestnut Street began, so the article refers primarily to William whose own son, John, was likely apprenticed to him at the time. According to several scholars, it is unlikely that William Struthers did alone design the building – his architectural design work was limited to the smallest of structures – but his status as the preeminent mason of the nineteenth century in Philadelphia, his role in popularizing brownstone, and his involvement in this project nonetheless make the building the work of a master.<sup>26</sup>

According to Scharf & Westcott in their *History of Philadelphia*, William and his father, coming from a line of stonecutters in their native Ayrshire, Scotland, immigrated to Philadelphia in 1816. In relatively short order, the elder Struthers entered into the employment of William Strickland as superintendent of construction for the Second Bank of the United States, becoming immersed in the community of architects and builders that would propel his career to the top of the Philadelphia building world. Struthers served in a similar role with Strickland during his work on the St. Stephens Episcopal Church (1822-23) on Tenth Street, the Merchants Exchange (1832-34) at Third and Walnut Streets, and the United States Naval Home (1827-33) on Grays Ferry Avenue, among other Greek Revival landmarks.<sup>27</sup> As one historian explains, “Struthers’ work quickly became synonymous with marble architecture in Philadelphia.”<sup>28</sup>

Struthers supplied much of the marble used in these projects – quarried in nearby Montgomery County – from his own marble yard at 1022 Market Street (then 360 High Street). In operation since 1798, Struthers purchased the operation from James Traquair, himself a Scot, who furnished his successor with a wide range of connections in the architecture and building community. Struthers, who became “unquestionably the best marble mason in Philadelphia, if not in the country,” earned renown even far outside of Pennsylvania, supplying marble for the state capitol buildings of Ohio and North Carolina, the Commercial Bank in Natchez, Mississippi, as well as the United States Bank in Pittsburgh.<sup>29</sup> In addition to his work on buildings, Struthers excelled in the carving of fireplace mantels and funerary monuments, benefitting from the Rural Cemetery Movement that took hold in the early 1830s. Struthers designed and built numerous monuments in Laurel Hill Cemetery and in other cemeteries across the country.

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<sup>25</sup> “Another Chestnut Street Improvement,” *The Philadelphia Inquirer*, 25 May 1855, 1.

<sup>26</sup> For a further discussion of the Struthers’ work as “architects,” see Jeffrey A. Cohen, *Drawing Toward Building: Philadelphia Architectural Graphics, 1732-1986* (Philadelphia: University of Pennsylvania Press, 1986): 88-89.

<sup>27</sup> John Thomas Scharf and Thompson Westcott, *History of Philadelphia, 1609-1884, Volume 3* (Philadelphia, 1884): 2293-2294.

<sup>28</sup> Elise Madeleine Ciregna, “The Lustrous Stone: White Marble in America, 1780-1860,” PhD. Dissertation, University of Delaware, 2015: 152-153

<sup>29</sup> Nicholas B. Wainwright, “The Age of Nicholas Biddle, 1825-1841,” in *Philadelphia: A 300 Year History*, edited by Russell F. Weigley (New York: W.W. Norton, 1982): 282; Edwin T. Freedley, *Philadelphia and Its Manufactures* (Philadelphia, 1857): 366.



Accompanying John Struthers during much of his rise to prominence in Philadelphia was his son William. Apprenticed to his father at an early age, William gained experience working with Strickland and other architects on some of the city's most prominent building projects of the 1820s and 30s. Upon completing his apprenticeship at the age of 21, William entered into partnership with his father and the firm eventually became known as John Struthers & Son.

John Struthers died in 1851, and William inherited the business, staying actively involved in the building world in Philadelphia. By the mid-nineteenth century, however, the architects for whom John Struthers had worked – Strickland, and also John Haviland and Thomas U. Walter – had been succeeded by a new generation of designers, including John Notman, John Fraser, and Gustav Runge, among others, and soon William Struthers had developed relationships with nearly all of them. At the same time, the predominance of the Greek Revival style had also begun to wane, giving way to Italian Renaissance-based models – in brownstone rather than marble – in the 1840s. Beginning with John Notman's Italianate-style Athenaeum of Philadelphia, completed in 1845 on the east side of Washington Square, many of the most prominent institutions, residences, and commercial works built during the late 1840s through the end of the century would be constructed of or fronted with brownstone, reflecting the taste for darker materials ushered in by the Romantic Movement.

Keenly aware of the growing popularity of brownstone, William Struthers began to source the material from major quarries in Connecticut and Canada and “induced many of the leading merchants and most wealthy citizens to adopt it in the ornamentation of their warehouses and dwellings.”<sup>30</sup> Architects and clients could view a range of samples in the rear of Struthers' yard on Market Street, but could just as easily examine finished brownstone buildings – and those in the course of construction – throughout the eastern part of Center City. Along Chestnut and Market Streets up to about 9<sup>th</sup> Street, Struthers supplied brownstone for numerous four- and five-story warehouses and store buildings during the 1850s and 60s, transforming the look of the city's commercial district. Although the Italianate style was most common, the Gothic Revival and Venetian Gothic styles also appeared in some examples due to the relative softness of brownstone, which was easier to carve into elaborate forms. “We owe much of much of our architectural improvement,” *The Press* reported in December 1857, “to the introduction of brownstone, which being cheaper and easier to work than marble or granite, induced much display in building fronts not otherwise probable.”<sup>31</sup>

Although the *Philadelphia Inquirer* reported in 1855 that Struthers himself designed 726 Chestnut Street, it is more likely that the building was designed by an architect, and a leading one at that. Struthers is known to have worked with John Fraser, later the designer of the Union League, on a new four-story store and warehouse building for dry goods merchants Farnham & Kirkham at 220 Chestnut Street, just months before he began work for Glenn & Company (this building was demolished in the 1930s to make way for the U.S. Customs House).<sup>32</sup> Two years prior, Struthers also worked with Gustav Runge, who later became co-architect of the Academy of Music, on the construction of several five-story warehouses on the 300 block of Market Street (all now demolished). The inventory of the National Register-listed East Center City Commercial Historic District even suggests John Notman as the designer based on the building's octagonal columns with abstracted capitals, but this attribution was made purely on visual terms and has not been otherwise verified.

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<sup>30</sup> Edwin T. Freedley, *Philadelphia and Its Manufactures; a Hand-Book of the Great Manufactories and Representative Mercantile Houses of Philadelphia*, In 1867 (Philadelphia, 1867); 425.

<sup>31</sup> “Domestic Architecture,” *The Press*, 29 Dec 1857.

<sup>32</sup> “Handsome Improvement,” *Philadelphia Inquirer*, 1 Feb 1855.

Regardless of the identity of the building's true designer, the association with William Struthers and the quality of the stonework alone make 726 Chestnut Street significant. Struthers played a leading role in the proliferation of brownstone in Philadelphia's most prominent buildings in the second half of the nineteenth century, helping to transform the look of the downtown during this period. Although he supplied brownstone for numerous commercial buildings during the 1850s and 60s, most if not all have been demolished, making 726 Chestnut Street a rare surviving example of Struthers' work from the 1850s when brownstone dominated.

Maintaining his position as the city's leading mason during the late-nineteenth century, Struthers went on to supply stone for the University of Pennsylvania's new West Philadelphia campus in the 1870s and worked with Frank Furness on the decorative stonework at the Pennsylvania Academy of Fine Arts during the same decade. (Struthers in fact had served as treasurer of the Academy and on the committee tasked with securing the institution's new building site in 1869, but resigned from the board to avoid the appearance of conflict of interest when the \$60,000 contract was awarded in March 1873).<sup>33</sup> Struthers' career culminated in 1871 when he was awarded the \$5,300,000 contract to supply stone for the new city hall at Center Square, up to that point the single largest contract in Philadelphia history.<sup>34</sup> Although Struthers would never see the completion of the building – he died in 1876 – the work was carried out by his sons, John and William, Jr., not without controversy due to the political connections of the Struthers family.



**Figure 25: Struthers & Sons Marble Yard, 22<sup>nd</sup> and Chestnut Streets. This photograph was taken in 1858 by James E. M'Clees. Source: Library Company of Philadelphia.**

<sup>33</sup> George E. Thomas, *Frank Furness: Architecture in the Age of Great Machines* (Philadelphia, University of Pennsylvania Press, 2018): 106.

<sup>34</sup> Howard Gillette, Jr., "Philadelphia's City Hall: Monument to a New Political Machine," *Pennsylvania Magazine of History and Biography* (April 1973): 242.

**(D) EMBODIES DISTINGUISHING CHARACTERISTICS OF AN ARCHITECTURAL STYLE OR ENGINEERING SPECIMEN.**

The first-floor storefront of the former Glenn & Co. Perfumery at 726 Chestnut Street is a distinctive example of the Spanish Revival style of the 1915-1940 period, when the various stylistic revivals influenced the design of commercial facades and fronts in American towns and cities. Early in 1928, Dr. Otto Gustave Haussmann, a leading Philadelphia optician, commissioned architect Clarence Edmund Wunder to make alterations to the subject building.<sup>35</sup> This work appears to have included the construction of a new storefront in the Spanish Revival style, which is further indicated by the employment of the optician's surname in the customized architectural details of the facade. The subject storefront still exists today and embodies distinguishing characteristics of the Spanish Revival style as applied to a commercial building of the 1920s.

Though relatively simple and congruous to the original brownstone façade, the work completed was quite beautiful in design and execution. Set within a façade of what appears to be brownstone or stucco finished to look like brownstone, the storefront includes features that are characteristic of the Spanish Revival style of architecture. The brownstone surface of the original building lends to a Spanish Revival style makeover due to the smooth-faced quality of this specific stone type and its similarities to the appearance of painted stucco, which is obviously characteristic of Spanish architecture. Arched doorways are commonly employed in this revivalist style, a feature used for both entrances at the east and west ends of the elevation. Small accent and/or vent-like openings are also common in the Spanish Revival and the subject storefront façade features two of these windows, which are located above the doorways. Decorative iron work in the form of window grilles is also characteristic of the Spanish Revival, and both accent windows are finished with decorative iron grilles. The shop window, now partly infilled for later signage shown in the picture above, is designed in the manner of a large focal window that is set within a decorative architrave and surround decorated with low relief architectural details. The cornice of the focal window features the name of the said optician: Haussmann. The focal window is also a well-known feature of the Spanish Revival style, being cleverly employed as a shop window in this well-executed design.<sup>36</sup>



**Figure 26: Left: The storefront of the primary (north) elevation, c. 1960-70. Source: Philadelphia Historical Commission. Right: the same view in 2018. Source: Oscar Beisert.**

<sup>35</sup> *Philadelphia Real Estate Record and Builders' Guide*. (Philadelphia: 1 February 1928), 71.

<sup>36</sup> Virginia Savage McAlester. *A Field Guide To American Houses*. (New York: Alfred A. Knopf, 1984, 2013), 520-40.

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This nomination was sponsored by a generous friend of the Keeping Society of Philadelphia and authored by Oscar Beisert, Architectural Historian and Historic Preservationist, with assistance from J. M. Duffin and advice from Laura DiPasquale, Historic Preservation Planner of the Philadelphia Historical Commission. The section on Criterion E was authored and researched by Kevin McMahon, Architectural Historian, who generously provided this and other valuable research material for inclusion in the nomination.

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APPENDIX A: INSURANCE SURVEY, 1856

24855 Survey made October 15 1856 for Lewis W Glenn  
24855 A Four Story Brick Building with Brown Stone Front Occupied  
15000 as a store situate on the South side of Chestnut Street No 192,  
beginning about 75 feet East of Eighth Street, in the City of  
Philadelphia \$11,000 Insured: Also a Four Story Brick  
Building in the rear Occupied as a Manufactory and Ware house, in  
the rear of the above and fronting on Market Street \$4000. Insured,  
Dimensions 25 ft front by 80 ft deep, the front is of Brown Stone  
Iron girders front and back first story, Spruce joist with double timbers  
throughout, Several Window frames front and back, the back frames  
have mullion sills and panel shutters, Sash all double hung,  
holding plastered, gas pipes introduced throughout, a flight of  
continuous stairs from the first to fourth story with ash steps  
to the first flight and heart steps to the others, plastered partition  
between and Mahogany hand rail with Iron balusters to the walls,  
The first story is in one room, 40 ft long front by 2 doors + 2 windows,  
folding panel doors to the Stairway toward back side, and a large

July 7-1857 on the top floor has been put up. The front and back windows of the front house  
has been altered and in them in 2 rooms.

and with 4 lights 22 1/2 x 53 inch glass transoms 11 lights over them, 2 square  
show windows with metal sash and 4 lights 3 1/2 x 63 glass in each  
in the front and 2 lights 3 6 x 63 in the ends, transoms over all and  
open marble work under the windows, panel shutter stops for them sliding  
into the lips on the sides, a dunny with folding sash doors having 6 lights  
12 x 19 glass lifting shutters and 2-12 light 15 1/2 x 29 windows back filled with  
enamel glass, and 1-4 light narrow window back; 4 tier piece in mouldings  
unfilled, 20 light 15 1/2 x 28 sash and double hung to each window front,  
marble tessellated pavement 6 ft wide the whole extent of the store,  
the ceiling is laid off in square panels, finished bracket cornice and  
skinnis moulding on ceiling and 16 ft store, the store is warmed by a  
heater in the cellar.

The second story is in the room, 3 windows front with 6 lights  
23 1/2 x 43 glass in each and sash hung with hinges and  
inside Venetian shutters to them, 3-12 light 13 1/2 x 24 windows  
back, a water closet, wash sink, piece in moulding unworked,  
staining off and folding sash doors with lifting shutters and 6 lights  
17 1/2 x 19 glass transoms & 4 lights over it, a closet under stairs, single  
worked closet doors, Stone cornice 14 ft store.

The third story has 3 windows front with 6 lights 23 1/2 x 31  
glass sash hung with hinges and inside Venetian shutters to  
them, 3-12 light 13 1/2 x 22 windows back, 4 tier moulding and  
unworked, closet under stairs, water closet, wash stand and  
basin, folding sash doors opening into staining with lifting  
shutters and 6 lights 15 1/2 x 19 glass, transoms & 4 lights over it,  
store 12 ft high.

The fourth story has 3-6 light windows front 22 1/2 x 20 1/2 glass  
hung with hinges and inside Venetian shutters to them, 3-12 light  
13 1/2 x 18 windows back, moulding unworked, store 13 ft high front  
and 9 ft 3 light back, ceiling to rafters, single pitch roof to the  
back, Tin roof, trap door shaft door, battlement walls, Stone  
cornice and brackets, and brick save back;

The Building in the rear is 25 ft wide by 39 ft deep, Spruce  
sash with double trimmers, Carolina floor boards, Reseal Windows

frames front and back stone sills, panel shutters front story,  
 The First story is rough-plastered, a dormer front with folding  
 sash doors having 12 lights 13/20 each lifting shutters transoms & 5 lights  
 plus and 2-12 light 13/22 windows, a dormer with folding sash doors  
 having 12 lights 9/20 plus lifting shutters and 2-12 light 13/22 windows  
 back, wash cist, a dumb waiter to second story, a flight of 11 new  
 steps from story to story, 15 ft story.

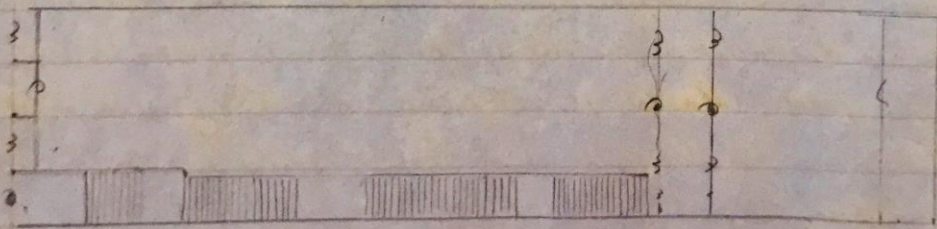
The second story has 3-12 light 13/18 windows front and 3 ditto  
 back, 10 ft story walls & ceiling not plastered, a flight of steps  
 to third story.

The third story has 3-12 light 13/16 windows front and 3 ditto  
 back, not plastered, a small dressing room partitioned off, 8 ft 6 in story.

The fourth story has 3-12 light 13/14 windows front and 3 back,  
 not plastered, story 9 ft 3 in high front and 3 ft back single pitch roof  
 Di roof. brick end buttresses walls: a hatchway in each floor  
 into dress field on railway and a hoisting machine over them  
 in front story; The Basement or Cellar has a dormer front with  
 outside cellar door steps and inside sash doors to it and 1 ditto and  
 2 windows back; a furnace for warming the building and cellar paved with  
 bricks.

D. H. B. & Co. Surveyors

*D. H. B. & Co.*



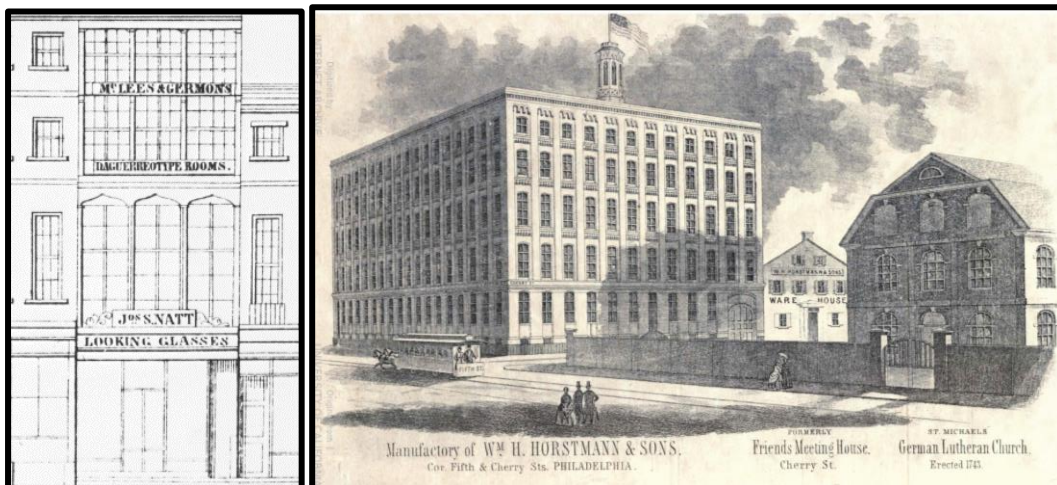


## APPENDIX B: ADDITIONAL HISTORIC CONTEXT

### HISTORIC CONTEXT: MONUMENTAL COMMERCIAL ARCHITECTURE IN PHILADELPHIA - 1849 TO 1859

Commercial Architecture as an independent category of architectural design is one that is relatively modern in world history. The Victorian age saw tremendous innovation and progress, which was largely stimulated by the Industrial Revolution, the enlargement of middle class, and the availability of products as merchandise to sell and purchase like the world had never known. As one of the largest cities in America during the nineteenth century, Philadelphia was an important urban center of great commercial and industrial prowess. Amplifying the Quaker City's status during this period was the largest population influx of its history, which occurred between 1840 and 1860. All these factors positioned the city's merchants and manufacturers to achieved much in the realm of innovation and success—a culture of progress that was indelibly linked to architecture and the built environment.

Between 1849 and 1859, commercial architecture underwent an important period of development and progress, which was reflected in the built environment of Philadelphia. According to Winston Weisman, a Historian formerly of the Pennsylvania State University, commercial buildings generally fit into three categories—"the first involves monuments in which the structural skeleton of the façade is emphasized;" "the second, verticality is stressed," and "the third fuses these two tendencies into a structural-vertical composition." The subject property fits into the first category, retaining its monumental façade of brownstone with distinctive and unusual sets of four octagonal pilasters at the second, third, and fourth floors. These octagonal pilasters delineate a fenestration that is largely composed of openings enclosed by vertical sashes of glass that originally featured Gothic and Romanesque-inspired muntin configurations.



Left: Natt Building, 187 (later 532) Chestnut Street. Right: Horstmann Manufactory (c. 1852), at the northeast corner of Fifth and Cherry Streets. Source: Winston Weisman. Right: "Philadelphia Functionalism and Sullivan," *Journal of the Society of Architectural Historians*, vol. 20, n. 1 (March 1961), 3–19.

One of the early examples of this "glass front" façade on a single, row-like lot and building type is the Natt Store. Located within the same block as the subject property, the building was commissioned in the latter part of 1849 by Joseph S. Natt. The *Philadelphia Ledger* announced that the townhouse at 182 (present-day 716) Chestnut Street was being demolished "to make room for a handsome new four-story structure to be done in Connecticut brownstone." It appears that Natt commissioned John Riddell to construct the building for his business, selling "looking glasses and picture frames." The building was completed by the close of 1850, at which time McClees & Germon, daguerreotypists, also occupied the

building within the year after completion in 1851.<sup>37</sup> The building was described by historian Winston Weisman as follows:

An illustration of it in Rae's Directory shows a ground story composed of two large plate-glass windows flanking a central entrance. The second story consists of four piers supporting three flattened pointed arches. The third and fourth floors are made almost entirely of three glass panels per story held in place by two thin columns equally spaced between the outer walls. Despite the use of pointed arches which have an ornamental flavor, the ensemble is decidedly structural and skeletal. This is made quite clear by a comparison of the Natt Store with those on either side of it, where the front, excluding the ground story, is conceived as an opaque masonry wall pierced by relatively small openings. Riddell's design must have been very functional judging by the amount of light transmitted to the interior by the glass wall.<sup>38</sup>

While this example is largely important due to its early place in the evolution of commercial buildings designed and constructed in this form and style, this innovation was not limited to new construction. Weisman also points out another example in the building that formerly stood at 187 (present-day 532) Chestnut Street. Prior to 1851, the building that housed Newton's Confectionary featured a three-story façade "of glass held together by relatively thin load-bearing members." While Weisman saw this building as new construction at some point just before 1851, a closer examination shows us that this glass façade was one that "improved" upon an earlier building. *Rae's Directory* illustrates the said primary elevation of glass, set beneath the fourth, half-story dormer window that was a characteristic of all the three houses that stood at 185, 187, and 189 Chestnut Street. The same streetscape shown in *Rae's Directory* also illustrates the subject building, 726 Chestnut Street (formerly 192), as having undergone a commercial conversion with a traditional shopfront and signage. Described later in *The History of Chestnut Street*, the subject property's "original building comported exactly in appearance with the structure which still stands immediately east of it." Interestingly one of the earlier occupants, as early as 1843 was Joseph S. Natt, though the occupants in 1851 included the Moulson family—E. M. Moulson, operating a millinery, and James Moulson, daguerreotypist.

The employment of the "glass front" façade made a striking difference in the visual appearance of Philadelphia's commercial streets. The south side of the 700 block of Chestnut Street is shown above, where the old and the new have entirely different principles that go beyond architectural style to a commercial design philosophy that extends beyond the first floor and the storefront to the upper floors. Baxter's Panoramic Business Directory of Philadelphia for 1859 is an incredible illustration of the significance of these new "glass front" design concepts.

In the 1850s, the new "glass front" facades like that of the Natt Store evolved through the execution of higher quality designs that employed fashionable architectural styles and materials. Many of these buildings were modeled on the Italian Palazzo, an adapted form and style that dominated commercial architecture from the 1850s through the 1860s. And while Philadelphia was a city largely composed of simple red brick facades, the mid-nineteenth century saw a greater diversity of facade materials, including brownstone, granite, marble, decorative brick, and other types of masonry treatments. Several of the buildings constructed on the south side of Chestnut Street in the subject block featured brownstone fonts set upon brick with Grecian, Gothic Revival and Italianate motifs.

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<sup>37</sup> Caspar Souder, Jr., "The History of Chestnut Street," 138, Historical Society of Pennsylvania.

<sup>38</sup> Winston Weisman, "Philadelphia Functionalism and Sullivan," *Journal of the Society of Architectural Historians*, vol. 20, n. 1 (March 1961), 4–5.

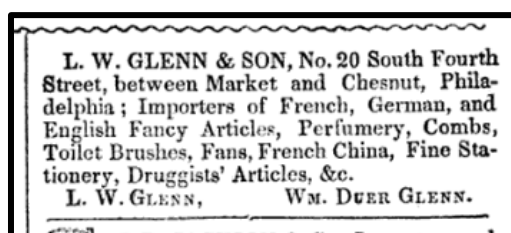
Jules Huel & Co.'s Perfumery at 704 Chestnut Street with a store in front and a manufactory and warehouse at the rear was completed in 1852–1853. The Greek Revival and Italianate styles of the façade are illustrated in detail by *Gleason's Pictorial Drawing Room Companion* in 1853. Perhaps the most impressive building on the block by 1859, the façade of Jules & Huel & Co.'s Perfumery no longer survives. The Natt Store's original "glass front" was a fleeting specimen of commercial architecture, since, by 1859, the entire façade of 716 Chestnut Street was replaced with a brownstone front with Gothic Revival window openings on the second, third, and fourth floors. Like the subject property, the fenestration is delineated by pilasters though the precise type is unclear from the drawing illustrated above. Just two doors west of the subject property, the "glass front" store-and-loft/manufactory at 730 Chestnut Street is also a commercial building that is largely dominated by windows executed in the Gothic Revival style and delineated by pilasters at the second and third floors. These are just a few unique designs that share integral features with the subject property.

## APPENDIX C: ADDITIONAL HISTORIC CONTEXT

### HISTORIC CONTEXT: THE GLENN & CO. PERFUMERY (c. 1832–1874)

A native of Baltimore, Maryland—the son of James Glenn, Lewis Washington Glenn (1795–1868) established the Glenn & Co. Perfumery about 1832. Lewis W. Glenn invented his "original and unrivaled saponaceous compound for shaving" in 1833, which was likely one of many inventions.<sup>39</sup> Glenn's first Perfumery store and warehouse stood at 84 South Third Street "opposite the Exchange" in 1834, where he sold "Indian Dye and Oil," as well as "a general assortment of Perfumery, Cosmetics, and Fancy Soaps."<sup>40</sup> Like proprietors of an earlier period, Glenn identified his business by the "Sign of the Flower Vase" for many years. Glenn's early advertisements included products like "L.W. Glenn's Indian Hair Oil," "The Roman Kalydor," "Guerlain's Ambrosial Cream," "English Essences, &c.," "Lubin's Fine Essences, &c.," and other products.<sup>41</sup>

Like so many businesses that start small and grow over time, L.W. Glenn's family would be an integral feature of his original and long-term success. On May 5, 1825, Glenn married Mary Ann Duer (1798–1875), the daughter of Capt. William Duer (d. 1800–01) and Hannah Ogden (1770–1827), a union that would produce no less than three children—William Duer Glenn (d. 1876); Edward Glenn (1830–1903) of Ardmore, who married, first Frances Van Osten, and, secondly, Sarah Catherine Allen; and Hannah C. Glenn (1832–1900), who married Asa W. North (1827–1857).<sup>42</sup>



Eli Bowen, *The Coal Regions of Pennsylvania: Being a General, Geological, Historical & Statistical Review of the Anthracite Coal Districts* (E.N. Carvalho & Company, 1848), 12.

<sup>39</sup>Pot Lids From The Collection Of David Treloar. <https://poisonsmore.webs.com/davidtreloarspotlids.htm> Accessed on 5 December 2018.

<sup>40</sup>*The National Gazette* (Philadelphia), 19 April 1834, 4.

<sup>41</sup>*The National Gazette* (Philadelphia), 30 September 1836, 4; *The National Gazette*, 8 May 1838, 4; and *The National Gazette*, 6 September 1837, 3.

<sup>42</sup> Charles Henry Browning, *Welsh Settlement of Pennsylvania* (Philadelphia: William J. Campbell, 1912), 160; and Charles Henry Browning, *Americans of Royal Descent: A Collection of Genealogies Families Whose Lineage is Traced to the Legitimate Issue of Kings* (Porter & Costes, 1891), 596. Lewis' son Edward was the father of Thomas Allen Glenn, the well-known historian and genealogist of the early Welsh settlements of Pennsylvania.

In the 1840s, L.W. Glenn's son, William Duer Glenn, joined the firm, when it became known as L.W. Glenn & Son, located at 20 S. Fourth Street in 1848, importing "French, German, and English Fancy Articles, Perfumery, Combs, Toilet Brushes, Fans, French China, Fine Stationary, Druggists' Articles, &c."<sup>43</sup> In the 1850s the blocks of Chestnut Street west of Independence Hall were undergoing a transition from largely residential to a fashionable commercial section of the city. L.W. Glenn appears to have been quite prosperous by the mid-nineteenth century, being recorded in the Federal Census of 1850 as being worth \$40,000. In 1852–53, the Glens removed 712 Chestnut Street (formerly 180), which was then a four-story brick townhouse with a brownstone façade in the Italianate style with a shopfront at the ground floor. Here the firm became known simply as Glenn & Co., sellers of "London & Paris Fancy Goods."

On August 6, 1853, *Gleason's Pictorial Drawing-Room Companion*, a Boston publication, released descriptive sketch on Chestnut Street in Philadelphia, in which the façade of Glenn & Co.'s store was illustrated and described:

In connection with the Morris pictures, Mr. Devereux has given us an excellent drawing of Messrs. Glenn & Co.'s store on Chestnut Street, Philadelphia. The interior is splendid, rivaling, in richness of embellishments, some of the palatial saloons in Europe. The flooring is laid in Italian tessellated marble, and the ceiling superbly painted in fresco. The store is ornamented to the highest degree of pure taste.

In 1854, Glenn & Co.'s "Fancy and other articles" included "importations from England, France and Germany," often selected in Europe by a member of the Glenn family. The following products were advertised as for sale at that time:

Ladies' and Gent's Portable Dressing Cases, near 50 kinds.  
Ladies' Cabas, some of entire new styles.  
Ladies' Work Boxes, plain and furnished.  
Ladies' and Gent's Port Monnaies, in silver, pearl, shell, &c.  
Segar Cases and Stands; Card Cases in great variety.  
Glove, Netting and Fancy Boxes. Papier Mache Goods.  
Portable Desks, Writing Cases, Ink Stands, &c.  
Real and Artistic Bronze Figures, Groups, &c.  
Rich Mantle Clocks, in bronze, gilt, ormolu, &c.  
French and German Biscue and English Parian Ware.  
Richly decorated China Vases, Card Plates, Cups, &c.  
Royal Dresden, Baden and Prussian China Ware.  
Rich Bohemian Glass, Odour Boxes, Glove Boxes, &c.  
Rich Bridal, Party and Dress Fans, new styles.  
Berlin Bronze Articles, Opera Glasses.  
Spa Boxes, Port Folios, Derbyshire and Fluor Spar Articles.  
A fine assortment of the inlaid Tunbridge Ware.  
Fine Music Boxes, Jet Goods, Fancy Stationary, Chessmen.<sup>44</sup>

The occupation of 712 Chestnut Street was short-lived. In May 1852, Lewis W. Glenn purchased the subject property from the estate of Pierce Butler (1744–1822), which then included a brick town house

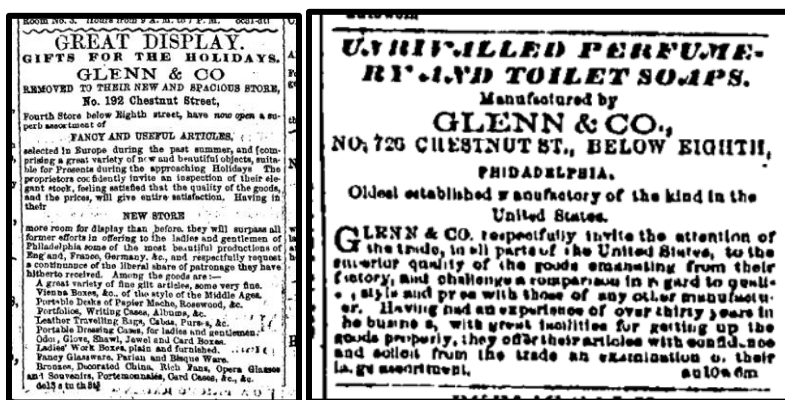
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<sup>43</sup> Eli Bowen *The Coal Regions of Pennsylvania: Being a General, Geological, Historical & Statistical Review of the Anthracite Coal Districts* (E.N. Carvalho & Company, 1848), 12.

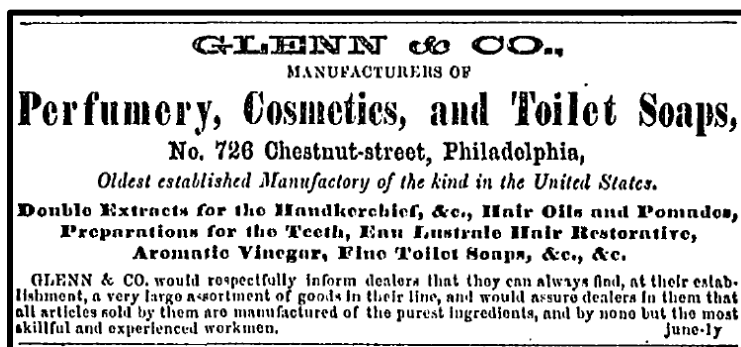
<sup>44</sup> *Daily Pennsylvanian*, 23 December 1854, 3.

and stable.<sup>45</sup> Three years later in 1855, the buildings were taken down and/or substantially altered to accommodate the “fine brown stone building.”<sup>46</sup> The building was commissioned by Glenn in 1855, and completed by December 1856, for a “perfumery and fancy goods” store and loft/manufactory. Glenn & Co. was an established and solid Philadelphia concern, advertised as the “oldest established manufactory of this kind in the United States.”<sup>47</sup>

In October 1855, the *American And United States Gazette* advertised that Glenn & Co. would be removing to their “NEW STORE,” which was to be “A FEW DOORS ABOVE THEIR PRESENT STAND.”<sup>48</sup> Glenn advertised in the *North American And United States Gazette* that “Christmas Presents” could be purchased at “their new and spacious store, No. 192 Chestnut [now 726] four stores below Eighth street.”<sup>49</sup>



Left: Advertisement for Glenn & Co., using the former address of the subject property. Source: *Daily Pennsylvanian*, 20 December 1856, 5. Right: Advertisement for Glenn & Co., using the current address of the subject property. Source: *Daily State Gazette and Republican* (Trenton, NJ), 13 August 1860, 2.



Source: *DeBow's Review and Industrial Resources, Statistics, etc.—Devoted to Commerce, Agriculture, Manufactures* (New Orleans), March 1859.

<sup>45</sup> Deed Quadrupartite: Pierce Butler, of the City of Philadelphia, gentleman, of the first part, Pierce Butler and Thomas C. James, of the city, merchant, executors of the will of John Butler, city, gentleman, of the second part, Gabriella Butler, widow of John Butler, of the third part, to Lewis W. Glenn, of the city, merchant, for \$30,000, 16 May 1853, Philadelphia Deed Book (hereafter PDB) T.H., No. 82, p. 359, City Archives of Philadelphia (hereafter CAP).

<sup>46</sup> The first building on this property, a house, was likely built around 1803 by a house carpenter William Hamilton who sold the house and lot to Pierce Butler in 1804 (Deed: William Montgomery, city, merchant, and Rachel, his wife, to William Hamilton, city, house carpenter, 6 January 1803, \$1, PDB E.F., No. 12, p. 199; Deed: William Hamilton, of the city, house carpenter, and Jennet, his wife, to Pierce Butler, of the city, gentleman, for \$1,921, 5 June 1804, PDB A.M., No. 23, p. 202, CAP)

<sup>47</sup> *Daily State Gazette And Republican* (Trenton, NJ), 13 August 1860, 2.

<sup>48</sup> *American And United States Gazette* (Philadelphia), 25 October 1855, 2.

<sup>49</sup> *American And United States Gazette* (Philadelphia), 11 December 1856, 2.

Once installed in the subject building, Glenn & Co. advertised as manufactures of “Perfumery, Cosmetics, and Toilet Soaps.”<sup>50</sup> Other advertisements continued to refer to the firm as the “oldest established manufactory of the kind in the United States,” as well as its “unrivalled perfumery and toilet soaps.”<sup>51</sup> Glenn & Co. imported, manufactured, and/or sold “Double Extracts for the Handkerchief,” “Hair Oils and Pomades,” “Preparations for the Teeth,” “Hair Restorative,” “Aromatic Vinegar,” “Fine Toilet Soaps,” etc.<sup>52</sup>

By 1863, William D. Glenn had established his own business, importing perfumery and soap, at 26 S. Fourth Street. After William D. Glenn’s removal from the family firm, Glenn & Co., occupying the subject property, consisted of L.W. Glenn and his younger son, Edward Glenn.<sup>53</sup>

Glenn & Co. continued as manufacturing perfumers until 1874 when it was succeeded by Shattuck & Macbride, who operated for several years at the subject property.<sup>54</sup> The building remained under family ownership until 1902 when Felix Isman, an agent for Lewis W. Glenn, sold the property to Jonker D. Lit for \$95,000.<sup>55</sup>



Illustrated in 1853, the interior of Jules Huel & Co. formerly at 704 Chestnut Street. Source: “Jules Huel & Co.,” *Gleason’s Pictorial Drawing Room Companion* (Boston: 15 October 1853), 244–45.

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<sup>50</sup> *DeBow’s Review and Industrial Resources, Statistics, etc., Devoted to Commerce, Agriculture, Manufactures* (New Orleans), March 1859.

<sup>51</sup> Advertisement for Glenn & Co., using the current address of the subject property. Source: *Daily State Gazette and Republican* (Trenton, NJ), 13 August 1860, 2.

<sup>52</sup> *DeBow’s Review and Industrial Resources, Statistics, etc., Devoted to Commerce, Agriculture, Manufactures* (New Orleans), March 1859.

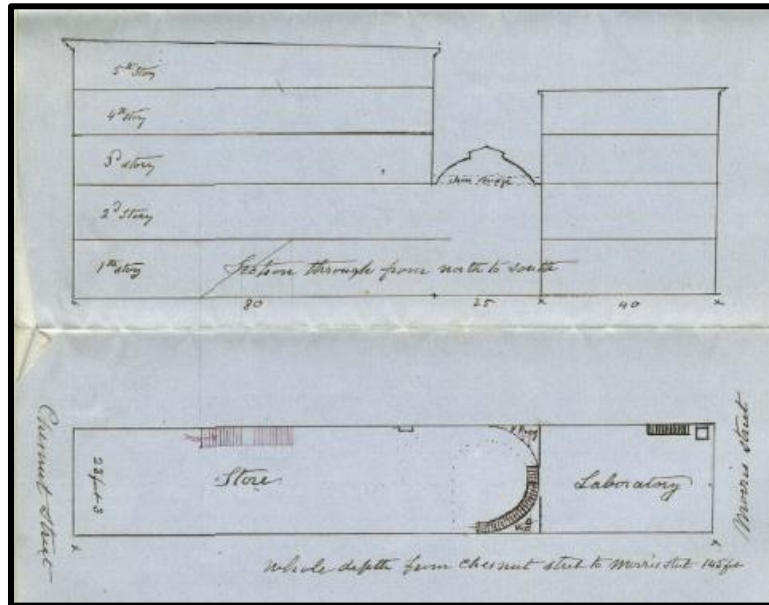
<sup>53</sup> *McElroy’s Philadelphia City Directory* (Philadelphia: 1865).

<sup>54</sup> Advertisement. *The Philadelphia Inquirer*, 28 May 1874, 5.

<sup>55</sup> “Lit Buys Chestnut St. Store,” *The Times* (Philadelphia), 6 March 1902, 7; Deed Tripartite: Edward Glenn, of Lower Merion Township, Montgomery County, gentleman, and Sarah C., his wife, of the first part, Edward Glenn, executor of the will of Hannah C. Glenn, of the second part, to Jonker D. Lit, of the city of Philadelphia, merchant, 14 March 1902, PDBk W.S.V., No. 17, p. 230, CAP.

## HISTORIC CONTEXT: PERFUMERIES AND THE MANUFACTURE OF FANCY SOAPS

When L.W. Glenn founded his perfumery and fancy soap establishment in about 1832, there were only a handful of such establishments in Philadelphia. However, by the 1850s, when the success of Glenn & Co. culminated in the design and construction of the subject building, the perfumery and fancy soaps industry was at a high point.



The Cancelled Fire Insurance Survey of Perfumery & Fancy Soap Manufactory of Jules Huel, 1852. Source: The Philadelphia Contributionship for the Insurance of Houses from Loss by Fire.

In 1853, *Gleason's Pictorial Drawing Room Companion* describes the origins of the perfumery trade:

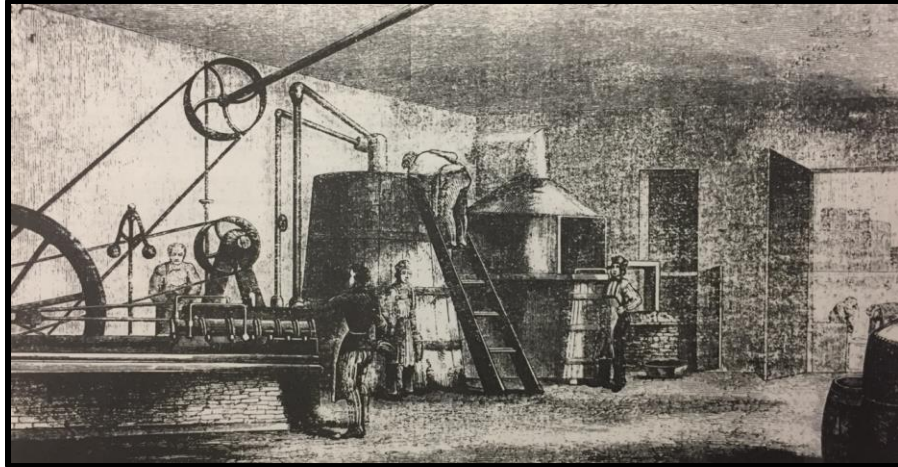
The manufacture of perfumery, the use of which has now become so general, dates back to the remotest antiquity. A large number of perfumes were known at a very early day, and a prodigious amount of labor and money was expended in the preparation of treatises on the subject. The ancient Egyptians, as well as the Greeks and the Romans, had whole libraries filled with works of this kind.<sup>56</sup>

The article went on to provide a brief history of the trade; however, it also discussed the business in America:

The laboratories of the Old World, as well as the New, have been laid under heavy contribution to supply the demand. In no country, perhaps, have such rapid strides been taken as in this, and no where else have well directed efforts been crowned with greater success. In fact, the old established houses of Lubin and Chardin in Paris, of world-wide celebrity, are cast completely in completely in the shade by American enterprise, capital and skill. Believing our readers generally would be interested some of the details of so large a business, as well as the modus operandi by which materials at first so uncouth and unpromising in appearance are transformed to fit accompaniments to a lady's toilet...<sup>57</sup>

<sup>56</sup> "Jules Huel's & Co. Perfumery Store," *Gleason's Pictorial Drawing Room Companion* (Boston), 15 October 1853, 244-245.

<sup>57</sup> "Jules Huel's & Co. Perfumery Store," *Gleason's Pictorial*.



Illustrated in 1853, the engine room of Jules Huel & Co.'s Perfumery formerly at 704 Chestnut Street. Source: "Jules Huel & Co.," *Gleason's Pictorial Drawing Room Companion* (Boston), 15 October 1853, 244–245.

In the mid-nineteenth century, perfumery and fancy soap were often associated industries. In 1852-53, Jules Huel & Co. built a perfumery similar to Glenn's at 704 Chestnut Street (demolished) with a store in front on Chestnut and a manufactory and warehouse at the rear. Illustrated by *Gleason's Pictorial Drawing Room Companion* in 1853, the beautiful brownstone façade that represented Jules & Huel & Co. no longer survives. In 1860, there were seventeen manufactures classified as "Perfumery and fancy soaps" with a capital of \$483,310, raw material of \$296,310, and a total product value of \$712,500.

By 1867, the industry had risen in total product value from \$712,000 to \$850,000. Among the twenty-three firms listed in the city directory that, only the following were mentioned by Edwin T. Freedley in his book, *Philadelphia and Its Manufacturers*: "the factories of X. Bazin [at 917 Cherry Street—Demolished] and the Messrs. Taylors [641 N. Ninth Street—Demolished] and Wrights [624 Chestnut Street—Demolished]," then among the largest manufacturers of perfumery and fancy soaps in the country; Thomas Worsley, who had "a very extensive manufactory of fancy soaps at 114 Arch Street [Demolished];" and "Messrs. A. Hawley & Co., a manufacturer of "Perfumery and Fancy Soaps" at 424 S. Tenth Street (Demolished/Defaced).<sup>58</sup>

Three years later, in 1870, there were twenty-two establishments in Philadelphia, though the total product value had risen by a few thousand dollars. However, by 1875 and in 1880, the total product value was over \$1.1 million.<sup>59</sup> Founded in 1832, Glenn & Co. were said to be operating the oldest perfumery in the city, and, naturally one of the most successful. As time went on other companies came onto the scene.

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<sup>58</sup> *McElroy's Philadelphia City Directory* (Philadelphia: 1865).

<sup>59</sup> John Thomas Scharf and Thompson Westcott, *History of Philadelphia, 1609-1884* (Philadelphia: L. H. Everts & Co., 1884) vol. 4.