

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR NPS USE ONLY	
RECEIVED	
DATE ENTERED	

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC
The Pennsylvania Academy of the Fine Arts
AND/OR COMMON

2 LOCATION

STREET & NUMBER
Broad and Cherry Streets (South West corner) ___NOT FOR PUBLICATION

CITY, TOWN
Philadelphia CONGRESSIONAL DISTRICT
2nd

STATE
Pennsylvania VICINITY OF
CODE

COUNTY
Philadelphia CODE

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input checked="" type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input checked="" type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME
The Pennsylvania Academy of the Fine Arts

STREET & NUMBER
Broad and Cherry Streets

CITY, TOWN
Philadelphia VICINITY OF

STATE
Pennsylvania

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC. Records Office City Hall

STREET & NUMBER
Broad and Market Streets

CITY, TOWN
Philadelphia STATE
Pennsylvania

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
Philadelphia Historical Commission Local Survey

DATE
1969 ___FEDERAL ___STATE ___COUNTY ___LOCAL

DEPOSITORY FOR
SURVEY RECORDS Philadelphia Historical Commission

CITY, TOWN
Philadelphia STATE
Pennsylvania

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Academy followed closely the specifications of the original building committee: "a two story, fireproof building with top lighted galleries of varying sizes on the upper floor, all accessible from the main stair; and a lower floor containing library, lecture room, galleries for casts, and a painting room well lighted from a window close to the ceiling." (Both Fairman Rogers and John Sartain claim credit for these specifications as Board members)

The building is bounded by Broad Street (facade, east) 80' feet Cherry Street (north flank) 170 feet, Burns Street (east) 80 feet and Appletree Street (south) 170 feet, the basement contains museum storage and some work rooms. The plan throughout is a central corridor (approximately 15' wide) with rooms to the left and right. The first floor contains offices and art studios and a library. There is a small mezzanine with a Board Room, conservation laboratory and plumbing. The second or Gallery level houses the museum collections--the usual main corridor is intersected by a great rotunda (52'6"x38'2"). The attic contains an elaborate system of iron trusses with exposed iron 'I' beams supported on doubled and banded iron columns with capitals that grasp the beam. Other iron trusses are visible in the lights above the studios (north) on the first floor. The details of cast iron railing and, lamps contain floral patterns which are probably derived from Owen Jones "Grammar of Ornament" but are transformed into an organic architectural expression that are unique to Furness. (Sullivan was deeply affected by this). It is also typical of Furness to compress the entrance space into a narrow foyer and then open the area to a monumental stair that has two ramps, then comes together at the mezzanine and breaks again rising to the second floor. The rails, walls, and ceiling are covered with incised floral patterns in red, gold, and blue the total effect is of a colorful dazzling space, what James O'Gorman calls "one of the most impressive spaces in American Architecture of any period." (Philadelphia Museum of Art 1973.)

The Broad Street facade is 65' high, is in the usual tripartite composition with a high central portion over two lower wings. The roofs are mansard and a large Gothic window is placed over the central double door. Originally a Greek Kore stood on the pedistal in front of the window and was related to the bas-reliefs to the left and right. The reliefs were carved by Alexander Kemp who had been one of Alexander Milne Calder's assistants on the sculptural program for City Hall (under construction two blocks to the South). The rich exterior surfaces are described vividly by Professor O'Gorman, they "are broken into interlocking rectangular panels and activated by a busy variety of forms and materials: rusticated brownstone, dressed sandstone, polished granite, pointed and traceried arches, red pressed brick set in black mortar, diaper patterns laid in undulating red and black brick, painted glass, carved reliefs, floriated merlons,

(21)

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input checked="" type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input checked="" type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1871-1876

BUILDER/ARCHITECT Frank Furness and George W. Hewitt

STATEMENT OF SIGNIFICANCE

Frank Furness is best remembered outside of his native city because of a brilliant, rebellious, romantic young draftsman employed for a time in his architectural offices--Louis Sullivan. He wrote of Furness in his "Autobiography of an Idea" and it is from Furness that Sullivan honed his skill as a delineator and acquired his affection for detail. In his own city, Frank Furness designed "controversial," structures but he was tolerated because he had distinguished family connections; his father was a well known Unitarian minister and his brother a famous Shakespearean scholar. Many of his commissions must be credited to his social position--he had also distinguished himself as a cavalry officer as well as holding the Medal of Honor for action in the Civil War--the only American architect to have been so honored.

His career included training with Richard Morris Hunt in his atelier in New York, the first school for training professional architects in America. Furness also derived elements for his highly personal style from English Victorian Gothic (Ruskin and Butterfield) as well as Second Empire French styles (Labrouste and Viollet-le-Duc).

The first Furness firm in Philadelphia was a triumvirate: John Fraser who had designed the Union League in 1864 and George W. Hewitt who had worked for John Notman on Holy Trinity Church at Rittenhouse Square. Fraser left for Washington in 1871. The first important commission the firm won was the Pennsylvania Academy of the Fine Arts (1871-1876)-and it established a national reputation for Furness and Hewitt. This early masterpiece of Furness' career was finished in time for the Centennial celebrations (April 1876).

The Pennsylvania Academy itself had occupied earlier structures. It was the first art school in the United States, the list of graduates included our most distinguished painters and sculptors. Thomas Eakins was a member of an outstanding faculty that has always been one of the finest professional teaching staffs. The museum collection is one of the best collections of American Art in the United States.

The Academy is one of the few surviving examples of the work of Frank Furness--most of his great buildings have been mutilated or destroyed.

20

9 MAJOR BIBLIOGRAPHICAL REFERENCES

- Campbell, William. "Frank Furness: An American Pioneer" Architectural Review, November, 1951
- Massey, James C. "Frank Furness in the 1870's" Charette January, 1963. p. 13-16
- O'Gorman, James F. The Architecture of Frank Furness with George E. Thomas and Hyman Myers. Philadelphia Museum of Art. Falcon Press, 1973

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY _____

UTM REFERENCES

A	1, 8	48, 60, 1, 0	4, 42, 25, 8, 0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION

Board of Revision of Taxes, Tax Assessors Books, City of Philadelphia. Code number 08-3-0581. Land acquired in 1870. South West Cherry Street to Broad Street 260 feet (rectangular lot). Broad Street front 101 feet to inside property line 260 feet to Burns Street to Cherry Street 101 feet.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Carolyn Pitts

ORGANIZATION

National Park Service - Historic Sites Survey

DATE

3/6/75

STREET & NUMBER

1100 L Street NW.

TELEPHONE

CITY OR TOWN

Washington

STATE

D.C.

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ____

STATE ____

LOCAL ____

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST

DATE

KEEPER OF THE NATIONAL REGISTER

24

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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INVENTORY -- NOMINATION FORM**

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RECEIVED

DATE ENTERED

The Pennsylvania Academy of the Fine Arts

CONTINUATION SHEET

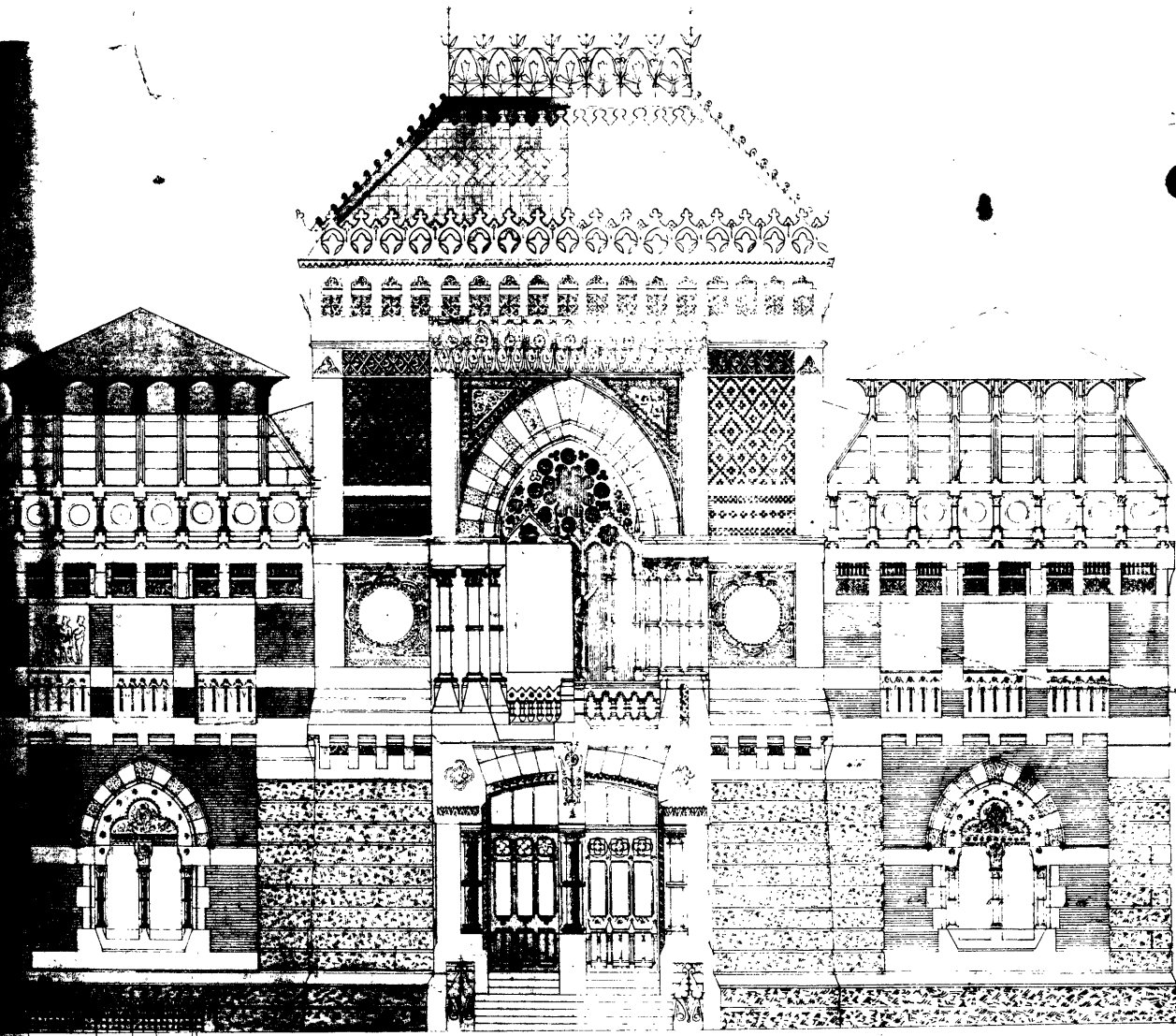
ITEM NUMBER 7 PAGE 2

and on and on."¹ It was built of load-bearing walls with I beams laid across them and the arches constructed of brick were infilled with sand making the building as fire-proof as possible in 1876.

Only some changes have been made since 1876--iron roof cresting and ventilators have been removed, some lamps are gone, stainless steel and glass replaces the old doors and sections of the Minton tile floor have been replaced. A renovation-restoration has begun to celebrate 100 years of distinguished service to the arts.

¹O'Gorman, James F. The Architecture of Frank Furness, Philadelphia Museum of Art. Falcon Press 1973 p. 35

22



Atkinson & H. K. Smith

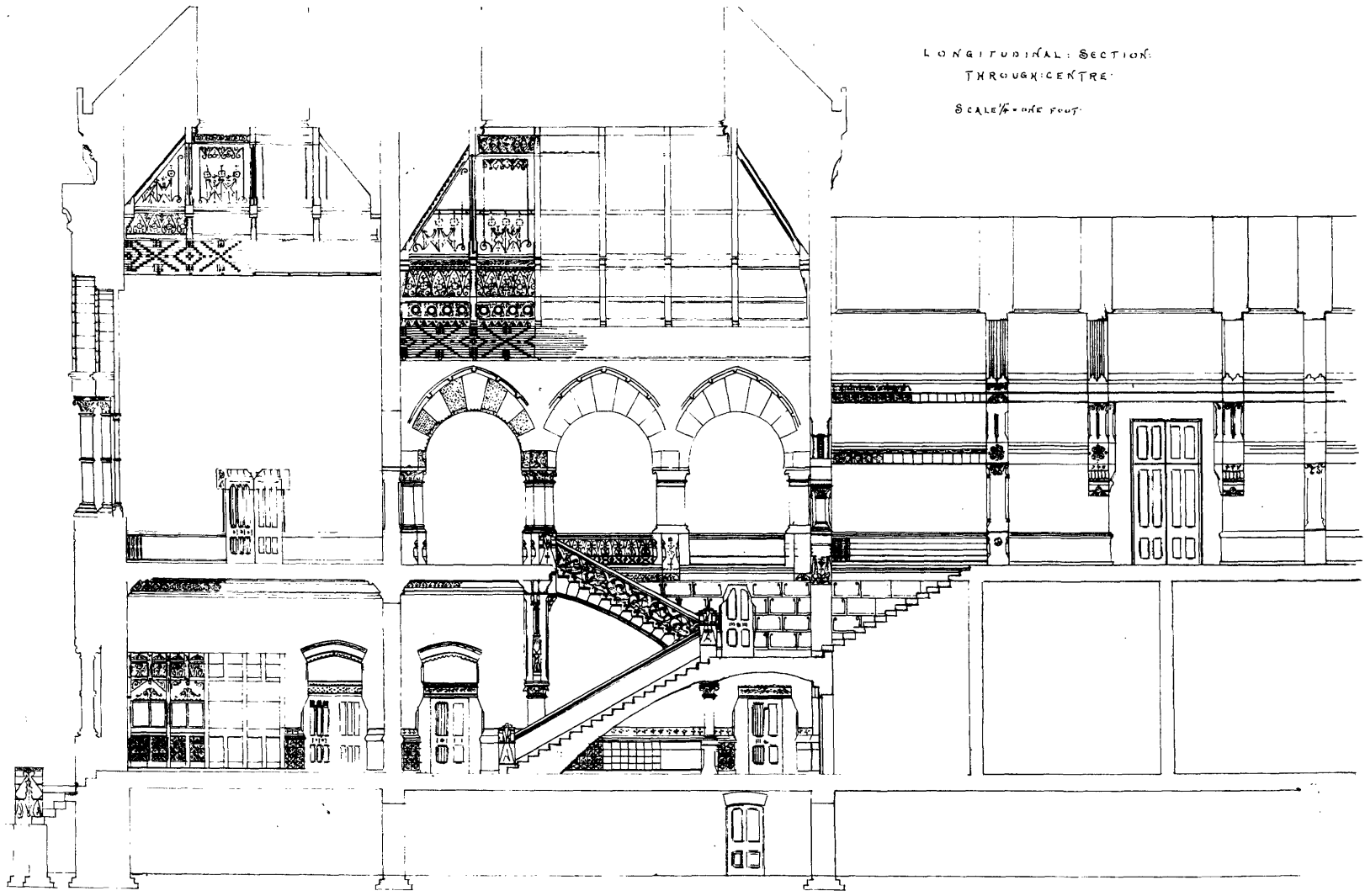
ELEVATION ON BROAD STREET

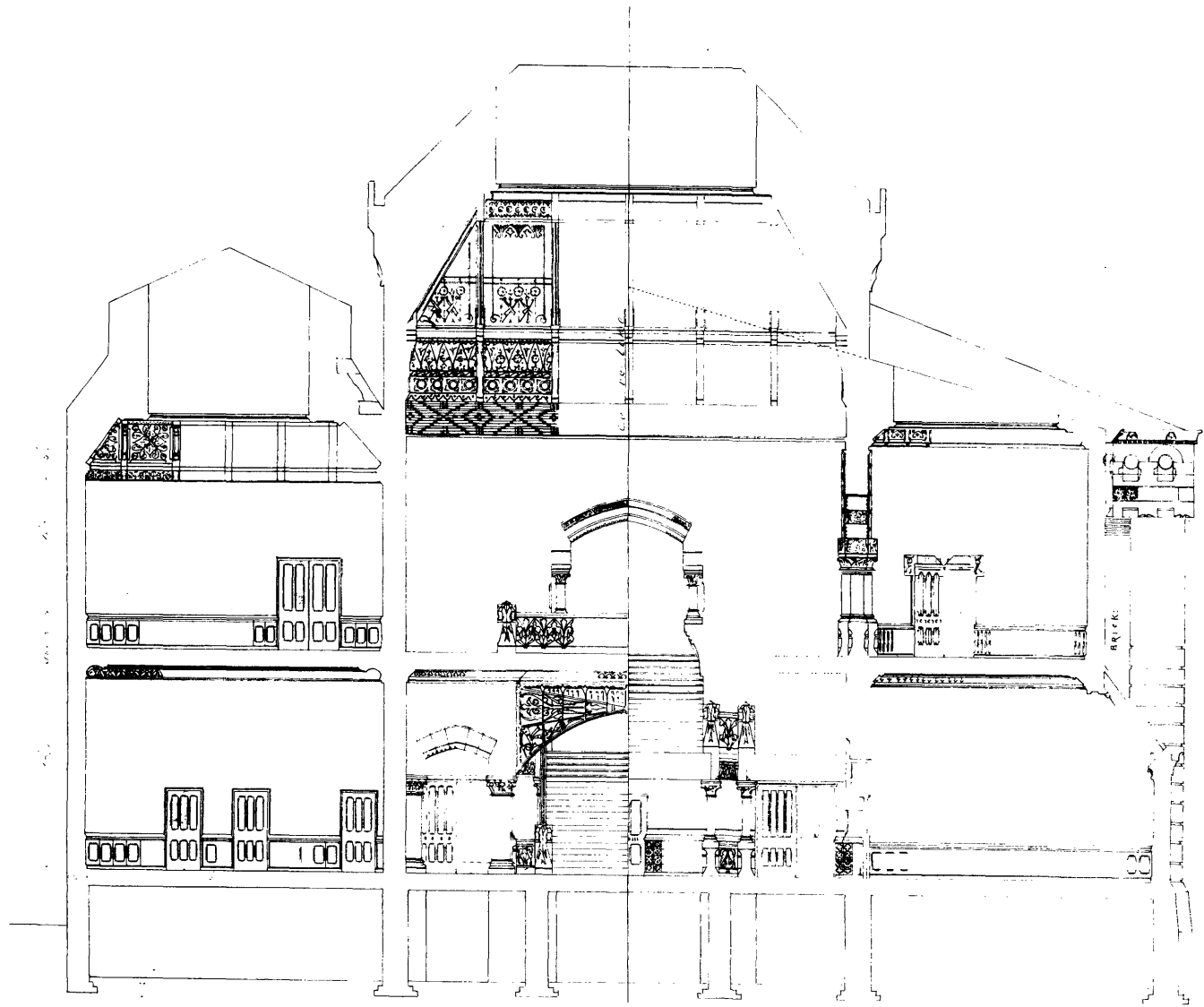
Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania
Original architects rendering Facade

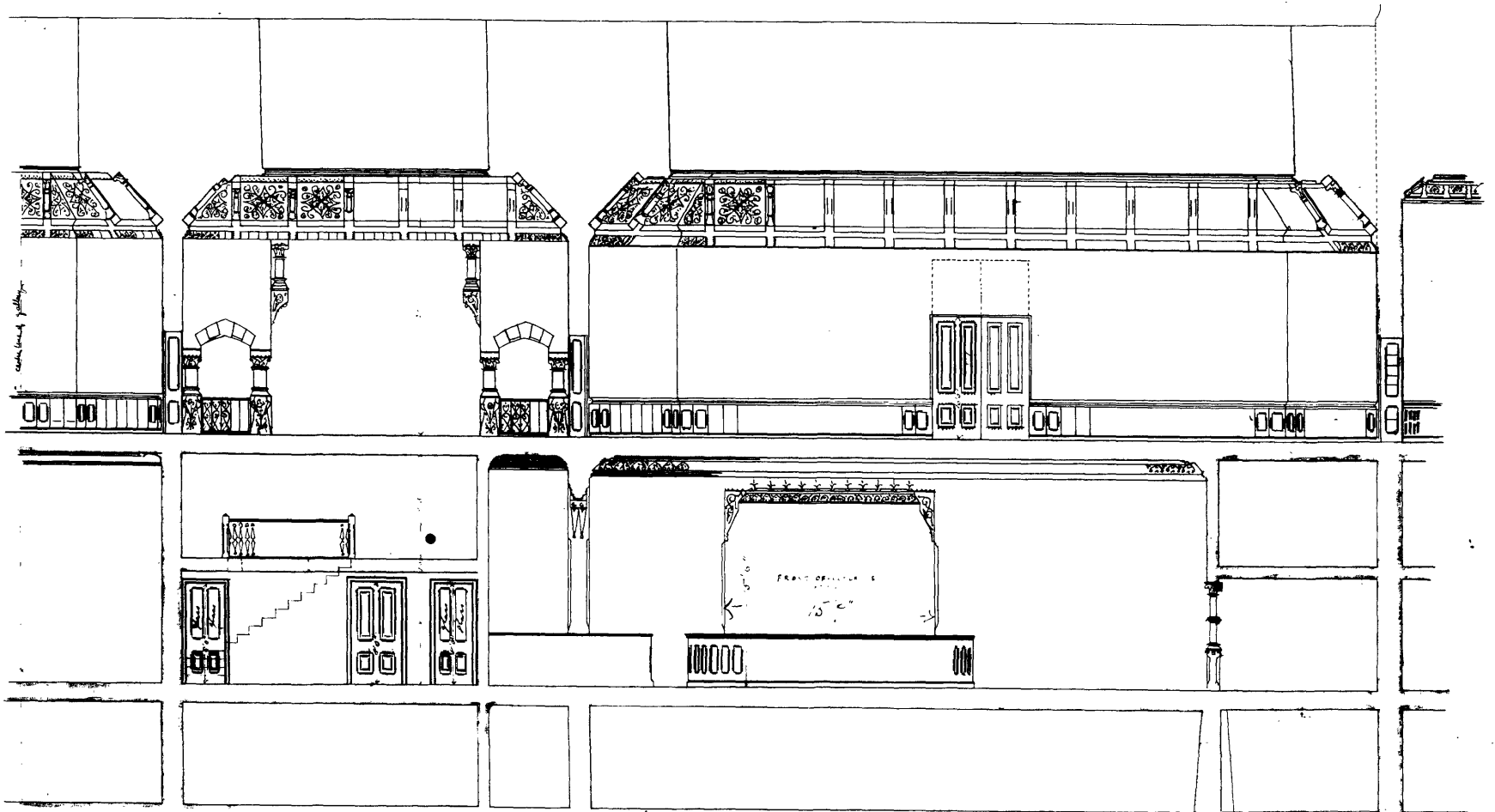
Photo: PAFA 1876

LONGITUDINAL SECTION:
THROUGH CENTRE

SCALE 1/4" = ONE FOOT

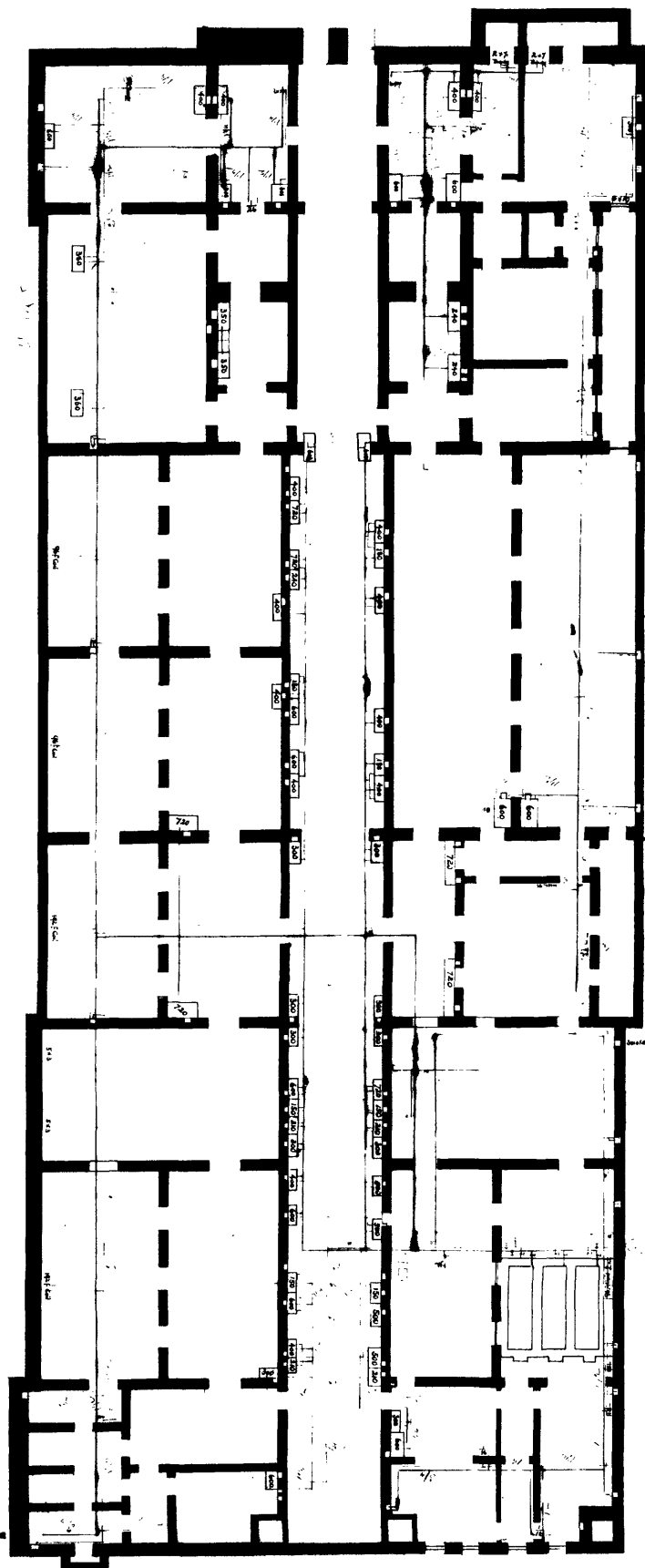


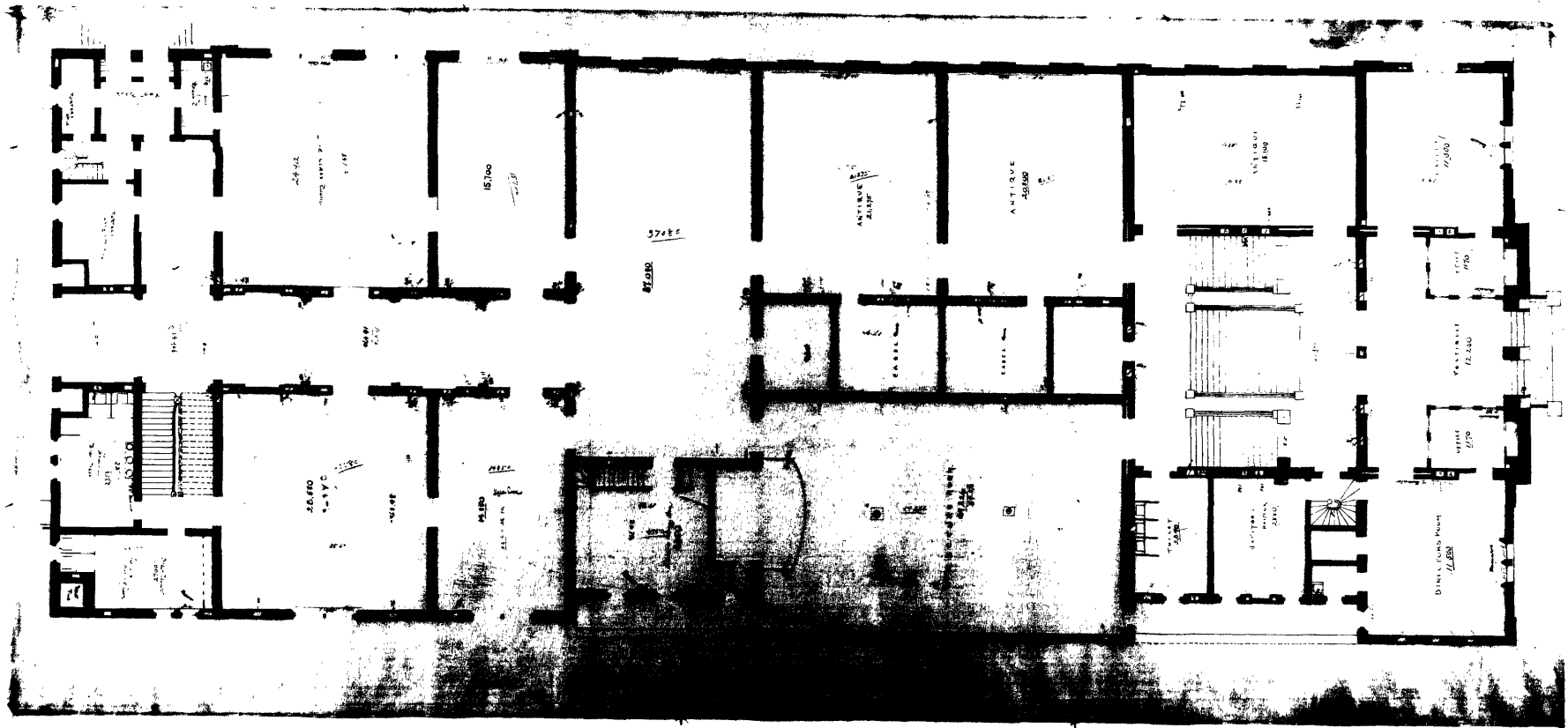




SECTION: THROUGH LECTURE ROOM AND GRAND GALLERY:

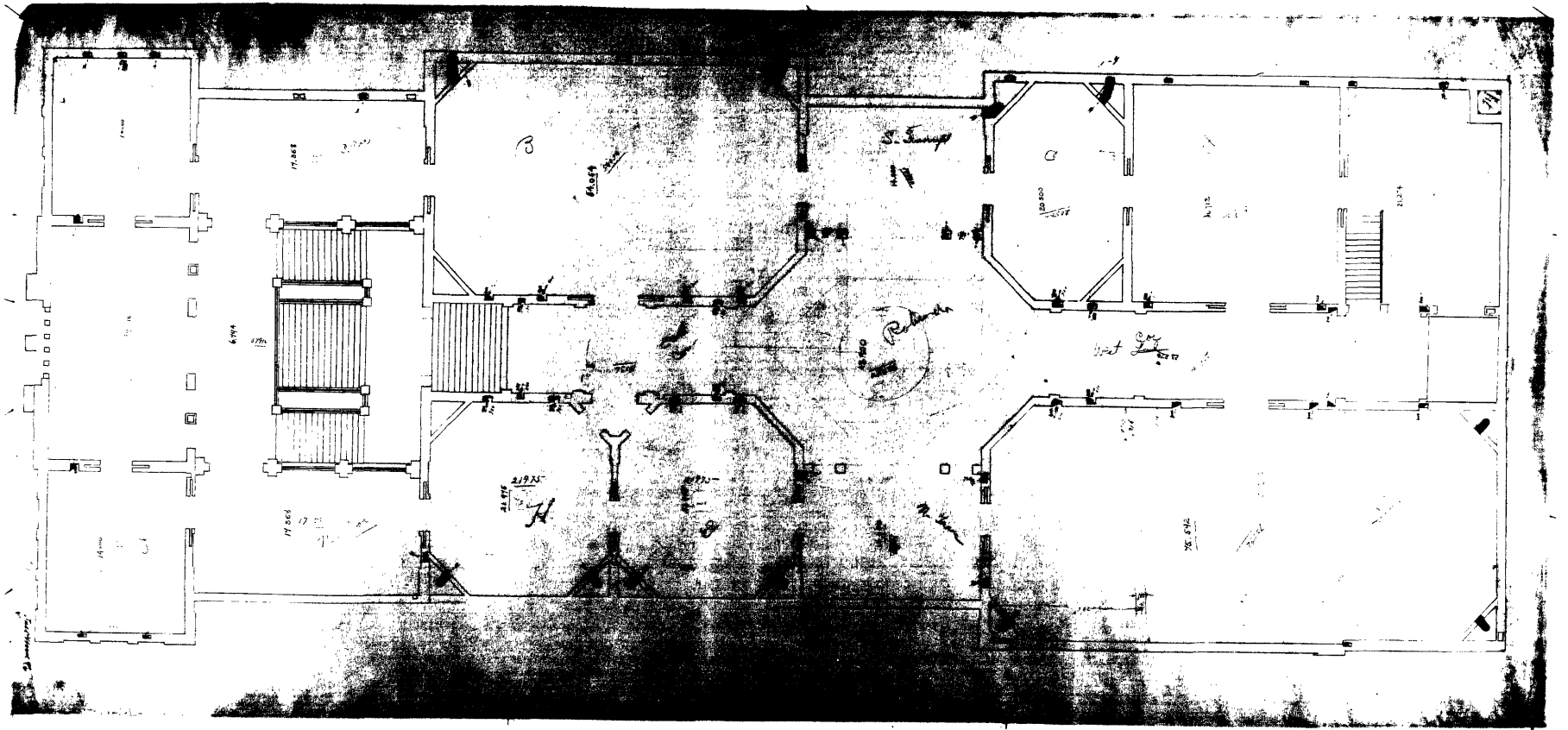
SCALE $\frac{1}{4}$ "





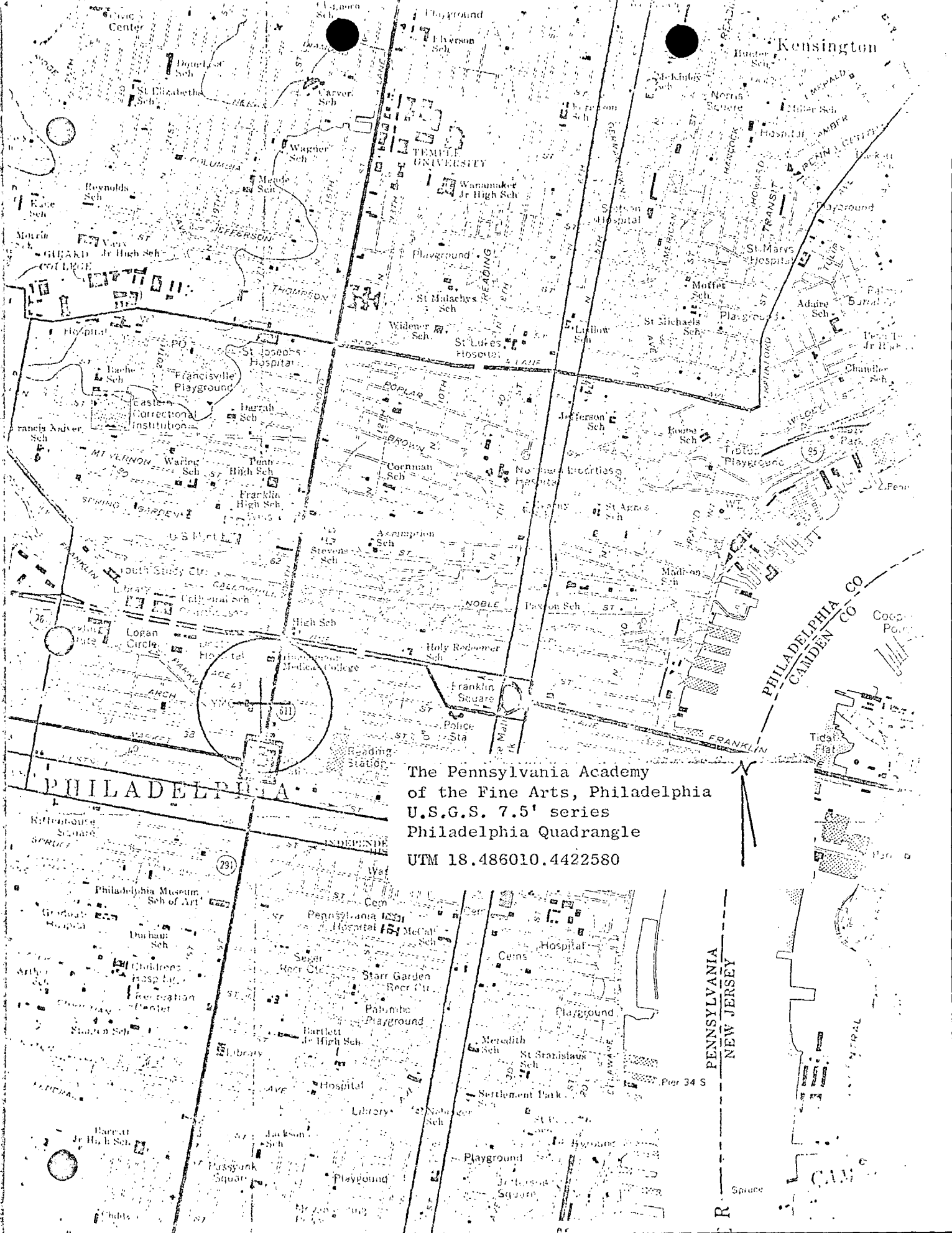
1876.6.2 First Floor Heating Plan, attr. to
James P. Wood, Co.
Ink and pencil on linen.

Penna. Academy of Fine Arts, Phila, PA



1876.6.3 Second Floor Heating Plan, by James
P. Wood Co.
Ink and pencil on linen

Pennsylvania Fine Arts Academy, Phila,
Pa



The Pennsylvania Academy
of the Fine Arts, Philadelphia
U.S.G.S. 7.5' series
Philadelphia Quadrangle
UTM 18.486010.4422580

PENNSYLVANIA
NEW JERSEY

PHILADELPHIA CO
CAMDEN CO

PHILADELPHIA

CAMDEN