

THEME: Contemplative Society, Painting, & Sculpture

Form 10-300  
(Rev. 6-72)

NATIONAL HISTORIC LANDMARKS  
UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(NATIONAL HISTORIC LANDMARKS)

(Type all entries - complete applicable sections)

STATE: Pennsylvania
COUNTY: Philadelphia
FOR NPS USE ONLY
ENTRY DATE

1. NAME

COMMON: Thomas Sully Residence
AND/OR HISTORIC: Thomas Sully Residence

2. LOCATION

STREET AND NUMBER: 530 Spruce Street			
CITY OR TOWN: Philadelphia		CONGRESSIONAL DISTRICT: 3rd	
STATE Pennsylvania	CODE 42	COUNTY: Philadelphia	CODE 101

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object <input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress	Yes: <input type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input type="checkbox"/> No
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input checked="" type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) _____ _____

4. OWNER OF PROPERTY

OWNER'S NAME: Miss Carol Kitzmiller		
STREET AND NUMBER: 530 Spruce Street		
CITY OR TOWN: Philadelphia	STATE: Pennsylvania	CODE 42

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC: Philadelphia City Hall		
STREET AND NUMBER: Broad and Market Streets		
CITY OR TOWN: Philadelphia	STATE: Pennsylvania	CODE 42

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY: Historic American Buildings Survey		
DATE OF SURVEY: 1968	<input checked="" type="checkbox"/> Federal <input type="checkbox"/> State <input type="checkbox"/> County <input type="checkbox"/> Local	
DEPOSITORY FOR SURVEY RECORDS: Library of Congress/Annex		
STREET AND NUMBER: Division of Prints and Photographs		
CITY OR TOWN: Washington	STATE: D.C.	CODE 11

SEE INSTRUCTIONS

STATE: Pennsylvania
COUNTY: Philadelphia
ENTRY NUMBER
DATE
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**7 DESCRIPTION**

CONDITION	(Check One)				
	<input type="checkbox"/> Excellent	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins
	(Check One)			(Check One)	
	<input checked="" type="checkbox"/> Altered	<input type="checkbox"/> Unaltered	<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site	

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The Sully Residence is a three-and-a half story brick rowhouse with a gable roof, with a single central dormer and a gable-end chimney. The window sills and lintels and the front steps and door frame are all of white marble. Beneath the second floor window sills there are iron grillwork aprons. The door frame is of post and lintel design, with a transom. On the level of the first floor there is a watertable, and beneath is a raised basement. Behind the house there is a small enclosed yard.

Boundary

Beginning at the NE corner of the house, proceed West approximately 22' to the NW corner of the house, thence South along the lot line approximately 130' to the SW corner of the lot at Cypress Street, thence East approximately 22' to the SE corner of the lot, thence North approximately 130' to the point of origin. These boundaries enclose the house and yard according to the lines of the lot.

SEE INSTRUCTIONS

**B. SIGNIFICANCE**

PERIOD (Check One or More as Appropriate)

- |  |                                       |  |                                       |
|--|---------------------------------------|--|---------------------------------------|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century            | <input type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century  | <input type="checkbox"/> 17th Century | <input checked="" type="checkbox"/> 19th Century |                                       |

SPECIFIC DATE(S) (If Applicable and Known) **1828-1829**

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- |   |                                       |  |  |
|---|---------------------------------------|--|--|
| <input type="checkbox"/> Aboriginal     | <input type="checkbox"/> Education    | <input type="checkbox"/> Political           | <input type="checkbox"/> Urban Planning  |
| <input type="checkbox"/> Prehistoric    | <input type="checkbox"/> Engineering  | <input type="checkbox"/> Religion/Philosophy | <input type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic       | <input type="checkbox"/> Industry     | <input type="checkbox"/> Science             | _____                                    |
| <input type="checkbox"/> Agriculture    | <input type="checkbox"/> Invention    | <input type="checkbox"/> Sculpture           | _____                                    |
| <input type="checkbox"/> Architecture   | <input type="checkbox"/> Landscape    | <input type="checkbox"/> Social/Humanitarian | _____                                    |
| <input checked="" type="checkbox"/> Art | <input type="checkbox"/> Architecture | <input type="checkbox"/> Theater             | _____                                    |
| <input type="checkbox"/> Commerce       | <input type="checkbox"/> Literature   | <input type="checkbox"/> Transportation      | _____                                    |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Military     |  |  |
| <input type="checkbox"/> Conservation   | <input type="checkbox"/> Music        |  |  |

STATEMENT OF SIGNIFICANCE

Thomas Sully (1783-1872) was during his lifetime one of the best known American portrait painters, producing the astonishing total of 2,600 works. Born in England, he arrived in South Carolina with his parents in 1792. For four years he studied under his brother Lawrence, a miniature and device painter, until Lawrence's death in 1803. In 1805, Sully moved to New York City, where he successfully filled many commissions, and in 1808 he moved to Philadelphia where he lived the rest of his life, excepting two trips to England, the second in 1838 when he produced a celebrated portrait of Queen Victoria. The three-and-a half story brick rowhouse at 530 Spruce Street was one of Sully's many homes in the sixty-four years he lived in Philadelphia; the Philadelphia Directory recorded his residence there in its 1828-1829 edition. It is today a private home.

History

Born at Horncastle, Lincolnshire in 1783, the fourth child of Matthew and Sara Sully, actors, Thomas Sully emigrated with his family to Charleston, South Carolina, in 1792. After an abortive service in an insurance brokerage, Sully began to study art under M. Belzons, his brother-in-law, but around 1799, he broke with his brother-in-law and moved to Richmond, Virginia, to live as his brother Lawrence's pupil. Sully lived and worked with his brother, a miniature and device painter, in both Richmond and Norfolk, until his brother's death in 1803. In 1805, Thomas married his brother's widow who bore him six daughters and three sons. In 1806, the advice of Thomas Abthorpe Cooper, the distinguished actor, Sully moved to New York City, where, introduced to his patron's wide circle of friends, he received and filled many commissions. In 1808, Sully moved to Philadelphia, which was to remain his home. In 1809, he sailed to London, where he visited Benjamin West, and Sir Thomas Lawrence, and upon their introductions painted various of their friends. In 1810 he returned to Philadelphia, where he firmly established his reputation as a "History and Portrait Painter".<sup>1</sup> In 1824-5 Sully painted Lafayette during his farewell visit, and after Charles Willson Peale's death in 1827, and Gilbert Stuart's death in 1828, Sully was virtually the paramount portrait painter in the country. Sully made a second trip to England in 1838 when he painted Queen Victoria on commission from the Society of the Sons of St. George in Philadelphia. He also painted many other distinguished Englishmen, and was very well received. For the rest of his career Sully

SEE INSTRUCTIONS

**9. MAJOR BIBLIOGRAPHICAL REFERENCES**

Edward Biddle and Mantle Fielding, The Life and Works of Thomas Sully, (New York, 1921).  
 Mantle Fielding, The Dictionary of American Biography, vol. 18 (New York, 1943) pp. 202-05.

**10. GEOGRAPHICAL DATA**

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES	
CORNER	LATITUDE	LONGITUDE		UTM	
	Degrees Minutes Seconds	Degrees Minutes Seconds		18,487070,4421450	
NW	° ' "	° ' "			
NE	° ' "	° ' "			
SE	° ' "	° ' "			
SW	° ' "	° ' "			

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: .09

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

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE

**11. FORM PREPARED BY**

NAME AND TITLE:  
**Richard E. Greenwood, Survey Historian**

ORGANIZATION: **Historic Sites Survey, Landmark Review**      DATE: **10/9/74**

STREET AND NUMBER:  
**1100 L Street**

CITY OR TOWN: **Washington**      STATE: **D.C.**      CODE: **11**

**12. STATE LIAISON OFFICER CERTIFICATION      NATIONAL REGISTER VERIFICATION**

As the designated State Liaison 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. The recommended level of significance of this nomination is:

National       State       Local

(NATIONAL HISTORIC LANDMARKS)  
 Name \_\_\_\_\_  
 Title \_\_\_\_\_  
 Date \_\_\_\_\_

I hereby certify that this property is included in the National Register.

(NATIONAL HISTORIC LANDMARKS) **Landmark**  
 Director, Office of Archeology and Historic Preservation **Dec. 21, 1965** date

(NATIONAL HISTORIC LANDMARKS) **Boundary Certified:**  
 Date \_\_\_\_\_ **Carol Ann White 19-75** date

ATTEST: \_\_\_\_\_ Chief, Hist. & Arch. Surveys date

\_\_\_\_\_ **Boundary Affirmed:**  
 Keeper of The National Register **6/19/75** date

Date \_\_\_\_\_ Director, OAHF date

SEE INSTRUCTIONS

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

(NATIONAL HISTORIC  
LANDMARKS)

(Continuation Sheet)

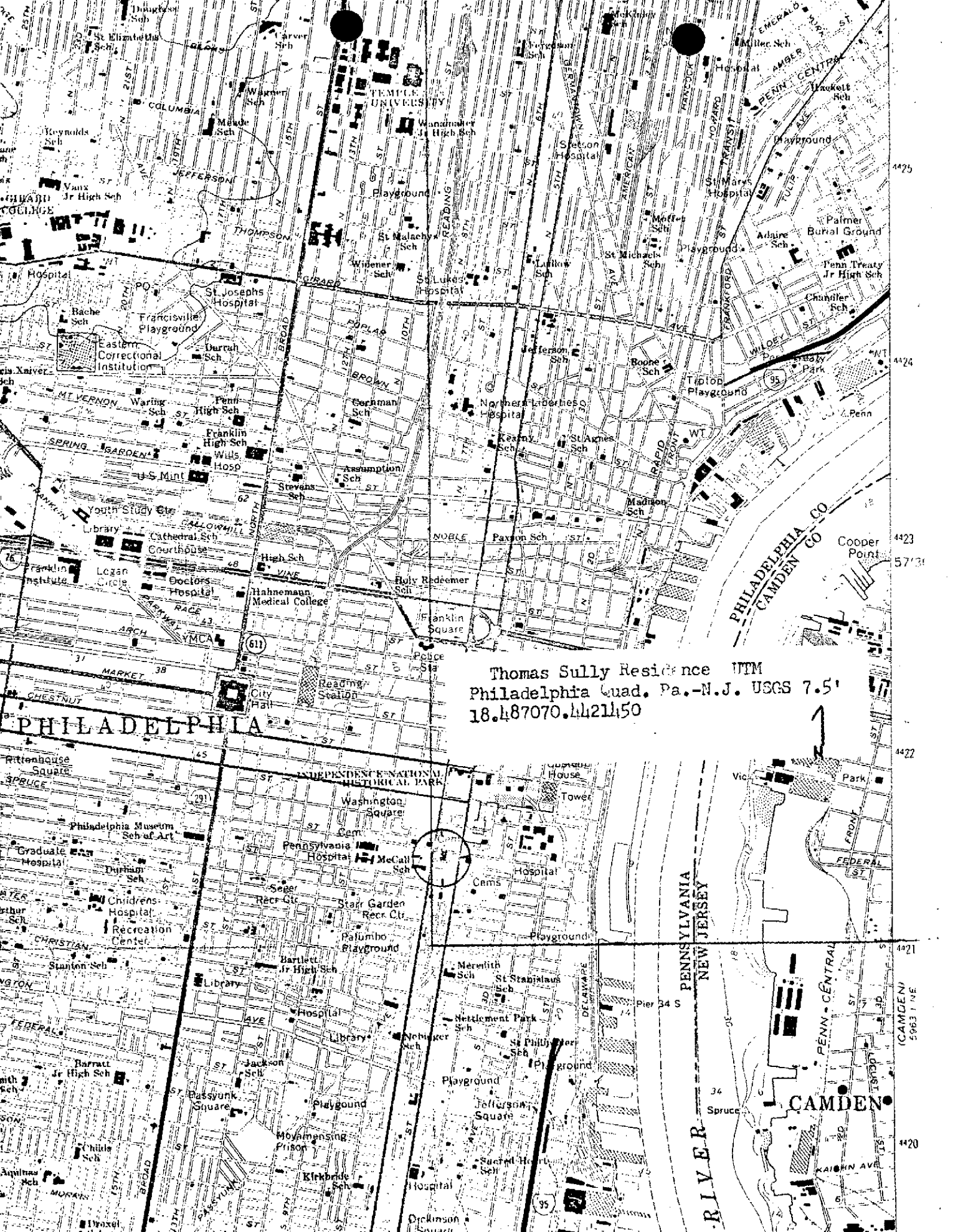
STATE Pennsylvania	
COUNTY Philadelphia	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

(Number all entries)

8. Statement of Significance: (1) Thomas Sully Residence

continued to paint, and was singled out by people of culture and discrimination who wished their portraits done. He died in 1872, at the age of eighty-nine.

<sup>1</sup> quoted by Mantle Fielding, The Dictionary of American Biography, vol. 18 (New York, 1943) p. 203.



Thomas Sully Residence UTM  
Philadelphia Quad. Pa.-N.J. USGS 7.5'  
18.487070.4421450

4475

4474

4423

57'31"

4427

4421

4420

(CAMDEN)  
5963 1 NE