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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

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	DESCRIPTION							
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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.

SIGNIFICANCE							
PERIOD (Check One or More as A	ppropriate)						
Pre-Columbian	16th Century	18th Century	20th Century				
15th Century	☐ 17th Century	🔀 19th Century					
SPECIFIC DATE(S) (If Applicable	SPECIFIC DATE(S) (It Applicable and Known) 1828-1829						
AREAS OF SIGNIFICANCE (Chec	k One or More as Approp	riate)					
Abor iginal	☐ Education	Political	Urban Planning				
Prehistoric	Engineering	Religion/Phi-	Other (Specify)				
Historic	Industry	losophy					
☐ Agriculture	Invention	Science					
☐ Architecture	Landscape	Sculpture					
⊠ Art	Architecture	Social/Human-					
☐ Commerce	Literature	itarian					
☐ Communications	☐ Military	Theater					
Conservation	☐ Music	Transportation					

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 were 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, Licolnshire 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, aminiature 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". 1 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

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. Description of the Committee of the Property of American Biography, vol. 18 (New York, 1943) pp. 202-05. Description of the Committee of the Property of American Biography, vol. 18 (New York, 1943) pp. 202-05. Description of the Committee of C	9. MAJOR BIBLIOGRAPHICAL REFERENCES				
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Form 10-300a (July 1969)

UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES

STATE Pennsylvania

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Philadelphia

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(NATIONAL HISTORIC

INVENTORY - NOMINATION FORM

LANDMARKS)

(Continuation Sheet)

Number all	entries)
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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.

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

