

**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 ON CD (MS WORD FORMAT)**

**1. ADDRESS OF HISTORIC RESOURCE** (must comply with a Board of Revision of Taxes address)

Street address: **723 Chestnut Street**

Postal code: **19106** Councilmanic District: **1st**

**2. NAME OF HISTORIC RESOURCE**

Historic Name: **W.H. Horstmann & Sons**

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: **Restaurant and commercial tenants**

**5. BOUNDARY DESCRIPTION**

***SEE ATTACHED***

**6. DESCRIPTION**

***SEE ATTACHED***

**7. SIGNIFICANCE**

***SEE ATTACHED***

Period of Significance (from year to year): **c.1855-1965**

Date(s) of construction and/or alteration: **c.1855; 1965; 2004**

Architect, engineer, and/or designer: **Stephen Decatur Button (attributed)**

Builder, contractor, and/or artisan:

Original owner:

Other significant persons:

**CRITERIA FOR DESIGNATION:**

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

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

**8. MAJOR BIBLIOGRAPHICAL REFERENCES**

*SEE ATTACHED*

**9. NOMINATOR**

Name with Title: **Benjamin Leech, Director of Advocacy**

Email: **ben@preservationalliance.com**

Organization: **Preservation Alliance for Greater Philadelphia**

Date: **September 12, 2014**

Street Address: **1608 Walnut Street, Suite 1300**

Telephone: **215-546-1146 x5**

City, State, and Postal Code: **Philadelphia, PA 19103**

Nominator  is  is not the property owner.

**PHC USE ONLY**

Date of Receipt: \_\_\_\_\_

Correct-Complete  Incorrect-Incomplete

Date: \_\_\_\_\_

Date of Notice Issuance: \_\_\_\_\_

Property Owner at Time of Notice

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Postal Code: \_\_\_\_\_

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

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

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

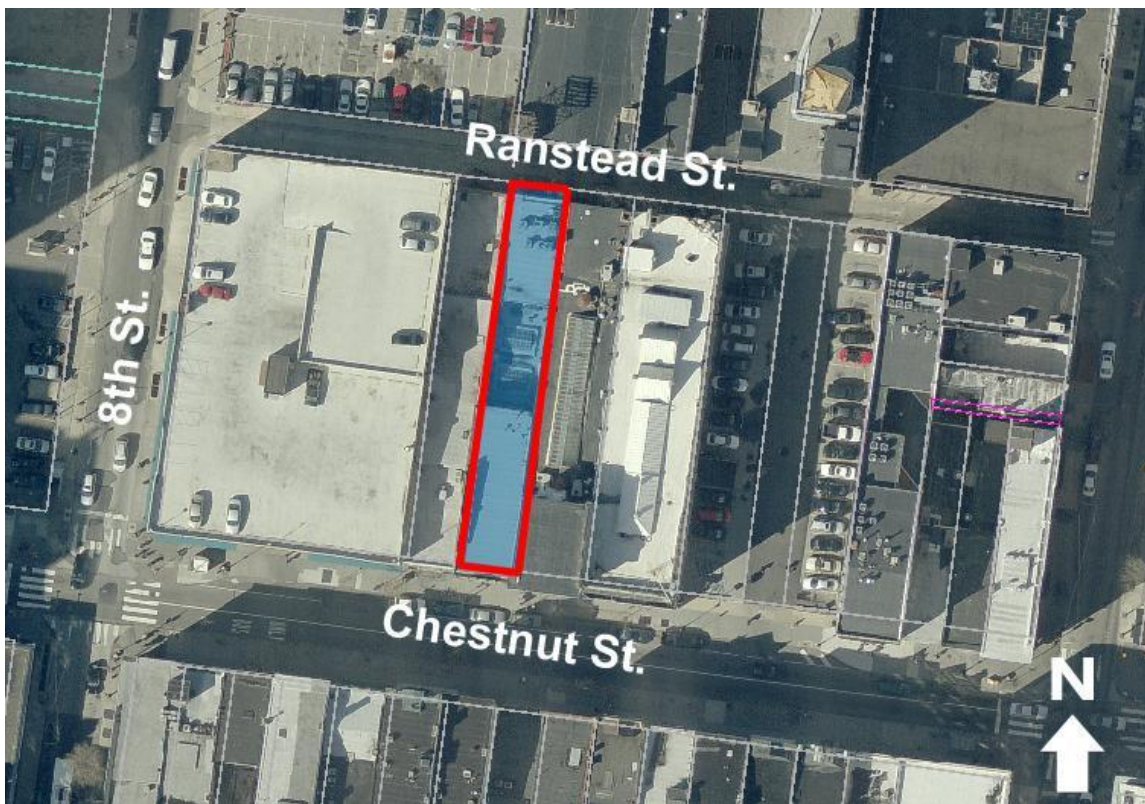
Designated  Rejected

## Acknowledgements

The nominator would like to acknowledge former Preservation Alliance inters Matthew Holtkamp (2008) and Dana Dorman (2009) for their contributions to this nomination.

## 5. Boundary Description

All that ground bounded by a line beginning 18 feet north and 130 feet east of the northeast corner of 8<sup>th</sup> and Chestnut Streets, thence 172 feet north to a point, thence 25 feet east to a point, thence 172 feet south to a point, thence 25 feet west along Chestnut Street to the beginning.



## 6. Description

The former W.H. Horstmann & Sons building stands on the north side of Chestnut Street between 7<sup>th</sup> and 8<sup>th</sup> Streets in Center City Philadelphia, Pennsylvania. It is classified as a significant structure within the East Center City Commercial Historic District, listed on the National Register of Historic Places in 1984. The four-story, four-bay granite-faced masonry building occupies the full width and depth of a 25' by 178' lot. Its primary south elevation fronts on Chestnut Street, with a secondary three-story north elevation on Ranstead Street. Its east and west elevations are party walls shared with adjacent structures; the two-story west elevation that rises above neighboring 725 Chestnut Street is a blank stucco wall. The building is rectangular in plan and features a four-story front massing and three-story rear massing, both with flat roofs.

The building was originally constructed as the easternmost section of a tripartite commercial block at 723-725-727 Chestnut Street [Figs. 5-6]. It stands today as the only extant portion of this original design. While the building's ground-floor storefront has been highly altered, its upper floors retain significant architectural integrity and exhibit characteristic elements of Italianate-influenced commercial architecture of the mid-nineteenth century [Fig. 1].

Above the contemporary and highly altered ground floor, the Chestnut Street elevation is composed of a regular four-bay grid of large windows separated by prominent granite piers. These piers run unbroken from the second to the fourth floor and terminate in half-round arches carried on simplified Ionic capitals. The two outermost piers are composed of rusticated blocks, while the three central piers feature recessed channels. Set behind and interrupted by these piers, granite spandrels delineate floor levels and feature simple corbelled sill tables and flat lintels. The second and third floors feature one-over-one double-hung sashes, while the arched fourth floor windows features more ornate Italianate biforate divided-light sashes. Engaged pendants above each pier capital tie the spring points of arched moldings above the fourth-floor windows. A heavy bracketed granite cornice spans the roofline, with floriated medallions set between each bracket of the cornice [Fig. 2].

The building's ground-floor storefront originally featured large plate-glass windows separated by cast iron piers, with doorways in the second and fourth bays [see Fig. 9]. This storefront was demolished in 1965 and replaced with flush bulk windows.<sup>1</sup> The ground floor is currently encased in a postmodern, sculptural white stucco façade that projects out from the building plane; the condition of the replacement storefront behind this façade is unknown.

The rear Ranstead Street elevation is a utilitarian, three-story façade [Fig. 3]. The ground floor preserves traces of an original four-bay cast iron storefront featuring exposed flat iron columns with cast ornamental details. The bays between these tall columns have been infilled with stucco and now accommodate utilitarian doors and vents. The upper floors are brick, featuring three bays of punched openings with stone sills and lintels below a corbelled brick cornice. The easternmost bay at both the second and third floor has been infilled with brick; the westernmost bays are doorways accessing a projecting fire escape. Large metal kitchen ducts are also mounted to face of the building.

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<sup>1</sup> Building Permit 15746, December 3, 1965.

## 7. Significance

The former W.H. Horstmann Company building at 723 Chestnut Street is a significant example of the structurally expressive, Italianate-influenced style of commercial loft construction developed and promoted in 1850s Philadelphia by Stephen Decatur Button, Joseph C. Hoxie, and other leading architects of the era. Originally designed as a tripartite commercial block occupying 723-725-727 Chestnut Street, the property survives today as the sole extant portion of the original design and one of only a handful of surviving examples in Philadelphia of an architectural style and building type that architectural historian Winston Weisman termed “Philadelphia Functionalism” and identified as an important precedent to the late-nineteenth-century Chicago School of structurally expressive modern architecture.<sup>2</sup> Other surviving examples of the type include Button’s 239-241 Chestnut Street row (1852, Fig. 10), Hoxie’s twin Elliott and Leland buildings at 235-237 Chestnut Street (1854-56, Fig. 11), and Button’s Leland Building at 37-39 S. 3<sup>rd</sup> Street (1855, Fig. 12); all are listed on the Philadelphia Register of Historic Places.

Weisman attributes 723 Chestnut Street to Stephen Decatur Button and cites a construction date of 1852. Following Weisman, architectural historian Henry-Russell Hitchcock also attributes the building to Button with a date of 1853.<sup>3</sup> The source of these attributions are not explicit and have not yet been independently verified, but the building’s formal similarities to Button’s other known commercial blocks is compelling, making the attribution probable.<sup>4</sup> While the exact construction date is likewise unconfirmed, the building replaced an earlier structure demolished c.1853 and was first occupied by original tenant W.H. Horstmann & Sons by 1855.<sup>5</sup>

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<sup>2</sup> Weisman, Winston. “Philadelphia Functionalism and Sullivan,” *The Journal of the Society of Architectural Historians*, Volume 20, no. 1 (March 1961), p. 3.

<sup>3</sup> Hitchcock, Henry Russell. *Architecture: Nineteenth and Twentieth Centuries, 4th Ed.* New Haven: Yale University Press, 1989, p. 333.

<sup>4</sup> Other possible attributions might include Joseph C. Hoxie, Button’s brother-in-law and partner in the firm of Hoxie & Button from 1848 to 1856 (per Button’s biography published in the July 6, 1892 issue of the *American Architect and Building News*. Other sources date the firm’s dissolution to 1852.) Both architects were also credited independently for work during this period; Hoxie’s *American Architects and Buildings* biography further notes, “For the years of their partnership it is difficult to determine which of the architects was primarily responsible for each of the commissions documented to the firm.” ([http://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/51793](http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/51793))

<sup>5</sup> Deed Book TH 62, p. 49, December 24, 1852; *McElroy’s Philadelphia Directory*, 1855.

By virtue of its distinctive architectural characteristics, its association with the development of Chestnut Street as Philadelphia's premier nineteenth-century commercial corridor, and the likely involvement of Stephen Decatur Button in its design, the property at 723 Chestnut Street merits listing on the Philadelphia Register of Historic Places, satisfying the following criteria for historic designation as established in Philadelphia's Historic Preservation Ordinance, Section 14-1004 (1):

- 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;
- 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;
- (f) Contains elements of design, detail, materials or craftsmanship which represent a significant innovation;
- 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;

*and*

- j) Exemplifies the cultural, political, economic, social, or historical heritage of the community.

**Criterion C: Reflects the environment in an era characterized by a distinctive architectural style,**

**Criterion D: Embodies distinguishing characteristics of an architectural style or engineering specimen,**

*and*

**Criterion F: Contains elements of design, detail, materials or craftsmanship which represent a significant innovation.**

Philadelphia in the 1850s witnessed the rapid transformation of its dense Center City commercial districts east of Broad Street. The Federal-era character and scale of formerly residential rows along Market, Chestnut, and Walnut Streets gave way to taller, more ornate commercial buildings employing a variety of architectural styles and construction materials. In 1855, the *Philadelphia Public Ledger* described the transformation of one such commercial hub in these terms:

The vicinity of Third and Chestnut streets, within a period of six years, has been improved with more substantial and costly buildings than perhaps any other portion of Philadelphia. From Second to Fourth in Chestnut and [f]rom Dock to Market in Third, the improvements have entirely changed the appearance of the neighborhood, and instead of long rows of low and dilapidated two and three story buildings, we see huge piles of granite, iron, marble, and brown stone, adorned in the handsomest styles of architecture.<sup>6</sup>

Contrasting with earlier Colonial and Federal buildings, many of these “huge piles” shared certain formal characteristics: prominent ground-floor storefronts, larger upper floor windows, an emphasis on verticality, and the adaptation of Italianate (and to a lesser degree Gothic) forms and ornamental motifs. And while their concentration around 3rd and Chestnut was particularly striking, noteworthy examples of this new scale and mode

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<sup>6</sup> “Local Affairs,” *Philadelphia Public Ledger*, July 31, 1855, as quoted by William B. Bassett, “Leland Building,” Historic American Building Survey No. PA-1086.



of commercial construction also proliferated westward along Chestnut, Walnut and Market Streets.<sup>7</sup>

The block erected at 723-727 Chestnut Street around 1855 exemplified this emerging Italianate commercial style. Less traditionally ornate than other contemporary buildings borrowing more literally from *palazzo* architecture of the Renaissance, 723 Chestnut and its peers instead presented more “structural, skeletal, and functional” facades that used simplified Italianate forms to accentuate the buildings’ vertical qualities.<sup>8</sup> At 723 Chestnut, this trend is manifest in the overall composition of its granite and glass facade. Instead of a traditional masonry composition featuring punched window openings set into a uniform wall plane, the building’s granite facade is reduced to a slender and hierarchical grid of vertical piers and horizontal spandrels, with large recessed windows filling the resulting voids. A restrained ornamental program features simplified Ionic column capitals, round-arched top floor windows, and a heavy bracketed cornice. With minor variations, this basic formula was also employed in the aforementioned 239-241 Chestnut Street row, the Elliott and Leland buildings at 235-237 Chestnut Street, and the Leland Building at 37-39 S. 3<sup>rd</sup> Street, all constructed within a few years of 723-727 Chestnut Street. Similar lost examples include Button’s Second Swaim’s Building across the street at 623-32 Chestnut Street (1852, Fig. 13), his Dunbar Block at 920-22 Chestnut (1853, Fig. 14), and 12-14 N. 4th Street (architect and date unknown, Fig. 15).<sup>9</sup>

As a group, these buildings represent a “uniquely Philadelphian” architectural innovation that Winston Weisman termed Philadelphia Functionalism. He writes, “the large number and rich variety of [these] monuments erected in Philadelphia during the mid-nineteenth century cannot be duplicated in Boston, Providence, New York, Baltimore, Chicago, or anywhere else.”<sup>10</sup> Noting that a young Louis Sullivan apprenticed with the firm of Furness & Hewitt in their office at 3rd and Chestnut Streets in 1873,

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<sup>7</sup> This evolution of the Chestnut and Market Street streetscapes is well-illustrated by a series of panoramic business directories published in the 1850s through the 1880s by Julio H. Rae and Dewitt C. Baxter. See especially “Working Inventory of Panoramic Street-View Series of Philadelphia, 1851-80,” <http://www.brynmawr.edu/iconog/inven2.html>.

<sup>8</sup> Weisman, p. 6.

<sup>9</sup> *Ibid*, pp. 13-14.

<sup>10</sup> *Ibid*, pp. 15-16.

Weisman draws parallels between the “functional, structural, and vertical” qualities of these buildings and the structural expressionism later championed by Sullivan and the Chicago School in their steel-framed skyscrapers of the late nineteenth century.<sup>11</sup>

Though intriguing, this argument is ultimately tangential to the more fundamental conclusion that this building type, and by extension 723 Chestnut Street, represents an innovative stylistic development that uniquely reflects the architectural and economic climate of 1850s Philadelphia.

**Criterion 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.**

The design of 723 Chestnut Street is widely attributed to architect Stephen Decatur Button (1813-1897), a leading figure in the history of nineteenth-century Philadelphia architecture. Along with his brother-in-law and one-time partner Joseph C. Hoxie, Button was primarily responsible for the development and proliferation of the functional commercial Italianate style described above. Its enthusiastic adoption by Philadelphia’s mid-nineteenth-century merchant classes had a significant impact on the character of the city’s commercial districts. Button’s influence extended beyond this particular building type, however. Over the course of a six-decade career marked by continual experimentation with Italianate forms, Button designed numerous private residences, churches, public buildings, offices, banks, schools, and railroad stations throughout Philadelphia, New Jersey, and the greater Eastern Seaboard.

Born in Connecticut, Button’s itinerant early career in New York, New Jersey, Florida and Georgia was boosted by his winning entry in a design competition for the Alabama State Capitol (1846). He relocated to Philadelphia in 1848 and remained a practicing architect in the city through the 1890s; on the occasion of his 80th birthday, a biographical tribute published in the *American Architect and Building News* in 1892 noted that he was “probably the oldest practicing architect in the country” at the time.<sup>12</sup> A resident of Camden, New Jersey from 1854 until his death in 1897 (his next-door

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<sup>11</sup> *Ibid*, p. 19.

<sup>12</sup> “Biographical Sketch of Mr. S.D. Button, Architect, Philadelphia,” *American Architect and Building News*, July 16, 1892, p. 37.

neighbor for many years was Walt Whitman), much of his later career was spent designing grand Italianate houses in Cape May and other affluent shore communities.

Unfortunately, few of his major Philadelphia commissions survive. In addition to the extant Leland Building and 239-41 Chestnut Street, he also designed the Eisenbrey Residence (814-16 Pine Street, 1850, Hoxie & Button), Hope Engine Company #17 (733 S. 6th Street, 1851-52, Hoxie & Button), the National Historic Landmark Edwin Forrest House (1346 N. Broad Street, 1853-54), Mount Moriah Cemetery Gatehouse (6299 Kingsessing Avenue, 1855), and 28 N. 3rd Street (1857), all extant and listed on the Philadelphia Register of Historic Places. Significant lost commissions include the Spring Garden Institute (523-25 N. Broad Street, 1851-52, Hoxie & Button), offices for the Pennsylvania Railroad (22-28 S. 3rd Street, 1856, credited as the first fully fireproof building in Philadelphia), the First Baptist Church (Broad and Arch Streets, 1857), and the Reading Railroad terminal at 9th and Green Streets (1879).<sup>13</sup>

**Criterion A: Has significant character, interest or value as part of the development, heritage, or cultural characteristics of the City,**  
*and*  
**Criterion J: Exemplifies the cultural, political, economic, social, or historical heritage of the community.**

In addition to its formal architectural characteristics and association with Stephen Decatur Button, 723 Chestnut Street also reflects the historical development of Chestnut Street as one of the city's principle commercial corridors. Built at a time when the formerly residential neighborhood was rapidly transforming into a central business district, the building and its neighbors replaced an earlier Federal-era private residence flanked by commodious side gardens. Not atypical for the era, the three-part commercial block was developed in a uniform architectural style by two separate owners: Thomas Mellor (723) and Isaac V. Williamson (725-27). Upon completion of the matching buildings by 1855, each was leased to an independent commercial tenant.

The original occupant of 723 Chestnut Street was the W.H. Horstmann & Sons Company (later Horstmann Brothers & Company), a leading manufacturer and purveyor

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<sup>13</sup> "Biographical Sketch,," p. 37; *Philadelphia Architects and Buildings Database*.

of military regalia and dress trimmings. The company utilized the space as a salesroom and “branch store,” complementing their central factory located nearby at 5th and Cherry Streets [Fig. 16].<sup>14</sup> Coincidentally, the Cherry Street factory was designed in 1852 by Joseph C. Hoxie and was widely praised at the time of its construction for the “beauty of its front, the substantial manner of its construction, and the excellent arrangement of the interior.”<sup>15</sup> Weisman identifies the factory as an important precedent in the development of Philadelphia Functionalism, though there is no evidence that the Horstmann Company itself was directly involved in the commissioning or design of 723 Chestnut Street.

Illustrating the westward expansion of Philadelphia’s commercial core, this location replaced the company’s former storefront at 55 N. 3rd Street, then the heart of Philadelphia’s early nineteenth-century mercantile district.<sup>16</sup> Their new Chestnut Street location was likewise a burgeoning center of the textile and millinery trades, with straw goods manufacturer Lincoln, Wood & Nichols occupying the adjacent 725 parcel and shoemaker D.R. King & Co. at 727 [Fig. 5]. The site was also immediately adjacent to the Masonic Temple (Sloan and Stewart, 1853-55), an imposing four-story Gothic Revival structure that incorporated four commercial storefronts on its ground floor.<sup>17</sup>

Horstmann’s occupancy of the property was relatively shortlived, however. In 1857, the company acquired the former Friends Meeting House next door to their Cherry Street factory, and in 1860 vacated the Chestnut Street property and relocated their showrooms to this location.<sup>18</sup> Subsequent tenants of 723 Chestnut included the J.W. Daughaday & Company publishing house and press manufacturer (c. 1870s-1880s), a rubber stamp manufacturer in the early twentieth century, and M. Brown & Sons Company by 1959.

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<sup>14</sup> *One Hundred Years, 1816-1916: The Chronicles of an Old Business House in the City of Philadelphia*. Philadelphia: Wm. H. Horstmann Company, 1916, p. 22. Coincidentally, Horstmann’s Cherry Street factory was designed in 1852 by Joseph C. Hoxie and was widely praised at the time of its construction for the “beauty of its front, the substantial manner of its construction, and the excellent arrangement of the interior.” (*Public Ledger*, January 24, 1853, quoted by Weisman, p. 9). Weisman identifies the building as an important precedent in the development of “Philadelphia Functionalism,” though there is no evidence that the Horstmann Company was directly involved in the commissioning or design of 723 Chestnut Street.

<sup>15</sup> *Public Ledger*, January 24, 1853, quoted by Weisman, p. 9.

<sup>16</sup> “Removal - Wm. H. Horstmann & Sons,” *Philadelphia Inquirer*, July 3, 1856, p. 3; *One Hundred Years*, p. 14.

<sup>17</sup> *Baxter’s Panoramic Business Directory*, 1859.

<sup>18</sup> *One Hundred Years*, p. 24.

Today, 723 Chestnut Street stands as the only extant portion the original 723-727 commercial block and one of the only surviving structures representative of the 1850s transformation of this stretch of Chestnut Street. In 1906, 725 Chestnut Street was rebuilt in a Beaux Arts mode and was partially demolished, along with all of 727 Chestnut Street, in 1934. The Masonic Temple at 713-721 Chestnut was replaced in 1888 by architect Willis G. Hale's Commonwealth Title and Trust bank complex, a portion of which survives as the Quaker City National Bank building at 721 Chestnut Street.

**Criterion 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.**

The dynamic architectural transformation Chestnut Street experienced in the nineteenth and early twentieth centuries is uniquely reflected in the surviving fabric of its 700 block, which today presents an architectural palimpsest reflecting two centuries of economic and cultural transformation. This concentration of relatively intact, small-scale commercial structures dating from the middle nineteenth through the early twentieth centuries is virtually unmatched by any other extant block of Chestnut Street, particularly east of Broad Street. Though the 700 block is specifically identified as noteworthy in the National Register-listed East Center City Commercial Historic District, the area is not included in any local historic district and currently contains only one property individually listed on the Philadelphia Register: Paul Cret's 1929 Integrity Trust Company at 717 Chestnut Street.

In addition to 723 Chestnut Street, several other properties on the 700 block merit consideration for Philadelphia Register designation, including (but not limited to) the North American Building (701 Chestnut), Quaker City National Bank (721 Chestnut), and the Philadelphia Blueprint Company (725 Chestnut) on the north side of the street, and the Quaker City National Bank (706 Chestnut), Henry C. Lea Building (722 Chestnut) and Hausmann Company Building (726 Chestnut) on the south side of the street. Several additional buildings would be considered contributing to a potential historic or conservation district. In this context, 723 Chestnut Street is part of a

distinctive area whose unique architectural character is the product of a rare surviving concentration of similarly-scaled but architecturally diverse commercial structures representing two centuries of development.

## 8. Major Bibliographic References

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**Figure 1:** South (Chestnut Street) elevation.



**Figure 2 (above):** Cornice and fourth floor detail of Chestnut Street elevation.

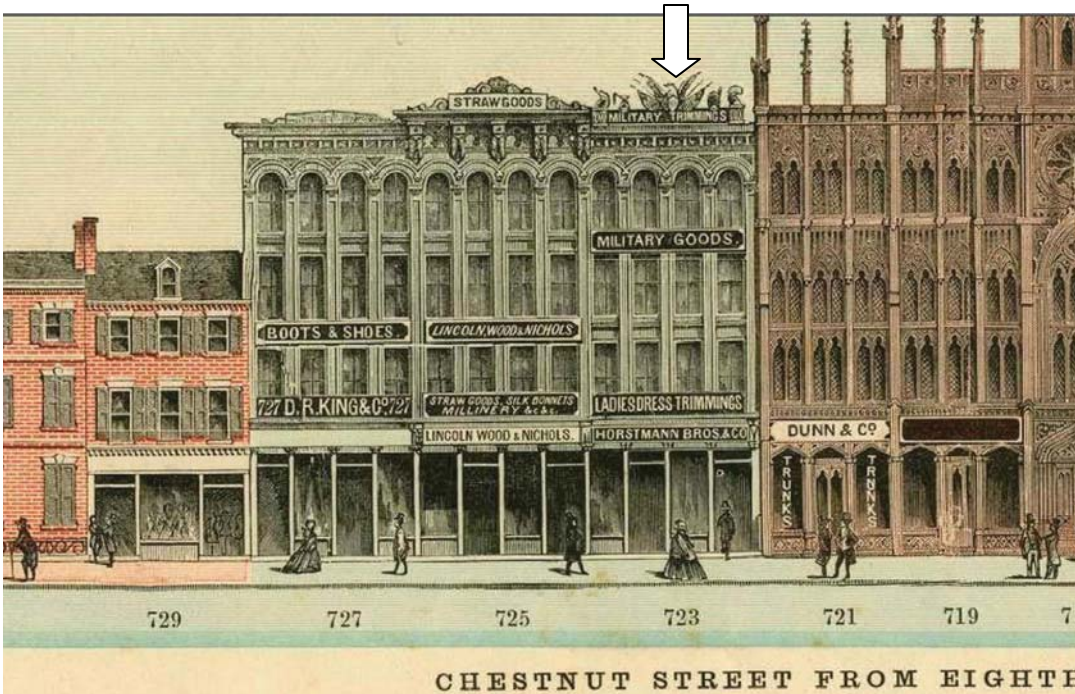
**Figure 3 (right):** North (Ranstead Street) elevation.





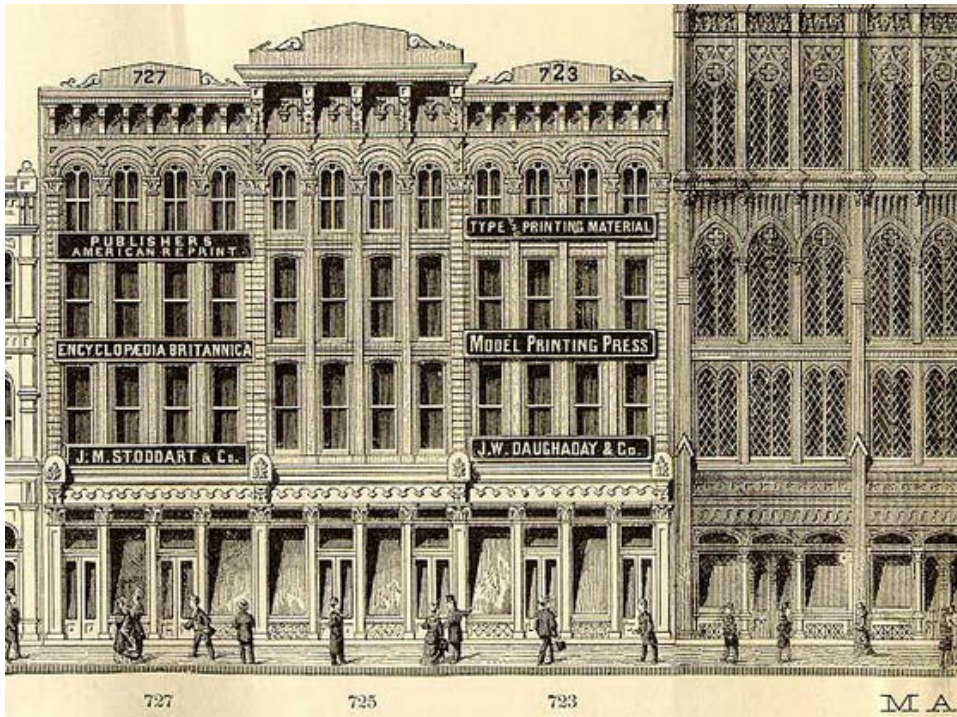


**Figure 4:** Circa 1856 illustration from C.A. Poulson's *Scraps illustrative of the history of Phil[adelphia]*. Vol. 5, p. 39. Library Company of Philadelphia.



**Figure 5:** *Baxter's Panoramic Business Directory*, 1859. Athenaeum of Philadelphia.





**Figure 6:** *Baxter's Panoramic Business Directory*, 1879. Athenaeum of Philadelphia.



**Figure 7:** Green's Hotel, 727-733 Chestnut, c.1920. 723 Chestnut is visible at far right. Library of Congress, Detroit Publishing Company Photograph Collection. <http://www.loc.gov/pictures/item/det1994002023/PP/>



Figure 8: Philadelphia City Archives, 1959.





**Figure 9:** Philadelphia Historical Commission Files, 1963.

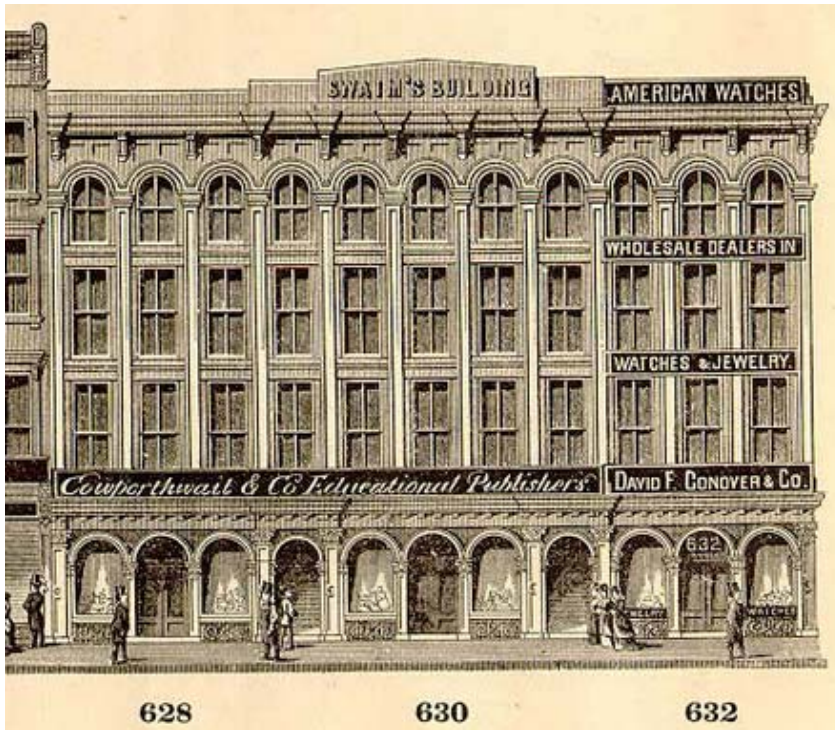


**Figure 10 (left):** 239-241 Chestnut Street, Stephen D. Button, 1852. Philadelphia Historical Commission Files.

**Figure 11 (right):** Leland (243 Chestnut) and Elliott (245 Chestnut) Buildings, Joseph C. Hoxie, 1854-56. Philadelphia Historical Commission Files.

**Figure 12:** Leland Building, 37-39 S. 3<sup>rd</sup> Street, Stephen D. Button, 1855. Historic American Buildings Survey photo.





**Figure 13:** Swaim's Building, Stephen D. Button, 1852. *Baxter's Panoramic Business Directory*, 1879. Athenaeum of Philadelphia.



**Figure 14:** Dunbar Block, Stephen D. Button, 1853. Philadelphia Historical Commission Files.





**Figure 15:** 12-14 N. 4<sup>th</sup> Street, architect and date unknown. *Baxter's Panoramic Business Directory*, 1880. Athenaeum of Philadelphia.

**HORSTMANN, BROTHERS & CO.,**  
 MANUFACTURERS AND IMPORTERS OF  
**MILITARY & REGALIA GOODS,**  
 No. 723 CHESTNUT STREET, adjoining the Masonic Hall,  
 PHILADELPHIA.



Manufactory, corner of Fifth and Cherry Streets.

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**REGALIA FOR MASONS, ODD FELLOWS AND OTHER SOCIETIES.**

Regalia Makers furnished on the most advantageous terms with Trimmings and Embroideries.

GILT CARVED EAGLES, GILT AND PLATED BRAID, OPENWORK LACES, SILK AND COTTON VELVET,	GILT AND PLATED BOUILLON, GILT AND PLATED GIMPS, BANNER AND FLAG SILKS, BUNTING,	BOUILLON FRINGE AND TASSELS, SPANGLES, ROSES, SPANGLED & EMBROIDERED STARS, GOLD AND SILVER LEATHER.
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**Figure 16:** Jane Campbell Scrapbook Collection, Vol. 12, p. 112. Historical Society of Pennsylvania.