

United States Department of the Interior  
National Park Service

For NPS use only

National Register of Historic Places  
Inventory—Nomination Form

received

date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

1. Name

historic Heywood Chair Factory

and/or common Lotus Inn

USE THIS COPY  
FOR DUPLICATING

2. Location

street & number 1010-1014 Race Street N/A not for publication

city, town Philadelphia N/A vicinity of

state PA code 42 county Philadelphia code 101

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<u>N/A</u> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<u>N/A</u> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	n/a	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Silver and Harting Agreement of Sale

street & number 23 N. 3rd Street

city, town Philadelphia N/A vicinity of state PA

5. Location of Legal Description

courthouse, registry of deeds, etc. Philadelphia City Hall, Department of Records

street & number Broad and Market Streets

city, town Philadelphia state PA

6. Representation in Existing Surveys

title Pennsylvania Historic Sites Survey  
has this property been determined eligible?  yes  no  
date 1980  federal  state  county  local

depository for survey records Bureau for Historic Preservation, William Penn Museum

city, town Harrisburg state PA

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>	
<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			N/A

### Describe the present and original (if known) physical appearance

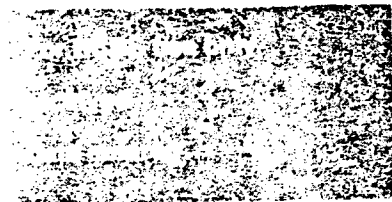
For the most part, Philadelphia industrial buildings in the late 19th century took a predictable and unexceptional stylistic course that merged red brick with the rectangular openings, overhanging cornices and proportions of the Italian Renaissance. In some few instances where a well-known manufacturer or product was identified with a particular building, it was given a more monumental focus. Such was the case with the Heywood Brothers Chair Factory, which was built in 1892 from plans by Willis G. Hale at 1010-1014 Race Street. The remainder of the block is typically two- and three-story rowhouses, converted to business use, interspersed with larger commercial blocks on the north side of the street. Of those, the largest and most impressive is the eight-story Heywood Chair Factory.

The building occupies its entire site, stretching from Race Street through to a short portion of Quarry Street and an alley on the south. The Race Street facade is constructed of the yellow brick of the period, trimmed in brownstone, with copper balconies and cornices while the sides and rear revert to Philadelphia red pressed brick. The rear and front walls are broken into thirds, expressing in Victorian fashion the construction which divided the building into essentially equal bays carried on load-bearing masonry walls on the perimeter, on two rows of cast iron columns on the lower levels and a mixed system of rolled steel and heavy timber on the upper levels. Though that system extends without change from front to rear, the rear more accurately describes the equal interior subdivision while the main facade, using artistic license, makes the central bay slightly wider for compositional effect.

Though subtlety was not often Hale's strong suit, the Race Street facade was a remarkably complex composition that pushed the conventional palette of materials of the day to their limits. The two-story base of buff, tan brick is set off from the top six stories by a pressed metal crown molding that spans the front. Though the tripartite subdivision of the upper levels is suggested, the base is dominated by a large two-story, round-headed opening, subdivided in the fashion of a Roman Thermal window by wood mullions and by a transom beam that marked the central doorway. On either side on the second floor are paired round-headed windows that line up with the fenestration of the upper stories. Below, on the first floor, are large round-arched openings that provided access to the upper stories via a shaftway on the west. On this portion of the facade the bricks were graded by tone and laid in horizontal bands that recall the tone of an early house for the Neil and Mauran families by Wilson Eyre, suggesting that Hale included contemporary sources in his work. Similarly advanced motifs are evident in the elongated keystones that interrupt each arch, recalling the distortion of form and the anti-structural connections of the Queen Anne.

(continued)

# National Register of Historic Places Inventory—Nomination Form



Heywood Chair Factory

Item number 7

Page 2

Continuation sheet

Above the second floor the building is divided by projecting pilasters creating a composition of a recessed center flanked by salient wings. Each section is capped by a round-headed arch -- on the sides at the seventh story and in the center at the eighth -- to give the central axis dominance. That idea is reiterated at the top by the copper cornices which are lower on the sides than on the center. The subtle polychromy of the base is repeated here by outlining windows in slightly lighter bricks that alternate with darker brick on the window piers and continues around the arched window heads. Variety spices the window shapes as well. The lower three stories are round-headed with elongated keystones; the next three stories switch to segmental arches similar to the windows on the side; the upper two stories show rectangular windows in the central bay below a massive keystone in the central brick arch and round-arched windows on the side. A massive terra cotta shield surrounded by swags infills the lunette, reiterating the importance of the central bay. The cornices are of pressed copper with Colonial Revival swags in the frieze between the pairs of brackets whose location suggests capitals above the pilasters.

The facade is essentially intact, being altered only at the ground floor where it has been given Chinese tile eaves over the first floor door. Further, one of the copper balconies at the fifth floor has been removed but the other remains as a model.

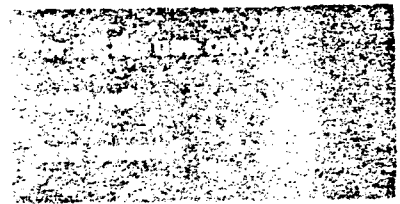
The side walls are essentially without detail. Red brick rises the full height to the parapet. Segmental headed windows punctuate the wall, lighting the interior loft spaces. As on the front, original fenestration remains intact.

The rear is another monumental composition that describes by its tripartite subdivision the interior structural bay system. Here there is no artistic license giving the central bay prominence; instead, each bay above the cast iron columns of the rear loading dock is the same. Two mullions divide the bay into thirds, repeating the composition of the entire facade, with doors in the center opening onto fire escapes and 1/1 sash on the side openings. A massive corbelled brick cornice caps the wall and marks the subdivision of each bay by brick brackets.

The interior is a typical industrial loft given interest by the number of stories. On the lower stories regularly spaced cast iron columns carry massive beams subdividing the loft into three equal shafts of space. The cast iron columns are given interest by an unusual elliptical capital that

United States Department of the Interior  
Heritage Conservation and Recreation Service

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet      Heywood Chair Factory      Item number      7      Page      3

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follows the direction of the major beams. The first floor has been decorated in the fashion of Chinese restaurants while preserving the line of columns. On the upper stories the original pressed metal coffered ceiling remains very nearly intact. It is derived from classical sources and is bordered at beam lines by a pressed metal egg and dart molding. The top story has interest by added height in the central bay and a row of saw-toothed skylights down its middle. On that upper level, for an unknown reason, the main columns carry the longitudinal beam which in turn carries a short column carrying another longitudinal beam. Because they have all been braced by cross members, it seems likely that the central raised skylight was something of an afterthought. Otherwise, the interior remains in excellent condition.

# 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 type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input 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 checked="" type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

**Specific dates** 1892 **Builder/Architect** Willis G. Hale

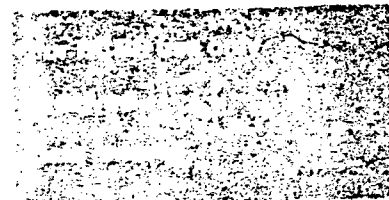
### Statement of Significance (in one paragraph)

At the end of the 19th century, heavy manufacturing was centered in the new industrial corridor along rail lines; where extensive hand-work was required, factories remained in the old urban center. Because of the value of urban land, those factories were frequently of greater architectural interest than their suburban counterparts. Such is the case with the Heywood Brothers Chair Factory, which was built from plans of one of the most important late Victorian architects in Philadelphia, Willis G. Hale. Hale had already established a reputation as a florid designer in the full Victorian style, both for residential and commercial buildings. Like most of his contemporaries, he received few opportunities to design major industrial works, with this among the last of this type to survive. Fortunately, it is a particularly florid and imaginative work that testifies to Hale's ability. Though the building is of interest in its own right, it is also of note as the production center for the Heywood Brothers chair plant. There an American version of Michael Thonet's bentwood furniture was produced, primarily for academic markets. The firm exhibited at the Centennial Exhibition where the judges report "commended for the perfection acquired in the use of bentwood, thereby securing strength and weight...and for general excellence in manufacture and finish." A generation later, when Cope and Stewardson were furnishing Bryn Mawr College, they used the same manufacturer for chairs and tables in what by then had become a classic style.

The Heywood company began in Massachusetts, and was still listed as originating in Gardner, Massachusetts when its works were exhibited at the Centennial. In fact, the company had moved to Philadelphia as early as 1874 or 5, appearing for the first time at 802 and 804 Market Street in the 1875 Gopsill's Directory. Interestingly, the listing refers to the firm as "chair manufacturers (foreign)", presumably referring to the continental origin of the bentwood process which by the 1850s was well-known. In 1881 they were also listed as manufacturing children's carriages, while the Centennial judge also praised their settees and their "closely woven rattan work", materials which appeared in baby carriages and furniture of the period. By 1881 the company had moved to the northwest corner of Broad and Cherry Streets, across from the Pennsylvania Academy of the Fine Arts, in a newly developing commercial zone. A decade later they were at 1010-14 Race Street -- and still listed as "foreign". They remained on Race Street for almost a generation before moving in 1908 to another large building at 244-54 South 5th Street where they still were after World War I. Though they remained an important manufacturer and retailer, this changed location from a commercial to a manufacturing street in 1892 suggests a changed role for their products from one of fashion to one of utility by the end of the century.

(continued)

# National Register of Historic Places Inventory—Nomination Form



Continuation sheet Heywood Chair Factory

Item number 8

Page 2

If the location of the factory is explicable by a change in the public perception of bentwood furniture, the style and honorific quality of the exterior suggests that the owners were uneasy about their shift toward institutional and utilitarian buyers. Hence they chose to create an architecturally memorable building that was sufficiently enriched to remain a retail facility as well as a center of production. That task was given to Willis Hale (1841-1907), a veteran of the offices of such master ornament-alists as Sam Sloan and John MacArthur. By the 1880s Hale had become the principal designer for nouveau riche Philadelphia with Peter Widener's great mansion at Broad and Girard and numerous impressive rows in North Philadelphia to his credit. His commercial work was equally notable, and includes the Union Trust Company on the 700 block of Chestnut, the Independence Trust on Walnut, and the Keystone National Bank at Juniper and Chestnut Streets. Each pushed contemporary taste to its limits, merging a variety of historical motifs and materials in a powerfully eclectic synthesis unrivalled in Philadelphia. It was from that background that the Heywood Chair Factory came. In the 1890s, Hale's work accommodated some of the changes toward more aesthetically pleasing and less individualistic works in the manner represented by Wilson Eyre and Frank Miles Day. Tan brick, delicate features derived from the Queen Anne and pressed metal trim in the fashion of the Colonial Revival were part of the changes and appear on the Heywood Factory.

The facade is among the best preserved of Hale's works, having only been altered in the lower portion of the base when its first floor was converted to a Chinese restaurant. That type of change is typical in the region, which by the 1890-1900 period had become Philadelphia's Chinatown. The straightforward and very industrial rear facade is completely intact with only the rear fire escape added to supplement Hale's rather casual iron rungs set into the central vertical piers. They would presumably have been used in an emergency by leaning out the window, grasping the rung and swinging over to a lower rung. Their use here is unique. Fortunately, they have never had to be used. The interior, which has remained to this day a manufacturing loft, is now used to produce clothing. As a result, the upper seven stories are very nearly as they were when wood rods were steamed, bent and molded into furniture. As an urban workplace of the sort that determined the form of the region above Market Street, as a production center for an important period product, as a document on the nature of life and work in Philadelphia at the end of the 19th century and as the work of Willis Hale, a major shaper of Victorian Philadelphia, the Heywood Chair Factory is a significant landmark that warrants placement on the National Register of Historic Places.

## 9. Major Bibliographical References

Walker, Francis, ed. International Exhibition, 1876: Reports and Awards, Volume IV, Group III-VII, Washington D.C., 1880, p.733.  
Pennsylvania and the Centennial Exhibition, Comprising the Preliminary and Final Reports of the Pennsylvania Board of Centennial Managers, Volume II, Philadelphia, 1878, p.127.  
(cont)

## 10. Geographical Data

Acreeage of nominated property less than one

Quadrangle name Philadelphia Quad

Quadrangle scale 1:24,000

### UTM References

A 

1	8	4	8	6	5	8	0	4	4	2	2	5	8	0
Zone		Easting				Northing								

B 

Zone		Easting				Northing								

C 

Zone		Easting				Northing								

D 

Zone		Easting				Northing								

E 

Zone		Easting				Northing								

F 

Zone		Easting				Northing								

G 

Zone		Easting				Northing								

H 

Zone		Easting				Northing								

### Verbal boundary description and justification

Beginning at a point on the south side of Race Street, 92 feet west of 10th Street, then proceeding west 64 feet to a point and south of that point, on a line parallel with 10th Street, 170 feet, to the north side of a 20 foot wide court. Then proceeding east (cont)

### List all states and counties for properties overlapping state or county boundaries

state Pennsylvania code 42 county Philadelphia code 101

state \_\_\_\_\_ code \_\_\_\_\_ county \_\_\_\_\_ code \_\_\_\_\_

## 11. Form Prepared By

name/title George E. Thomas, Ph.D.

organization Clio Group, Inc. date May 11, 1984

street & number 3961 Baltimore Avenue telephone (215) 386-6276

city or town Philadelphia state PA

## 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.

State Historic Preservation Officer signature \_\_\_\_\_

title \_\_\_\_\_ date \_\_\_\_\_

For NPS use only

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

\_\_\_\_\_ date \_\_\_\_\_

Keeper of the National Register

Attest: \_\_\_\_\_ date \_\_\_\_\_

Chief of Registration

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet Heywood Chair Factory

Item number

9

Page 2

Gopsill's City Directories, 1873, 1874, 1875, 1878, 1881, 1885, 1888, 1890, 1892,  
1894, 1896

Boyd's Business Directories, 1900, 1905, 1908, 1911, 1916, 1919-20

Philadelphia Real Estate Record and Builders' Guide, 3 February 1982 (Vol. 7, no. 5)

Philadelphia Deed Records



United States Department of the Interior  
Heritage Conservation and Recreation Service

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet Heywood Chair Factory

Item number 10

Page 2

along the north side of the court 66 feet to a point and then north of that point 90 feet to another point, then proceeding east of the latter point 2 feet and then continuing north, 80 feet to the south side of Race Street and the place of beginning.

Heywood Chair Factory  
Philadelphia Quad, Zone 18  
E. 486 580 N. 4422 580



4424  
4423  
57°30"  
2.7 MI. TO U.S. 130  
ATLANTIC CITY 62 MI.  
4422  
4421  
5963 I N E