NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2012)

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Idlewild

other names/site number Furness Summer Cottage

2. Location

street & number 110 Idlewild Lane ☐ not for publication

city or town Upper Providence Township ☐ vicinity

state Pennsylvania code PA county Delaware code 045 zip code 19063

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide _X_ local

Andrea MacDonald — March 4, 2013
Signature of certifying official/Title — Date

Pennsylvania Historical & Museum Commission
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official — Date

Title — State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

for Edson W. Beall — 5.8.13
Signature of the Keeper — Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply.)

- [x] private
- [ ] public - Local
- [ ] public - State
- [ ] public - Federal

Category of Property
(Check only **one** box.)

- [x] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	1	buildings
		sites
		structures
		objects
1	1	**Total**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

NA

Number of contributing resources previously listed in the National Register

NA

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Domestic/single dwelling
Domestic/secondary structure

Current Functions
(Enter categories from instructions.)

Domestic/single dwelling
Domestic/secondary structure

7. Description

Architectural Classification
(Enter categories from instructions.)

Late Victorian: Queen Anne
Late Victorian: Shingle

Materials
(Enter categories from instructions.)

foundation: Stone
walls: Brick
Wood–Shingle (Cedar shakes)
roof: Asphalt
other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

In 1888, Philadelphia architect Frank Furness designed and built this three-story brick and shingled summer residence for his family. The house was built in a popular vacation area at the edge of the borough of Media, on the grounds of the Idlewild Hotel and Resort. The Furness house, named "Idlewild," characteristically features a design of mixed materials: stone and brick on the lower levels, cedar shake shingles above. It consists of a semicircular apse and an anchoring block (Photo 3), with an entrance inserted in the joint between them. Furness's design included a prominent covered porch, eyebrow dormers, many windows, and high-ceilinged rooms creating light summer spaces for his family. The northeast portion of the property is level but drops down considerably on the southwest side; the property has many mature trees and plantings. The driveway, a full loop off of Idlewild Circle, is now paved and allows immediate access to the covered porch as well as the detached garage. The brick garage with horizontal wood siding in the gables and raking cornice trim painted to co-ordinate with the house, was built after 1909. While the garage does not detract from the house's integrity, it is considered a non-contributing resource as it post-dates the period of significance (1888). The former Idlewild Hotel and Resort property has been sub-divided into lots with single-family homes. A few of the nearby homes in the sub-division are cottages from the days of the Hotel and contemporaries of the Furness home. Furness's "Idlewild" cottage remains intact with only a few changes. Those changes have been made in keeping with the home's over-all design.

Narrative Description

The daring and influential native Philadelphian architect Frank Heyling Furness (1839–1912) designed a "trim little cottage" (Photo 1) as a summer country house for his family on the grounds of the Idlewild Hotel near Media, PA. [Lewis, p. 184; 1909 Mueller Map] Work on the house began in spring 1888. Its design is a scaled-down version of Furness' plans for what is now the University of Pennsylvania's Fisher Fine Arts Library (also begun in 1888 and completed in 1891), still in use at 34th and Spruce Streets in West Philadelphia. Furness planned his summer cottage to permit him to work at home while accommodating a noisy family, to commute by rail into the city to work, and to be closer to his brother, Shakespearean scholar (and Penn faculty member) Horace, in nearby Wallingford.

While the Penn library was under construction, Frank completed his cottage in Media with "rather restrained ornament," where his "chronic eccentricity" is rarely seen. [Lewis, p. 184] This house is typical of the "understated character" of Furness' country houses that has been noted elsewhere [FFCW, p. 321.] Yet hints of Furness' playful whimsy are seen at Idlewild in the fireplaces (Photos 15, 20 & 21), customized leaded glass windows (Photos 26, 30, & 40), and the wrought iron sculpted flower supports under the main bathroom sink (Photo 39). The cottage, while similar in plan to the library, exists at a completely different scale. Like the library, the entrance was inserted in the joint between the main block of the house and the semicircular apse (Photo 9). Only the orientation was changed: the north-facing apse of the reading room became a west-facing parlor (Photos 18 & 20), whose ambulatory was turned into a vast sweeping veranda (Photos 1, 2, 3, 7, 8, & 11). Furness set his own room upstairs on the south side (Photo 35), with an attached studio (and smoking porch) (Photos 32 & 33) overlooking the garden. The cottage was to have only a tiny warming kitchen (Photo 27) because the Furness family enjoyed prepared meals from the hotel.

The house is set back from the narrow secondary road that it fronts and retains the feeling of space around it as it had when it was part of the Idlewild Hotel resort. The lot of land at 1.3 acres is relatively substantial for the area, with a garden in the rear, where Furness himself had a garden. The front has a circular driveway and the backyard slopes away from the house toward tall trees. The semicircular west end of the house extends toward the original hotel site and the circular portion of tiny Idlewild Circle, built over original carriage lanes of the resort. (Photos 1, 2, 3, 1909 Mueller Atlas). A mature magnolia tree now protects the Covered Porch from traffic passing along Idlewild Circle.

The three-story home features multiple and irregular rooflines with a circular peak over the apse. On the north, east and south façades (Photos 1 – 8) dormers with two side-by-side six-over-six double-hung windows project from the hipped roof ridge and are detailed in Italianate brackets. Also on the north façade, a gable-end dormer with fish-scale shingles features an original lead design arched window above the double-hung window (Photo 4). A three-part replacement window located at the first floor northeast corner creates more irregularity among the fenestration composition. Bricks fill in the space above the replacement window where the original double-hung windows existed—the design of the original windows can be seen on the south façade. The door on the northeast corner of the house was a later addition. All windows at the first floor have brick arches. Windows on the first and second story of the apse

are rounded with custom-designed curvilinear louvered shutters. The foundation/basement walls are stone; the windows there have stone arches.

Around the main block of the house is a pent eave, used as a decorative element signaling a material transition from brick to wood shingle. Surrounding the apse is a gracious, covered, wrap-around porch, with a later non-permanent screening structure on the south side to create an enclosed outdoor space overlooking the majority of the large lot. The main porch posts are designed as turned spindles with corbelled brackets (Photo 12). The rail spindles are square. The overhang above the steps to the Covered Porch is not original, but blends in well. A tall window facing south from the east bay on the first floor extends almost floor to ceiling and once opened onto a small porch, date of removal unknown (Photo 5). The second story southwest corner also features a recessed open-air porch, designed like a paired window (Photo 33). Furness designed his summer home with many windows, with cross ventilation in mind. The doors and windows allow the air to flow so that although the house now has central air-conditioning it is rarely used as the dwelling generally remains cool during the humid hot summers.

First Floor

The main house entrance from the Covered Porch ushers guests into the Front Hall through the front door; the entry and interior door are placed at an angle. The gracious Front Hall features a corner brick fireplace with original wood surround and over-mantel mirror. The Front Hall gives access to the Parlor, Morning Room and Dining Room through massive, solid-wood pocket doors. An exit to the Covered Porch on the south side, with temporary screened panels, is via two floor-to-ceiling glass doors. (Photos 9, 15 – 17)

The Parlor's exterior curved wall contains two windows, which feature the original curved quarter-inch plate glass panes, enhancing the unique character of the room (Photo 10). The curved windows are weather-proofed by interior storm windows. There is a corner brick fireplace with original wood molding and mirror above the mantel (Photos 18 – 20).

The bright Morning Room (Photos 5, 21 & 22) welcomes the early sun through the south and east windows and boasts the third original corner fireplace with original wood surround, mirror and decorative Mercer tiles (Photo 21). (Henry Chapman Mercer was an historian, archaeologist, and local Renaissance man, who handcrafted tiles that became nationally famous.) Those in the Furness Morning Room depict the four seasons in two ways: via fauna and again in human form (each design is among the chosen few still made and sold in Doylestown, PA, at the Moravian Pottery and Tile Works.)

The large formal Dining Room features a tall window, high enough for Furness to walk through onto a small porch (no longer in place; date of removal unknown) (Photo 5). Furness was said to have watered his plants by stepping through this opening. Another unique element, is the leaded glass windows on the eastern side (Photo 23). A burled oak corner cabinet is a built-in original feature (Photo 24).

Also accessible from the Front Hall, is a small Butler's Hall leading to a secondary flight of stairs to the second floor (Photo 25) and the side door (a later addition, probably early-20th century to correlate with the building of the Garage for the automobile). This current secondary staircase is an attempt to create a spatial replica of the original stairwell (date of removal unknown but was due to a temporary conversion to a galley kitchen probably mid-20th century and then replaced in 1981 when the Kitchen was restored in the basement).

The main staircase from the Front Hall (Photo 17) features broad wooden stairs and a heavy oak tooled balustrade leading to a landing and then the Second Floor. The grand stairs are not in view to those looking into the Front Hall from the main door and Entry. The main stair landing showcases an original leaded glass window with bulls-eyes and rippled "refrigerator glass" panels (Photo 30). The staircase from the Butler's Pantry joins the main stair at the landing.

Second Floor

The second floor room arrangement, in plan, is similar to the first floor. Each bedroom is distinctive. Mrs. Furness' Bedroom (Photo 31), located over the Parlor, also has the quarter-inch curved plate glass windows as in the room below. Frank's Bedroom/ Bedroom #3 (Photo 35), over the Morning Room, is full of light. It is attached to Frank's Study/ Bedroom #2 with access to a second-story Smoking Porch (Photos 32 & 33) with views of the garden. Furness planted a large garden, from which he sketched the flowers that appear on his buildings. [Lewis, p. 184] Above the Dining Room is another window-filled Bedroom #4 (Photo 37). The eastern facing window bay is stacked above the Basement and Dining Room bays below. The Bath has ceramic tiled walls and vinyl flooring. The wall-hung pink marble sink (with distinctive wrought iron supports designed by Furness) and linen closet are original (Photo 39). The Trunk Room is a small room tucked in a corner between the stairs and Mrs. Furness' Bedroom. Built at some point after 1899 (Photo 1), its original use was purportedly to store the Furness family's trunks that transported their belongings from the city for summer residence.

Third Floor

Continuing onto the third floor (Photo 41) from the main stair (through a door now removed) is the current master bedroom suite. The Servant's Bedroom #1/ Current Master Bedroom (Photo 42) has an added Bath, and Servant's Bedroom #2 (Photo 43) is used as a separate study. The irregular exterior roof pattern creates an interesting interior ceiling arrangement. There is a ceiling trap door to one attic and a large walk-in Attic Storage. The bulls-eye corner molding detail present in the first and second floors is not included on the third floor. Traditionally, in many historic homes servants occupied the basement and attic, which may apply to the Furness house. The third floor may well have been quarters for their four servants, with access from the secondary side stair. Nevertheless, the landing (Photo 40) from the second floor stair up to the third floor contains a semicircular, fanlike, leaded glass window surround, illustrating Furness' eclectic craftsmanship.

Basement

In 1981, the basement was returned to its original use as the Kitchen, "Keeping Room" and added-in Washroom (Photos 27 – 29). During their stays in the house, the Furness family ate primarily at the Idlewild Hotel, well-known for its luxurious meals. Thus, the house originally had no formal kitchen, except for the so-called Butler's Pantry in the Basement for servants and those who wintered over. Today's Kitchen, spatially appropriate and including modern appliances and conveniences, adjoins the spacious Keeping Room (in colonial times a combination kitchen and sitting room), now used as an informal dining area. Both spaces have exposed beam ceilings, wood floors and many windows. From the Keeping Room there is an exterior door (this door was replaced in 1987) to a private brick patio. Completing the Basement is a Washroom, original dumbwaiter closet (converted to a cleaning closet), Laundry/ Pantry, and unheated Basement Storage. The exterior Covered Garden Storage openings have arched lattice work.

Throughout the years, the Furness summer cottage experienced slight alterations in design on the exterior, as well as, on the interior. The overhang above the steps to the Covered Porch and the northeast corner door and stairs are later additions. Along the northeast corner of the front façade, a three-part modern window (Photo 3) replaced the original window. The exterior lacks a small porch that corresponds with an elongated window providing exterior access from the Dining Room (Photos 5 & 6). Also, on the east façade, the southern of the two openings in the basement from the current Kitchen location, has been enlarged. This may have occurred before 1981 when the interior space had a different use. The Trunk Room on the Second Floor is not integral to the original house structure as indicated in an 1899 photo (Photo 1). Although in detail it is simple, the Trunk Room reads on the exterior as the substantial tower on the west façade of the University of Pennsylvania library building. The post-1909 detached brick and wood garage, echoing the house materials, was added to accommodate the advent of the automobile.

Renovations to the north siding and restoration of built-in pole gutters in 1993 preceded new cedar shakes in 1994-95. Failed gutters were removed and curved porch beams were restored in 1988. The exterior changes are minor in design and do not compromise the overall design of the building. Modern interior updates, including central air conditioning and an updated electric system, are not obtrusive. Extensive chimney lining renovation took place in 2004 as the bricks were crumbling, resulting in liners and woodstove and gas stove inserts. The house retains more than 75% of the original interior and exterior materials, including moldings, windows, custom hardwood and pine floors, mantels, surrounds, tiles, mirrors and brickwork. The apse, one of the unique defining features of the Furness summer cottage, remains completely intact in form and material, including the original curved glass (Photo 10) and corresponding shutters. The overall impression of the house remains very close to what it was when the Furness family lived in it.

While integrity of location remains, the integrity of setting and to an extent the feeling of the property have been impacted by the construction of houses along both sides of Idlewild Circle and both sides of Idlewild Lane and Gayley Streets; however, the landscaping and siting of this house help to minimze that impact. The immediate surrounding area is tucked away from street traffic, on densely wooded private Idlewild Circle, which traces the carriage lanes that once serviced and accessed the Idlewild Hotel. The house retains its original design, most materials, and workmanship—most important for an architecturally significant resource—and continues to convey its original role as a late 19th century summer residence for a creative family, and its association with Frank Furness.

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B Property is associated with the lives of persons significant in our past.
- [x] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- [ ] A Owned by a religious institution or used for religious purposes.
- [ ] B removed from its original location.
- [ ] C a birthplace or grave.
- [ ] D a cemetery.
- [ ] E a reconstructed building, object, or structure.
- [ ] F a commemorative property.
- [ ] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1888

Significant Dates

1888

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Furness, Frank

Period of Significance (justification)
The period of significance is the year the house was completed, 1888, as it is nominated for its architectural significance.

Criteria Considerations (explanation, if necessary)
NA

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

"Idlewild," the summer cottage of the influential Victorian-era Philadelphia architect Frank Furness, is significant under Criterion C, as it is a strong example of a late 19th century Queen Anne/Shingle style residence, and an important part of Furness' body of work. He designed it for his own family's use as a summer residence. It was seasonally occupied by Furness and his family from 1888, when it was built, at least until Furness' death in 1912. He passed away while summering there. It is one of the very few remaining Furness-designed summer dwellings in the Philadelphia area, and the only one of its type in its immediate suburban area. The house's design is important for multiple reasons: it comprises a residential-scale version of one of the most important remaining large buildings in Furness' oeuvre, the University of Pennsylvania's Fisher Fine Arts Library; simultaneously it is a good example of what has been called "the understated character of the Furness country houses from the 1870s to the end of his practice" [CWFF, p. 321]; and it is an outstanding Furness-designed representative of the late 19th century Queen Anne style (with hints of Shingle style architecture), the more general version of which was prevalent in the surrounding area at the time. The period of significance is the year of completion, 1888.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Frank Furness
According to Steven Conn in *Metropolitan Philadelphia: Living with the Presence of the Past,* Frank Furness is one of the three most innovative, independent and influential Philadelphia architects in the last 100 years. A long line of outstanding American architects have intersected with Furness: Richard Morris Hunt spurred Furness' architectural imagination; Louis Sullivan was Furness' apprentice (at Furness & Hewitt) before he became known in Chicago as the father of the modern skyscraper and mentor of Frank Lloyd Wright. Wright held Furness' work in high regard; he had particular admiration for Furness' design of the University of Pennsylvania's Fisher Fine Arts Library. Architect William Lightfoot Price, founder of the nearby Rose Valley Arts and Crafts utopian community, also studied under Furness; Furness has been described by historian George Thomas as an early proponent of the anti-industrial age ideas that form the core of the Arts and Crafts movement. Another Furness employee, George Howe, hired Louis Kahn, who later became Philadelphia's best-known 20th century architect [*Philadelphia Inquirer,* April 19, 2001, p. D9]. Today, renowned architects Robert Venturi and Denise Scott Brown frequently cite Furness as a prime inspiration; their firm was responsible for a major restoration of the Penn library which Wright also admired.

Furness' reputation has had some "wild ups and downs" [Morrone, p. 7]. Conn notes, "Greater Philadelphia was once dotted with wild, wonderful Furness buildings, but most were systematically torn down after his death, leaving only a few to remind us of his genius" [Conn, p. 60]. According to architecture critic Paul Goldberger, Furness' architecture fell "precipitously out of fashion," and over time nearly went out of existence [Goldberger, NYT; Biemiller, Chronicle]. "No American architect has ever been more idiosyncratic during his career or more thoroughly reviled after it" [Biemiller, *Chronicle*]. Inga Saffron, the *Philadelphia Inquirer* architecture critic, agrees: "Furness, who did almost as much to shape Center City's appearance as William Penn, may be just as famous for having his eye-popping Victorian houses, banks and train stations torn down, as he is for building them." Saffron laments, "Philadelphia has already lost far too many Furness designs" *[Philadelphia Inquirer,* Aug. 10, 2001, p. D11].

After his death, Furness was disdained for the eccentricity of his designs, and his style fell into disrepute [Tatum, pp. 287-8]. Historian Francis Morrone quipped, "He just liked to dress [his otherwise logical buildings] up, always very carefully, in a rich panoply of decorations and materials." [Morrone, p. 7] Lawrence Biemiller wrote in the *Chronicle of Higher Education* article describing the Penn library restoration that Furness' architecture was seen as

extreme, his stonework over-scaled and his ornamentation histrionic; "much of his architectural vocabulary — squashed columns and flattened arches were favorites—looks as if . . . they . . . fell into place, still cartoon-like but now newly misshapen, in downtown Philadelphia" [Biemiller, *Chronicle*]. Local Media, Pa. historian Frank Lees describes "Fearless Frank" as an iconoclast who developed a style peculiarly his own and distinctly American. [*A Land of Providence,* p.37] Though Furness' reputation sank to its lowest level in the 1950s, according to architectural historian George Thomas [FFCW, p. 8], interest in Furness' work was gradually re-kindled, leading to a major retrospective exhibit in 1973 at the Philadelphia Museum of Art, a prime indicator of renewed respect for Furness' work.

Early Years

Born in 1839 in Philadelphia, Frank was the son of prominent abolitionist and Unitarian minister Rev. William Henry Furness. Goldberger noted, "It seems right and natural that Furness' father's close friends were Ralph Waldo Emerson and Walt Whitman: honesty and passion are the themes of his architecture, as much as space and light" [Goldberger *NYT*]. Furness was educated in private schools in the city. He even was enrolled in the University of Pennsylvania's School of Architecture but never attended. Later, ironically, Furness was Penn's campus architect until the 1890s when university leadership changed, and he was replaced [Thomas, Penn library website].

Furness began his career in 1857 in the office of John Fraser, the architect of Philadelphia's famed Union League Club building. He joined the New York atelier of Richard Morris Hunt in 1859, then left to serve as a cavalryman during the American Civil War. He was an early recipient of the Medal of Honor, given in recognition of his bravery in battle. It has been said that Furness was the only American architect to receive such an honor.

History of Mature Architectural Practice

In 1864 he established Fraser, Furness & Hewitt, which became Furness & Hewitt in 1871. Furness co-founded the Philadelphia chapter of the AIA (American Institute of Architects) in 1869 [*Philadelphia Inquirer,* Apr. 19, 2001 at D9]. After Hewitt left in 1875 to form a firm with his brother, Furness practiced alone for six years. He then promoted his chief draftsman, Allan Evans, to form Furness, Evans & Co., a prominent firm until the century's end.

Much of Furness' important work was completed between 1870 and 1895. Biographer Michael J. Lewis notes that Furness' architectural and design language paid homage to the past but reveled in modern materials and construction techniques developed in the city's workshops and factories. Lewis considers Furness Philadelphia's greatest architect during "its industrial heyday," working during the city's celebratory industrial age of growth and wealth during the late 19th century [Ujifusa , *Plan Philly*].

Furness was well-respected in his own time [Goldberger *NYT*], and his clients were part of Philadelphia's most important businesses and institutions (banks, churches, railroads and the nation's first zoo) [Biemiller, *Chronicle*]. Of the more than 600 buildings Furness designed, mostly in the Philadelphia area, relatively few remain standing. Among the most well-known are: the Pennsylvania Academy of the Fine Arts; the University of Pennsylvania's Fisher Fine Arts Library; the entrance to the Philadelphia Zoo; Merion Cricket Club in Haverford; Baldwin School (formerly the Bryn Mawr Hotel); the Cassatt House on Locust Street in Philadelphia; the Knowlton estate in the Fox Chase neighborhood of northeast Philadelphia; the Emlen Physick House (now a museum) in Cape May, NJ; and the First Unitarian Church of Philadelphia at 2125 Chestnut Street (designed for a congregation his father once led). In Delaware County a few Furness buildings include: the main building of the Williamson Free School of Mechanical Trades in nearby Middletown, Glen Mills train station and school, and the Lansdowne train station.

Furness' reputation began to fade in the 1890s. His commissions declined and his work fell out of fashion, perhaps as Beaux Arts classicism became more popular and, as architectural historian George Thomas theorizes, historicism made Furness' work "seem bizarre." Others link the decline to the public's developing "a new taste for classical architecture" at the 1893 Columbian Exposition in Chicago [Biemiller Chronicle]. At the time of death his work was generally "reviled" [*Philadelphia Inquirer* Apr. 19, 2001, p. D9]. He died in near obscurity "amid his flowers and horses" [O'Gorman, p. 68] at his summer home Idlewild on June 27, 1912, and is buried at Laurel Hill Cemetery, Philadelphia.

Surviving Masterpieces

Perhaps the most famous Furness building is the 1876 Victorian Gothic masterpiece, the Pennsylvania Academy of the Fine Arts (PAFA), America's first art museum and art school, at North Broad and Cherry Streets. Saffron has called PAFA "a temple to art" [*Philadelphia Inquirer,* Dec. 19, 2003, p. E6], particularly with its dazzling great entry hall, where Furness intentionally blocked a view of the grand staircase (similar to Idlewild's foyer and out-of-view master stairs) (Photo 17). Saffron surmises that when PAFA was built with its "riotous fusion of color, materials and styles" proper Philadelphians were probably "horrified" [*Philadelphia Inquirer* Dec. 19, 2003, p. E1]. PAFA (again like Idlewild) has an admixture of exterior materials: brownstone, brick, terracotta, stone columns and sandstone carvings.

Another surviving Furness masterpiece, representing the architect's flamboyant yet mature style, is the University of Pennsylvania's first library, finished in 1891. Around the time the library was being built, Frank's brother Horace was chair of Penn's building committee [Biemiller, *Chronicle*]. Lewis describes the building as a "collision between a cathedral and a train station" [Lewis, p. 183]. In 1957 when Frank Lloyd Wright visited Penn and saw the Furness library, he proclaimed, "It is the work of an artist" [Thomas, Penn library website]. The library was listed in the National Register of Historic Places in 1972 and declared a National Historic Landmark in 1985.

The Penn library was, as described by Penn officials, the "model academic library of its time." When the library was built, Furness had begun letting the functions of a building's parts determine its shape, and his ornamentation became less cartoon-like, which marked a substantial change [Biemiller, *Chronicle*]. After serving as the university's main library, it was converted into a fine arts library with architectural studios, including that of Louis Kahn, Philadelphia's great modern architect [Goldberger, *NYT*]. After decades of being unappreciated (some say "loathed") and saved from calls to tear it down in the early 1960s, Penn decided to restore rather than destroy it in honor of its centennial. Restoration plans began in 1979, with rededication taking place on the centennial of the original opening ceremony [Goldberger, *NYT*]. This major restoration was undertaken by the nationally known architectural firm of Venturi, Scott Brown & Associates. This was especially fitting because Denise Scott Brown and Robert Venturi both studied architecture in the library and supported its renovation (rather than demolition) early on and later formed "one of the most important architectural partnerships of the postwar era" [Goldberger, *NYT*].

With lively language Goldberger described the renovation of the Penn library in 1991: "A Victorian monster … piled into a mass that is at once hysterical and serene … enough to put to rest forever any talk of Victorian primness; this is one of the most sensuous buildings … ever encountered. … It is architecture to wallow in, architecture that is capable of sending the emotions to a fever pitch, even as it fully satisfies the intellect." At one point called the Furness Building after its now-revered architect, in 1992 it was renamed after the restoration's principal donors and is now known as the Anne & Jerome Fisher Fine Arts Library.

The Idlewild cottage's identifying architectural features make it a prime example of Furness' distinctive American style. Critic Goldberger notes, "It is no exaggeration to speak of Furness' buildings as embracing the whole scope of 19th century American culture" [Goldberger NYT]. Architecturally the Furness house represents his particular brand of Queen Anne with a touch of Shingle style. An iconic example of Queen Anne/Shingle style is the National Park Service's Sagamore Hill, circa 1885, the mansion of President Theodore Roosevelt in Oyster Bay, NY (on Long Island). Most Queen Anne/Shingle style houses were built between 1880 and 1900, and the Furness house's 1888 construction falls in this time period. The Queen Anne style typically has asymmetrical forms, multilevel eaves, extensive porches, a stone lower story, some shingled surfaces, and varied dormer shapes, including eyebrow dormers, all evident in the Furness house (Photos 1 – 8). Idlewild's continuously shingled second floor acts to unify its irregular outline, which is a characteristic of the Shingle style.

The Furness house has features of the American Queen Anne style with its hallmark use of a variety of materials on different stories for textural effect (most evident when viewed from the rear (Photo 7), where one can see shingle over brick over rusticated stone). Queen Anne homes often had towers at one corner of the front façade. In Idlewild, a western-end view (Photo 8) of Mrs. Furness' Bedroom, features its circular roof peak looming tower-like above the large circular roof over the grand veranda, the Covered Porch. One of the most distinctive Queen Anne features of the Furness house is the irregularly shaped roofline; part of Idlewild has a pyramidal roof similar to those his office was generally using in its residential design at the time. The cottage's other typical Queen Anne features

include: each of the front entry doors have a single large pane of glass (Photos 9 & 17); curved-glass windows (Photo 10); a recessed second-story porch (Photos 7, 32, & 33); and the extensive one-story high veranda along only one side that accentuates the asymmetry of the façade (Photos 1 & 2). Also typically Queen Anne is that the porch includes the front entrance area and covers part of the front façade.

Many Queen Anne houses were being constructed in nearby Media borough when Idlewild first made its appearance. "Hillhurst" was built as a summer home for John Biddle at 216 S. Orange Street in 1890, two years after Idlewild first arose. The architect was Addison Hutton, another Philadelphian, whose dates closely match those of Furness but whose style in this house exhibited the influence of his sober Quaker background. While Hillhurst contains many classic Queen Anne features, such as an irregularly shaped roof, asymmetrical façade, a full-width one-story porch and interesting spindlework porch railing and bracket details, it has a relatively simple overall form, with double height brick walls sitting on a rusticated stone base. Standard double-hung windows are judiciously placed at the same level on each floor, with a simple band continuously separating the first and second floors.

Hillhurst can be contrasted with a smaller house at 325 S. Monroe in Media built in the same year as Idlewild by architect Albert Yarnell, a Delaware County native. This dwelling is a subtype of Queen Anne style that has much more delicate proportions and a decorative arts and crafts style. It contains a full-front porch with decorative cut-out railings and brackets and wraps around the corner. The house also has an asymmetrical façade and irregularly shaped roof. The window placement is regular and follows the floor lines but there are multiple styles, including a circular window, an arched window and an oriel bay. The upper floor gables contain a variety of decoration, including textured red and black brick, a kind of free-form, half-timbered facing and shingles.

Idlewild has a much more bulky, compact character than either of the two previous examples mentioned. The building is less cohesive and less orderly appearing, at least in part due to the fact that Furness was reusing a design originally meant for a much larger building (the Penn library) and tapering it down to a domestic scale. The rotunda reading room of Penn's library became the cottage's parlor. Library seminar rooms are recalled by the cottage's wrap-around porch, which covers three-quarters of the façade. Another reason for its less regular appearance is the varieties of windows and their placement: some are located at normal floor levels; others interrupt the continuous horizontal banding between floors; and still others are found in the dormers that break through the eave lines on the north and east sides Photos 1, 3, 4, & 6). Deliberate but controlled design complexity can be seen in these unexpected window placements as well as the unusual connection of the lower semicircular, western half of the house with the higher blocky eastern half (Photo 3). The massive chimneys on either side are typical of Furness. The continuous use of the same materials on each level with the lightest weight material, shingles, at the top level, sitting on brick which rests on rusticated stone, does tie the house together horizontally and lends a kind of overall order to the otherwise busy composition (Photo 3 & 7). The porch balustrade and porch roof brackets (Photos 7, 8, 11 &12) are relatively muscular and consistent with the aesthetic of the rest of this bold little building.

Among surviving Furness houses, there remains very little to directly compare to Idlewild in the Philadelphia area. Other Furness-designed summer houses in nearby Wallingford, including his brother Horace's summer house, "Lindenshade," and in-law Horace Jayne's summer cottage, "Sub Rosa," have been pulled down. A similar vintage (1886) year-round Furness – designed house, about 30 minutes away at 662 N. Highland Avenue in Merion Station is a good example of the office's style during the same time period as Idlewild with its pyramidal roof, massive chimneys, arched windows and blocky, asymmetrical massing; unlike the relatively compact (under 3,000 square feet) summer cottage with its change of exterior materials on every level, the rather sprawling (nearly 6,700 square feet) 662 N. Highland has walls nearly entirely constructed of stone.

Another contemporaneous year-round Furness-designed house was built for Francis Innes Gowen on 30 E. Gowen Avenue in the Mt. Airy section of Philadelphia, about three-quarters of an hour away from Idlewild. It, too, is asymmetrical with an irregular roof containing massive chimneys; it features a stone base that rises to reflect varying floor levels, with shingles set above in parts of the second story and heavily bracketed third floor roof gables. A lengthy ground-floor porch and a tower-like element containing a second-story porch are located to one side. The house at 30 E. Gowen shares a number of features with a nearby Furness development dwelling at 7318 Boyer Street built in 1885. The Boyer Street house also has a stone faced first floor with shingles above, a side porch, massive chimneys, a second story porch, irregular roofline and heavily bracketed gable ends.

These buildings are all relatively typical for Furness at this time. The settings for the Mt Airy and Merion Station houses, however, are distinctly suburban, with the buildings lined up and facing streets along with other large houses; Idlewild, on the other hand, was sited in a much more isolated setting. It is fitting that the suburban houses are more polished in appearance because of their more restricted settings and because they are larger, year-round dwellings.

In summary, Idlewild is a unique building, both as Furness' own dwelling and as one of the few, if not only, Furness summer "cottages" that remain in the Philadelphia area. The residence of this once local architect is an irreplaceable part of American history, both as an example of Furness' unique design skills and as the home of a highly creative American architect whose work had such a lasting impact on a long line of extremely influential architects, including Sullivan, Wright, Kahn and Venturi.

Developmental history/additional historic context information (if appropriate)

History of "Idlewild" property

Prior to 1888, Furness had taken his family to Cape May, NJ, for their summers. Due to the long train commute to the city (by this time Furness had established the firm Furness, Evans & Co.), increasing family expenses (his first child was about to leave for Princeton), Frank's poor health, and the distance from his brother Horace (who assisted the family when Frank was ill) who lived in Wallingford, Furness decided to build his summer cottage on the outskirts of Media (approximately a mile from Horace's home) on the grounds of a posh resort called the Idlewild Hotel. He was simultaneously creating plans for the Penn Library, the design for which inspired his summer home. Furness lived and worked in this unheralded gem with his family seasonally from 1888 until his death in the house in June 1912.

The Idlewild Hotel (circa 1871-1926) was built by the Hawkins family and accommodated up to 150 guests. It was one of the biggest of the Media area's several family-run suburban resorts that allowed wealthy city dwellers to summer outside Philadelphia, becoming one of the most popular of such resorts in eastern Pennsylvania by 1900. The 18-24 hotel acres had a horse stable, bridle trails, three tennis courts and a nine-hole golf course. The hotel itself was surrounded by lawns, gardens and woods, and the resort was situated on one of the highest elevations in Delaware County [Daily Times Magazine 1964], a few blocks south of Media borough proper. Escaping the city's heat and unsanitary conditions, wives and children stayed at the Idlewild Hotel and similar suburban resorts for months while husbands commuted by train into the city to work.

According to Michael J. Lewis [Lewis], Furness was commissioned to design the 1886 Idlewild Hotel building for the Hawkins family, as well as a frame house for the Hawkins family. Through these commissions Furness was familiar with the Hawkins family and their Resort property and he made an unusual arrangement: the Hawkins family allowed Furness to cover the costs of building his cottage on their grounds while they retained ownership of the land and used the house during the winters. Although Frank Furness enjoyed a garden on the premises, there is no particular planting by him extant today. He also enjoyed the horses on the property although there is no record of his having owned any. As seen in the 1909 Mueller Atlas, several other "cottages" graced the Hotel property, many of those are still in use today as residences. There is no other information regarding the other cottages. Perhaps, they were precursors of the hotel, purchased by Hawkins in the development of his resort and rented to families seasonally.

Alfred Hawkins closed the Idlewild Hotel in 1926 and sold the building for use as a Catholic girls' school, which only existed for a short time; the building stood vacant for several years before it was torn down in 1933. All that remains of the hotel proper are its front white stone steps (#504 Idlewild Circle).

A brick garage was added to the Furness property later, to accommodate the automobile. The original lot that existed in Furness' time was enlarged in 1949 to form the current property as seen in the Site Plan. It was around this time that the other properties were sub-divided from the whole and Cape Cod style houses were built on the empty parcels. Only one house, across Idlewild Circle at the corner of Gayley Street, appears to be from the same era as the Furness' cottage. It has been debated as to whether it too is of Frank's design and decided against, as it is much simpler in design and materials.

In 1964 the Furness house was owned by Mr. and Mrs. John Bryfogle, who had lived there for ten years [Daily Times Magazine 1964]. These may have been the owners who enclosed part of the porch with screens, which was not an original feature (evident in Furness family photographs – Photos 13 & 14). A later owner, Laura Fetterman, and her husband undertook projects to reinforce the porch and restore the kitchen to its original lower-level location.

The house retains its original design relatively intact. Majestically, the Furness landmark pops up unexpectedly at the crest of Gayley hill, as if standing guard at the opening of Idlewild Circle, a neighborhood of small houses built on the former hotel's grounds. The original twists and turns of the small paths that even went underneath the large hotel and encircled its related cottages were retained and are now Idlewild Circle and Squirrel Lane.

9. Major Bibliographical References

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"Furness Family Stories Given by Fairman Thompson," Nether Providence Historical Society Lecture, May 23, 2007, at H.K. Furness Free Library, attended by Michelle Janmey.

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"Rose Valley Borough History," Lecture by Morris Potter (grandniece of Will Price), October 2, 2011, at Community Arts Center, Wallingford, Pennsylvania, attended by Michelle Janmey.

Semi-Centennial of the Borough of Media, Pennsylvania. May 19, 1900, p. 71 (Idlewild).

Website, "Frank Furness House in Media"

Website, 'The Rose Valley Museum and Historical Society"

Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67 has been requested)
previously listed in the National Register
previously determined eligible by the National Register
designated a National Historic Landmark
recorded by Historic American Buildings Survey #_____
recorded by Historic American Engineering Record # _____
recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office
Other State agency
Federal agency
Local government
University
Other
Name of repository:

Historic Resources Survey Number (if assigned): NA

10. Geographical Data

Acreage of Property 1.3 acres
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	18	466705	4417867	3			
2				4			

Verbal Boundary Description (Describe the boundaries of the property.)
The boundary corresponds to the legal tax parcel as recorded in the Delaware County Courthouse and shown on Figure 1: Site Plan.

Boundary Justification (Explain why the boundaries were selected.)
The boundary includes the Furness summer cottage "Idlewild" and detached garage and corresponds to the legal tax parcel. The current parcel includes land acquired by the owners of the house in 1949. No resources formerly associated with the house have been excluded from the boundary.

11. Form Prepared By

name/title Michelle K. Janmey, homeowner (with Elizabeth Vogdes and Susan Koenig-Cannon, architects)

organization _____ date June 2012

street & number 110 Idlewild Lane telephone 610-891-9928

city or town Media state PA zip code 19063-4004

e-mail mk.janmey@verizon.net

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- **Floor Plans**
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Photographers: Rachelle M. Green, 2008, photos 3-6, 10, 19-20, 23-24, 26,33 37,42
Susan S Koenig Cannon, 2012, photos 7-9, 11-18, 21-22, 25, 27-32, 34-36, 38-41, 43
Date Photographed: 2012 and 2008
Printing Details: Photos printed on Crystal Archive Type II paper

Note that photos 1, 2, 13, and 14 are historic images provided for reference.

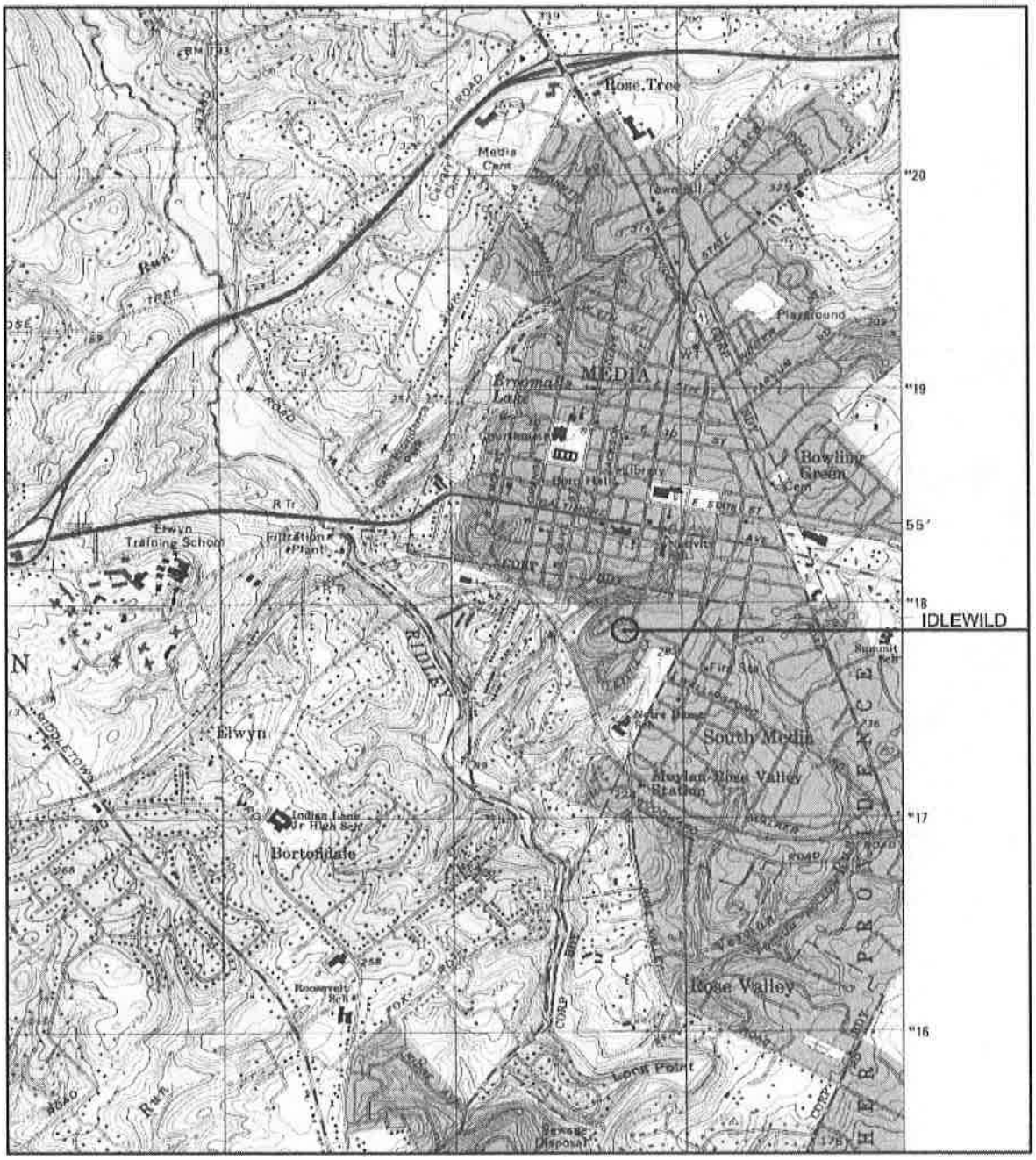
Photo #	Description	Camera Direction
1	North elevation, 1899	S
2	North elevation, late 1800s	S
3	North elevation	SW
4	North elevation, stair tower detail	SW
5	Southeast elevation	NE

6	South elevation	N
7	Southwest elevation	NE
8	West elevation	SE
9	Entry door detail, covered porch	S
10	Parlor window detail, covered porch	NE
11	Covered porch	W
12	Covered porch post detail	N
13	Covered porch, c.1912, Adeline Brown Furness	S
14	Covered porch, early 1900s, unidentified woman	W
15	Front hall	S
16	Front hall	SE
17	Front hall, stairs	NE
18	Parlor, with curving wall	NW
19	Parlor, window trim	NE
20	Parlor, fireplace	S
21	Morning room, fireplace	E
22	Morning room, window	W
23	Dining room	SE
24	Dining room	N
25	Butler hall, stair	W
26	Main stair, leaded window at basement entrance	N
27	Kitchen	SW
28	Keeping room	S
29	Keeping room	NE
30	Second floor hall	NE
31	Mrs. Furness's bedroom	NW
32	Frank's study/bedroom 2, facing smoking porch	SW
33	Smoking porch	W
34	Second floor hall	S
35	Frank's bedroom/bedroom 3	S
36	Second floor hall	SE
37	Bedroom 4	SE
38	Second floor hall	NE
39	Second floor bathroom	E
40	Stairs, mid-landing to third floor	NE
41	Third floor hall	SW
42	Servant bedroom 1	SE
43	Servant bedroom 2	S

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

CONTINUATION SHEETS



UTM 18 466705 4417867

USGS MAP MEDIA QUADRANGLE 7.5 MINUTE SERIES
(Full scale official map included in documents sent to Bureau for Historic Preservation.)

Figure 1: USGS Map excerpt showing location of property.

CONTINUATION SHEETS

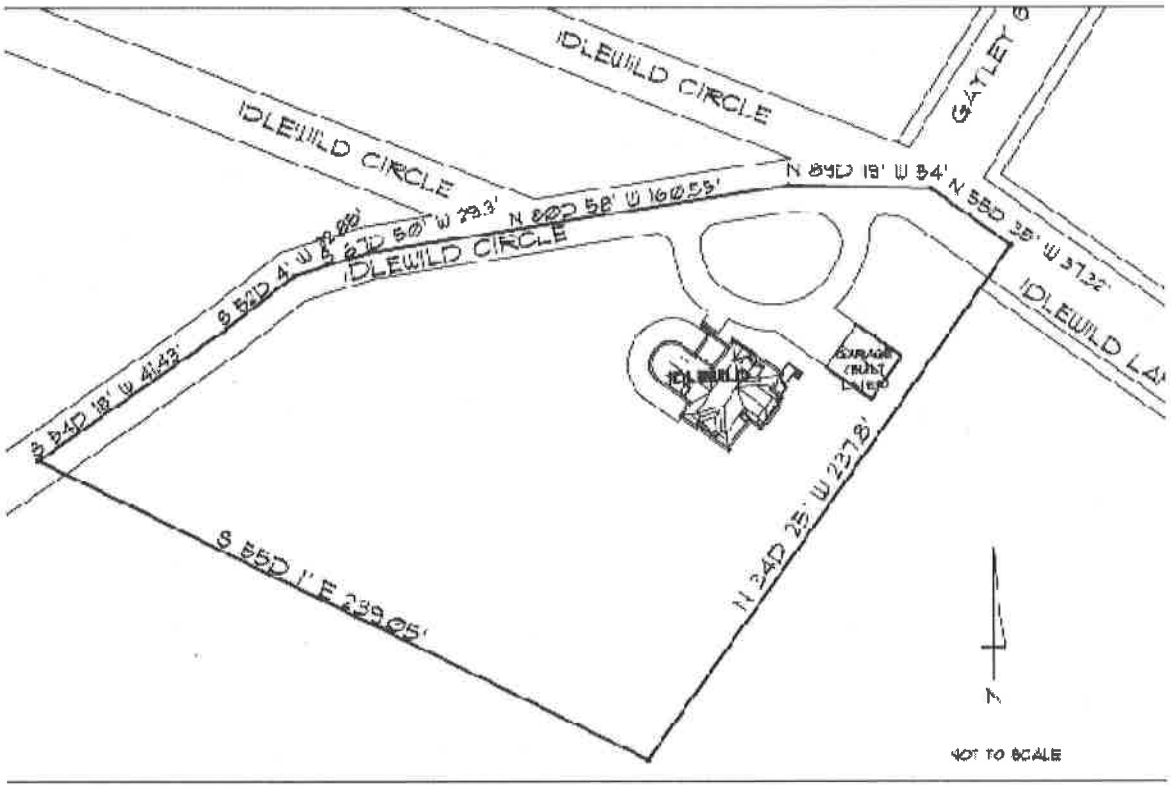
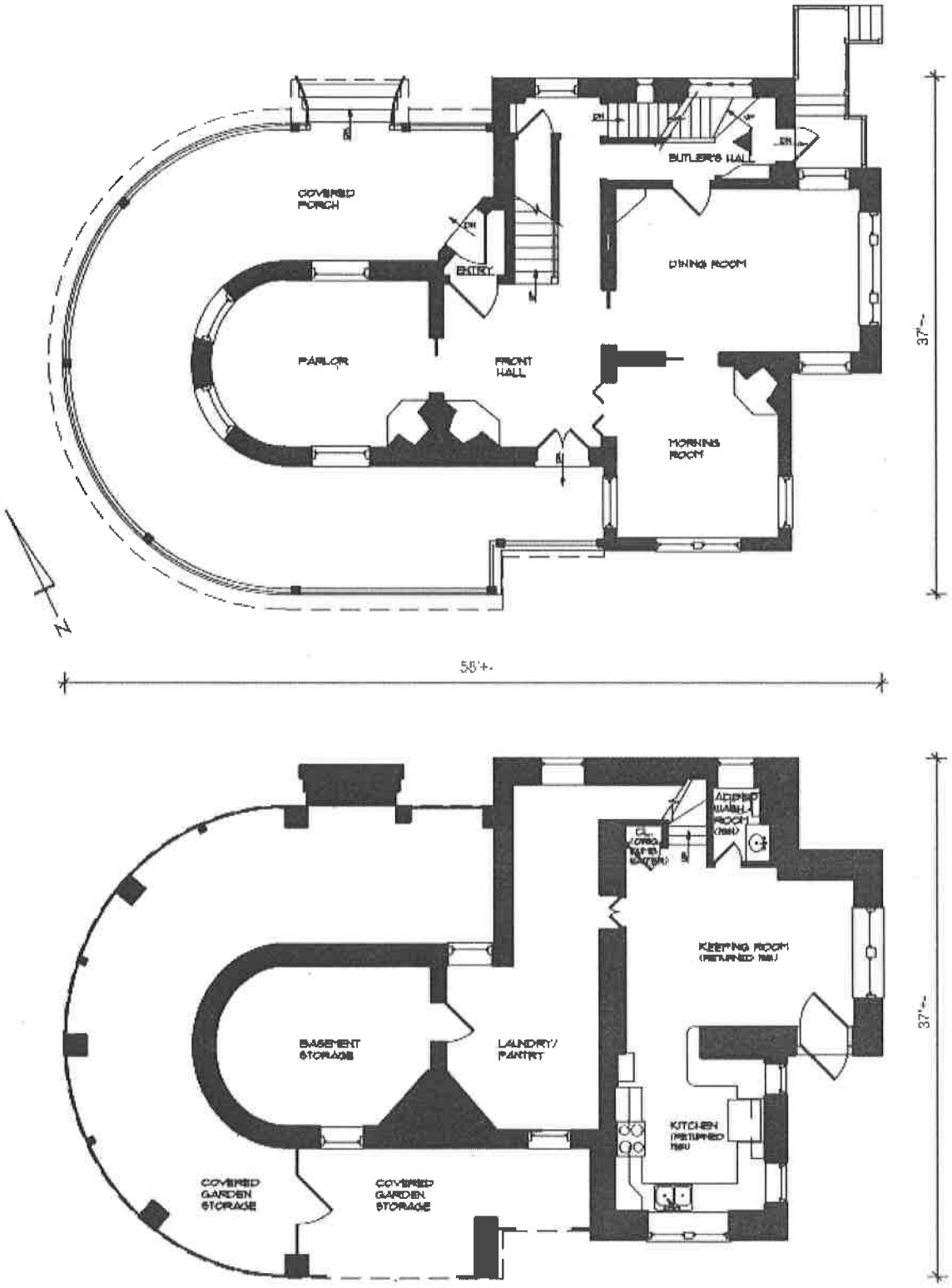


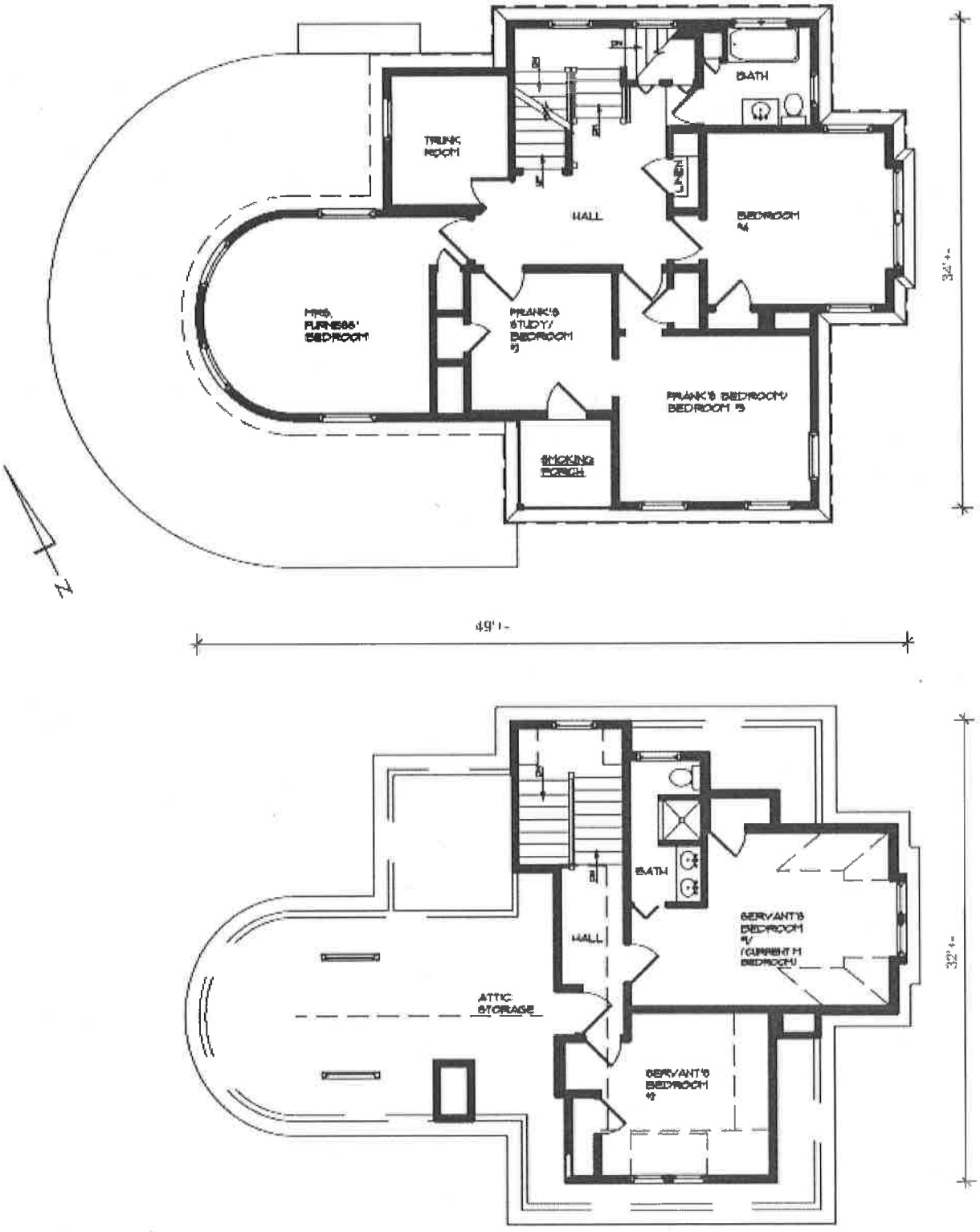
Figure 2: Site Plan, showing boundary (legal tax parcel).

CONTINUATION SHEETS



Figures 3 and 4: Floor Plans: First Floor (above) and Basement (below) floor plans.

CONTINUATION SHEETS



Figures 5 and 6: Floor Plans: Second Floor (above) and Third Floor (below).

CONTINUATION SHEETS

camera position and angle with photo number, as noted on the Photo List, indicated by # ▶

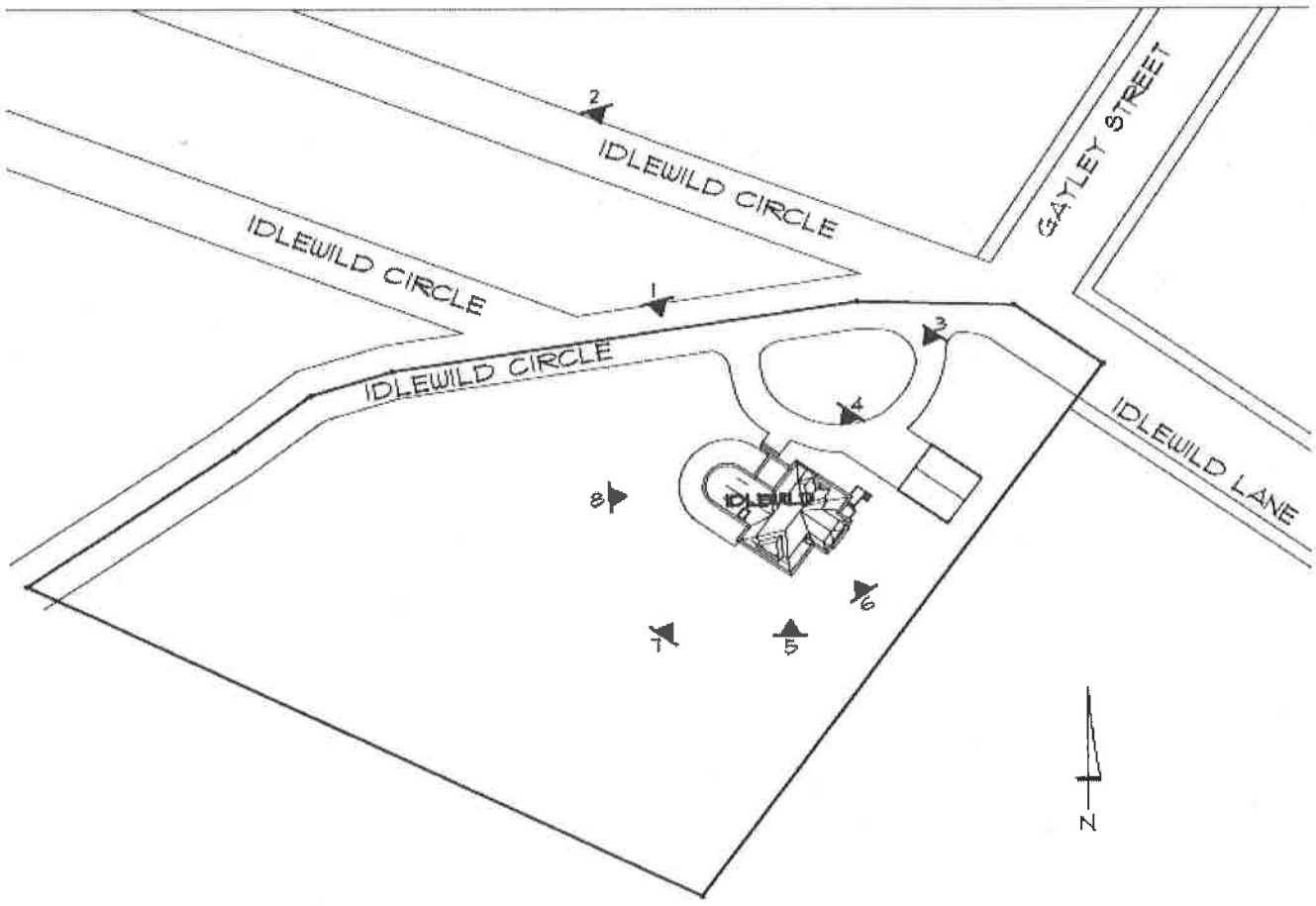
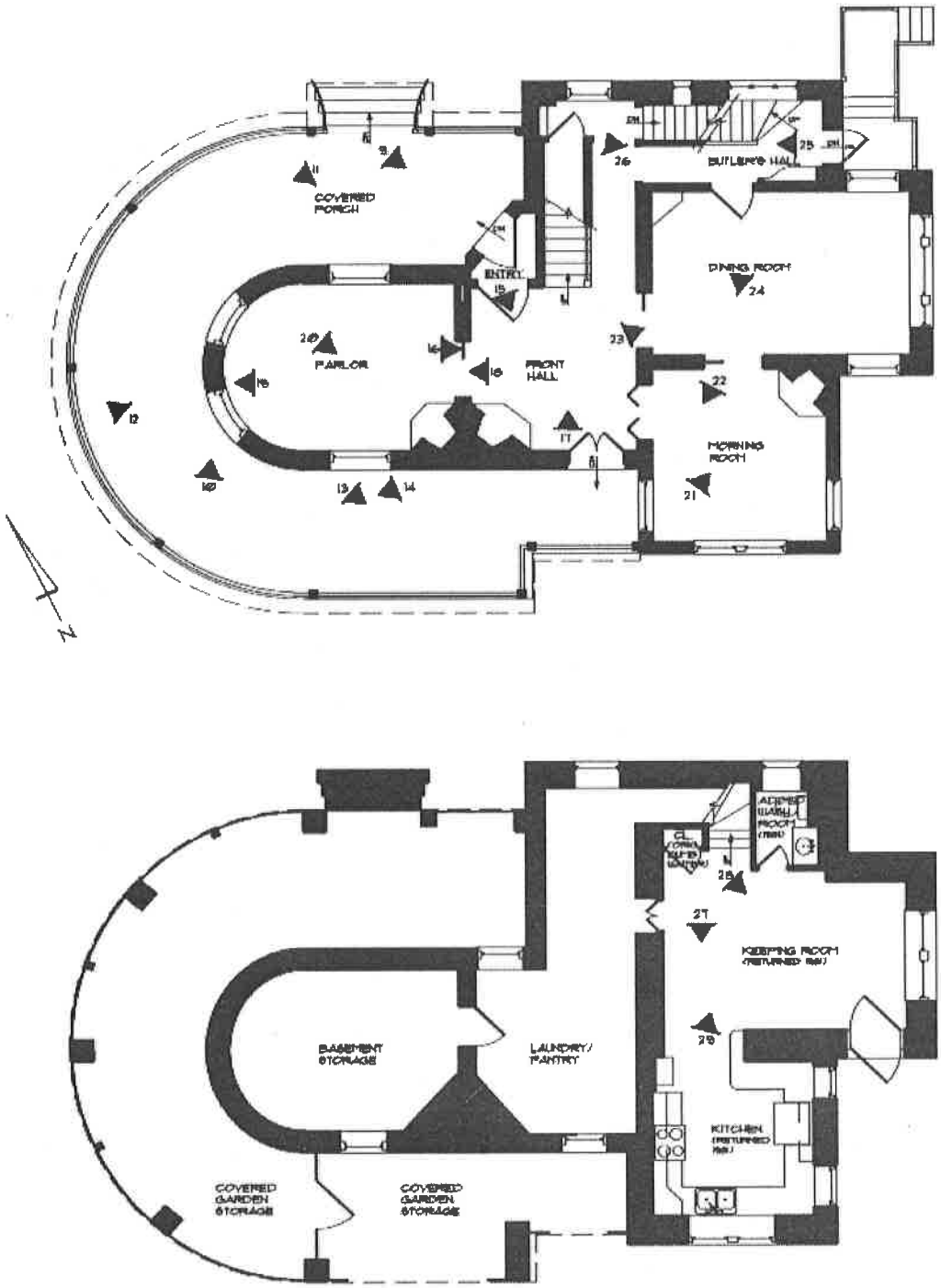


Figure 7: Exterior Photo Key, photos 1-8. (Note photos 1 and 2 are historic images.)

CONTINUATION SHEETS

camera position and angle with photo number, as noted on the Photo List, indicated by # ▶

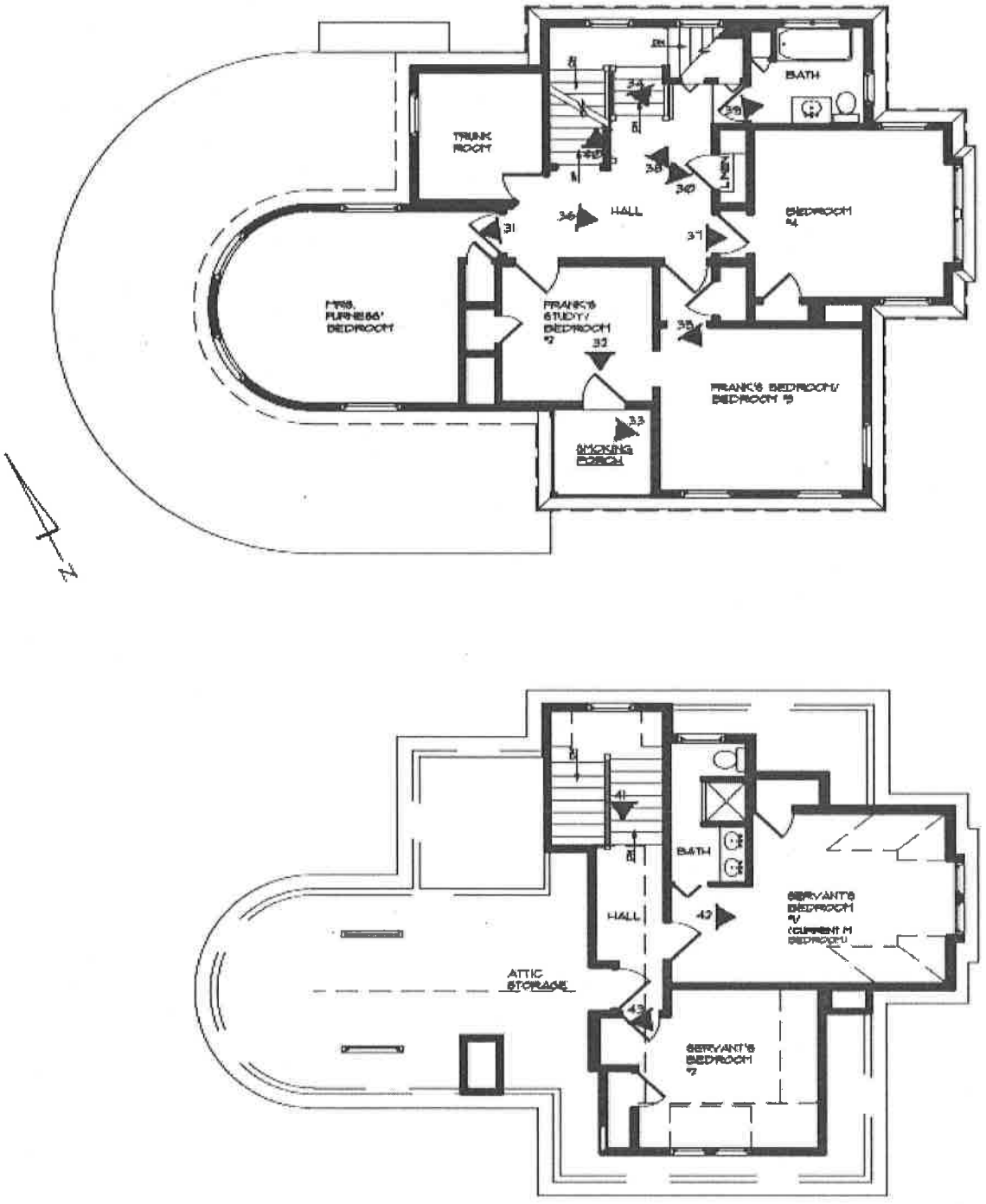


BASEMENT AND FIRST FLOOR PLANS NOT TO SCALE

Figure 8: Porch and Interior Photo Key, First Floor (top) and Basement (bottom), Photos 9-29. (Note photos 13 and 14 are historic images.)

CONTINUATION SHEETS

camera position and angle with photo number, as noted on the Photo List, indicated by #▶



SECOND AND THIRD FLOOR PLANS NOT TO SCALE

Figure 9: Interior Photo Key, Second (top) and Third (bottom) Floors, photos 30-43.

CONTINUATION SHEETS

1909 MUELLER ATLAS
(not to scale)

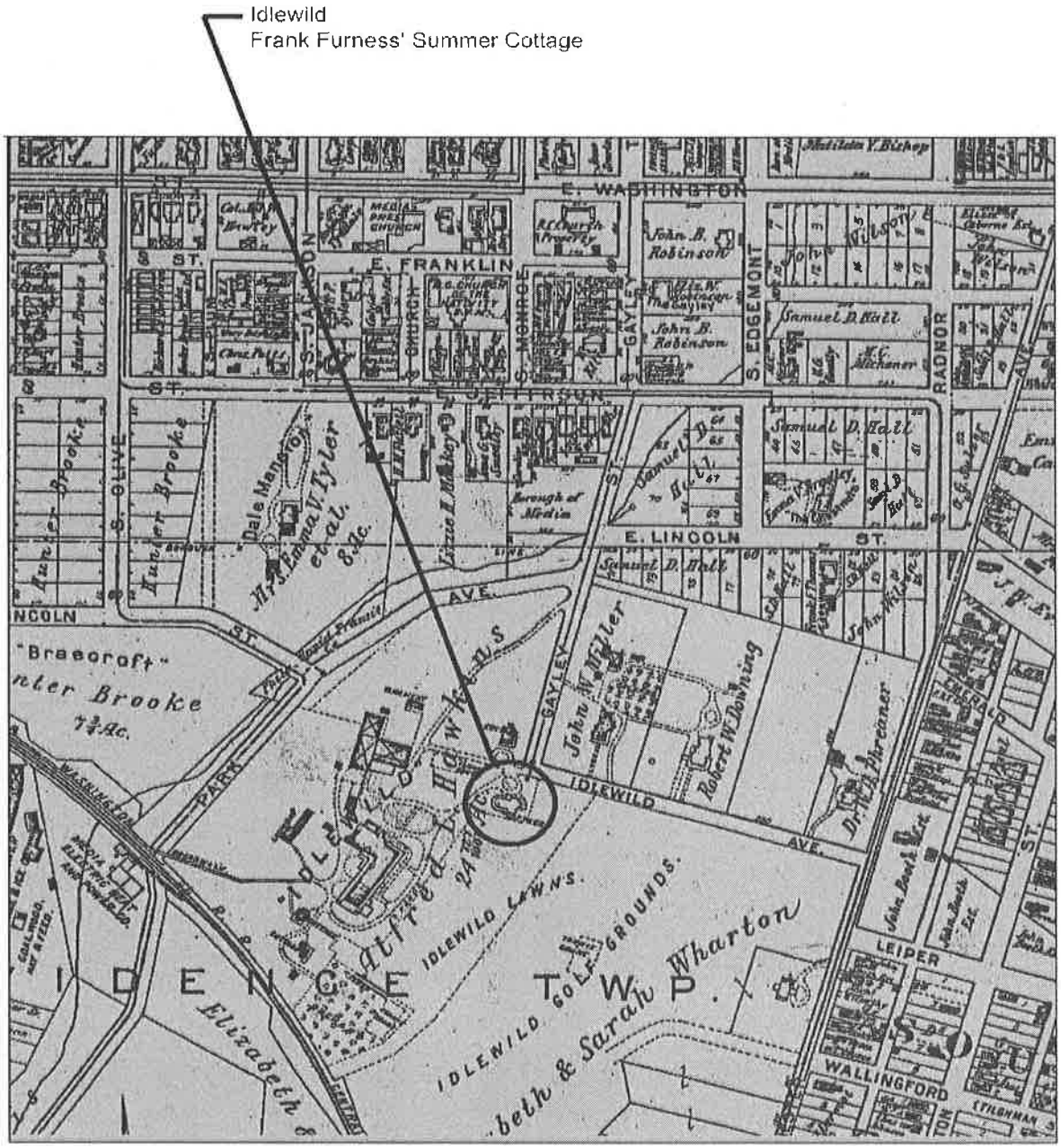


Figure 10: Excerpt from 1909 Mueller Atlas showing location of Furness Cottage on Idlewild grounds.

CONTINUATION SHEETS

Figure 11: Historic photo, 1899, showing west end of house. Courtesy of current owner. (Also provided as Photo #1)

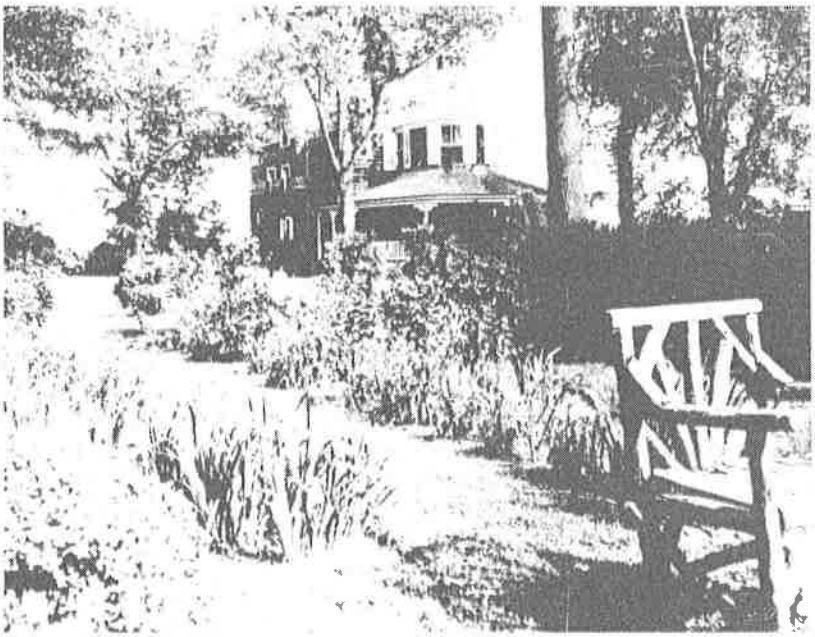
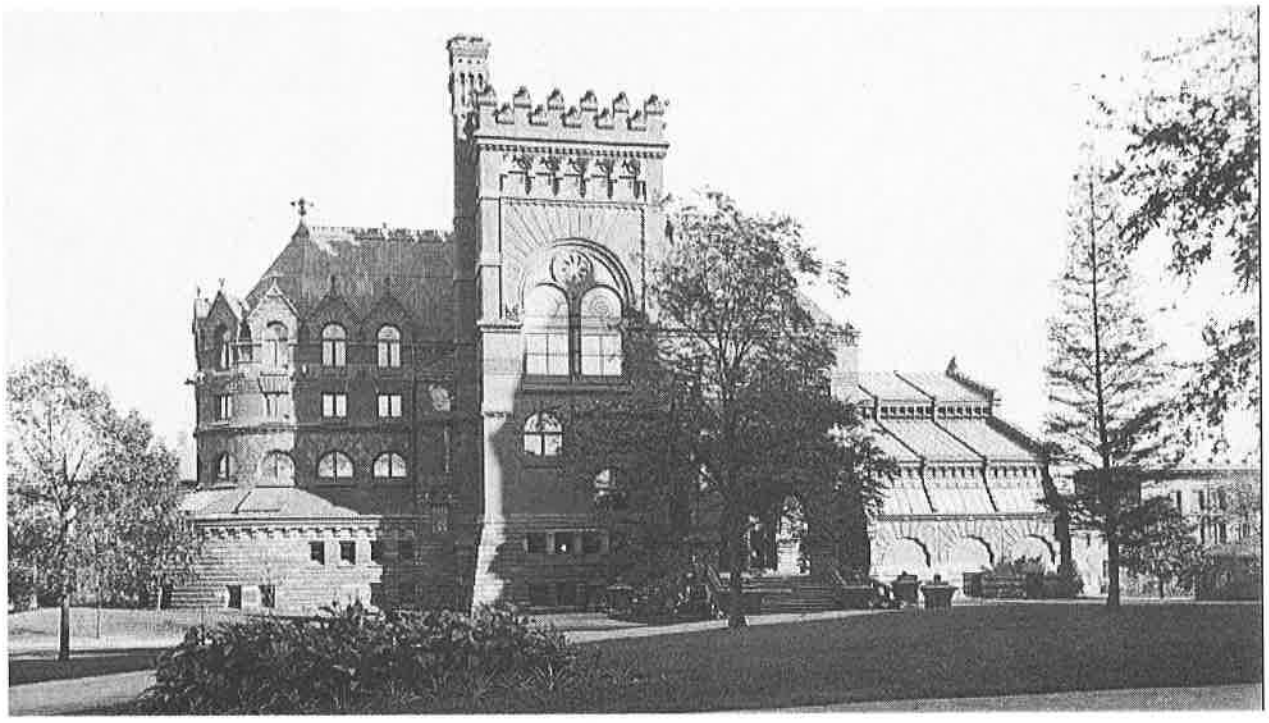


Figure 12: Historic photo, c.1890, showing north façade and west end of house. Courtesy of current owner. (Also provided as Photo# 2)



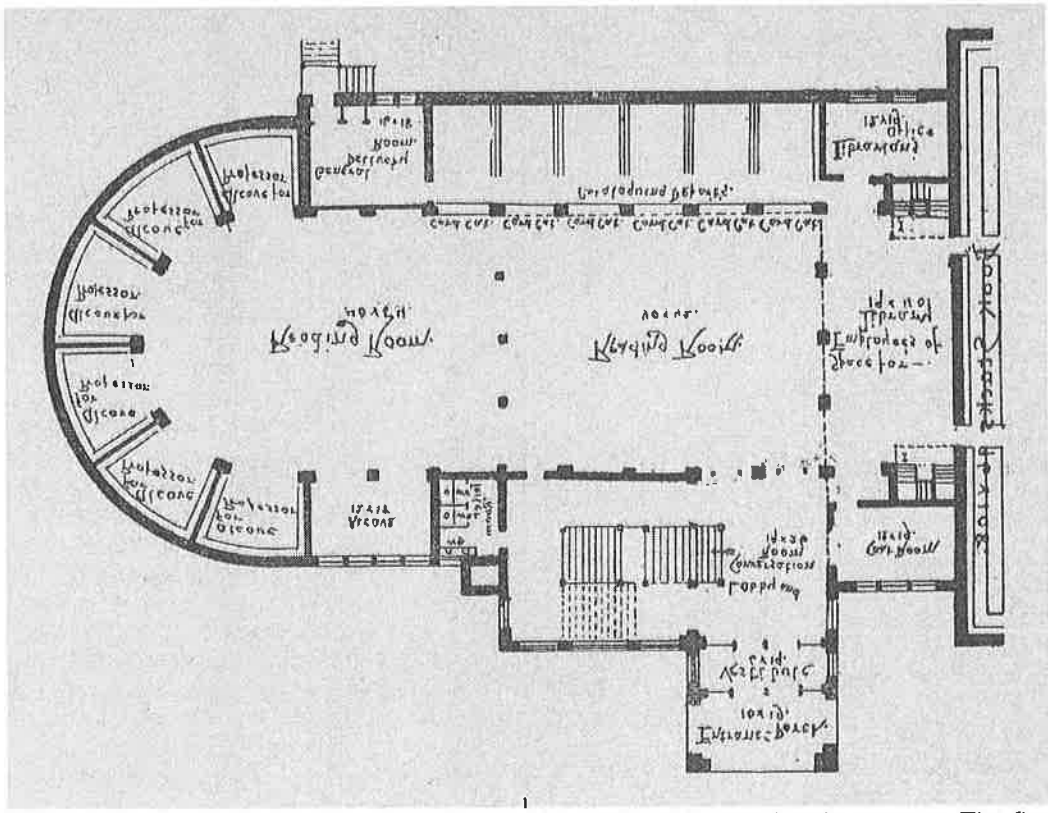


Figure 13: Frank Furness's Fisher Fine Arts Library, University of Pennsylvania campus. The floor plan is reversed to show the library as built.

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PENNSYLVANIA
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5964 II SE (MALVERN)

5964 III SE (NORRISTOWN)

5964 III SW (VALLEY FORGE)

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WEST CHESTER 9 MI.

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5963 I NE (WEST CHESTER)

11 MI. TO INTERSTATE 76 KIRKLYN (PA. 31.5 MI.)

5963 IV NE (LANSDOWNE)

1.7 MI. TO PA. 320

1.3 MI. TO PA. 41 CONCORDVILLE

(WILMINGTON NORTH) 5963 I SE

CHELSEA 0.6 MI. 8 MI. TO U.S. 202

MARCUS HOOK 4 MI.

(MARCUS HOOK) 5963 IV SW

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(BRIDGEPORT) 5963 IV SE

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Projection and 10,000-foot grid ticks: Pennsylvania coordinate system, south zone (Lambert conformal conic)
1000-meter Universal Transverse Mercator grid ticks, zone 18, shown in blue
1927 North American Datum (NAD 27)
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks
The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are given in USGS Bulletin 1875
There may be private inholdings within the boundaries of the National or State reservations shown on this map
Red tint indicates areas in which only landmark buildings are shown
Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is unchecked

MN GN 12° 213 MILS 0°17' 5 MILS
UTM GRID AND 1994 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

SCALE 1:24 000
1 MILE
1000 0 1000 2000 3000 4000 5000 6000 7000 FEET
1 KILOMETER
CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
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QUADRANGLE LOCATION

Revisions shown in purple compiled from aerial photographs taken 1990 and other sources. This information not field checked. Map edited 1994
Information shown in purple may not meet USGS content standards and may conflict with previously mapped contours
Purple tint indicates extension of urban areas

ROAD CLASSIFICATION
Primary highway, hard surface
Secondary highway, hard surface
Light-duty road, hard or improved surface
Unimproved road
Interstate Route U. S. Route State Route

MEDIA, PA.
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1966
REVISED 1994
DMA 5963 IV NW–SERIES V831

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IDLEWILD
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MEDIA
DELAWARE CO.
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SANTA FE

MONTREUIL-BELLAY
FRANCE

CLEMENTINES

Friskies

Keeping Room

LE CANADA EN FÊTE!
CELEBRATE CANADA!
BAGNO
Lipton

BOB MARLEY
KAYA MAN
CUBA
McGill
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BARBAARIEN KU
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VALKOINEN SALI 17

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