

**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 (CD, EMAIL, FLASH DRIVE)  
ELECTRONIC FILES MUST BE WORD OR WORD COMPATIBLE

**1. ADDRESS OF HISTORIC RESOURCE** *(must comply with an Office of Property Assessment address)*

Street address: 1208 Walnut Street

Postal code: 19107

**2. NAME OF HISTORIC RESOURCE**

Historic Name: The Cecil; The Strathmore; St. Francis Hotel; Hotel "76"; et. al.

Current/Common Name: Rodeway Inn

**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: Hotel

**5. BOUNDARY DESCRIPTION**

*Please attach a narrative description and site/plot plan of the resource's boundaries.*

**6. DESCRIPTION**

*Please attach a narrative description and photographs of the resource's physical appearance, site, setting, and surroundings.*

**7. SIGNIFICANCE**

*Please attach a narrative Statement of Significance citing the Criteria for Designation the resource satisfies.*

Period of Significance (from year to year): from 1902 to 1903

Date(s) of construction and/or alteration: 1902-03

Architect, engineer, and/or designer: Carl P. Berger, architect

Builder, contractor, and/or artisan: John Detlefs, contractor

Original owner: Charles B. Joy, attorney

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.

PHC removed

**8. MAJOR BIBLIOGRAPHICAL REFERENCES**

*Please attach a bibliography.*

**9. NOMINATOR**

Organization Philadelphia Historical Commission Date January 27, 2020

Name with Title Historical Commission Staff Email Kim.Chantry@phila.gov

Street Address 1515 Arch Street, 13<sup>th</sup> Floor Telephone 215-686-7660

City, State, and Postal Code Philadelphia, PA 19102

Nominator  is  is not the property owner.

**PHC USE ONLY**

Date of Receipt: January 27, 2020

Correct-Complete  Incorrect-Incomplete Date: January 28, 2020

Date of Notice Issuance: January 28, 2020

Property Owner at Time of Notice:

Name: Millennium Hotel Group, LLC

Address: 1208 Walnut Street

City: Philadelphia State: PA Postal Code: 19107

Date(s) Reviewed by the Committee on Historic Designation: May 20, 2020

Date(s) Reviewed by the Historical Commission: June 12, 2020

Date of Final Action: June 12, 2020

Designated  Rejected

## 5. Boundary Description



Figure 1. The boundary identifying the parcel at 1208 Walnut Street. (Source: Atlas)

Situate on the South side of Walnut Street at the distance of 98 feet Westward from the West side of S. 12<sup>th</sup> Street, containing in front or breadth on the said Walnut Street 26 feet and in length or depth extending Southward 107 feet to Chancellor Street. Being No. 1208 Walnut Street.

## 6. Architectural Description

Located on the south side of Walnut Street in the dense, heterogeneous neighborhood of East Center City Philadelphia, the French Renaissance Revival building at 1208 Walnut Street occupies the entire footprint of its parcel, extending the full depth of the block between Walnut Street and Chancellor Street. Constructed in 1902, the building features a seven-story main block and a six-story rear which rise above its three to three and a half-story neighbors to the east and west. Designed in the French Renaissance Revival style, the terra cotta and iron-speckled Roman brick front façade of the building is the most architecturally detailed, while the secondary facades to the south, east, and west are more utilitarian in design.



Figure 2. View of 1204-14 Walnut Street. (Source: ChoiceHotels.com)

### North (Walnut Street) elevation

The front or north elevation of the property along Walnut Street is designed in the French Renaissance Revival style. The façade of the historically mixed-use building is divided into a base, shaft, and capital as was common for “high-rise” buildings of the period. The base of the building features a painted terra cotta storefront with an arched recessed entrance in the easternmost bay, two rectangular storefront windows at the center, and a rectangular recessed entrance in the westernmost bay. Rectangular transom windows sit above a belt course that spans the façade above the main apertures. The rusticated terra cotta storefront is highlighted by ornate laurel leaf and ribbon detailing interrupted by lightly scored blocks and keystones. A pronounced paneled terra cotta cornice supported by intricate corbels divides the base from the shaft (Figure 4).



Figure 3. 1208 Walnut Street, January 2020. (Source: Philadelphia Historical Commission)



Figure 4: Terra cotta storefront details, January 2020. (Source: Philadelphia Historical Commission)

Above the storefront cornice rises a four-story shaft of iron-speckled Roman brick. A tripartite bay window spans the easternmost two bays of the shaft, while the western half of the façade is composed of two columns of individual one-over-one windows. The bay features inset panels, crown string courses, modillion keystones centered over the middle windows of each floor, and is topped with a swag detail. The bay is outlined by rusticated terra cotta blocks flush with the brick façade. This detail is also used in the window surrounds of the individual windows to the west. These square-headed windows feature segmental arch voussoirs with modillion keystones, and projecting terra cotta sills (Figure 5).



Figure 5: North elevation details, floors 2-5, 2019. (Source: Cyclomedia)

An elaborate terra cotta cornice divides the top two floors that form the building's "capital" from the floors below. The sixth floor is clad in Roman brick with terra cotta banding and features four identical bays of one-over-one windows with rusticated terra cotta surrounds, tall voussoirs, and large modillion keystones. A shallow terra cotta cornice with rosette and egg-and-dart details separates the sixth and seventh floors. The steeply-pitched metal-clad mansard roof that fronts the seventh-floor features three ornate round-arch copper dormer windows and is topped by a copper cornice (Figure 6).



Figure 6: North elevation details, floors 6-7, 2020. (Source: Philadelphia Historical Commission)

## West Elevation

The west elevation of the building is composed of common bond red brick with a Flemish header course every seventh course. A ghost sign announcing “Hotel St. Francis” is visible along the return of the front façade for the top three floors of the west elevation, following the angle of the mansard roof. A column of windows, set in slightly from the property line, is located approximately 30 feet from the front façade on the main block. Additional windows are located to the south at the second through sixth floors of the rear portion of the building. The top two floors of these segmental-arch window openings, which hold non-historic vinyl windows, are partially visible from Chancellor Street (Figure 7).



Figure 7: West elevation from Walnut Street (Top); West elevation from intersection of Chancellor and Camac Streets (Bottom left; source: Cyclomedia); Birdseye view of the west elevation (Bottom right; source: Pictometry)



## East Elevation

The east elevation of the building is composed of common bond red brick with a Flemish header course every seventh course. The finer Roman brick and terra cotta of the front façade tie in with the side elevations in a quoin pattern. With no setback from the property line, this elevation features no penetrations, but is broken up by a series of projecting shafts. The corners of the shafts are distinguished by alternating shades of brick, giving them a woven appearance (Figure 8).



Figure 8: East elevation from Walnut Street (Top; source: Cyclomedia, 2019); Birdseye view of east elevation (Bottom; source: Pictometry, 2019)

### South Elevation

The rear, south elevation along Chancellor Street is composed of common bond red brick with inverted corner details. The stuccoed first floor features a single window and two doors, above which are mounted two condensing units. A smattering of vents speckle the elevation. A five-story bay window clad in non-historic horizontal siding with vinyl windows and a capped cornice occupies the western half of the second through sixth floor elevations. The eastern half of the upper floors, behind which is the fire tower, features a series of arched window and door openings and fire balconies (Figure 9).



Figure 9. Rear elevation on Chancellor Street, January 2020. (Source: Philadelphia Historical Commission)

## Roof

Beyond the mansard of the front façade lies the flat roof of the main block, which can be accessed by a small rectangular pilot house. The rear portion of the building also has a flat roof, which is accessible via a door in the rear wall of the seventh floor of the main block. An original fire tower is located at the southeast corner of the rear portion of the building (Figure 10).

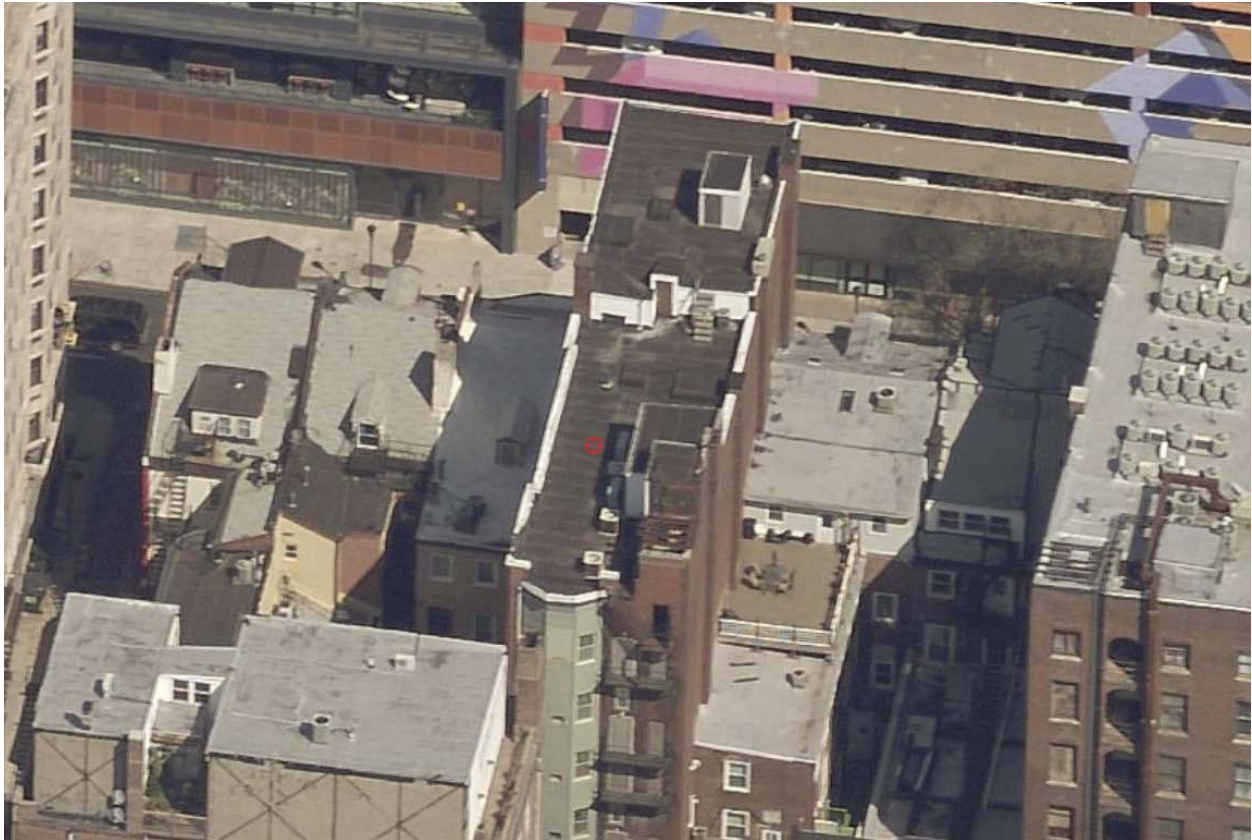


Figure 10: Birdseye view of the roof of 1208 Walnut Street, looking north. (Source: Pictometry, 2019)

## 7. Statement of Significance

The property at 1208 Walnut Street is historically significant and should be listed individually on the Philadelphia Register of Historic Places. Pursuant to Section 14-1004(1) of the Philadelphia Code, the property satisfies Criteria for Designation C, D, and E. The building embodies distinguishing characteristics of the French Renaissance Revival style of architecture, satisfying Criterion D. It also reflects the environment at the turn-of-the-century when this and several other large hotels and apartment buildings were being designed in the same style for nearby sites, satisfying Criterion C. Lastly, the building was designed by prominent early twentieth-century Philadelphia architect Carl P. Berger, an architect whose work has significantly influenced the historical and architectural development of the City and Commonwealth, satisfying Criterion E.

### Site History

In November 1902, contractor John Detlefs obtained a permit to demolish an existing building on the property at 1208 Walnut Street.<sup>1</sup> Architect Carl P. Berger was commissioned to design a new seven-story apartment and store building for the site for attorney Charles B. Joy. Berger awarded the construction contract to John Detlefs.<sup>2</sup> A building permit was issued to Detlefs in early 1903 for the new construction, with an estimated cost of \$50,000.<sup>3</sup> The building opened in 1903 and was first known as The Cecil.<sup>4</sup> The ground floor space was first occupied by tailors John Stiliz & Son.<sup>5</sup> The building was known as The Strathmore and/or Hotel Strathmore beginning in 1911 through the mid-1930s, followed by the St. Francis Hotel from the late 1930s through 1976, for which the ghost sign remains on the West side wall (Figure 7). The name changed to Hotel "76" in 1976, following several years of reported fatalities in the building. The building then became a 25-room bed-and-breakfast known as The Abigail Adams until 1997, and was then known as The Walnut Street Inn beginning in 1997.<sup>6</sup> It was purchased by Rodeway Inn in 1999.<sup>7</sup>



Figure 11. Newspaper advertisement for The Strathmore in 1911. (Source: *The Philadelphia Inquirer*, October 21, 1911, p. 13)

<sup>1</sup> *The Philadelphia Inquirer*, November 18, 1902, p. 6.

<sup>2</sup> *The Philadelphia Inquirer*, December 8, 1902, p. 15.

<sup>3</sup> *The Philadelphia Inquirer*, February 9, 1903, p. 9.

<sup>4</sup> *The Philadelphia Inquirer*, October 22, 1911, p. 43.

<sup>5</sup> *The Philadelphia Inquirer*, August 25, 1908, p. 13.

<sup>6</sup> *The Philadelphia Inquirer*, May 26, 1997, p. 49.

<sup>7</sup> *The Philadelphia Inquirer*, May 14, 1999, p. 47.

The Strathmore – the first long-term name of the subject building – was constructed less than two blocks east of Broad Street and convenient to the new South Broad Street business district, following a decade in the city’s growth where the central business district shifted to be near City Hall after nearly 30 years of movement westward from the old district near Independence Square. Six major office buildings had been constructed here in the 1890s, with more on the way. These included the Girard Trust Company Building (1890), the Betz Building (1895), the Witherspoon Building (1895), the Land Title Building (1897), the Real Estate Trust Company Building (1898), and the North American Building (1899). With these new office buildings came the demand for new residential units. To create new housing downtown in any significant amount would require that the new building go in one direction – up. The result was the appearance of multi-story residential buildings. Many of these buildings, like 1208 Walnut Street, took the name of “hotel apartments” and contained rooms or suites that in many cases lacked kitchens. At the time that Carl Berger was commissioned to design 1208 Walnut Street, he had just completed a very similar building on the same block, being the Albemarle at the northeast corner of 13<sup>th</sup> and Walnut Streets, now known as the Empire Building (Figure 17). When the Albemarle opened in 1901, it was the sixth of its type in this early development of high-rise apartments east of Broad Street. The Albemarle, and the subject building one year later, represent speculative investment projects from inception. The chance of financial success was increased by combining residential units with ground-floor commercial use, resulting in the now-popular mixed-use scheme.<sup>8</sup>

**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.**

Architect Carl P. Berger designed the seven-story building at 1208 Walnut Street in the French Renaissance Revival style just as several large hotels were being designed in the same style for nearby sites. In 1901, construction began on the Horace Trumbauer-designed St. James Hotel at the corner of 13<sup>th</sup> and Walnut Streets. At twelve stories in height, the building anchors the same block the Strathmore occupies, repeating the Classical French vocabulary on a grander scale. Further west and at the most prominent location of the group, the Bellevue-Stratford Hotel was constructed beginning in 1902 at the intersection of Broad and Walnut Streets. Designed by G.W. and W.D. Hewitt, the building’s elaborate features reflect a high-style French Renaissance mode, with a roofline that draws influence from ornate Parisian mansards. Together, the three buildings embodied turn-of-the-century French architecture at varying scales within several Center City blocks.

As the most lavish of the three hotels, the Bellevue’s primary building material consists of richly detailed stone applied to a series of bays that create an undulating façade. The design relies on the verticality created by the elongated base and eight-story bays to draw the eye to the ornate multi-story mansard with its many projecting dormers and chimneys. Trumbauer’s St. James Hotel carries the appearance of limestone through its rusticated arcaded base. The smooth, beige brick above mimics stone, and a heavy carved cornice delineates the upper stories from an elongated base that houses the lobby and commercial spaces. The St. James similarly projects a sense of verticality and terminates with a convex

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<sup>8</sup> Philadelphia Register of Historic Places nomination for The Albemarle, prepared by Frederick L. Richards, April 9, 1991. Philadelphia Historical Commission archives.

mansard containing a series of pedimented and round dormers. The St. James and Bellevue read as monumental corner buildings, distinctively French in design, with a clear hierarchy to their facades.

At the Strathmore, Berger simultaneously achieves the style's characteristic verticality through the elongated terra cotta base and multi-story bay, but he quiets the sense of monumentality through the incorporation of red Pompeiian brick at the upper stories to achieve consistency with the red brick of the row. Berger's heavy French detailing, however, allows the building to distinguish itself from the adjacent buildings. Like the St. James Hotel and the Bellevue, the Strathmore's façade projects a hierarchy with a tall base and four-story mid-section defined by an off-center bay. Though a central feature of the Strathmore, the four-story bay is diminutive by comparison but provides a small-scale vignette of the Bellevue's grand façade. A large projecting cornice at the top of the bay and extending across the Strathmore's façade divides the main body of the building from the two stories above, the top of which contains three round dormers set within a mansard.

A typical French Renaissance feature found at the St. James and Bellevue but more loosely interpreted at the Strathmore is a rusticated base. The Bellevue's lobbies and commercial spaces are defined by heavily rusticated stone, which then transitions to a lighter rustication above. The rustication of the upper stories, which defines the interior hotel space, falls just a few stories short of the mansard roof, where the rustication transitions to smooth stone. The St. James features a typical application of a rusticated two-story base separated by a large projecting balcony where the building transitions to beige brick above. The Strathmore lacks the clear rustication of the other buildings but achieves a somewhat rusticated appearance through the use of small, layered laurel leaves interspersed between flat panels of terra cotta. The alternating rhythm serves as an allusion to the standard rusticated base without strict adherence. The need for a storefront and the building's narrow width limits the amount of ground-story masonry, so Berger's design allows for some ornamentation to distinguish the building's storefront, while still offering an interpretation of the characteristic French Renaissance feature.

In its ornamentation, the Strathmore replicates several classical elements found at the St. James and Bellevue. Each building features keystones over windows and ornate brackets, used singularly and paired, under the cornice or balcony. The Bellevue's brackets are found just below the cornice that delineates the mansard from the lower stories. In this location, the brackets sit below a row of dentils and are relatively shallow but no less intricately detailed. Its keystones lend prominence and decoration to the façade's smallest windows situated between bays. With multiple projecting balconies, the St. James incorporates single and paired vertical brackets below these features at both the third and seventh stories. To offset the ornamentation of the elaborately carved balconies and brackets, simple keystones were placed above the windows of the third through seventh stories. At the Strathmore, large ornamented brackets support the first- and fifth-story cornices and are doubled at the corners. A stone or terra cotta garland exists where the bay interrupts the cornice line at the fifth story. Keystones resembling the lower portion of the cornice brackets are positioned above most windows, with the exception of the bay's side windows and the dormers.

Perhaps the most definitively French Renaissance Revival element of the Strathmore is found in its mansard and dormers. The copper encasing the round dormers features three finials along the roofline

and brackets at the cheeks. Like the rest of the building, these elements are simplified from the flamboyant, asymmetrical assemblage at the Bellevue and even the more subdued interpretation at the St. James. However, the ornamentation of the dormers, together with the cornices, bay, and terra cotta storefront, lend architectural significance to the Strathmore.



Figure 12. 1208 Walnut Street, January 2020. (Source: Philadelphia Historical Commission)



Figure 13. The Bellevue-Stratford Hotel at 201 S. Broad Street in 2017. (Source: Wikimedia Commons)



Figure 14. The Bellevue-Stratford Hotel at 201 S. Broad Street, c. 1904. (Source: Philadelphia Historical Commission)



Figure 15. The St. James Hotel at 201 S. 13th Street in 2019. (Source: Cyclomedia)

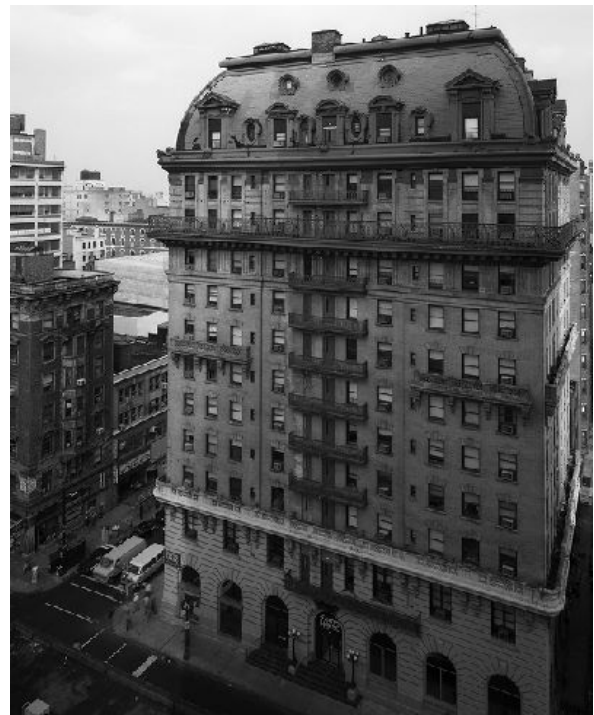


Figure 16. The St. James Hotel at 201 S. Broad Street in 2017. (Source: Olson Collection, Athenaeum)



**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 building at 1208 Walnut Street is an early design by prominent early twentieth-century Philadelphia architect Carl P. Berger (1873-1947), whose career extended over 40 years. Sandra L. Tatman's biography of Carl P. Berger for *Philadelphia Architects and Buildings* is as follows:

Carl P. Berger was born in Philadelphia, the son of the theatre and stage designer Carl P. F. Berger of Breslau, Germany. After an education in the Philadelphia public schools, Berger studied architecture at the Pennsylvania Museum and School of Industrial Art for the academic year 1893/94. There followed a period of apprenticeship with such architects as Augus Wade, Hazelhurst & Huckel, Harry Peale, Jr., and, finally, Horace W. Sellers, with whom he spent 1890 to 1899. In December 1899, Berger opened his own office.

A considerable part of Berger's work reflects his connection to the German community in Philadelphia. He was a member of the German Society of Pennsylvania and at one time served as president of the German Seaman's Home. German projects in his list of works include the Liederkrantz Hall at 2709 Cecil B. Moore Avenue, Philadelphia (Figure 20) and the New German Theatre at 722 W Girard Avenue (demolished), both in Philadelphia.

Another influence in Berger's career was his membership in the Moose Lodge. He served as treasurer of the Philadelphia Lodge for 23 years and designed the local Moose Lodge and the Campanile at the Hospital at Mooseheart, IL, as well as other Moose Lodge facilities in Pennsylvania.

Berger was a member of the national AIA, its Philadelphia Chapter, and of the T-Square Club. Along with his 1917 membership application for the AIA, Berger submitted three examples of his work: apartments and store for H. C. Rumpff (1900); North Philadelphia Title and Trust Co. (1904); Pennsylvania Taximeter Co. (1916-17).<sup>9</sup>

Berger's commissions spanned a wide range of building types, including social halls, churches, theaters, residential, commercial, and office buildings in Philadelphia and throughout the Philadelphia suburbs, including central and southern New Jersey. A small selection of these buildings is provided below as examples of Berger's work.

Residential and apartment houses

Now known as the Empire Building, the seven-story building at 1231-33 Walnut Street (Figure 17) was commissioned by Herman C. Rumpff in 1900 as a residential hotel called the Albemarle Apartment

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<sup>9</sup> Philadelphia Architects and Buildings, "Carl P. Berger," [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/22274](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/22274).

House. Rumpp selected 27-year-old Berger as the architect for this building. It was Berger's first independent commission, and Rumpp likely met Berger in 1893 when Hazelhurst and Huckel, Berger's employer at the time, was designing Rumpp's new office and factory at 5<sup>th</sup> and Cherry Streets. It is presumed that the design of the Albemarle was well-received, as Berger was commissioned for the re-design of the Wheeler Mansion on the same block in 1901 (demolished 1982, Figure 18), and for the design of the subject building at 1208 Walnut Street a year later.<sup>10</sup>



Figure 17. Albemarle Apartment House at 1231-33 Walnut Street, now commonly known as the Empire Building. (Source: apartments.com)

<sup>10</sup> Philadelphia Register of Historic Places nomination for The Albemarle, prepared by Frederick L. Richards, April 9, 1991. Philadelphia Historical Commission archives.



Figure 18. Wheeler Mansion at 1217 Walnut Street in 1980, for which Berger was the architect responsible for the conversion to hotel with restaurant on first floor in 1901. Demolished 1982. (Source: Philadelphia Historical Commission)

Another residential commission for Berger was the Wayne Apartment Building at 4613-15 Wayne Avenue. Berger was responsible for extensive alterations in 1907, including the prominent front addition (Figure 19).



Figure 19. Wayne Apartment Building at 4613-15 Wayne Avenue. (Source: Google Street View)

## Clubhouses

Notable designs by Berger for social halls include the Liederkrantz Hall/Singing Society building at 2709 Cecil B. Moore Avenue (1907; Figure 20 left) and the Improved Order of Redmen clubhouse at 1521 W Girard Avenue (1924; Figure 20 right).



Figure 20. (Left) Liederkrantz Hall at 2709 Cecil B. Moore Avenue. (Right) Improved Order of Redmen clubhouse at 1521 W Girard Avenue. (Source: Google Street View)

## Churches

Notable designs by Berger for churches include the First Reformed Dutch Chapel at 1421 Dauphin Street (1913; Figure 21 left), All Saints Church at 1907-09 W Cayuga Street (1906; Figure 21 right), and Nativity Lutheran Church and Rectory at 3501-05 N 17<sup>th</sup> Street (1913; Figure 22).



Figure 21. (Left) First Dutch Reformed Chapel at 1421 Dauphin Street. (Right) All Saints Church at 1907-09 W Cayuga Street. (Source: Google Street View)



Figure 22. Nativity Lutheran Church and Rectory at 3501-05 N 17<sup>th</sup> Street. (Source: Google Street View)

### Theaters

Berger is listed as the architect of six Philadelphia theaters in Irvin Glazer's *Philadelphia Theatres, A-Z*. Notable designs by Berger for theater commissions include the Star at 2640 Kensington Avenue (1914; Figure 23) and the William Penn Theatre at 4063 Lancaster Avenue (1909; demolished 1936; Figure 24).



Figure 23. Star Theatre, later known as the Starlite Ballroom. (Left, source: Athenaeum of Philadelphia, Irvin R. Glazer Theater Collection, undated; Right, source: Google Street View 2018)



Figure 24. Former William Penn Theatre at 4063 Lancaster Avenue – demolished. (Source: Philadelphia Architects and Buildings)

### Industrial

A notable factory building commission of Berger is the Max Levy building at Wayne Junction, which was designed the same year as the subject building at 1208 Walnut Street, and features several of the same architectural embellishments (1902; Figure 25).



Figure 25. Max Levy Autograph building at 212-20 Roberts Avenue at Wayne Junction, designated as part of the Wayne Junction Industrial Historic District. (Source: Philadelphia Historical Commission)

## **Conclusion**

In summary, the building at 1208 Walnut Street possesses significance as a fine example of a turn-of-the-century, mixed-use apartment hotel. It was designed in the French Renaissance Revival style just as several large hotels were being designed in the same style for nearby sites, and the building embodies distinguishing characteristics of the French Renaissance Revival style, satisfying Criteria C and D. The building is an outstanding example of the early work of Carl P. Berger, an architect who enjoyed a long and versatile career, designing buildings of nearly every type in Philadelphia and the surrounding area, satisfying Criterion E. The building at 1208 Walnut Street merits listing on the Philadelphia Register of Historic Places, satisfying Criteria for Designation C, D, and E.

## 8. Major Sources Cited

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