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<th>6. DESCRIPTION – SEE ATTACHED</th>
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<td>Architect, engineer, and/or designer: Mitchell/Giurgola Associates</td>
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<tr>
<td>Builder, contractor, and/or artisan: H. Pierre LaSalle</td>
</tr>
<tr>
<td>Original owner: Dorothy Shipley White</td>
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<td>Other significant persons:</td>
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CRITERIA FOR DESIGNATION:
The historic resource satisfies the following criteria for designation (check all that apply):

☐ (a) Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past; or,

☐ (b) Is associated with an event of importance to the history of the City, Commonwealth or Nation; or,

☒ (c) Reflects the environment in an era characterized by a distinctive architectural style; or,

☒ (d) Embodies distinguishing characteristics of an architectural style or engineering specimen; or,

☐ (e) Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation; or,

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

☐ (g) Is part of or related to a square, park or other distinctive area which should be preserved according to an historic, cultural or architectural motif; or,

☐ (h) Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood, community or City; or,

☐ (i) Has yielded, or may be likely to yield, information important in pre-history or history; or

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

8. MAJOR BIBLIOGRAPHICAL REFERENCES
SEE ATTACHED

9. NOMINATOR
Name with Title: Benjamin Leech, consultant
Organization: Chestnut Hill Conservancy; Preservation Alliance for Grtr. Phila. Date: May 5, 2017
Street Address: 1608 Walnut St, Suite 804 Telephone: 215-546-1146
City, State, and Postal Code: Philadelphia, PA 19103
Nominator ☐ is ☒ is not the property owner.

PHC USE ONLY
Date of Receipt:_________________________________________
☐ Correct-Complete ☐ Incorrect-Incomplete Date:_________________________
Date of Notice Issuance:_____________________________________
Property Owner at Time of Notice
Name:___________________________________________________
Address:_________________________________________________
_________________________________________________________
City:_________________________________ State:____ Postal Code:________

Date(s) Reviewed by the Committee on Historic Designation:_________________________
Date(s) Reviewed by the Historical Commission:_________________________
Date of Final Action:_______________________________________
☐ Designated ☐ Rejected 3/16/07
5. Boundary Description

Beginning at a point on the Northwesterly side of Glengarry Road (50 feet wide) measured Southwesterly along the said Northwesterly side of Glengarry Road on the arc of a circle curving to the left, having a radius of 578.457 feet the arc distance of 147.968 feet from a point of curve, which point of curve is measured South 39 degrees 33 minutes 46 seconds West, along the said Northwesterly side of Glengarry Road, 202.290 feet from a point of tangent, which point of tangent is measured Southwesterly still along the said Northwesterly side of Glengarry Road on the arc of a circle curving to the left having a radius of 749.003 feet the arc distance of 339.188 feet from a point of reverse curve, which point of reverse curve is measured Southwestwardly, on the arc of a circle curving to the right, connecting the said Northwesterly side of Glengarry Road and the Southwesterly side of Cherokee Street (56 feet wide), and having a radius of 20 feet the arc distance of 31.416 feet from a point of curve on the said Southwesterly side of Cherokee Street; thence extending from said beginning point Southwestwardly along the Northwesterly side of Glengarry Road on the arc of a circle curving to the left, having a radius of 578.457 feet the arc distance of 150 feet to a point; thence North 75 degrees 26 minutes 46 seconds West, 180.424 feet to a point; thence North 36 degrees 24 minutes 27 seconds West, 150.200 feet to a point; thence North 53 degrees 35 minutes 33 seconds East 230.469 feet to a point on said Northwesterly side of Glengarry Road; being the first mentioned point and place of beginning. Containing 0.97 more or less, acres.
6. Description

The Dorothy Shipley White Residence is a one- and two-story, flat-roofed, stucco-clad concrete block single-family home occupying a wooded one-acre parcel of land fronting Glengarry Road in the Chestnut Hill neighborhood of Northwest Philadelphia. The house was designed by the architectural firm of Mitchell/Giurgola Associates and completed in 1963. The house is set back approximately 70 feet from Glengarry Road, which borders the east side of its irregularly-shaped parcel. Adjacent single-family parcels border the property to the north and south. The rear of the property abuts a portion of the Philadelphia Cricket Club golf course. Though originally highly visible from both Glengarry Road and from portions of the nearby Wissahickon Valley Park, the parcel is currently heavily wooded, obscuring much of the building’s visibility from the public right-of-way [Figs. 8-9]. The following description is based on original plans and as-built photographs, corroborated where possible by current observation. There is no evidence (visual or archival) to indicate any significant alterations to the building subsequent to its original design.

The east side of the house faces Glengarry Road and is the most prominent elevation from the public right-of-way, though the main entrance is located beneath an open carport on the north side of the house. The structure’s complex, asymmetrical massing is composed of overlapping and intersecting cubic volumes of varying heights. These stepped wall planes and rooflines enclose a loosely T-shaped floor plan of wings arranged around a central core, each of which is given individual exterior expression [Fig. 1]. There is no clear hierarchy of primary and secondary facades; each elevation is a unique sculptural composition of cubic solids and voids. All exterior walls are clad in smooth white stucco; large picture windows of varying sizes and proportions are recessed into the wall plane and framed in mahogany.

The east elevation is composed of four stepped volumes: a low-slung, one-story bedroom wing, a one-and-one-half-story corner study, a long, two-story step-roofed circulation spine and second-floor studio, and a nearly cubic two-story living room wing [Figs. 2-3]. Both the bedroom wing and the corner study angle outward in a 45-degree prow at their southeast corners,
lengthening their respective southern faces to accommodate corner windows. Both also feature double-leaf wood-framed glass doors that exit onto a surrounding patio. These doors are set below large picture windows that rise nearly to their rooflines, and the two-story circulation spine rises at each of its ends to accommodate tall clerestory windows.

The south elevation sits behind a broad terraced patio area and is composed of the south faces of the aforementioned bedroom, corner study, and living room wings [Figs. 4-5]. The living room volume is the dominant element of the composition, featuring a pair of full-height picture windows divided by simple spandrel bands at the height of the adjacent east elevation door lintel. These tall picture windows flank a central clerestory window. The corner window of the corner study is similarly bisected with a simple spandrel panel, while the corner window of the bedroom wing is a single opening. A second masonry opening into the bedroom wing features a pair of single-pane casement sashes.

The west elevation roughly mirrors the stepped massing of the east elevation, composed of a one-story kitchen and servant wing, a one-and-one-half-story dining room, and the west faces of the aforementioned two-story living room and circulation spine [Fig. 6]. A monumentally-scaled exterior chimney dominates the living room mass. Flanked by full-height, lancet-like sidelights, the dark brick chimney and its surrounding backdrop are the only exterior elements of the house not clad in white stucco, a tall square stack rising from a battered brick base in a bold sculptural flourish [Fig. 11]. The remainder of this elevation follows the basic fenestration patterns established elsewhere; a double-leaf wood and glass doorway set beneath a full-height picture window serves the dining room, while a pair of casement windows light the kitchen wing. A short wing wall projects from the northwest corner of the kitchen wing, partially screening a single-leaf door and transom window ensemble.

The north elevation features an attached carport with a flat slab roof supported by square brick corner posts. The two-story end wall of the circulation corridor rises directly from the carport roof, featuring a pair of full-height picture windows [Fig. 7]. The one-story kitchen and servant
wing to the west of the carport features paired casement windows and a narrow lancet window; the one-story bedroom wing to the east of the carport features a single picture window. The main entrance is a double-leaf door centered along the back wall of a semi-enclosed vestibule behind the carport and beneath the clerestory end-wall.

Figure 1: Dorothy Shipley White Residence plan, courtesy of the Architectural Archives of the University of Pennsylvania. 1) entrance hall, 2) up to studio, 3) guest suite, 4) master bedroom, 5) study, 6) living room, 7) dining room, 8) cocktails, 9) pantry, 10) kitchen and laundry, 11) servant rooms, 12) down to basement.
Figure 2: East elevation c. 1964, Rollin R. La France, photographer.Courtesy of the Architectural Archives of the University of Pennsylvania.

Figure 3: East elevation c. 1964, Lawrence W. Williams, photographer. Courtesy of the Architectural Archives of the University of Pennsylvania.
Figure 4: South elevation c. 1964, Rollin R. La France, photographer. Courtesy of the Architectural Archives of the University of Pennsylvania.

Figure 5: South elevation c. 1964. Courtesy of the Architectural Archives of the University of Pennsylvania.
Figure 6: West elevation c. 1964, Rollin R. La France, photographer. Courtesy of the Architectural Archives of the University of Pennsylvania.

Figure 7: North elevation c. 1964, George Pohl, photographer. Courtesy of the Architectural Archives of the University of Pennsylvania.
Figure 8: East elevation from Glengarry Road, 2017. Photo by author.

Figure 9: South elevation from Glengarry Road, 2017. Photo by author.
7. Significance

The Dorothy Shipley White Residence was designed by the internationally significant Philadelphia architects Mitchell/Giurgola Associates in 1962 and constructed in 1963.¹ A relatively early commission in their career (the firm was founded in 1958), the home’s bold modernist design helped reinforce their reputation as major figures in what had recently been coined the “Philadelphia School,” a cohort of architects and theorists based in Philadelphia and closely associated with the University of Pennsylvania. In addition to partners Romaldo Giurgola (1920-2016) and Ehrman B. Mitchell (1924-2005), this cohort included Louis I. Kahn (1901-1974), Robert Venturi (1925- ), Denise Scott Brown (1931- ), Robert Geddes (1923- ), and other luminaries who challenged and ultimately redirected the trajectory of modernist architecture in the later half of the twentieth century. The White Residence is one of the firm’s few single-family residences in an extensive portfolio that includes major institutional, civic, and commercial commissions across Philadelphia, the country, and the world. Indeed, it is their only residential design in Philadelphia beyond a small collection of Society Hill rowhouse infill projects, and it is one of the most significant of Chestnut Hill’s impressive collection of modernist houses. A close contemporary of Robert Venturi’s Vanna Venturi House and Louis Kahn’s Margaret Esherick House, the White Residence completes a highly significant triumvirate of Chestnut Hill houses (all incidentally designed for single and/or widowed women) by arguably the three most influential Philadelphia architects of the era. As such, the property satisfies the following criteria for historic designation as established in Philadelphia’s Historic Preservation Ordinance, Section 14-1004 (1):

- **C:** Reflects the environment in an era characterized by a distinctive architectural style;

- **D:** Embodies distinguishing characteristics of an architectural style or engineering specimen;

E: Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation;

and

J: Exemplifies the cultural, political, economic, social, or historical heritage of the community.

Mitchell/Giurgola Associates and the Philadelphia School

Architecture critic Jan C. Rowan first coined the term “Philadelphia School” in the 1961 *Progressive Architecture* feature “Wanting to Be: The Philadelphia School.” In it, he described the state of contemporary American architecture at the beginning of the 1960s as one “without any coherent ideologies and systematic disciplines; instead, a strange free-for-all is the admitted, accepted, and defended design approach.” In contrast, however, a “new design movement with a powerful ideology and a clearly defined design approach” represented to Rowan “a new renaissance that might prove to be at least as important to the course of architectural history as the emergence of the Chicago School in the late 19th century.” Though most of Rowan’s essay focused on the philosophy and work of “spiritual leader” Louis Kahn, whose masterpiece Salk Institute for Biological Sciences in La Jolla, California was then in design development, the feature also singled out a number of Kahn’s colleagues and contemporaries at the University of Pennsylvania (G. Holmes Perkins, Robert Geddes, August Komendant, Robert Venturi, and others) and in Philadelphia government (mayors Joseph Clark and Richardson Dilworth, planner Edmund Bacon) who shared similar progressive, experimental interests in contextual, form-driven modern design. Second only to Kahn in Rowan’s estimation was the work of Romaldo Giurgola, whose designs for the Academy of the New Church administration building (Bryn Athyn, PA), American Center for Insurance Education office

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3 Ibid., p. 131.
building (Bryn Mawr, PA), and Wright Brothers National Memorial (Kill Devil Hills, NC) were highlighted and praised.

Giurgola was then a professor at the University of Pennsylvania and three years into a partnership with Ehrman B. Mitchell, another young architect formerly associated with the Philadelphia firm of Bellante & Clauss. While the Italian-born, Columbia-educated Giurgola is generally credited as the firm’s lead designer, Mitchell was an important and active partner in his own right, and often took the lead in cultivating clients and managing projects. The two formed Mitchell/Giurgola Associates in 1958 in order to bid on the Wright Brothers commission; when the firm was first featured in *Progressive Architecture*, it was their only major completed work to date. Further acclaim followed in 1962, when the firm’s runner-up entry in the Boston City Hall competition generated national interest and another generous spread in *Progressive Architecture*. By this time, their completed works included the previously-published Bryn Athyn and Bryn Mawr designs and an addition to the Philadelphia Life Insurance Company Building just north of Philadelphia’s City Hall.

Even within this limited body of early work, Mitchell/Giurgola’s rejection of the more ahistorical, context-neutral conventions of International Style modernism was clear. The firm’s significance to the development of the Philadelphia School and its central role in redirecting the trajectory of twentieth-century modernism hinges on what Giurgola would later describe as a necessity for “resonance” in architecture, that is, “its capacity to link itself, whether visually or conceptually, with the long historical tradition of other buildings or places.” This resonance could be expressed both symbolically and literally; one of the firm’s most important legacies was the promotion of contextual design within the contemporary built environment. “In the same way that the order of the city naturally varies in response to differences in land configuration, climate or orientation,” wrote Giurgola in 1983, “the design for an individual

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building should also seek to establish a proper balance between surrounding elements of the natural and built environment.” This contextualism would become a hallmark of the firm’s extensive portfolio, especially apparent in major Philadelphia works including their University Museum Academic Wing (1971), United Fund Headquarters (1971), and Penn Mutual Tower (1975), each of which juxtaposed divergent facade treatments, materials, and massing strategies in response to specific site conditions.

This break from the archetypical, uniform “glass box” of orthodox International Style modernism points to yet another primary tenet of Mitchell/Giurgola’s design philosophy, and one that is equally central to their legacy. Writing in the same 1965 volume of the journal Perspecta that also included excerpts from Robert Venturi’s forthcoming Complexity and Contradiction in Architecture and Charles Moore’s “You Have to Pay for the Public Life,” Giurgola advances his concept of the “partial vision” in his essay, “Reflections on Buildings and the City: The Realism of the Partial Vision”:

These reflections have a twofold purpose: first, to suggest that the organizing principles in urban design, if they are to be useful, must be hidden in an apparently spontaneous growth; second, to demonstrate that, in a discussion on the participation of the single structure in the urban context, a complexity of partial visions is sought rather than a fixed image of the totality of an urban environment.... A partial vision is sensitive to movements, orientations, directions, light, color, recollections, and symbols - in a word, to all phenomena that are expressions of life.8

As Mitchell/Giurgola scholar Brendan Beier summarizes, “This complex notion of the partial vision encompasses not only the impossibility of knowing all at once, through abstract theory, how a place should be, but also the idea that architecture is something that should be

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7 Ibid., p. 17.
experienced as an itinerary, with different views and brief glimpses together combining into one’s perception of a building.”

The White Residence in a Philadelphia School Context

The Dorothy Shipley White Residence was one of seven Mitchell/Giurgola projects (and one of only four completed projects at that time) illustrated in Giurgola’s 1965 *Perspecta* article, and was also published alongside the Vanna Venturi House in the May 1965 issue of *Progressive Architecture*. Four years later, Robert A.M. Stern’s 1969 book *New Directions in American Architecture*, which highlighted the work of Mitchell/Giurgola alongside Louis Kahn, Lawrence Halprin, Robert Venturi, Charles Moore, etc., again counted the house among Mitchell/Giurgola’s important works. Critics commented favorably on the “stark, precise volumes of the building [which] stand in relation to the random forces of nature” and its “cubist composition of volumes that appears to be completely casual.”

From one perspective, the decidedly suburban White Residence represents something of an outlier in the collected works of Mitchell/Giurgola, who went on to design relatively few other single-family houses and whose adaptation of International Style design principles (flat rooflines, smooth white wall surfaces, elimination of ornament, etc.), was rarely as direct as in the White commission. From another perspective, however, the White Residence represents a unique expression of several core ideas and influences that drove Mitchell/Giurgola’s design approach throughout their long career. From its privileging of specific client needs over universal architectural theorems, to its expression of architectural form as a choreographed sequence of experiences, to its incorporation of certain recurring functional and aesthetic details (clerestory windows, diagonal corners, etc.), the White Residence is an important

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9 Beier, p. 44.
11 Beier, p. 39.
example of the work of an architectural firm of unquestionable significance to twentieth-century Philadelphia, the “Philadelphia School,” and the evolution of modern American architecture.

“A house is a human intention expressed in architectural and poetic terms,” wrote Romaldo Giurgola in one of the handwritten notes and sketches that introduced each chapter of the firm’s 1983 monograph *Mitchell/Giurgola Architects*. “Through the architect man’s collective memory of the past should be related to the individuality of the owner’s life. Thus a true house, within a common language, becomes unique and is incapable of being reproduced.”¹² This emphasis on both individuality and a common language was central to the design of the White Residence, whose owner was “an author [who] shares her spacious shelter with an extensive library, many works of art, and occasional large gatherings of people.” The house was envisioned as a series of overlapping and interpenetrating volumes with varied senses of openness and enclosure, grouped loosely into three main nodes (a large living room, a

bedroom wing, and a service core) linked by a central circulation corridor and transition spaces. As described by the architects, “Varied ceiling heights and room configurations with differing qualities of light provide both intimate and spacious places in which one can feel comfortable alone or where large numbers of people feel at ease.” Viewed from the exterior, these cubic volumes form striking, asymmetrical profiles that shift dynamically as one approaches the house or traverses its grounds. Underscoring the concept of the “partial vision,” there is no clear primary facade, and the design invites (and even requires) circumnavigation to understand how each part relates to the whole.

The uniform white stucco walls accentuate the overall sculptural quality of the massing and the play of shadow and light on its stepped and staggered wall planes [Fig. 10]. Even more sculptural is a large exterior chimney centered along the west face of the living room wing and

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framed by full-height, lancet-like sidelights [Fig. 11]. This brown brick chimney provides a monumental counterpoint to the otherwise smooth white stucco of the surrounding walls, accentuating the hearth’s prominence as a symbolically residential characteristic-- part of the “common language” of architecture so important to Romaldo Giurgola’s design philosophy. Perhaps not coincidentally, this chimney also invites comparison to that of Louis Kahn’s Margaret Esherick House, constructed only two years prior and one mile away from the White Residence [Fig. 12].

Other elements of the design are likewise notable in comparison with other Mitchell/Giurgola works and those of their known influences and contemporaries. As noted previously, the house is perhaps the firm’s most straightforward “International Style” design, if that style is defined primarily by the predominance of flat rooflines, smooth wall surfaces, and the elimination of surface ornament. As such, it presents an interesting benchmark for the firm’s early development of an independent vocabulary, since other elements of its design clearly anticipate their more mature output. For example, the clerestory windows lighting the home’s two-story spine create a stepped “pop-up” roofline that appears in similar iterations in later works like their Roberts Residence (1968) and Penn Museum addition (1971); these windows also subtly anticipate the firm’s signature “wall-as-frame” open void motif prominent in designs like the United Fund Building (1971), INA Tower (1975), Penn Mutual Tower (1975), and elsewhere. The seeds of another recurring design signature are visible in the prow-like diagonal corners of the home’s master bedroom and study. Here, they are designed to catch and refract southern light into the space while directing views outward, quite similar in form (if not orientation) to Kahn’s iconic Salk Institute courtyard bays. In different contexts and at different scales, this acute corner massing would become a major character-defining feature of later Mitchell/Giurgola works like the Dayton Residence (1970), United Fund Building (1971), and William Penn High School (1975), among others.
Chestnut Hill Modernism

When the recently-widowed Dorothy Shipley White (1896-2002) commissioned Mitchell/Giurgola to design a new residence on Glengarry Road in 1962, the Chestnut Hill area of Northwest Philadelphia already featured a notable concentration of architect-designed modernist homes nestled amongst the neighborhood’s existing eighteenth, nineteenth, and early-twentieth-century building stock. Chestnut Hill first developed as a hamlet of modest farmhouses, shops and taverns along Germantown Avenue beginning in the 1700s; by the mid 1850s, millworkers populated many of the side streets connecting Germantown Avenue to mills along Wissahickon and Cresheim Creeks. In 1854, the opening of the Reading Railroad heralded a boom in opulent summer estates and suburban villas that further expanded with the addition of the Philadelphia, Germantown, and Chestnut Hill Railroad (a Pennsylvania Railroad spur line) in 1884. At the turn of the twentieth-century, much of the neighborhood’s physical fabric and
social cache could be traced to railroad magnate and real estate developer Henry Howard Houston (1820-1895) and his son-in-law George Woodward (1863-1952), both of whom planned, built, and leased scores of properties throughout Chestnut Hill in a variety of revival styles popular at the time.

By the mid-twentieth century, Chestnut Hill’s reputation as one of the city’s most desirable and exclusive neighborhoods was firmly ensconced, even as the character of its new construction began to shift. The first decidedly modernist dwelling in the neighborhood, the Bauhaus-inspired 8220 Millman Street, was designed in 1938 by local architect Kenneth Day for George Woodward’s son Charles. Architect Robert Bishop, who apprenticed at Taliesin under Frank Lloyd Wright in the 1930s, designed two modernist dwellings in the 1940s with his early firm Bishop & Wright, and at least three more in the 1950s with his successor firm Montgomery & Bishop. German emigre Oskar Stonorov designed the Cherokee Village apartment complex between 1950 and 1959, along with a pair of low-slung International Style single-family homes in 1956. At the time of Mitchell/Giurgola’s White Residence commission in 1962, Louis Kahn’s Margaret Esherick House was nearing completion, and Robert Venturi was finalizing his design for the Vanna Venturi House, which would break ground the following year.14

White purchased the parcel at 717 Glengarry Road in January 1963 from the Gleneagles Corporation, which had subdivided the land from a large undeveloped plot previously owned by Henry Houston. Houston had acquired the land around 1886 from Hiram Hartwell (of nearby Hartwell Farm and Hartwell’s Lane fame) and originally envisioned an extension of the existing street grid surrounding Pastorius Park to the north. Variations of this street grid remained on the city plan until 1960, when they were officially stricken and replaced with the suburban-style, curved routes of West Graver’s Lane, Cherokee Street, St. Andrew’s Road, and Glengarry Road [Fig. 14].15

15 “Plan Revising the Line and Grades of That Portion of City Plans nos. 149, 286, and 288,” Philadelphia Board of Surveyors, June 20, 1960.
Dorothy Shipley White moved into her new home soon after its completion in 1963. A noted scholar of French history and culture with a doctorate from the University of Pennsylvania (1954), White was also a long-serving board member of the Philadelphia College of Art (now the University of the Arts) and the Woman’s Medical College of Pennsylvania. She married attorney and civic leader Thomas Raeburn White in 1924; Mr. White passed away in 1959. In 1964, the first of her two major works on Charles de Gaulle, *Seeds of Discord: De Gaulle, Free France, and the Allies*, was published by Syracuse University Press, followed in 1979 by *Black Africa and De Gaulle: From the French Empire to Independence* by Pennsylvania State University Press. These two works also serve as bookends to her fifteen-year Chestnut Hill residency; she sold the property in 1978 and eventually retired to Utah, where she passed away in 2001 at the age of 105.  

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Conclusion

The Dorothy Shipley White Residence is an important work of architecture that helps contextualize the development of Mitchell/Giurgola’s design philosophies and those of their Philadelphia School contemporaries. As a close contemporary and neighbor to Louis Kahn’s Margaret Esherick House and Robert Venturi’s Vanna Venturi House, both of which are internationally recognized modernist landmarks listed on the Philadelphia Register of Historic Places, the White Residence likewise merits official recognition and protection by the Philadelphia Historical Commission, satisfying Criteria C, D, E, and J of Philadelphia’s Historic Preservation Ordinance, Section 14-1004 (1). Its innovative design for a prominent client exemplifies the cultural and social heritage of Chestnut Hill as an incubator of progressive modernism in postwar Philadelphia, and it stands as an important early commission in the career of a firm that significantly influenced the architectural development of the city and the nation.
8. Bibliography


Building Permit #239, 717 Glengarry Road, Jan. 8, 1963, Philadelphia City Archives.


“Plan Revising the Line and Grades of That Portion of City Plans nos. 149, 286, and 288,” Philadelphia Board of Surveyors, June 20, 1960.

