January 2004

A Proposal for Preserving and Restoring the Streetscape of Jewelers’ Row

Hsin-Yi Ho
University of Pennsylvania

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Presented to the Faculties of the University of Pennsylvania in Partial Fulfillment of Requirements for the Degree of Master of Science in Historic Preservation 2004.
Advisor: Gail C. Winkler

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Hsin-Yi Ho

A THESIS
IN
HISTORIC PRESERVATION

Presented to the Faculties of the University of Pennsylvania in
Partial Fulfillment of the Requirements for the Degree of
MASTER OF SCIENCE
2004

Advisor
Gail C. Winkler
Ph.D, Lecturer
Graduate Program in Historic Preservation

Reader
John Hinchman
Lecturer,
Graduate Program in Historic Preservation

Graduate Group Chair
Frank G. Matero
Associate Professor of Architecture
TO MY PARENTS
MY RESPECTFUL ADVISORS
AND ALL FRIENDS AT PENN
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Thomas Holme, Plan of Philadelphia, 1683</td>
<td>57</td>
</tr>
<tr>
<td>2</td>
<td>Birch, Map of the City of Philadelphia, 1800</td>
<td>57</td>
</tr>
<tr>
<td>3</td>
<td>Morris’ Folly, John Hills Map, 1796</td>
<td>58</td>
</tr>
<tr>
<td>4</td>
<td>Birch, Morris’ Folly, 1800</td>
<td>58</td>
</tr>
<tr>
<td>5</td>
<td>Thomas Carstairs’s Drawing, 1800</td>
<td>59</td>
</tr>
<tr>
<td>6</td>
<td>Barnes, Map of the City of Philadelphia, 1867</td>
<td>59</td>
</tr>
<tr>
<td>7</td>
<td>Carstairs’ Row, S.E. Corner 7th St &amp; Sansom St, 1870</td>
<td>60</td>
</tr>
<tr>
<td>8</td>
<td>Frank Taylor, Busy Sansom Street, 1914</td>
<td>60</td>
</tr>
<tr>
<td>9</td>
<td>Sansom Street, 1939</td>
<td>61</td>
</tr>
<tr>
<td>10</td>
<td>Three Construction Phases of Sansom Street</td>
<td>61</td>
</tr>
<tr>
<td>11</td>
<td>Façade Comparison of 700 Sansom Street</td>
<td>62</td>
</tr>
<tr>
<td>12</td>
<td>Façade Comparison of 702 Sansom Street</td>
<td>63</td>
</tr>
<tr>
<td>13</td>
<td>Façade Comparison of 704 Sansom Street</td>
<td>64</td>
</tr>
<tr>
<td>14</td>
<td>Façade Comparison of 706-08 Sansom Street</td>
<td>65</td>
</tr>
<tr>
<td>15</td>
<td>Façade Comparison of 710 Sansom Street</td>
<td>66</td>
</tr>
<tr>
<td>16</td>
<td>Façade Comparison of 712-14 Sansom Street</td>
<td>67</td>
</tr>
<tr>
<td>17</td>
<td>Façade Comparison of 716-18 Sansom Street</td>
<td>68</td>
</tr>
<tr>
<td>18</td>
<td>Façade Comparison of 720 Sansom Street</td>
<td>69</td>
</tr>
<tr>
<td>19</td>
<td>Façade Comparison of 722 Sansom Street</td>
<td>70</td>
</tr>
<tr>
<td>20</td>
<td>Façade Comparison of 724 Sansom Street</td>
<td>71</td>
</tr>
<tr>
<td>21</td>
<td>Façade Comparison of 726 Sansom Street</td>
<td>72</td>
</tr>
<tr>
<td>22</td>
<td>Façade Comparison of 728 Sansom Street</td>
<td>73</td>
</tr>
<tr>
<td>23</td>
<td>Façade Comparison of 730-32 Sansom Street</td>
<td>74</td>
</tr>
<tr>
<td>24</td>
<td>Façade Comparison of 734-40 Sansom Street</td>
<td>75</td>
</tr>
<tr>
<td>25</td>
<td>Façade Comparison of 701-07 Sansom Street</td>
<td>76</td>
</tr>
<tr>
<td>26</td>
<td>Façade Comparison of 709 Sansom Street</td>
<td>77</td>
</tr>
<tr>
<td>27</td>
<td>Façade Comparison of 711 Sansom Street</td>
<td>78</td>
</tr>
<tr>
<td>28</td>
<td>Façade Comparison of 713 Sansom Street</td>
<td>79</td>
</tr>
<tr>
<td>29</td>
<td>Façade Comparison of 715 Sansom Street</td>
<td>80</td>
</tr>
<tr>
<td>30</td>
<td>Façade Comparison of 717 Sansom Street</td>
<td>81</td>
</tr>
<tr>
<td>31</td>
<td>Façade Comparison of 719 Sansom Street</td>
<td>82</td>
</tr>
<tr>
<td>32</td>
<td>Façade Comparison of 721 Sansom Street</td>
<td>83</td>
</tr>
<tr>
<td>33</td>
<td>Façade Comparison of 723 Sansom Street</td>
<td>84</td>
</tr>
<tr>
<td>34</td>
<td>Façade Comparison of 725 Sansom Street</td>
<td>85</td>
</tr>
<tr>
<td>35</td>
<td>Façade Comparison of 727 Sansom Street</td>
<td>86</td>
</tr>
<tr>
<td>36</td>
<td>Façade Comparison of 729 Sansom Street</td>
<td>87</td>
</tr>
<tr>
<td>37</td>
<td>Façade Comparison of 731 Sansom Street</td>
<td>88</td>
</tr>
<tr>
<td>38</td>
<td>Façade Comparison of 733 Sansom Street</td>
<td>89</td>
</tr>
<tr>
<td>39</td>
<td>Façade Comparison of 735 Sansom Street</td>
<td>90</td>
</tr>
<tr>
<td>40</td>
<td>Façade Comparison of 737 Sansom Street</td>
<td>91</td>
</tr>
<tr>
<td>41</td>
<td>Façade Condition Ranking and Treatment System</td>
<td>92</td>
</tr>
<tr>
<td>42</td>
<td>Site plan and Façade Condition Ranking Map of Jewelers’ Row</td>
<td>93</td>
</tr>
<tr>
<td>43</td>
<td>Proposal For 721 Sansom Street</td>
<td>94</td>
</tr>
<tr>
<td>44</td>
<td>Proposal For 729 Sansom Street</td>
<td>95</td>
</tr>
<tr>
<td>45</td>
<td>Proposal No. 1 For 713 Sansom Street</td>
<td>96</td>
</tr>
<tr>
<td>46</td>
<td>Proposal No. 2 For 713 Sansom Street</td>
<td>97</td>
</tr>
<tr>
<td>47</td>
<td>Proposal No. 1 For 715 Sansom Street</td>
<td>98</td>
</tr>
<tr>
<td>48</td>
<td>Proposal No. 2 For 715 Sansom Street</td>
<td>99</td>
</tr>
<tr>
<td>49</td>
<td>Carstairs’ Design for the South Side of Sansom Street, 1800</td>
<td>100</td>
</tr>
<tr>
<td>50</td>
<td>The North and South Façades of Jewelers’ Row</td>
<td>101</td>
</tr>
</tbody>
</table>
PROPOSAL FOR PRESERVING AND RESTORING THE STREETSCAPE OF JEWELERS’ ROW

TABLE OF CONTENTS

DEDICATION ........................................................................................................ ii
LIST OF FIGURES .............................................................................................. iii
TABLE OF CONTENTS ....................................................................................... iv

Introduction ..................................................................................................... 1

Chapter I. History and Significance of the Site ......................... 3
1.1 History of Jewelers’ Row
1.2 Significance of Jewelers Row

Chapter II. Review of Existing Conditions ......................... 15
2.1 Conditions of the South Side of Sansom
2.2 Conditions of the North Side of Sansom

Chapter III. Explanation and Application of Building Treatments ........................................ 35
3.1 Evaluation of Building Façades
3.2 Design Guidelines for Jewelers’ Row
3.3 Proposals for Building Façades

Chapter IV. Conclusion ............................................................................. 54

ILLUSTRATIONS ............................................................................................. 57
APPENDIX I: Building Survey Form ............................................................. 102
APPENDIX II: Design Guidelines For Jewelers’ Row ...................... 132
APPENDIX III: Atlas of Jewelers’ Row ....................................................... 138
BIBLIOGRAPHY ........................................................................................... 144
INDEX ........................................................................................................ 146
**Introduction**

“Urban Architecture really is a creation of interior and exterior spaces and most of all a continuing dialogue between the generations which creates an environment developing across time.”


Jewelers' Row in Center City Philadelphia is located on Sansom Street between Seventh and Eighth Streets with additional shops on Eighth Street between Chestnut and Walnut Streets. It is not only the oldest Diamond District (est. 1851) as well as one of the largest in America.\(^1\) This thesis will concentrate on the Sansom Street façades composed of townhouses and commercial structures built between 1800 and the mid 20\(^{th}\) century.

Jewelers' Row is located one block from Independence Hall, which attracts more than one million visitors annually. It is also situated adjacent to the prosperous residential Society Hill neighborhood.\(^2\) The streetscape of Jewelers' Row has lost much of its integrity, and hardly promoting its historic image and fabulous location. A combination of preservation and restoration would create a more attractive “place” for both tourists and city residents.

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\(^1\) The introduction of Jewelers’ Row is from Philadelphia about.com website:  

\(^2\) Independence National Historical Park created in 1951 and located in downtown (“Center City”), Philadelphia, is often described as the birthplace of the nation. At the park, visitors can see the Liberty Bell and Independence Hall, a World Heritage Site where both the Declaration of Independence and the U.S. Constitution were created. Spanning approximately 45 acres, the park has about 20 buildings open to the public.  
[http://www.nps.gov/inde/](http://www.nps.gov/inde/)
Historic preservation should be an asset to the urban re-development process. Jewelers’ Row has a 150-year building history but injudicious alterations and additions have damaged much of the historic fabric. Inconsistent signage and incompatible additions have turned the block into a featureless commercial strip.

My thesis will show how to return some historical integrity to Jewelers Row with particular attention to the commercial fronts along Sansom Street. The purpose of this thesis is not to arrest time, but to reinforce the historic identification of site for the long-term continued survival of Jewelers’ Row.

Chapter two will summarize the history of the site known as Jewelers’ Row from its Federal Era beginnings through the commercial growth of Center City to the present time. Chapter three will be a comparison of historic images and existing conditions in order to address the quality of the architecture and to recognize the elements worthy of preservation. The analysis of existing building styles of the site will be used to define the character and identity of the Street.

Chapter four will provide suggestions for treating the thirty-four building façades on Sansom Street. Each building has its own preservation, restoration or design issues. The Secretary of the Interior’s Standards will serve as a basis but additional guidelines will be offered. Appropriate suggestions must consider modern needs and economic interest, while preserving the historic fabric with considerations for future demands.
Chapter I. History and Significance of the Site

1.1 History of Jewelers’ Row

Jewelers’ Row was a platted block in William Penn’s city plan, which was the area from Vine Street to South Street, river to river. The building history of Jewelers’ Row can be divided into four parts: first, the urban lots before William Sansom (1681-1800); second, beginning with the row houses constructed for William Sansom (1800-1870); third, Post Civil War Alterations (1865-1930); and finally, the changes during and after the Depression (1930-to today). All buildings in Jewelers’ Row that represent the four important building periods need to be preserved.

I. Developments before William Sansom (1681-1790s)

The story of Philadelphia begins with its founder; William Penn. Penn received the charter for Pennsylvania in March of 1681, and began to organize the colonization by combining political philosophy with liberal land policy. His concept of land development was directed toward the rural Middle Class. Most settlers purchased 500 acres or more in the countryside combined with lots located in the city. The “utopian city planning” of a "Greene Country Towne" assumed that each house would have its own

---

3 The limits of Center City were unchanged until the consolidation of the city and county in 1854.

4 Penn, William. Founder of Pennsylvania. Born in 1644, son of Sir W. Penn who, with Venables, took Jamaica. He became a Quaker while at Oxford, and was several times imprisoned for his writings. In 1682, he embarked for the colony of the New Netherlands, which had been granted him by Charles II, and founded Philadelphia, but died in England in 1718, having been in great favor at court under James II.
http://www.sacklunch.net/biography/P/WilliamPenn_1.html
space for a garden. This plan varied greatly from the cramped cities of Europe and made Philadelphia the most extensively pre-planned American city at that time.5

Thomas Holme, Penn’s surveyor, was responsible for the final plan of Philadelphia (Figure 1).6 This plan was patterned after the London rebuilding following the Great Fire in 1666, which employed a grid pattern of streets with grand central squares at the intersection of axial streets and symmetrically subordinate squares. Holmes’s plan had two major axes ---Broad and High streets---crossing at the center square, divided the city into four quadrants each with an 8-acre park.7

By 1740, the city of Philadelphia had a population of 10,000. The developed area was a mile along the river, but the western boundary did not exceed 4th Street. By 1765, the population of the city was 25,000, and it had become the center of commerce, science and the arts in the colonies. New residential and civic buildings were built in the latest English style, known as “Georgian Style,” which was adopted by the Carpenters’ Company and became the dominant architectural style in Philadelphia.8 The city maintained a modest growth during the Revolutionary War. After the war, the city plan changed significantly (Figure 2).9

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5 Centered in the 10,000 acres that Penn set aside for his 'great towne' was the 1200 acre site of Philadelphia. This land formed a rectangle joining the Schuylkill and Delaware rivers, and would form the commercial heart of his towne, while 80 acre gentleman's estates would surround this core. Each of these mansions was to be set at least 800 feet from its neighbor and be surrounded by fields and gardens.
8 Carpenters’ Company founded in 1724, was modeled after the builders’ guilds in London. ‘The Carpenters’ Company 1786 Rule Book and even Owen Biddle’s Young Carpenter’s Assistant published in 1805, which were used as the standard models for building, gave little indication of the very radical shifts in style that were occurring elsewhere.’ Edward Teitelman, Architecture in Philadelphia; a Guide, p.6.
Before 1700, Holme’s original plan had already been subdivided into smaller portions by secondary streets or alleys where smaller houses were often built. At that time, the site of Jewelers’ Row - between Chestnut and Walnut, from 7th to 8th Streets - was an undeveloped block of land located in the fringe of the new city. The ownership of the site changed when Penn mortgaged Pennsylvania to Phillip Ford to offset his debts in 1696. Penn negotiated the sale of Pennsylvania back to England but never completed it before his death in 1718. After that, the area that would become Jewelers’ Row belonged to Isaac Norris Sr. through a warrant from William Penn’s son, Thomas Penn, in 1726. His son, Isaac Norris Jr., controlled the family business when his father Isaac died in 1735. When Isaac Norris Jr. died in 1766, all of his property went to his two daughters, Sarah and Mary. Three years later, Sarah died, leaving Mary Norris, as the sole property recipient. Then, Mary Norris’s husband John Dickinson sold the block to the famous financier, Robert Morris in March of 1791.

---

11 Isaac Norris Sr., a Quaker, settled in Philadelphia in 1693 and within ten years he was reported to have been one of the wealthiest merchants in Pennsylvania and was elected to the Pennsylvania provincial assembly in 1699. His investment of real estate included the Sansom 700 block.
13 *John Dickinson* was a prominent Statesman who well known for his legal writings and his published “letters of a Farmer in Pennsylvania”.
Morris’ Folly (1790s)

In the early 1790s, Robert Morris commissioned a mansion for his Chestnut Street site. Robert Morris was a preeminent Philadelphia merchant and prominent member of the Continental Congress.\textsuperscript{15} Morris’ later investments collapsed, sending him into bankruptcy and leaving the unfinished mansion on the site, known as “Morris’ Folly.” In 1798, the Philadelphia county sheriff, Jonathan Penrose, sold the Chestnut Street site of Morris’s incomplete mansion to another wealthy Philadelphia merchant: William Sansom.\textsuperscript{16} The \textit{John Hills map of 1796} illustrates the scale of this mansion, which was an incredibly large size compared to the State house two blocks to the east (Figure 3, 4).

II. Sansom Row and the Speculative Row Houses (1790s-1870)

Construction of Sansom Row (1801-1803)\textsuperscript{17}

Philadelphia with a population of 80,000, in 1800 was the largest city in the country. The city by this time occupied the area between 7\textsuperscript{th} Street and the river, stretching north and south into Frankford and Southwark. As more immigrants came into the city, the need for housing generated the first speculative developments blocks of row houses that quickly dominated the residential area of the city.

\textsuperscript{15} By 1781, \textit{Robert Morris} was regarded as the foremost merchant in Philadelphia and probably the wealthiest man in America. It was at this time that Morris was appointed as the Superintendent of Finance and created the first national bank: The Bank of North America.

\textsuperscript{16} Morris joined with \textit{John Nicholson} in 1794 and engaged in land investment schemes involving millions of acres.

\textsuperscript{17} The construction date of Sansom Row has several different records: 1.1799 (John Andrew Gallery, \textit{Philadelphia Architecture: a guide to the city}, p.32); 2.1800-01(William John Murtagh, \textit{The Philadelphia Row House}, p.10); 3. c.1799-1801 (Richard J. Webster, \textit{Philadelphia Preserved: Catalog of the Historic American Building Survey}, p.53); 4.1801-03 (George B. Tatum, \textit{Penn's Great Town : 250 years of Philadelphia Architecture Illustrated in Prints and Drawings}, p.164). From Chain of Title of Sansom Row, the ownership was transferred from 1804.
William Sansom (1763-1840), a Quaker merchant, purchased the site of the Morris Mansion for $25,000 and agreed to pay the interest on Morris’s mortgage to John Dickinson. About 1799, William Sansom had Benjamin Latrobe (1764-1820) design a row of 22 brick houses with traditional London house plans facing Walnut Street. One year later, Thomas Carstairs (1759?-1830) did similar drawings of 22 houses for Sansom Street, which William Sansom created by cutting through between Chestnut Street and Walnut Street (Figure 5, Figure 49). Because the site was located in a relatively undeveloped area at that time, Sansom even paved the street at his own expense to help attract tenants.

Sansom Row was the first entire group of row house that had been built simultaneously from a single design. At first, Carstairs’ housing solution was criticized as too uniform, but the new neighborhood development mode became increasingly familiar to Philadelphians during the nineteenth century.

18 William Sansom, in addition to being a merchant, was also named to the grand jury of the Pennsylvania court and served as Director of both the Bank of Pennsylvania and the Insurance Company of North America. Considered the city’s chief real estate developer at the start of the 19th century, it has been estimated that Sansom erected forty percent of the five hundred houses built annually in Philadelphia.

19 Benjamin Latrobe (1764-1820) is widely considered the first professional architect in America. He was born in Fulneck, near Leeds, and spent his boyhood in England and his youth in Germany. In private practice between 1791 and 1796, Latrobe migrated to the United States, arriving at Norfolk, VA, in 1796. Two years later he moved to Philadelphia. The Bank of Pennsylvania (1798-1801; demolished c.1870) was an American example in the Greek Revival style and would remain in his own mind Latrobe’s finest work. In addition to great civic projects, Latrobe provided designs for speculative row houses (700 block of Walnut St.) and for outstanding individual town properties.

20 Thomas Carstairs (1759?-1830) was from Largo, County Fife, Scotland, first noted in Philadelphia when he announced in the Pennsylvania Packet (February 5, 1784). Carstairs is listed in the Philadelphia city directories as a house carpenter, 1796-1807, and as a house carpenter and "draughtsman" at 76 S. Eighth Street from 1809 to 1819. In 1804 he was reelected to The Carpenters’ Company. He was a skilled draughtsman whose drawings won honorable mention in the 1798 competition for the Library Company’s new building on Fifth Street.


23 Willis P. Hazard, in his supplement to Watson’s Annals, calls the Sansom Row “a novelty for that time”, and Oberholtzer, quoting Mease, notes that when Sansom planned his rows “there was objection to houses built according to a uniform plan, which was a new idea in Philadelphia.” George B. Tatum, *Penn's Great Town* : 250 years of
The Row Houses (1800-1870s)

The political consolidation of the city and county occurred in 1854. “By 1850, the fashionable neighborhood in the city was between Seventh and Broad Streets, south of Walnut Street. The older areas east of Seventh Street deteriorated as a result of overcrowding by the poor and recent immigrants.”

From 1800 to 1870, the population of Philadelphia grew from 188,000 to 675,000; the city area expanded westward from 7th Street across the Schuylkill River (Figure 6).

Sansom Row remained intact until 1870 (Figure 7). These 22 buildings were a repetition of identical units, each three and a half stories high, eighteen feet wide and forty feet deep. The Georgian Style houses had shared marble steps, contiguous belt courses and parapets between each pair. In the interior, “the hall ran along the party wall with the staircase in the unwindowsed midsection, a utilitarian modification of the usual Georgian plan.”

“Each room shown on the plan was heated by a fireplace opening into a chimney shared with the house adjacent.” The exceptions were the houses at either end of the row, since their location permitted side entrances.

Basically, Carstairs’s design for Sansom Row was derived from British precedents in the late Georgian Period illustrating the continued influence of British

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By 1830, the Philadelphia area had a population of 188,000; By 1840, the majority of the 250,000 residents lived outside the city; by 1860, the populations of 565,000 was distributed in 40 independent villages and townships. In 1870, the population of the city was 675,000.


Thomas Carstairs’s design was defined as a typical “London House” plan. The plan consists of a rectangle two rooms deep. The entrance, which is at one side of the facade, gives on a hall which runs along one of the party walls. This leads to an open or closed stair placed between the front and rear rooms. Running directly from cellar to garret, this vertical circulation may be either a ‘winder’ or a straight flight that returns upon itself. The rear room extends the full width of the building, but the front chamber is smaller by reason of the hall. This creates a parlor which could be closed off for privacy. Fireplaces are usually on the party wall opposite the entrance side of each room and share a chimney with the neighboring house.

Despite the financial success of Sansom Row, it did not gain aesthetic praise from architectural historians. Compared with the varying widths, heights, street lines, doorways, and brickwork of Elfreth’s Alley, “Sansom’s Row was a flat, repetitive expanse, pointing out one of the major design problems that has plagued speculative developments ever since.”

Sansom Row, the South side of Sansom Street, has long been discussed in literature; but the early construction history on the north side of Sansom has been researched. However it is presumed to have been composed of structures similar to Sansom Row.

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29 The idea of designing whole blocks as a unit can be traced back to the squares and terraces of Beth, London, and Dublin. (George B. Tatum, Penn's Great Town: 250 years of Philadelphia Architecture Illustrated in Prints and Drawings, Philadelphia: University of Pennsylvania Press, 1961. p.47)

30 According to the Peter Cooper View, this newer mode of construction predominated in Philadelphia as early as 1700....The urban lot which resulted from further subdivision of these smaller blocks was the same narrow lot which also existed in England after the Fire. Random examination of a series of these lots shows their proportion to vary between 1:4 and 1:5, regardless of the size of the plot. (Murtagh, William John, “The Philadelphia Row House”. Journal of the Society of Architectural Historians XVI: December 1957, p.8-13.)


32 Instead of treating the row as a unit, the designers planned the dwellings with individual but identical Georgian facades. The only concession to comprehensive planning was the pairing of doorways and placing of battlements at extreme ends of every pair to create the impression of the ten pairs of dwellings. Richard J. Webster, Philadelphia preserved: catalog of the Historic American Buildings Survey, Philadelphia [Pa.] : Temple University Press, 1981. p.53.
III. Post Civil War Alterations (1865-1930)

The development after the Civil War (1865-1890)

The end of the 19th century was one of Philadelphia’s best periods when the city had become a prosperous manufacturing center accommodating more than 1,300,000 people. The financial and governmental offices around Independence Square were relocated near Broad Street as a result of the construction of new City Hall (1871-1901). The fashionable residential areas moved farther westward around Rittenhouse Square. All these factors led to the gradual deterioration of residential areas east of Broad Street, making the downtown increasingly commercial. “As the area developed and the city grew westward, highly skilled trades congregated on Sansom Row. By 1896, Sansom Street between 7th and 8th was bustling with silverware factories, type foundries, opticians and jewelers.”

By virtue of the street grid, street railway lines in 1858, availability of cheap land, and the dispersion of heavy manufacturing plants, Philadelphia experienced a building boom in the 1870s and 1880s. At the same time, a housing boom initiated some new construction that resulted in the first transformation of the 700 block of Sansom Street. This climaxed in the construction of the Philadelphia Press Building in 1897, a massive six-story terra cotta building designed by the well-known Philadelphia architect Theophilus Parsons Chandler Jr. (1845-1928).

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35 Athenaeum of Philadelphia.
The prosperity of early 20th century (1910 –1930)

Another change was inspired by the first city planning conference, which introduced the concepts of zoning controls and the City Beautiful movement around 1910. These ideas led to the re-introduction of classical ideas in architecture and city planning. The Benjamin Franklin Parkway, the Philadelphia Museum of Art and the Free Library were the results. The two buildings constructed in 1911 at 721 and 729 Sansom were possibly influenced by these new design ideas (Figure 8).

During this period, the four most prominent industries in the area between 6th and 9th Streets, from Chestnut to Walnut Streets were silver, engraving and printing/publishing. The majority of Jewelry or Jewelry Manufacturing businesses listed in the City Business Directory were located in the Sansom Street area by 1925.

The third construction phase of Sansom Street (1920-1930) was a consequence of the residential building boom and commercial development of the 1920s. In the new automobile city, the number of cars increased from 100,000 to 250,000 between 1918 and 1930. Many high-rise buildings were constructed including office, banks, hotels and apartments which began to transform the skyline of Philadelphia. In Jewelers’ Row, eight buildings were rebuilt before the Depression, including the Jewelry Trades Building, a large structure on multiple-lots on the south side of Sansom at Eighth Street.

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37 About the formation of Jewelers’ Row, a 1912 newspaper article already refers to the area as Philadelphia’s jewelry center. Between 1905 and 1925, the percentage of jewelry establishments increased form 29% to 64% while both engraving and printing were cut in half. By 1911, the silver, jewelry and engraving trades had increased form 18 establishments in the area in 1860, to 101.
IV. After The Depression (1930-)

The stock market crash in October 1929 and the subsequent worldwide Depression brought the building boom to an end.40 Fifty banks in the city failed and several Sansom Row owners forfeited their buildings to their mortgage companies, the commercial row pattern persisted. Although there were many “for rent” signs hanging, Jewelers’ row occupied the 700 block of Sansom Street and much of the north side of Walnut Street during the 1930s (Figure 9). By 1940, the neighborhoods east of Sixth Street had become some of the poorest in the city.41

With the adoption of a new city charter in 1951, the city government began to make efforts at downtown rejuvenation adopting one of the most dynamic and comprehensive city plans.42 After the Plan for Center City in 1963, the Society Hill redevelopment program began, as well as the restoration of Independence Hall and the creation of the Independence National Historical Park. The scale and concept of these two revitalization projects brought new life to the Center City.43 They triggered much private rehabilitation and development, which undoubtedly had an effect on Jewelers’ Row.

During this period, almost all the renovations of Jewelers’ Row were confined to ground floors which involved new storefronts intended to promote business. In many instances, the new exaggerated signage and “pasted-on” storefronts also obscured the

42 This was principally the creation of the then director of the City Planning Commission, Edmund Bacon.
43 “Still the transformation was well scaled, creating a varied east-east axis from Independence Hall to the too-large-for-demolition customs House.”
valuable historic fabric that should have been revealed. Such disregard for street façades and the scale of streetscape, as well as lack of professional advice and the absence of a preservation concepts resulted in the loss of façade integrity following many storefront renovations.

The population and economic trends that began in the 1960s continued to influence Philadelphia throughout the 1980s and 1990s. These declines in population and the loss of jobs in Philadelphia left many city neighborhoods with vacant lots and abandoned houses. However, the population of Center City grew accompanied by building conversions, renaissance of restaurants and the completion of several new hotels during the early 1980s. Restoration of old streets was begun in the first decade of the twentieth century, but the most extensive rejuvenation dates from the last decade. This renewed vitality for Center City indicated a new direction and increasing significance for Jewelers’ Row.

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44 Population in the city declined to 1,585,557 in 1990 --- less than the population in 1920.
1.2 Significance of Jewelers Row

My survey of Jewelers’ Row revealed a variety of benefits tied to structure and location. Jewelers’ Row is located one block from Historic Independence Hall, which is the symbolic birthplace of America. It is also part of the “East Center City Commercial Historic District.” Jewelers’ Row plays a key role in the continued development of center city, as the oldest Diamond District (est. 1851) and one of the largest in America. It is not only the earliest commercial row pattern, but also the first speculative row development in Philadelphia. To review the transformation of Jewelers’ Row is to review phases of Philadelphia real estate booms that can be seen in a variety of architectural styles ranging from Georgian to Art Deco (Figure 10).

Jewelers’ Row began with “Sansom Row,” built between 1799 and 1803, which is the only attributed commission of Thomas Carstairs and marks the first appearance in Philadelphia of block long row houses emulating British neo-Palladian designs. In addition to the Jewelry Trades Building by Ralph Bowden Bencker and Philadelphia Press Building by Theophilus Parsons Chandler Jr., there are structures by other well-known Philadelphia architects and firms including 704 Sansom by Collins & Autenrieth, 724 Sansom by Savery, Scheetz & Savery and 721 Sansom by Louis Magaziner. All these structures add welcome diversity and enhanced the architectural significance of Jewelers’ Row.
Chapter II. Review of Existing Conditions

There are thirty-four buildings in this study; eighteen on the south side of Sansom (numbered 700-740), and sixteen on the north side (numbered 701-737). All these structures were built between 1800 and the middle of the 20th century. Today the whole block is occupied by jewelry stores and jewelry related businesses.

The construction on the South predated that on the North side with three original buildings remaining in remarkably good shape. The North side exhibits more alterations and the building have different sizes from single lot to multiple lots. Both ends of Jewelers’ Row houses are anchored by large structures, which were built on multi-lots during the late 19th and early 20 centuries. Sansom Street still retains its original brick pavement paid by William Sansom.

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47 The building count is base on the original lot units and current street addresses. But my building survey form combines several buildings together (706-08, 710-12, 716-718, 730-32), and the database have 30 records.
2.1 Conditions of the South Side of Sansom

The South side, once known as “Carstairs’ Row” named for its designer, originally contained 22 structures. Twenty of the structures were composed of 10 book-matched pairs identical in nature; rising 3 and 1/2 stories on raised basements with steps leading up to front doors located in either the left or right bay depending on the building’s location in the row. The entrances were ornamented with a frontispiece and fanlight transom. Each of the main stories contained 3 bays with wood sills; an arched sash was placed within the single gabled dormer located over the center bay. Stone belt courses were located between the first and second stories as well as between the second and third stories. A wood cornice with medallion brackets capped the façade below the roof. Only two buildings at 730-32 Sansom Street are still recognizable as part of the original row.48

The two end buildings in Carstairs’ Row were slightly different from the others. Their entrances were located in the gable ends facing Seventh and Eighth Streets, and the façades on Sansom Street had two bays without doorway or steps.

700 Sansom Street (Figure 11)

The only surviving example of a corner house in the “Carstairs’ Row,” has 2 bays to Sansom Street and 3 bays to 7th Street. Also, the stone belt courses of the Sansom Street facade are carried around to the east elevation as brick belt courses, and third course appears on the east elevation at the cornice line. The exterior appears to be in an original state, but it has been altered substantially. The ground floor storefront has been altered at

least twice. In Carstairs’s drawing, there were small basement windows and a bulkhead on the Sansom Street façade. An engraving dated 1870 shows that these openings had been enlarged as a shop front. The ground floor of the Seventh Street façade exterior renovation happened sometime between 1870 and 1959. The original exterior stairs and door to the main floor were eliminated and the ground floor became one commercial floor facing both Seventh and Sansom Streets. The window shutters were also removed. A projecting dentil cornice tops the entire storefront today. Three plate glass windows appear on the east elevation and a single plate glass window is flanked by two door openings on the north elevation. The right door contains a pedimented frontispiece with a fanlight transom. Stone keystones ornament most windows on both elevations. Keystones do not appear in the Carstairs’s drawings and we may assume they were added around 1920. The current shop front has been in place since at least 1959. However, the upper cornice on the Sansom Street façade has subsequently been covered.

**702 Sansom Street** (Figure 12)

This is a three-story brick building that was rebuilt in 1924 by M. Boonin.\(^49\) The new construction is totally different from Carstairs’s row house, being in the modern style with so-called “Chicago Style” windows consisting of two sash windows flaking a large plate glass window. Red brick vertical soldier courses rise on either side of the windows to the limestone cornice. Red and yellow brick with blue and green diamond inserts decorate each spandrel. The newer storefront is decorated with three arches, columns and aluminum sliding. The new full-length glass windows inset between the columns.

\(^{49}\) Pennsylvania Historical and Museum Commission Cultural Resources Database: Client/Project Name: Rubin, J.
704 Sansom Street (Figure 13)\textsuperscript{50}

The four-story yellow brick building was built in 1890 by the firm of Collins & Autenrieth (fl.1852-1902).\textsuperscript{51} The flat roof is crowned by a pressed-metal cornice with a zigzag pattern. The façade has double-hung tripartite windows on the third and fourth floors and two large paired windows on the second floor. There are stone lintels above each window. Glazed brick belt courses with a zigzag pattern align on the lintel and spandrel area of upper floors. The first floor was subsequently converted to a storefront and currently is covered by white and black shingles while the second floor windows have been partly infilled and air conditioners inserted.

706-708 Sansom Street (Figure 14)

The two buildings were built in 1875.\textsuperscript{52} A corbelled brick cornice edges the flat roof. Five flat pilasters separate the façade into four bays ornamented with brick dentils above the third floor. There are four one over one sash, segmental arch windows with keystones on the third floor. The second floor contains four large single-pane windows, each with movable double windows at the bottom. Seven cast iron piers divide the first floor into two shops each comprised of one entry door and two windows. Since there is no improper addition on the façade, the whole building still maintains excellent condition in its integrity.

\textsuperscript{50} Pennsylvania Historical and Museum Commission Cultural Resources Database; Client/Project Name: Lee, Henry, Residence.

\textsuperscript{51} Charles M. Autenrieth (1828-1906) and Edward Collins (1821-1902), established the partnership when the Academy of Music competition was underway by 1854, and followed with a number of other competitions. A search of the commissions granted to Collins & Autenrieth by the Leas reveals a broad range of buildings, but the firm was not limited to work for the Leas. \url{http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/23008}

\textsuperscript{52} Pennsylvania Historical and Museum Commission Cultural Resources Database.
710 Sansom Street (Figure 15)

710 Sansom Street is a three-story brick build which was built sometime after 1870.53 A tall brick parapet with zigzag and cross pattern brick crowns the top of roof; this may be a newer addition because of its lighter color and the back pressed-metal cornice with brick dentils sits just below it. The upper floors have triple windows ornamented with curving stone lintels and keystones above them. The original double sash windows have been replaced by plate glass over a pair of movable glass sash. Same darker brick bands with cross patterns parallel with cornice below the second floor window, similar to the decoration of the upper floor façade. The first floor storefront was renovated and the windows replaced after 1981.54 Today, three projecting brick arches contain the main entrance and two very high windows.

712-714 Sansom Street (Figure 16)

These two buildings were designed by Greisler & Abramson Co. (fl.1918-21) who rebuilt the original Carstairs’s row house in 1920.55 The four-story brick building is a combination of two symmetrical shops with a recessed storefront. There is a prominent pressed-metal modillion cornice with a name board in its center on top of the building. A set of triple windows fills each of the two bays on the three upper floors with a soldier course, brick lintels and sills around them. Triple diamond ornaments decorate the spandrels. On the first floor, the limestone cornice and pilasters frame the recessed

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53 The 1870 print shows the building was still the original Carstairs’s row house. Client/Project Name: C. E. Robinson & Bro., Gray’s Ferry Printing Ink Works.

54 In 1981 Pennsylvania Historic Resource Survey Form, the building has 1/1 double-hung sash windows in triplets, which were subsequently changed.

55 This partnership was established in 1918 by Samuel Abramson (1889-1966) and Frederick Greisler (fl.1911-c.1936), with offices in the Lafayette Building. The firm was dissolved early in 1921. Client/Project Name: Alsenstein & Gordon. See http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/22516
storefront which has a single door in the center and one glass door on the west side. Each side of the storefront has two rows of three windows; each of the upper windows have nine panes of glass. The date of the storefront renovation is unknown because no historic images have yet been found to show the original ground level. The overall condition of the building is quite clean and well maintained.

716-718 Sansom Street (Figure 17)
These two four-story brick buildings were built in 1875 by S. D. Kopeland. Both have brick piers at each end supporting the corbelled brick cornice and soldier course brick arch on the fourth floor, but have different storefronts on the first floor. These two buildings retain the same rectangular fenestration on the upper floors and the terra cotta double pilasters with stylized Doric capitals beside the windows. The original 2/2 double-hung triplets windows of 716 could be replaced by steel framed Chicago Style windows in 1930s which still exist on the second floor. 716 also retains the detailed limestone and terra cotta trim on the spandrels that is missing for 718.

716 Sansom, once the Charles Foster Publishing Company, has a modern pent roof addition above the storefront, which consists of two arched doors separated by an arch-shaped window. The stair into the basement is located just in front of the show window. A 1939 photograph proves this arrangement actually follows the old layout, but the original storefront and the second floor spandrel were totally covered by modern materials sometime before 1963.

56 The construction date is provide by Pennsylvania Historical and Museum Commission. But no data about the architect S. D. Kopeland check Philadelphia Architects and Buildings website (The Athenaeum of Philadelphia).
57 Historical Society of Pennsylvania - Jane Campbell Scrapbooks. Holding Name: Chas. Foster Publishing Co.
**718 Sansom** had a similar storefront as 716 with two steps up to the side doors and no entrance to the basement from the sidewalk. In 1963, the façade of 718 was painted differently than that of 716. Today the storefront has become a full-length glass wall which looks taller than 716. All these windows and the spandrel below the second floor have been replaced after 1981.

**720 Sansom Street** (Figure 18)

720 Sansom Street may retain an original building of Carstairs’ Row behind the façade created by Arnold H. Mueller (fl.1909-33) in 1924. Although it may be possible to identify the initial row house structure from its massing, building height, floors and entrance, the three-story brick building has been totally refaced and stuccoed. Only the pressed metal cornice and stone parapet with centered initialed cartouche are still retained. Mueller’s design had Chicago Style windows on the second and third floors, and a small pressed-metal cornice over the window with transom on the first floor. All the fenestration was changed after 1981. The single front door was replaced by a modern glass paneled door.

**722 Sansom Street** (Figure 19)

The original Carstairs’s building was refaced about 1900. Only the pediment dormer and front door steps are original features of the Carstairs’s design. The pressed-metal

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58 Arnold H. Mueller (fl.1909-33) first appears in the Philadelphia city directories in 1910 as a carpenter. 1913 marks his first listing as an architect, remains in the directories at various addresses through 1933. see Philadelphia Architects and Buildings Website: http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/26288 Pennsylvania Historical and Museum Commission Cultural Resources Database Client/Project Name: Matz, Joseph J.

59 In Pennsylvania Historical and Museum Commission Cultural Resources Database, 1900 is the construction date, but it should be the date of façade refaced. Also see Pennsylvania Historic Resource Survey Form made by George Thomas, 1981. Athenaeum of Philadelphia, Historic House Reports: Student Report by Kirstin Gamble. The Athenaeum of Philadelphia.
cornice has replaced the earlier modillion cornice, and soldier course brick lintels on the second and third floor. Panels containing diamond-shaped titles ornament the spandrels, and detailed brickwork decorates the three main piers of the upper floor façade. The different windows floor by floor suggest the façade has been altered more than three times. The casement windows with transoms on the third floor are part of the original 1900 work while the double-pane windows with transoms on the second floor were altered between 1939 and the 1960s. The storefront renovation between 1939 and 1963 replaced the store window and cast iron surround with a modern full-length glass wall. The storefront and door have been further altered.

724 Sansom Street (Figure 20)

An urban Queen Anne style house designed by Savery, Scheetz & Savery (fl. 1904 - 1937) about 1880. It was the George T. Bisel & Co. Publishing Building, a factory own by George T. Bisel & Co.. The four-story brick building has a prominent pitched roof punctuated by a gable dormer and a shed dormer. A pair of double-hung sash windows inset on the right lower of the roof balanced with a pair of windows cut into the brick wall on the left side. The corbel cornice and step like masonry work decorate the edge of brick wall. Two limestone piers support the central brick arch, framing the ground floor storefront and the four-bay double-hung sash windows on the second floor. The arch supports a pair of windows flanked by multiple paned, double sash windows. Presumably the late 19th century appearance remained much the same as that shown in 1939.

Savery, Scheetz & Savery (fl. 1904 - 1937) was an office devoted to the colonial revival style, Savery, Scheetz & Savery benefitted from its association with senior architect, and uncle to the Savery brothers, Addison Hutton. This office was succeeded in 1937 by Savery, Scheetz & Gilmour. (Written by Sandra L. Tatman)

http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/91150

Although the storefront had been altered in 1916 by architect Addison Hutton Savery (ca. 1872 - 1931). By the 1960’s, the signboard on the spandrel of second floor had been added and a new panel placed under the shop window. Before 1981, new double-hung sash windows replaced the original ones, and the storefront transom was covered. The delicate fourth floor window and the big central window on the third floor were filled in. All masonry details were concealed by new brickwork. The left door was converted into a showcase and a brick bulkhead was added below both shop windows. Although a new signboard now covers the spandrel obscuring part of the limestone pier, some of the historical features - such as outline of the building, proportion, most openings and the characteristic arch- still remained in place.

726 Sansom Street (Figure 21)

726 Sansom Street is a five-story, terra cotta building designed by Arnold H. Mueller (fl.1909-33) in 1923. A curved parapet with an initialed cartouche rises above a molded terra cotta cornice. The façade contains two bays with a terra cotta cornice between the second and third floors. Piers with capitals frame the upper floors. Two terra cotta panels are placed under the double windows. The two lower stories are surrounded by segmental arch with keystone. The original windows on the upper floors were replaced after 1939 with Jalousie windows. These remain except on the fifth floor where they were subsequently replaced with double-hung windows. A new black awning now obscures the cartouche and incised name “Deutsch Building” on second floor spandrel.

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63 See footnote 54 for Arnold H. Mueller (fl.1909-33). Client/Project Name: Matz, Joseph J. See Pennsylvania Historical and Museum Commission Cultural Resources Database
Air conditioners protrude from most of the windows. Except for the awning, the storefront looks unchanged since 1960s.

**728 Sansom Street** (Figure 22)

This is a two-story stone building designed by Frederick Fox (fl. 1892 - 1908) in 1928. The plain Art Deco Style building has a parapet with molded string cornice below. Two ends of fluted piers lead up to the second floor, which has double sash windows with transoms in the middle. The storefront retains the curve glass show window in the center, but the unusual window configuration on the upper floor has been replaced.

**730-32 Sansom Street** (Figure 23)

730-32 Sansom Street are two rare survivals of the “almost original” Thomas Carstairs’s row houses, built around 1800. The two townhouses are three and one-half-stories with raised basements just as shown in the architect’s drawing. The modillioned cornice supports a hipped roof and an arched sash was originally placed within each of the dormers. A dentil wood cornice caps the façade and stone belt courses run between the upper floors. Each of the upper floors contains 3 bays with wood sills and the brick lintels. Brick arches frame the single-width door with lunettes. Except for sash replacement and the fire escape addition to 730 Sansom, there has not been much alteration to their upper floors. In the ground floor, a steel I-beam lintel supports the facade above the shop windows, added when the shop façades were altered from two-windows to one large shop window topped with a 3-light transom. Although the semi-
circular fanlight within the arched door opening exists, the frontispiece has been removed. The basement openings have similarly been altered to accommodate commercial functions.

734-40 Sansom Street (Figure 24)

The Jewelry Trades Building, was designed by Ralph Bowden Bencker (1883 - 1961) in 1929 and built until 1939. This six-story structure occupies five lots of the original Carstairs’ row houses. There are five bays on the Sansom Street façade with the main entrance in the central, and each bay contains three sash windows. There are six bays on 8th Street, each with two windows. The compelling presence of the building comes from its huge massing with accentuated vertical lines and Art Deco details on the ground floor. The Jewelry Trades Building remained largely un-altered until the early 1980’s when aluminum casement windows replaced the original double-hung sash. The northwest corner of the first floor limestone base was cut away; a diagonally oriented plate glass window was installed and the original buff colored limestone corner column was covered in polished black granite. Cellar phone antennas have been installed on the roof of the building.

65 Ralph Bowden Bencker (1883 - 1961) was born in Philadelphia. After studied at Temple University, he begun his apprenticeship in the office of Wilson Eyre in 1902. 1917, Bencker was made a partner in the firm. In 1925, Bencker severed his connection with McLanahan and set out on his own. Bencker was active in the local chapter of the AIA, serving as president. He was also a member of the national AIA, and became a fellow of that organization in 1937. http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/22266

66 The building has no actual construction date record. This construction date is assumed by 1939 Franklin Insurance Map which shows the five lots building on it.

2.2 Conditions of the North Side of Sansom

Not as famous as “Carstairs’ Row,” the north side lacks both documentation and investigation. Most row houses on the north side have been through repeated alterations that make the conditions more complicated than the south side. Nothing except a few dormers remains of the original row houses built in the early 19th century. The construction date of this row is given as 1801 based on Carstairs’ Row. The original north side row houses were probably similar to those on the south side of Sansom Street. There was a gabled dormer with arched sash, and a dentil wood cornice capping the facade below it. Each of the main stories contained three bays with wood sills and double-hung sash windows. The buildings were three stories high, with steps leading to the front doorway and brick belt courses ornamented the façade.

701-07 Sansom Street (Figure 25)

The four original row houses were replaced in 1897 by the Philadelphia Press Building, which was part of the publishing businesses located nearby on Washington Square. The designer of this building, Theophilus Parsons Chandler Jr. Jr. (1845-1928), was an important late nineteenth century architect. This six-story terra cotta building is balanced by the Jewelers Trade Building on the west end of Sansom Street. The building

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68 The construction date is between 1896-98. Pennsylvania Historical and Museum Commission Cultural Resources Database, also see PAB Site.
69 Theophilus Parsons Chandler Jr. (1845-1928) was born in Boston, MA, and educated his freshman year at Harvard University and later studied at the Atelier Vaudremer in Paris. In 1872, Chandler came to Philadelphia and opened an office at 705 Sansom Street. Chandler was successfully launched on an active architectural career. Not only as a conveyor of high-style design, often based on European models, but also as the founder of the University of Pennsylvania’s Department of Architecture, Chandler substantially affected the architectural climate in Philadelphia and raised the role of architect to new heights of professionalism. Philadelphia Architects and Buildings Website: http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/22836
is listed on the “Philadelphia Register of Historic Places.”\textsuperscript{70} Four molded cornices divide the façade into five tiers; the most ornate cornice is a continuous arch between the fifth and sixth floors. A curved pediment rises above the roofline parapet. Round-arched windows of varying sizes were employed on the upper three stories; grouped from single, double to triple, arranged hierarchy by levels. A single balcony projects above the third floor, in line with the pediment and the entrance below in the central bay. On the ground floor, seven arches support both sides of the storefronts. The arches on Seventh Street were evenly spaced; while on Sansom Street the building had a central main entrance with three arches on either side. By the 1960s,\textsuperscript{71} a plain storefront with blue and orange mosaics and rectilinear openings had been placed over the arches on the south and east street façade, but the original arches and pillars still remain on the north side of the building facing the back alley.

\textbf{709 Sansom Street} (Figure 26)

This building may retain the structure of the original row house. Though there is no survey report, we may recognize the original form by its massing, dormer window location, and raised basement. A 1918 photograph shows that except for the full-length tripartite shop window, the building looked the same as a typical south side Sansom Street row house. Sometime before 1966, a parapet was added to the pitched roof and cornice and the façade was stuccoed. The raised basement probably remained until a

\textsuperscript{70} Philadelphia Register of Historic Places: 11/24/1964; 03/10/1999.
\textsuperscript{71} Alteration date appears in Pennsylvania Historical and Museum Commission Cultural Resources Database. See Philadelphia Architects and Buildings Website.
second renovation filled in the basement windows. The current Jalousie windows with white frames replaced of the original double-hung sash after 1966.

**711 Sansom Street** (Figure 27)

The dormer suggests the building’s early 19th century origin but the façade was refaced some time after 1918, with a pressed metal cornice and yellow limestone with paneled spandrel on the upper floors. The four panel window openings remain but the casements were replaced with modern windows some time after 1966. Another storefront renovation about four years ago installed one big window with a brick segmental arch and an angular signboard that juts out over the sidewalk.

**713 Sansom Street** (Figure 28) and **715 Sansom Street** (Figure 29)

These two buildings, constructed before 1914 and replacing the original row houses, were refaced after 1966. Although these two buildings employ brick as the construction material, their modern façades are inconsistent with the whole block. The original structure of **713 Sansom Street** was a three-story building with an ornate metal cornice and a prominent bay window extension on the second and third floors. Now, all the historical features and ornamental details have been replaced by a flat façade with three windows on the third floor and two on the second floor.

**715 Sansom Street** also had a marvelous façade which can be identified as a typical late 19th or early 20th century industrial product. It had a lightweight frame with Chicago style windows and ornamental metal panels between each floor. The full-length glass storefront had two doors and two plate glass shop windows. A diamond patterned
spandrel below the second floor window had been covered by signboard by 1966. Now the featureless four-story building has two small windows on each floor with corbelled lintels and a simple cornice as the only decoration on the façade. The storefront is still four bays but the locations of the doors and windows have been altered.

**717 Sansom Street** (Figure 30)

This building retains a portion of its earlier appearance including the fenestration on the upper floors and its dormer. The storefront was altered before 1939 to its present arrangement of one central show window with two side doors. An ornate cornice was also added, possibly as the same time. However, by 1975, the façade has been stuccoed, the cornice removed, the windows replaced and the storefront greatly simplified. Metal window blinds and air conditioners have degraded the façade even further.

**719 Sansom Street** (Figure 31)

Virtually nothing is known about this building. A 1939 photograph shows the earliest 19th century structure had been replaced with the current building. This newer three-story brick building has a projecting cornice over six recessed panels. The two enormous plate glass windows on each of the upper floors had been replaced by smaller center windows with 5 jalousies on either side by 1966. The earlier storefront matched 717 Sansom, but it has been remodeled as a modern glass wall with a wide double glass door. A modern pent roof holds signage.

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72 In Pennsylvania Historic Resource Survey Form, made by Clio Group, Inc., there are two alteration dates: 1890 and 1975.
721 Sansom Street (Figure 32)

The Sansom Diamond Exchange is a three-story brick and terra cotta building designed by Louis Magaziner (1878-1956) in 1911. Although the new white-stuccoed storefront totally covers the first floor façade, some characteristic features of the upper floors still remain. These include a parapet formed by terra cotta arches supporting a short panel with a hexagon in the center incised with the construction date, 1911. High relief quoined piers frame the central part of the façade that is further ornamented by pilasters along side the windows. There are soldier courses on the lintels, and diamond panels decorate the spandrel. Two Double-hung sash window with a strip of transom on the third floor could be original; but the second floor transom windows have been filled in with panels.

723 Sansom Street (Figure 33)

This five-story, three bay brick building was built in 1880. The rather ordinary storefront was replaced by an Art Deco façade in 1935. Both part of this building are intact and well maintained. What appears to be limestone trim completes the corbelled cornice at the top of the building. The arched windows on the fifth floor united the aligned windows from the third floor to fifth floor, with applied terra cotta patterns on the

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72 Louis Magaziner (1878-1956) was born in Hungary and came to the United States in 1887 and received his B.S. in Architecture from the University of Pennsylvania in 1900. By 1907 Magaziner had established his own firm with William Woodburn Potter under the name Magaziner & Potter. Magaziner became a member of the AIA in 1942. He was registered to practice in Pennsylvania, New Jersey, and Ohio, and he was also a founder of the Homewood School, see Philadelphia Architects and Buildings Website: http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/26671
73 The construction date incised on the center of parapet. Also see Pennsylvania Historic Resource Survey Form, made by Clio Group, Inc..
74 Pennsylvania Historic Resource Survey Form records 1930 alteration by Anderson & Haupt (fl. 1907-1914), but the earliest documented date in PAB website is 1948 from their Magaziner Collection. Julius J. Anderson and Max Haupt are the partners in the firm of Anderson & Haupt. It appears from the listings in the Philadelphia city directories.
76 Construction date and alteration date are in Pennsylvania Historic Resource Survey Form, made by Clio Group, Inc.
spandrels as well as under each window. Three segmental arched windows with a soldier
course are located on the second floor and are separated from the upper floors by what
appears to be a terra cotta cornice. The 1880 multi-paned sash was replaced by 1966.
The 1935 first floor façade is composed of limestone and retains the 1935 shop name,
wall lamp and decorative cartouche over the side door. The windows of the first and
second floors have received some infill. An air conditioner and a sign hanging between
windows on second floor are recent additions.

725 Sansom Street (Figure 34)

A three-bay row house occupied this site when it was replaced by a two-story building in
the Art Deco style until 1930. The limestone façade has a zigzag parapet on the upper
floor with a clock inserted in the center and the fluted piers on either ends. The glass
transom over the 1930 storefront was filled in and second floor windows were removed
some time before 1966.

727 Sansom Street (Figure 35)

727 Sansom Street retains the scale and single dormer of a 19th century row house but the
whole façade was replace in 1921. The storefront was altered in 1960 and again more
recently. The 1921 brickwork panels on the piers and spandrels remain. However, the
projecting cornice has been covered by siding, as have the four window transoms. The
1921 storefront was simplified in 1960. A new “pasted-on” storefront composed of black
marble and a new awing were recent alterations.

77 The construction date is according to the diamond medallion on the building façade.
78 The information of alteration noted on the Pennsylvania Historic Resource Survey Form by Clio Group.
729 Sansom Street (Figure 36)

In 1911, a new structure for the J. B. Bechtel & Co. store and office was designed by Wesley Lesher Blithe (1873-1946)\(^79\) replacing an earlier building. The new three-story three bay brick building had a mansard roof with three pedimented dormers which were removed before 1966. The building retains its ornamental cornice comprised of brackets, dentil and ornamental festoons. The third floor windows have round arch pediments with keystone and cornice while the second floor windows have round arches framed in terra cotta. A terra cotta patterned belt course separates the second and third floor. The 1911 storefront was a three-bay with a glass show window in the middle. Some time after 1966, it was replaced by a post-modern marble façade, which has two golden Ionic capital piers on either side of the large arched central door; there is an arched showcase on the left and another on the entrance to the upper floors on the right.

731 Sansom Street (Figure 37)

731 Sansom Street was another Art Deco construction designed by Arnold H. Mueller (fl.1909-33)\(^80\) and replaced an earlier row house from 1922.\(^81\) The new three-story, two bays building combined classical details with early 20\(^{th}\) century style which has a sharp outline framed by a geometrical parapet, piers and spandrels. The limestone façade retains a high degree of integrity, although new white double casement windows with transoms replaced the dark frame double-hung sash windows sometime after 1966. The

\(^{79}\) Wesley Lesher Blithe (1873-1946) was born in Philadelphia. He received a Certificate of Proficiency in Architecture from the University of Pennsylvania in 1895, and then supplemented this study with classes at the Pennsylvania Academy of the Fine Arts in 1898/99. He left for Europe in 1900, and returned to Philadelphia in 1901 to set up his own office. His office specialty was Methodist church architecture. See Philadelphia Architects and Buildings Website: [http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/24054](http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/24054)

\(^{80}\) See footnote 54 for Arnold H. Mueller (fl.1909-33). Also see Philadelphia Architects and Buildings Website: [http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/26288](http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/26288)

\(^{81}\) Pennsylvania Historic Resource Survey Form by Clio Group.
first floor façade also retains its original layout and the five handsome stained glass transoms as well.

733 Sansom Street (Figure 38)

733 Sansom Street was built in 1865.82 It was 4-stories high with a raised basement and steps leading down to the basement and up to the first floor. Today the upper floors still retain the brick façade with a projected cornice containing three bays of windowsills. The carved stone lintels above the windows were lost before 1966, and a belt course was added between the second and third floors. The 1966 photo shows 4 star bolts between the third and forth floors. The storefront was renovated in 1970, and new one-over-one windows took place of the 4 over 4 double-hung sash windows on the third and forth floors at the same time. Just like the other renovations of the lower floors, the raised basement and front door steps disappeared in order to create a new full-height storefront making the entrance more accessible from the sidewalk. The original stone cornice and transom windows were renewed, and the new storefront was applied with black and white marble with black bands, above and below the shop windows. A blue awing obscures part of the shop windows and doorway.

735 Sansom Street (Figure 39)

The original three-story row house was rebuilt as a “Moderne” style terra cotta building in 1921.83 Of similar date with 731 Sansom, the two buildings are each three stories with

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82 Both the construction and façade alteration dates are from the Pennsylvania Historic Resource Survey Form by Clio Group.
83 The construction and alteration dates are from Pennsylvania Historic Resource Survey Form by Clio Group.
two bays, each containing two windows and a geometrical parapet. Cartouches embellish the center of parapet, the center of second floor lintel and the two ends of the entablature under the cornice. Panels with central medallions decorate the spandrels; and the second floor lintel is ornamented in a Greek key design. The upper part of the façade has had the original casement windows replaced with double-hung sash windows. The inscription “Matz Building” below the brick corbelled stone cornice was changed into “Winthrop Building” in 1939. But the renovation in 1970 reconstructed a flat show window and covered the stone dado and piers with marble. The cornice and transom have been further covered by a hanging sign reducing the perceived height of the storefront.

737 Sansom Street (Figure 40)

737 Sansom Street is a four-story brick building built in 1830; with two bays toward Sansom Street, and eight bays along Eighth Street. A 1917 photograph shows one over one double-hung windows evenly distribute on the upper floors façade, and a corbel cornice cap on the top. In 1978, the storefront was remodeled. Two double-door entries on the street façade and large display windows over a paneled bulkhead were replaced by a brick and glass wall. Emulating the Jewelry Trade Building across the Street, the southwest corner of 737 was cut away to exposed a column and has the entry located on the intersection of two streets. Old signboards and a fire escape have been removed. A black canopy addition obscures nearly half of the storefront.

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84 Although the construction date is from Pennsylvania Historic Resource Survey Form by Clio Group., we need further survey to confirm the date which is 30 years later than other structures in the same row.
85 The façade alteration dates is from Pennsylvania Historic Resource Survey Form by Clio Group, also by the comparison with historic images.
Chapter III. Explanation and Application of Building Treatments

3.1 Evaluation of Building Façades

In order to evaluate the current condition of Jewelers’ Row, the façades will be ranked on a sliding scale. This evaluation system is based on my research, the visual evidence, and comparisons with available historic images. A rank of #1 represents the most intact and #4 the least, denoting a structure either entirely refaced or rebuilt. Because the new construction in Jewelers’ Row stopped around 1930, this year serves as a dividing line. The buildings refaced or rebuilt before 1930 are defined as original structures revealing the style of their period, ranked from #1 to rank #3. The buildings refaced or rebuilt after 1930 are assigned to rank #4 regardless of their conditions.

Rank #1: “most intact”

The “most intact” facades are those which still maintain the structure from its construction date, or a specific period retaining the characteristic features of its renovation. There may be some slight material replacements, such as windowpanes or roof shingles, but these changes do not impair the integrity of the original design. In this condition, the building façade should be preserved and maintained. The buildings belong to this category are: 700, 706-08, 712-14, 728 and 730-32 on the south side of Sansom; and 723, 731 and 731 on the north side of Sansom.

86 The Jeweler Trades Building, 734-40 Sansom, is the last new construction in Jewelers’ Row. It was designed in 1929, but its construction was completed until 1939.
Rank #2: “partly altered”

The category “partly altered” is confined alterations of windows, roof or slight changes that did not damage the original structure or design integrity, and using “pasted-on” storefronts that conceal previous façade but preserve the original elements behind them. Since the physical, the pictorial, or historical evidence exits, the façades could be restored. These buildings are: 720, 724 and 734-740 on the south side of Sansom; 701-07, 709, 711, 717, 719, 721, 725, 727, 729, 733 and 737 on the north side of Sansom.

Rank #3: “renovated”

A “renovated” building façade is the most common situation in Jewelers’ Row and presents a more serious problem than the “partly altered” façades. In these cases, the façades and/or the storefronts have been totally renovated, with either loss of the original materials or alterations to the fundamental structure. Several storefronts have been remodeled more than once. When no record of an earlier appearance has been found, owners can follow the “Design Guidelines” to improve the historic fabric. Of course, these façades could be restored if new evidence were found. These are seven buildings in this category: 702, 704, 710, 716-18, 722 and 726 on the south side of Sansom.

Rank #4: “remuddled”

A “remuddled” building retains the major structure but has had the whole façade replaced.87 Because all buildings refaced or rebuilt before 1930 are described here as “original” structures, this category includes façades altered after 1930. Two refaced

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87 The term “remuddled” was coined by The Old House Journal to describe buildings remodeled poorly.
buildings in Jewelers’ Row are particularly vivid examples - 713 and 715 on the north side of Sansom Street. Both are difficult to identify as to original concept of façade or its composition, proportion, details and materials. While evidence of the earlier appearance exists, later changes are so extensive that restoring the façades is not economically viable. These examples form the most inconsistent part of the streetscape and need to be improved by the “Design Guidelines” as well as the representative of the post-modern style.
3.2 Design Guidelines for Jewelers’ Row

Using “The Secretary of The Interior’s Guidelines” and “Design Guidelines of Schuylkill-Southwest Neighborhood” created in the Historic Preservation Studio, I compiled design guidelines for Jewelers’ Row by considering several different resources (see Appendix I).

The “Design Guidelines for Jewelers’ Row” are applied to existing residential/commercial buildings in the 700 block of Sansom Street include building façades and storefronts. Whenever additions, alterations and renovations of building façades are considered, the Guidelines should be used to preserve the integrity of Jewelers’ Row’s streetscape, and to minimize negative impacts on existing properties.

The “Design Guidelines for Jewelers’ Row” help to define appropriate or inappropriate responses to specific design issues, and encourage careful treatment of historic resources while accommodating changes for continued use. The Guidelines promote and preserve the sense and time of “place,” while permitting flexibility. Of course, the practice and effect of the “Design Guidelines for Jewelers’ Row” need the cooperation between the stakeholders, such as the owners, the tenants, the community, and the Philadelphia Historical Commission.


Other guidelines for our reference are from different website:
(City of Wichita) http://www.wichitagov.org/CityOffices/Planning/Preservation/old_town_design_guidelines.htm
(City of Elgin’s) http://www.cityofelgin.org/comdev/planning/hist_pres/guidelines/table.htm
(Montgomery Guidelines) http://www.mc-mncppc.org/historic/design_guidelines/index.shtml
3.3 Proposals For Building Façades

After review the current conditions of Jewelers’ Row, I recommend the following treatments to be considered: A) preservation; B) restoration; C) design guidelines.

“Preservation” is to maintain the existing physical condition of the façades, and it would be applied to the “most intact” façades. “Restoration” is an intervention intended to recreate the losses and therefore restore the integrity of the façade. This approach would be used for “most intact” and “partly altered” façades. The “Design Guidelines” are a tool for façade changes when owners need improvements for modern uses. The guidelines would be applied for building façades without historic evidence or architectural integrity that belong to “renovated” and “remuddled” categories.

Sometimes, one building façade needs more than one treatment according to its ranking system and specific condition. The chart is to illustrate the façade condition ranking and treatment system (Figure 41, Figure 42).

PROPOSAL FOR “MOST INTACT” FAÇADES (Rank #1)

The “most intact” façades retain the greatest amount of earlier building materials, architectural features and detailing to be “preserved,” recapturing the lost parts to regain their historic appearances. Since these building façades are mostly intact, the restoration work need only deal with the inappropriate alterations and is more reductive than additive.


91 “Restoration” is denoting an intervention aimed at integrating the losses in a work of art or at recreating a period style. Nicholas Stanley Price, ed., Historical and Philosophical Issues in the Conservation of Cultural Heritage, preface, p.xiii.
700 Sansom Street

The storefront was renovated before the 1930s, but the building still retains a high degree of integrity with an almost intact façade on the upper floors. In this case, it is not necessary to rebuild the original Carstairs’ Row house, just keep both parts in current condition and make some improvements of the façade. The basic improvement is to remove the air conditioners from the street façades. The concealed upper cornice should be uncovered and restored to its original appearance. The rear part storefront of the Seventh Street façade (south addition) should be consistent with the main house. The air conditioners should be removed from the transom windows, and clear-glass windows should be returned to the east façade. Finally, the trim color and the current corner signage should be reconsidered.

706-08 Sansom Street

The exact appearance of the 1875 building is unknown, but the windows on the upper floors have been replaced in later renovations. Because there is no inappropriate addition on the façade, the current condition shows design integrity. The deterioration of cornice and keystones and the gray color of the upper cornice need to be restored. For practical reason, my suggestion is to preserve the current façade.

712-14 Sansom Street

The date of the storefront renovation is unknown but may be about 1920. The condition of the building is quite good and well maintained to a high degree of integrity. All the
signage, lighting fixtures as well as the storefront design have been carefully renovated, so the whole façade should be preserved.

723 Sansom Street

This five-story brick building marries an 1880 upper floor façade with a 1935 Art Deco storefront on the ground floor. Both parts of this building are intact and well maintained; the building should be preserved and some improvements made. First, the air conditioner and vents in the second floor windows should be removed. The sashes in all windows should be returned to the former 8 over 2 configuration. The deterioration of limestone trim on the top cornice needs to be evaluated. If possible, relocate the wire and redesign signboard in a more sensitive way.

728 Sansom Street

The simple Art Deco façade is almost intact except its upper floor windows. The most critical part of the building would be the replacement of the current windows and removing the air conditioners. The discoloration below the parapet and the second floor windows require monitoring. The new marble veneer of the bulkhead also needs to be reconsidered.

730-32 Sansom Street

These two buildings are survivals of the Thomas Carstairs row houses in Jewelers’ Row. The steel I-beam shop windows are the result of storefront renovation sometime before 1939. In order to meet the current commercial use, I suggest retaining the shop windows
instead of restoring the original row house windows. Most of the façade problems are inappropriate additions that need to be removed, such as air conditioners. The fire escape on the front of 730 Sansom should be removed if it is allowed by the building codes. The signage between ground floor and basement should be relocated and redesigned, such as placing the signboards on the glass window or using a mobile signage. There is deterioration on the top cornice and roof shingles have to be replaced.

731 Sansom Street

The 1922 limestone façade retains a high degree of integrity with original stone front elevation and handsome stained glass transoms. In order to restore to the original façade, the current windows should be replaced with darker frames double hung sash windows that coordinate with the color of the storefront. And the supports for the hanging sign should be placed more considerately. The trim under one of the second floor windows should be examined and restored.

735 Sansom Street

The 1921 terra cotta building remains largely intact, except the storefront was recently renovated and covered by signage. Because the original façade remains under the pasted-on signage, it can be restored using the comprehensible historic image. The original casement windows should be restored on the second and third floors.
PROPOSAL FOR “PARTLY ALTERED” FAÇADES (Rank #2)

The “partly altered” facades are those buildings with slight alterations but the historic evidence exists. A permitting “restoration” is the major treatment for this category since the building retains an architectural value. There are some façades which have already lost their integrity and became confused by several additions, in which case applying the “Design Guidelines” could be a better suggestion (709 and 717 Sansom). The followings are my suggestions for these buildings; and the proposals are only for 721 and 729 Sansom because of the special issues raised by them.

701-07 Sansom Street
The six-story terra cotta building, Philadelphia Press Building, retains its upper floors. But the storefront is covered by blue and orange mosaic tiles and modern rectilinear openings were added to the ground floor. However, the original arch columns which remain as do the raised basement and main structure. The storefront could be restored following the historic images, documentation and the physical evidence on its north façade.

709 Sansom Street
It is possible to restore the original façade because the building retains most of the features of the early nineteenth-century row house and we have an early image for reference. Because of the current façade has lost the historic value, a modern renovation could be more creative than restore the original one. The restoration would recreate the
pitched roof, the cornice, and expose the original brick exterior. The basement window should be reopened and the shop window should be extended to its original size. Additionally, the air conditioners have to be removed from the windows.

711 Sansom

The early 19th-century original building had the façade refaced some time after 1918 but the existing storefront renovation is only about four years ago. The segmental brick arch and the huge angular signboard break the façade into two incompatible parts. In addition to returning the earlier casement windows and removing the air conditioners, the ground floor of the building should be redesign applying a modern vocabulary that fits the geometrical style of upper floors.

717 Sansom Street

This building retains its dormer and original fenestration on the upper floors. The storefront was altered before 1939, and the whole building was stuccoed by 1975. A modern storefront or refacing of the whole façade could be considered; while some improvements can be easily achieved. All metal window blinds and air conditioners should be removed. The top cornice and the dormer window have to be restored. The current window frame should be painted darker returning its earlier appearance.

The restoration of the original façade requires more construction, including returning the row house pitched roof and the exterior material. Although the ground floor layout and the basement still exist, the restoration of the façade is not compulsory.
719 Sansom Street

The projecting cornice, details of brickwork and the 5 Jalousie windows should be retained, and the shop cornice should be restored. The pent roof over the storefront should be removed because it covers the cornice and separates the façade into two sections. However, the storefront does need a new design. The original front steps could be changed to a more accessible entry way because it is not necessary to retain the element when so much integrity is already lost.

720 Sansom Street

The massing, building height, floors and entrance reflect the row house structure, but the façade was totally refaced and stuccoed by 1924. It is hard to identify a style or specific period by the mix of different features. The façade either could be restored or be given a new face.

The simplest solution is to improve the current condition. First, remove the air conditioners from the windows and the signboards from the stairs and bulkhead. Next, replace the current windows with the former Chicago Style windows (the third floor window was paneled and painted in gray). Third, the current door should be replaced by a darker frame door, which matches the original cast-iron window frames. Moreover, the white color of the parapet now is different from the rest of the façade; the whole façade should be repainted uniformly.
721 Sansom Street (see Figure 43 proposal)

As with most buildings in this category, the upper floors retain most original features and details, but the storefront has been totally covered by white stucco. While the original storefront is unknown, a new renovation based on the “Design Guidelines” is one possibility. Another option is to employ the 1948 storefront design by the original architect, Louis Magaziner (1878-1956).92

In Magaziner’s drawing, there were four different sizes earlier transoms on the storefront. Since the old transoms no longer exist, I suggest four even transoms parallel to the symmetrical storefront serve as the new division. In addition, the windows on the second floor should be restored to match those on the third floor.

724 Sansom Street

Renovations after 1981 obscured some significant features of the façade. Since the 1960s’ photograph shows the original upper floors with the 1916 Art Deco storefront, the former façade can be restored. First, reopen the center window of the third floor as well as the one on the fourth floor. Second, restore the brick details; including the corbelled cornice, the trim of the brick wall, and the soldier course on the lintels. Third, replace the current windows to 4 over 4 double sashes with dark frame. Fourth, uncover the full transom, shop cornice and the two limestone piers. Last, change the current bulkhead material into a suitable one (Art Deco Style).

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92 The drawings of storefront in 1948 are from the Louis Magaziner Collection at The Athenaeum of Philadelphia.
**725 Sansom Street**

This two-story Art Deco building is almost intact. Expect removing the air conditioners, significant changes would be to extend the storefront transom to its original height to the door top; and change six windows of the second floor to matching double hung sashes.

**727 Sansom Street**

The outlines of the 1921 façade are apparent on the upper floors, but the storefront was altered in 1960 and again more recently. The projecting cornice should be restored, as well as the four window bays each made up of one plate glass window topped by a pair of transom windows. The “pasted-on” storefront could attempt to recreate the original façade or, by applying the “Design Guidelines”, a new storefront more sensitive to the building may be created.

**729 Sansom Street** (see Figure 44 Proposal)

This building had a mansard roof with three pedimented dormers, which were removed before 1966. The second and third floors retain most ornamental details and beautiful proportion. All air conditioners should be removed from the windows. The current post-modern storefront is acceptable while the proportions, material, and colors need more some adjustments: the two golden Ionic capitals and the arched central door should be reduced in size; while the showcase on the left and the entrance on the right should employ a same arch. The shop fenestration needs decorative details, maybe a simplified molding, to coordinate belts with the upper floors. The mansard roof should be rebuilt, because the Second Empire style façade is incomplete without it.
733 Sansom Street

The upper floors of this 4-story building still retain the projected cornice and three bays of windowsills. The bolts and bolted I-beam can remain, but the air conditioner and current windows need to be changed (they were 4 over 4 double-hung sash windows). If possible, restore the lost stone lintels of the windows. The 1970 black and white marble storefront is totally discordant with the upper floors by its material, color, and the big blue awing. Additionally, the building needs a better storefront design for the façade.

734-40 Sansom Street

The Jewelry Trades Building remains largely un-altered except for the storefronts on the ground floor. The original corner limestone column is now covered; and it should be exposed by removing the black granite veneer. All the shop windows and awnings need a consistent, uniform style that corresponds to the building style. The current windows should be replaced by double-hung sash windows with dark frames and all air conditioners should be removed.

737 Sansom Street

The four-story brick building has simple fenestration and plain walls on the upper floors. The one over one double-hung sash windows and the corbel cornice preserve the historic appearance of the upper floors. But the black canopy and brick storefront need to be remodeled. There are clear photographs to serve as reference for restoring the early twentieth-century storefront. Or, the “Design Guidelines” could be used to create a more appropriate modern storefront.
PROPOSAL FOR “RENOVATED” FAÇADES (Rank #3)

These building façades have been altered on the upper floors and the storefronts are inconsistent with the historic upper parts. With lack of historic evidence, applying the “Design Guidelines” is the only treatment for buildings in this category. A new storefront can be welcomed as long as it contributes to the streetscape. Since the upper floors are mostly intact, they can be preserved or restored; while the storefronts can have flexibility to introduce modern design for accommodating the current commercial needs.

702 Sansom Street

This 1924 building retains original Chicago Style windows and decorative brickwork on the upper façade. The air conditioners should be removed. The newer storefront is decorated with three arches and columns, but the white spandrels, material of piers and the proportion do not fit with the upper floors. A modern style new storefront is suggested.

704 Sansom Street

The upper floors of this four-story 1890 structure retain a high degree of integrity, but the renovated storefront has degraded the whole façade. In addition to removing all the air conditioners and extending the transoms on the second floor, the façade concealed behind the wood shingles should be removed to determine whether any original materials remains. Alternatively, they could apply the “Design Guidelines” for a new storefront.
**710 Sansom Street**

The 1870 three-story brick building was renovated after 1981. Although the main floors look well maintained, the tall brick parapet addition and current storefront are not in harmony with the whole. The parapet height should be lowered if possible, and the color should be darker coordinating with the main façade. Also, the locations and openings of shop windows should be extended to encourage connection with the pedestrian.

**716-18 Sansom Street**

These two 1875 four-story buildings have different storefronts on the first floor. The two buildings retain the same material, fenestration and details on the upper floors, so symmetrical storefronts would greatly add to the appearance of the pair. Their six windows should be restored to match the others. The window on the second floor of 716 and the arch over the fourth floor windows of 718 Sansom should be restored to match the other building.

**722 Sansom Street**

The original Carstairs’ building was refaced about 1900. The different windows, floor by floor, suggest the façade has subsequently been altered at least three times; and the storefront have been further changed. The second floor windows should be made to match the third floor. All window air conditioners should be removed. Of course, the brickworks and details should be preserved. A storefront renovation is the issue here.
726 Sansom Street

The storefront looks unchanged since the 1960s, with only the addition of a new awning covering the spandrel between the first and second floor. The terra cotta details, the stained-glass shop transom and the original storefront should be preserved. If the air conditioners and awning were removed, the current windows were replaced by consistent windows, the façade will be more remarkable. If new signage is necessary for the current commercial use, it should be located in an appropriate place, such as the store transoms or hanging on the piers.

PROPOSAL FOR “REMUDDLED” FAÇADES (Rank #4)

The most problematic cases are the two façades refaced during the 1980s: 713 and 715 Sansom. In order to improve the streetscape of Jewelers’ Row, these two featureless façades should be reviewed and renovated according to the “Design Guidelines”. I provide two proposals for each façade as important examples of renovation and the possibility of new styles. One is a practical solution for improvement and the other demonstrates how significant modern styles fitting into historic districts.
713 Sansom Street

The three-story brick building has a flat façade with three windows on the third floor and two on the second floor. At the present time, a large sign hangs in the center of the second floor. Marble pillars frame the storefront with symmetrical doors and shop windows.

Proposal one: visual rectification (see Figure 45)

The façade fenestration needs to be rearranged to follow the rhythm of the old row houses. A center window should be added on the second floor; and the central window on the third floor should be changed to have the same proportion as the other two. Of course, the hanging sign should be removed.

Proposal two: protruding history (see Figure 46)

713 Sansom once had the most prominent façade in Jewelers’ Row with the only bay window in this block. It would be possible to apply a "Ghost Structure" following Venturi’s example at Franklin Court, putting a protruding skeleton on the façade to symbolize the vanished past. The formal cast iron frame will be echoed by a modern aluminum structure without windows.

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93 In Franklin Court itself once stood Franklin’s house. What is known of the house is that it was 3 stories high, covered 33 feet square, and included 10 rooms. The house was razed in 1812. Because no historical records of the look of the exterior exist, the space once occupied by the house is marked by a wonderful, oversized "Ghost Structure" designed by world-famous architect Robert Venturi and built in 1976 for the bicentennial. [http://www.ushistory.org/franklin/court/](http://www.ushistory.org/franklin/court/) Also see Venturi, Scott Brown and Associates, Inc. Website: [http://www.vsba.com/projects/archive/franklincourt.html](http://www.vsba.com/projects/archive/franklincourt.html)
715 Sansom Street

This newly refaced building has two small windows on each floor with corbelled lintels and a simple cornice on the top. The four bay storefront has one door on the left side and three windows on the right.

Proposal one: fenestration (see Figure 47)

In order to recreate the three-bay fenestration, a central row of windows should be added between the existing two. The size of widow also need to be enlarged to a slimmer proportion fitting the façade area. A projected cornice with heavy massing is necessary to cap the top of façade.

Proposal two: memory (see Figure 48)

The original façade of 715 was metal frame with large Chicago-Style Windows. It is not easy to restore the original metal frame, so my concept for this proposal is to recall the passed image by painting the architectural features on the exterior wall. Besides, the current window should be enlarged to the former proportion; and a projected cornice should be added on the top of the façade.
Chapter IV. Conclusion

Nothing can be improved until we know what needs to be preserved. After gathering available information (including maps, architectural drawings, survey forms, historic building reports, and photographs) and on-site investigation, the significant remains in Jewelers’ Row could be identified. Today, we should not regard Jewelers’ Row solely as the earliest example of spectacular row houses in Philadelphia because the integrity of the row has gone. However, through the accumulation of time, this block has collected varied architectural examples ranging from Georgian to Art Deco. Jewelers’ Row abounds in later architecture, with many of the buildings erected between 1880 and 1930 being the highlights.

In order to improve the historic fabric of Jewelers’ Row, I suggest three treatments for the façades. In each of the three groups (preserve, restore, design guidelines), I chose some representative cases and provided proposals for the façades. The database of buildings and my recommendations are all recorded in the architecture survey forms (see appendix II).

The thesis still needs further research to supplement the future redevelopment of Jewelers’ Row:

1. The building survey is not completed, especially the north side and the east end buildings of the south side. Most literature mentions the south side of Sansom formally known as the Sansom Row; but the information for the north side is still vague even after recent investigations. Further research should investigate the development of the north side, so as to create the whole picture of Jewelers’ Row.
2. In my analysis, half of the buildings of Jewelers’ Row require redesigned storefronts to enhance the historic block. The “Design Guidelines for Jewelers’ Row” in the Appendix are a tool that gives the neighborhood flexibility for contemporary creation. The introduction of modern structures is an evolutionary process that keeps revitalizing the historic fabric. My proposals are aesthetic suggestions; the real solution must meet the practical requirements of the occupants and their activities.

3. The streetscape constitution is not confined in the block of Jewelers’ Row, but a public issue that concerns the city on a planning level. Even the current condition shows that the street constitution of Jewelers’ Row just follows the city’s standard; the design of the streetscape of historic district should be reconsidered in a large scale and more deliberately.

My thesis has tried to clarify the current conditions and provide feasible solutions for the historic block known as Jewelers’ Row. Some important issues are debatable and need to be discussed here:

1. Different styles may co-exist in one building façade having been accumulated over time. These façades are acceptable when we appreciate the historic value and the authenticity of the changes. But, sometimes the coexisting styles conflict with the aesthetic value or the architectural value, especially when a contemporary addition destroys the integrity of design. My proposal suggests preserving all alterations before 1930, because of the appreciation of the design qualities and the respect of history. Additions added after 1930 have been evaluated by the “Design Guidelines”.

2. Another issue is the solution of some problematic “partly altered” façades. In some cases, it is possible to return the façade to an original or earlier appearance, but the
practical situation and the remains may not encourage renovation. For example, practicality suggests a new storefront renovation than the restoration of original façades of 709 and 717 Sansom.

3. The current condition of Jewelers’ Row is partly the result of the long time misunderstanding or ignorance of the concept of historic preservation by owners and the occupants, and partly the failure of the management mechanism of the city authority. Although Jewelers’ Row belongs to the “East Center City Commercial Historic District” designated in 1984, the review of the Building Permit by the Historic Commission is the only agency to regulate the renovation. The adoption of The Secretary’s Standards presents minimal criteria that do not encourage high-quality design in this district. If the future development of Jewelers’ Row is to lead toward a better vision, the current regulation should be more intensive, and be combined with incentive policies to promote the preservation work.

This thesis is just a beginning step in the coexistence of the current occupants and their building history. As a historic district with variety of architectural samples of early twentieth century, we look forward some impressive modern revolution to revitalize and regenerate the historic fabric of Jewelers’ Row.

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94 “East Center City Commercial Historic District” was listed in National Register by 1984 (National Register Control Number: 84003531). The building construction date is between 1799-1934. The area is located between 6th St. to Juniper St., Market St. to Locust St. Architectural Styles include Late Victorian, Late 19th & 20th Century Revivals, Other.

95 In addition to the language of the City’s Historic Preservation Ordinance, the Historical Commission employs The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings in his review of permit application. The federal government, the states and many municipalities have adopted The Secretary’s Standards. The Historic Commission reviews all work that requires a permit or that may change the exterior appearance of a property... As a matter of policy, the commission does not regulate the painting of exterior trim. The staff approves permit applications for interior work that does not affect the exterior appearance of a building upon submission. From Philadelphia Historic Commission website: http://www.mfrconsultants.com/hc/permits.html
**Figure 11: Façade Comparison of 700 Sansom Street**

<table>
<thead>
<tr>
<th>1800</th>
<th>1870</th>
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<th>2003</th>
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<td><img src="121" alt="Image" /></td>
<td><img src="138" alt="Image" /></td>
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<tr>
<td>S.W Corner 7th St &amp; Sansom St, 1870 (Philadelphia Historic Commission)</td>
<td></td>
<td>SW Cor. 7th St &amp; Sansom, Feb 19, 1959 (Philadelphia Historic Commission)</td>
<td>Current Image, 2003, (photo by Ho)</td>
</tr>
</tbody>
</table>

- Carstairs's row house
- signage for commercial use
- ground floors renovation (basement/stair/bulkhead)
- storefronts renovation
- keystones on window tops
- windows / Shatters Replacement
- fire escape stair on back
- storefront renovation/ side door
- window panes Replacement
- air conditioner additions
- signage changed
- cornice covered
Figure 12: Façade Comparison of 702 Sansom Street

<table>
<thead>
<tr>
<th>Year</th>
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<tbody>
<tr>
<td>1800</td>
<td>Thomas Carstairs’s drawing (Philadelphia Historic Society)</td>
</tr>
<tr>
<td>1870</td>
<td>S.W Corner 7th St &amp; Sansom St, 1870 (Philadelphia Historic Commission)</td>
</tr>
<tr>
<td>1924</td>
<td>• Carstairs’s row house • intact • 1924 rebuilt • M. Boonin, storefront renovation • window panes replacement • air conditioner additions</td>
</tr>
<tr>
<td>2003</td>
<td>Current Image, 2003, (photo by Ho)</td>
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</table>
Figure 13: Façade Comparison of 704 Sansom Street

<table>
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</thead>
<tbody>
<tr>
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<td>Thomas Carstairs’s drawing (Philadelphia Historic Society)</td>
</tr>
<tr>
<td>1870</td>
<td>S.W Corner 7th St &amp; Sansom St, 1870 (Philadelphia Historic Commission)</td>
</tr>
<tr>
<td>1890</td>
<td>Intact</td>
</tr>
<tr>
<td>2003</td>
<td>Current Image, 2003,(photo by Ho)</td>
</tr>
</tbody>
</table>

- Carstairs’s row house
- Intact
- 1890 rebuilt
- Collins & Autenrieth (fl.1852-1902)
- “pasted-on” storefront
- window panes replacement/filled in
- air conditioner additions
- ground floors renovation
- air conditioner additions
**Figure 14: Façade Comparison of 706-08 Sansom Street**

<table>
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<th>Year</th>
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<tbody>
<tr>
<td>1800</td>
<td>Carstairs’s row house (Philadelphia Historic Society)</td>
</tr>
<tr>
<td>1870</td>
<td>Intact (S.W Corner 7th St &amp; Sansom St, 1870 (Philadelphia Historic Commission))</td>
</tr>
<tr>
<td>1875</td>
<td>1875 rebuilt</td>
</tr>
<tr>
<td>2003</td>
<td>Current Image, 2003, (photo by Ho)</td>
</tr>
</tbody>
</table>

- 2F windows changed
- 3F windowpanes replacement
- Storefront renovation
- Ground floors renovation (basement/stair)
**Figure 15: Façade Comparison of 710 Sansom Street**

<table>
<thead>
<tr>
<th>1800</th>
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<th>2003</th>
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</thead>
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<tr>
<td><img src="image1" alt="Thomas Carstairs’s drawing" /> (Philadelphia Historic Society)</td>
<td><img src="image2" alt="S.W Corner 7th St &amp; Sansom St, 1870" /> (Philadelphia Historic Commission)</td>
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<td><img src="image3" alt="Current Image, 2003, (photo by Ho)" /></td>
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</tbody>
</table>

- Carstairs’s row house
- Intact until 1870?
- 1910 altered?
- ground floors renovation (basement/stair)
- storefront renovation after 1981
- upper floor window panes replacement
- parapet addition
### Figure 16: Façade Comparison of 712-14 Sansom Street

<table>
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<th>Year</th>
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</thead>
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<td>Carstairs’ row house (Philadelphia Historic Society)</td>
</tr>
<tr>
<td>1870</td>
<td>Intact (Philadelphia Historic Commission)</td>
</tr>
<tr>
<td>1920</td>
<td>1920 built, Greisler &amp; Abramson (fl. 1918-21)</td>
</tr>
<tr>
<td>2003</td>
<td>Ground floors renovation (basement/stair), upper floor window replacement, storefront renovation before 1981, lighting on facade</td>
</tr>
</tbody>
</table>

Current Image, 2003, (photo by Ho)
Figure 17: Façade Comparison of 716-18 Sansom Street

<table>
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<th>Year</th>
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<tr>
<td>1800</td>
<td>Thomas Carstairs’s drawing, 1800 (Philadelphia Historic Society)</td>
</tr>
<tr>
<td>1939</td>
<td>Sansom St E. of 8th St, Aug 20, 1939, (City of Philadelphia Archives)</td>
</tr>
<tr>
<td>1963</td>
<td>Sansom St, 1963, (City of Philadelphia Archives)</td>
</tr>
<tr>
<td>2003</td>
<td>Current Image, 2003, (photo by Ho)</td>
</tr>
</tbody>
</table>

- Carstairs’s row house
- 1920 rebuilt
- upper floor windows changed/ filled in??
- new painting (718)
- storefront renovation(718)
- ground floors renovation (basement/stair)
- window panes Replacement after 1981
- storefront renovation after 1981
- return brick façade before 1981 (718)
- air conditioner additions
- signage changed
Figure 18: Façade Comparison of 720 Sansom Street

<table>
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<tr>
<th>Year</th>
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<tr>
<td>1800</td>
<td>Thomas Carstairs’ drawing. 1800 (Philadelphia Historic Society)</td>
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<tr>
<td>1939</td>
<td>Sansom St E. of 8th St. Aug 20, 1939. (City of Philadelphia Archives)</td>
</tr>
<tr>
<td>1963</td>
<td>Sansom St, 1963, (City of Philadelphia Archives)</td>
</tr>
<tr>
<td>2003</td>
<td>Current Image, 2003, (photo by Ho)</td>
</tr>
</tbody>
</table>

- Carstairs’s row house
- 1924 refaced/ stuccoed
- Arnold H. Mueller (fl. 1909-33)
- Parapet addition?
- Upper floor windows changed after 1981
- Air conditioner additions
- Door replacement
<table>
<thead>
<tr>
<th>1800</th>
<th>1939</th>
<th>1960s</th>
<th>2003</th>
</tr>
</thead>
</table>
| ![Thomas Carstairs’s drawing, 1800](image1)  
(Philadelphia Historic Society) | ![Sansom St E. of 8th St, Aug 20, 1939](image2)  
(City of Philadelphia Archives) | ![Sansom St , 196X??](image3)  
(Philadelphia Historic Commission) | ![Current Image, 2003, (photo by Ho)](image4) |
| • Carstairs’s row house | • 1900 refaced | • dormer filled in  
• storefront renovation  
• 2F windows changed  
• store cornice demolished | • storefront window replacement  
• air conditioner added  
• new signboard |
### Figure 20: Façade Comparison of 724 Sansom Street

<table>
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<th>Year</th>
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<tbody>
<tr>
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<td>Thomas Carstairs’s drawing, 1800 (Philadelphia Historic Society)</td>
</tr>
<tr>
<td>1939</td>
<td>Sansom St E. of 8th St, Aug 20, 1939, (City of Philadelphia Archives)</td>
</tr>
<tr>
<td>1960s</td>
<td>Sansom St., 196X?? (Philadelphia Historic Commission)</td>
</tr>
<tr>
<td>2003</td>
<td>Current Image, 2003, (photo by Ho)</td>
</tr>
</tbody>
</table>

- Carstairs’s row house
- 1880 rebuilt
- Savery, Scheetz & Savery (fl. 1904 - 1937) – 1916 renovated
- storefront renovation after 1939
- new signage
- 2F spandrel changed
- refaced after 1981 (window filled in/ brickwork/ cornice repainted)
- storefront renovation after 1981
- window replacements
## Figure 21: Façade Comparison of 726 Sansom Street

<table>
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<tr>
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<th>2003</th>
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<td><img src="image" alt="Sansom St, 196X??" /></td>
<td><img src="image" alt="Current Image, 2003, (photo by Ho)" /></td>
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<tr>
<td></td>
<td>(Philadelphia Historic Society)</td>
<td>(City of Philadelphia Archives)</td>
<td>(Philadelphia Historic Commission)</td>
<td>(photo by Ho)</td>
</tr>
<tr>
<td>Points</td>
<td>• Carstairs’s row house</td>
<td>• 1923 rebuilt</td>
<td>• storefront renovation after 1939</td>
<td>• new black awning</td>
</tr>
<tr>
<td></td>
<td>• Arnold H. Mueller (fl.1909-33)</td>
<td>• Arnold H. Mueller (fl.1909-33)</td>
<td>• window changed</td>
<td>• air conditioner additions</td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>
Figure 22: Façade Comparison of 728 Sansom Street

<table>
<thead>
<tr>
<th>1800</th>
<th>1939</th>
<th>1963</th>
<th>2003</th>
</tr>
</thead>
</table>

- Carstairs’s row house
- 1928 rebuilt
- Frederick Fox (fl. 1892 - 1908)
- Window replacement
- Air conditioner additions
- Signage changed
<table>
<thead>
<tr>
<th>Year</th>
<th>Description</th>
<th>Images</th>
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</thead>
<tbody>
<tr>
<td>1800</td>
<td>Thomas Carstairs’s drawing</td>
<td><img src="Image1" alt="1800 Image" /></td>
</tr>
<tr>
<td>1870</td>
<td>S.W. Cor. 7th St. print</td>
<td><img src="Image2" alt="1870 Image" /></td>
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<tr>
<td>1958</td>
<td>Sansom 730-32, May 15</td>
<td><img src="Image3" alt="1958 Image" /></td>
</tr>
<tr>
<td>2003</td>
<td>Current Image, 2003</td>
<td><img src="Image4" alt="2003 Image" /></td>
</tr>
</tbody>
</table>

- **Carstairs’s row house**
- **Intact**
- **Window panes replacement**
- **Storefront renovation**
- **Fire escape addition**
- **New signage**
- **New painting**
- **Dormer window changed**
- **Return brick facade**
- **Show window replacement**
- **Air conditioner additions**
- **Signage changed**
**Figure 24: Façade Comparison of 734-40 Sansom Street**

<table>
<thead>
<tr>
<th>1800</th>
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<td><img src="SE_Cor._Sansom_St_%26_8th_St%2C_Jan_11%2C_1931%2C_City_of_Philadelphia_Archives.png" alt="Image" /></td>
<td><img src="Current_Imag%2C_2003%2C_photo_by_Ho.png" alt="Image" /></td>
</tr>
</tbody>
</table>

- Thomas Carstairs’s drawing, 1800 (Philadelphia Historic Society)
- SE Cor. Sansom St & 8th St, Jan 21, 1917 (City of Philadelphia Archives)
- SE Cor. Sansom St & 8th St, Jan 11, 1931 (City of Philadelphia Archives)
- Current Image, 2003, (photo by Ho)

- Carstairs’s row house
- roof renovations
- storefront renovations
- dormers changed
- upper floor renovations
- signage additions
- ground floors renovation (basement/stair)
- 1929 designed
- Ralph Bowden Bencker (1883 - 1961)
- storefront renovation after 1981?
- window replacement
- air conditioner additions
- signage changed
Figure 25: Façade Comparison of 701-07 Sansom Street

<table>
<thead>
<tr>
<th>Year</th>
<th>Image</th>
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</thead>
<tbody>
<tr>
<td>1918</td>
<td><img src="sansom_701-07_jun27_1918.jpg" alt="Image" /></td>
<td>Sansom 701-07, Jun 27, 1918 (Philadelphia Historic Commission)</td>
</tr>
<tr>
<td>1966</td>
<td><img src="sansom_701-07_jan1966.jpg" alt="Image" /></td>
<td>Sansom 701-07, Jan, 1966 (Philadelphia Historic Commission)</td>
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<tr>
<td>2003</td>
<td><img src="current_image_2003.jpg" alt="Image" /></td>
<td>Current Image, 2003, (photo by Ho)</td>
</tr>
</tbody>
</table>

- 1897 built
- Theophilus Parsons Chandler Jr. (1845-1928)
- intact
- storefront renovation before 1966
- upper floors windows replacement?
<table>
<thead>
<tr>
<th>1801</th>
<th>1918</th>
<th>1966</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sansom 701-07, Jan 27, 1918 (Philadelphia Historic Commission)</td>
<td>Sansom Street, Jan, 1966 (Philadelphia Historic Commission)</td>
<td>Current Image, 2003, (photo by Ho)</td>
<td></td>
</tr>
<tr>
<td><strong>UNKNOWN</strong></td>
<td><strong>storefront renovation?</strong></td>
<td><strong>pitched roof became parapet</strong>&lt;br&gt;<strong>façade stuccoed</strong>&lt;br&gt;<strong>signboard replacement</strong></td>
<td><strong>storefront window infilled</strong>&lt;br&gt;<strong>basement renovation</strong>&lt;br&gt;<strong>upper floors windows replacement</strong></td>
</tr>
</tbody>
</table>
### Figure 27: Façade Comparison of 711 Sansom Street

<table>
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<tr>
<th>1801</th>
<th>1918</th>
<th>1966</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Original Row House](Sansom 701-07, Jun 27, 1918 (Philadelphia Historic Commission))</td>
<td>![Refaced after 1918](Sansom Street, Jan, 1966 (Philadelphia Historic Commission))</td>
<td>![Facade Renovation](Current Image, 2003, (photo by Ho))</td>
<td></td>
</tr>
</tbody>
</table>

- **Original Row House?**
- **Refaced after 1918**
- **Storefront Renovation in 2000**
- **Windows Replacement**
- **New Hanging Signboard**
### Figure 1: Façade Comparison of 713 Sansom Street

<table>
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<td>1914</td>
<td>Frank Taylor, Busy Sansom Street, 1914 (The Library Company of Philadelphia)</td>
</tr>
<tr>
<td>1966</td>
<td>Sansom Street, Jan, 1966 (Philadelphia Historic Commission)</td>
</tr>
<tr>
<td>2003</td>
<td>Current Image, 2003, (photo by Ho)</td>
</tr>
</tbody>
</table>

- **1801**: Built before 1914
- **1914**: Storefront renovation?
- **1966**: Hanging signboard
- **2003**: Refaced after 1966 (maybe in 1980's)
Figure 29: Façade Comparison of 715 Sansom Street

<table>
<thead>
<tr>
<th>1801</th>
<th>1939</th>
<th>1966</th>
<th>2003</th>
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</thead>
<tbody>
<tr>
<td><strong>UNKNOWN</strong></td>
<td></td>
<td><strong>Sansom Street, Jan, 1966</strong> <em>(Philadelphia Historic Commission)</em></td>
<td>*<em>Current Image, 2003, (photo by Ho)</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>1939-66, storefront renovation</em></td>
<td><em>refaced after 1966 (maybe in 1980’s)</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>signboard covered spandrel</em></td>
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</table>
### Figure 30: Façade Comparison of 717 Sansom Street

<table>
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<tr>
<th>Year</th>
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<th>1966</th>
<th>2003</th>
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<td><img src="image2.png" alt="Sansom Street, Jan. 1966" /> (Philadelphia Historic Commission)</td>
<td><img src="image3.png" alt="Current Image, 2003" /> (photo by Ho)</td>
<td><img src="image4.png" alt="1890 storefront renovation" /> • 1890 storefront renovation • façade stuccoed</td>
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Figure 31: Façade Comparison of 719 Sansom Street

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<th>1966</th>
<th>2003</th>
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<tbody>
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<td>Sansom St E. of 8th St, Aug 20, 1939 (Philadelphia Historic Commission)</td>
<td>Sansom Street, Jan, 1966 (Philadelphia Historic Commission)</td>
<td>Current Image, 2003, (photo by Ho)</td>
</tr>
</tbody>
</table>
| • storefront renovation? | • 1939-66, Storefront renovation  
• window replacement  
• store cornice demolished | • new signage  
• new show window |
Figure 32: Façade Comparison of 721 Sansom Street

<table>
<thead>
<tr>
<th></th>
<th>1801?</th>
<th>1939</th>
<th>1966</th>
<th>2003</th>
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<tbody>
<tr>
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<tr>
<td>Sansom St E. of 8th St, Aug 20, 1939 (Philadelphia Historic Commission)</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sansom Street, Jan, 1966 (Philadelphia Historic Commission)</td>
<td></td>
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<tr>
<td>Current Image, 2003, (photo by Ho)</td>
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</tbody>
</table>

- 1911 built
- Louis Magaziner (1878-1956)
- 1930 storefront renovation
- 1939-66, storefront renovation
- new signage
- storefront stuccoed after 1981
- new windows, transom filled in
<table>
<thead>
<tr>
<th>Year</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>1911</td>
<td>Sansom 725, 1911 (Philadelphia Historic Commission)</td>
</tr>
<tr>
<td></td>
<td>• 1880 built</td>
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<tr>
<td>1939</td>
<td>Sansom St E. of 8th St, Aug 20, 1939 (Philadelphia Historic Commission)</td>
</tr>
<tr>
<td></td>
<td>• 1935 storefront renovation</td>
</tr>
<tr>
<td></td>
<td>• fire escape removed</td>
</tr>
<tr>
<td>1966</td>
<td>Sansom Street, Jan, 1966 (Philadelphia Historic Commission)</td>
</tr>
<tr>
<td></td>
<td>Intact?</td>
</tr>
<tr>
<td>2003</td>
<td>Current Image, 2003, (photo by Ho)</td>
</tr>
<tr>
<td></td>
<td>• air conditioner</td>
</tr>
<tr>
<td></td>
<td>• new hanging sign</td>
</tr>
</tbody>
</table>
Figure 34: Façade Comparison of 725 Sansom Street

<table>
<thead>
<tr>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
</table>
| 1911 | Sansom 725, 1911  
(Philadelphia Historic Commission)  
- 1801 row house?  
- Storefront renovation before 1911 |
| 1939 | Sansom St E. of 8th St, Aug 20, 1939  
(Philadelphia Historic Commission)  
- 1930 rebuilt |
| 1966 | Sansom Street, Jan, 1966  
(Philadelphia Historic Commission)  
- Air conditioners  
- Windows changed |
| 2003 | Current Image, 2003, (photo by Ho)  
- Air conditioners  
- Infilled storefront transom |
**Figure 35: Façade Comparison of 727 Sansom Street**

<table>
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<th>Year</th>
<th>Description</th>
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<tbody>
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<td>1801 row house?</td>
</tr>
<tr>
<td>1939</td>
<td>Sansom St E. of 8th St, Aug 20, 1939 (Philadelphia Historic Commission)</td>
</tr>
<tr>
<td>1966</td>
<td>Sansom Street, Jan, 1966 (Philadelphia Historic Commission)</td>
</tr>
<tr>
<td>2003</td>
<td>Current Image, 2003, (photo by Ho)</td>
</tr>
</tbody>
</table>

- original row house
- storefront renovation before 1911
- 1921 refaced
- storefront renovation??
- storefront air conditioner
- "pasted-on" storefront and awing
- transoms filled in
- air conditioner
- cornice covered
Figure 36: Façade Comparison of 729 Sansom Street

<table>
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<th>Year</th>
<th>Description</th>
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<tr>
<td>1914</td>
<td>Frank Taylor, Busy Sansom Street, 1914 (The Library Company of Philadelphia)</td>
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<tr>
<td>1939</td>
<td>Sansom St E. of 8th St, Aug 20, 1939 (Philadelphia Historic Commission)</td>
</tr>
<tr>
<td>1966</td>
<td>Sansom Street, Jan, 1966 (Philadelphia Historic Commission)</td>
</tr>
<tr>
<td>2003</td>
<td>Current Image, 2003, (photo by Ho)</td>
</tr>
</tbody>
</table>

- 1911 new construction
- Wesley Lesher Blithe (1873-1946)
- mansard roof demolished?
- storefront renovation?
- spandrel demolished
- new “pasted-on” storefront
- window replacement
- air conditioners
Figure 37: Façade Comparison of 731 Sansom Street

<table>
<thead>
<tr>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1914</td>
<td>Frank Taylor, Busy Sansom Street, 1914 (The Library Company of Philadelphia)</td>
</tr>
<tr>
<td>1939</td>
<td>Sansom St E. of 8th St, Aug 20, 1939 (Philadelphia Historic Commission)</td>
</tr>
<tr>
<td>1966</td>
<td>Sansom Street, Jan, 1966 (Philadelphia Historic Commission)</td>
</tr>
<tr>
<td>2003</td>
<td>Current Image, 2003, (photo by Ho)</td>
</tr>
</tbody>
</table>

- Original row house
- 1922 new construction
- Arnold H. Mueller (fl.1909-33)
- Intact
- Window replacement
- Hanging sign
Figure 38: Façade Comparison of 733 Sansom Street

<table>
<thead>
<tr>
<th></th>
<th>1917</th>
<th>1939</th>
<th>1966</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td><img src="image2.png" alt="Image" /></td>
<td><img src="image3.png" alt="Image" /></td>
<td><img src="image4.png" alt="Image" /></td>
<td></td>
</tr>
<tr>
<td>NE Cor. Sansom St &amp; 8th St, Jan 21, 1917, (City of Philadelphia Archives)</td>
<td>Sansom St E. of 8th St, Aug 20, 1939 (Philadelphia Historic Commission)</td>
<td>Sansom Street, Jan, 1966 (Philadelphia Historic Commission)</td>
<td>Current Image, 2003, (photo by Ho)</td>
<td></td>
</tr>
<tr>
<td>• 1865 built</td>
<td>• intact?</td>
<td>• stone lintels lost</td>
<td>• 1970 storefront renovation/awning</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• 2F windowpanes changed</td>
<td>• ground floor renovation</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• window replacement (upper floors)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• storefront cornice demolished</td>
<td></td>
</tr>
</tbody>
</table>
Figure 39: Façade Comparison of 735 Sansom Street

<table>
<thead>
<tr>
<th></th>
<th>1917</th>
<th>1931</th>
<th>1966</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Images</td>
<td>NE Cor. Sansom St &amp; 8th St, Jan 21, 1917,</td>
<td>Sansom 735, Jan 11, 1931</td>
<td>Sansom Street, Jan, 1966</td>
<td>Current Image, 2003, (photo by Ho)</td>
</tr>
<tr>
<td></td>
<td>(City of Philadelphia Archives)</td>
<td>(Philadelphia Historic Commission)</td>
<td>(Philadelphia Historic Commission)</td>
<td></td>
</tr>
<tr>
<td>Notes</td>
<td>1921 rebuilt</td>
<td>new signage</td>
<td>new hanging sign</td>
<td>1970 storefront renovation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>air conditioners</td>
<td></td>
<td>new hanging sign</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>window replacement</td>
</tr>
<tr>
<td>Notes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Figure 40: Façade Comparison of 737 Sansom Street

<table>
<thead>
<tr>
<th>1917</th>
<th>1931</th>
<th>1966</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Image](NE Cor. Sansom St &amp; 8th St, Jan 21, 1917 (City of Philadelphia Archives))</td>
<td>![Image](Sansom 737, Jan 11, 1931 (Philadelphia Historic Commission))</td>
<td>![Image](Sansom Street, Jan, 1966 (Philadelphia Historic Commission))</td>
<td>![Image](Current Image, 2003, (photo by Ho))</td>
</tr>
</tbody>
</table>

- 1830 new construction?
- storefront renovated before 1917
- shop widow changed
- air conditioner
- shop cornice removed
- 1978 storefront renovation (canopy, brickwork, entry, corner removed)
- new hanging sign
- window replacement
- signboards and fire escape removed
**FIGURE 41: FAÇADE CONDITION RANKING AND TREATMENTS SYSTEM**

**BUILDING STOCK DATING BETWEEN 1800-1930**

**FAÇADE CONDITION RANKING SYSTEM:**

<table>
<thead>
<tr>
<th>rank</th>
<th>condition</th>
<th>address number</th>
<th>amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td>MOST INTACT</td>
<td>South: 700, 706-08, 712-14, 728, 730-32, North: 723, 731, 735,</td>
<td>8</td>
</tr>
<tr>
<td>#2</td>
<td>PARTLY ALTERED</td>
<td>South: 720, 724, 734-40, North: 701-07, 709, 711, 717, 719, 721, 725, 727, 729, 733, 737</td>
<td>14</td>
</tr>
<tr>
<td>#3</td>
<td>RENOVATED</td>
<td>South: 702, 704, 710, 716-18, 722, 726</td>
<td>6</td>
</tr>
<tr>
<td>#4</td>
<td>REMUDELED</td>
<td>North: 713, 715</td>
<td>2</td>
</tr>
</tbody>
</table>
Figure 42: Proposal For 721 Sansom Street

current facade image

storefront design by Louis Magziner, 1948

elevation renovation drawing, modified by Hsin-Yi Ho, 2004
Figure 43: Proposal For 729 Sansom Street

concept: 1. rebuild mansard roof
2. storefront improvement

current facade image  current facade elevation  elevation renovation drawing,
by Hsin-Yi Ho, 2004
Figure 44: Proposal No. 1 For 713 Sansom Street

current facade image

current facade elevation

elevation improvement drawing, by Hsin-Yi Ho, 2004

new facade image, by Hsin-Yi Ho, 2004
Figure 45: Proposal No. 2 For 713 Sansom Street
Figure 46: Proposal No. 1 For 715 Sansom Street

current façade image

current façade elevation by Hsin-Yi Ho, 2004

elevation improvement drawing by Hsin-Yi Ho, 2004

new façade image by Hsin-Yi Ho, 2004
Figure 47: Proposal No. 2 For 715 Sansom Street

1966 facade image

current facade elevation
by Hsin-Yi Ho, 2004

elevation improvement drawing,
by Hsin-Yi Ho, 2004

new facade image
by Hsin-Yi Ho, 2004
Figure 49: Carstairs’ Row (south side of 700 block Sansom Street)  
design by Thomas Carstairs, 1800; 
drawing by Hsin-Yi Ho, 2004
FIGURE 50: The North and South Facades of Jewelers' Row

current facade elevation by Hsin-Yi Ho, 2004
APPENDIX I:

Building Survey Form
BUILDING INFORMATION

address: 701-07 Sansom Street, Philadelphia.
Construction Date: 1897  Altered Date: c.1960
architect: Chandler, Theophilus Parsons, Jr. (1845-1928)
Current Use: Commercial/Multiple
Present Name: Ben Sorkin Jewelers
Register Status: Philadelphia Register of Historic Places

RECOMMENDATIONS:
1) preserve upper floor façade; 2) restore ground floor storefront (arched windows and steps).

CURRENT IMAGE:
2003, photo by Ho

CONDITION:
PARTLY ALTERED

HISTORIC IMAGE:
Date: 1896
Resource: The Athenaeum of Philadelphia
CURRENT CONDITION SURVEY OF JEWELERS' ROW

709 Sansom Street, Philadelphia.

BUILDING INFORMATION

<table>
<thead>
<tr>
<th>Field</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>address</td>
<td>709 Sansom Street, Philadelphia.</td>
</tr>
<tr>
<td>Construction Date</td>
<td>1801</td>
</tr>
<tr>
<td>Altered Date</td>
<td>Before 1918</td>
</tr>
<tr>
<td>architect</td>
<td>unknown</td>
</tr>
<tr>
<td>Current Use</td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td>Present Name</td>
<td>T. B. Hagstoz &amp; Son. Inc</td>
</tr>
<tr>
<td>Register Status</td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

RECOMMENDATIONS:

1) remove air conditioner 2) replace 4/4 sash windows; 3) new storefront design.

CONDITION:

62 PARTLY ALTERED

CURRENT IMAGE:

2003, photo by Ho

HISTORIC IMAGE:

Date: 1966
Resource: Philadelphia Historic Commission
**CURRENT CONDITION SURVEY OF JEWELERS' ROW**

**BUILDING INFORMATION**

<table>
<thead>
<tr>
<th><strong>address:</strong></th>
<th>711 Sansom Street, Philadelphia.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Construction Date:</strong></td>
<td>1801</td>
</tr>
<tr>
<td><strong>Altered Date:</strong></td>
<td>1918-30?</td>
</tr>
<tr>
<td><strong>architect:</strong></td>
<td>unknown</td>
</tr>
<tr>
<td><strong>Current Use:</strong></td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td><strong>Present Name:</strong></td>
<td>Tang's Dimonds</td>
</tr>
<tr>
<td><strong>Register Status:</strong></td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

**RECOMMENDATIONS:**

1) remove all air conditioners; 2) change windows; 3) new storefront design.

**CURRENT IMAGE:**

2003, photo by Ho

**CONDITION:**

- PARTLY ALTERED

**HISTORIC IMAGE:**

Date: 1966

Resource: Philadelphia Historic Commission
### BUILDING INFORMATION

<table>
<thead>
<tr>
<th>Address</th>
<th>713 Sansom Street, Philadelphia.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Construction Date</td>
<td>1914</td>
</tr>
<tr>
<td>Altered Date</td>
<td>1966</td>
</tr>
<tr>
<td>Architect</td>
<td>Unknown</td>
</tr>
<tr>
<td>Current Use</td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td>Present Name</td>
<td>Harzin Jewelers</td>
</tr>
<tr>
<td>Register Status</td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

### RECOMMENDATIONS:

1) new design for the entire facade.

### CONDITION:

**Condition:** #4 REMODELED

### HISTORIC IMAGE:

- **Date:** 1966
- **Resource:** Philadelphia Historic Commission

### CURRENT IMAGE:

- **Date:** 2003, photo by Ho
CURRENT CONDITION SURVEY OF JEWELERS' ROW

BUILDING INFORMATION

<table>
<thead>
<tr>
<th>address</th>
<th>715 Sansom Street, Philadelphia.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Construction Date</td>
<td>1914</td>
</tr>
<tr>
<td>architect</td>
<td>unknown</td>
</tr>
<tr>
<td>Current Use</td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td>Present Name</td>
<td>Edward Tinkleman Inc.</td>
</tr>
<tr>
<td>Register Status</td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

RECOMMENDATIONS:

1) New design for the entire facade.

CURRENT IMAGE:

2003, photo by Ho

HISTORIC IMAGE:

Date: 1966
Resource: Philadelphia Historic Commission

CONDITION:

#4 REMOVED
CURRENT CONDITION SURVEY OF JEWELERS' ROW

BUILDING INFORMATION

<table>
<thead>
<tr>
<th>address:</th>
<th>717 Sansom Street, Philadelphia.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Construction Date:</td>
<td>1801 Altered Date: 1890, 1975</td>
</tr>
<tr>
<td>architect:</td>
<td>unknown</td>
</tr>
<tr>
<td>Current Use:</td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td>Present Name:</td>
<td>Edward Tinkleman Inc. R. N. Dimond Corp.</td>
</tr>
<tr>
<td>Register Status:</td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

ALTERATIONS:
- Window Replacement
- Storefront Renovation
- Upper Floors Partial Facade Alteration
- Entire Facade Refaced after 1930

RECOMMENDATIONS:
1) remove air conditioner; 2) return double sash windows; 3) restore top cornice; 4) new storefront design.

CURRENT IMAGE:
2003, photo by Ho

HISTORIC IMAGE:
Date: 1939
Resource: Philadelphia Historic Commission

CONDITION:
62 PARTLY ALTERED

CURRENT CONDITION SURVEY OF JEWELERS' ROW

BUILDING INFORMATION

<table>
<thead>
<tr>
<th>orientation:</th>
<th>North</th>
<th>building height: 3 Story</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exterior Materials:</td>
<td>Stucco</td>
<td></td>
</tr>
<tr>
<td>Roof Form:</td>
<td>Flat Roof</td>
<td></td>
</tr>
<tr>
<td>Alterations:</td>
<td>Window Replacement</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ground Floor Renovation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Storefront Renovation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Upper Floors Partial Facade Alteration</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Entire Facade Refaced after 1930</td>
<td></td>
</tr>
</tbody>
</table>

CONDITION:
62 PARTLY ALTERED
CURRENT CONDITION SURVEY OF JEWELERS' ROW

BUILDING INFORMATION

<table>
<thead>
<tr>
<th>address:</th>
<th>Sansom Street, Philadelphia.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Construction Date:</td>
<td>1801</td>
</tr>
<tr>
<td>Altered Date:</td>
<td>&lt;1939</td>
</tr>
<tr>
<td>architect:</td>
<td>unknown</td>
</tr>
<tr>
<td>Current Use:</td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td>Present Name:</td>
<td>Blue in Green Restaurants</td>
</tr>
<tr>
<td>Register Status:</td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

RECOMMENDATIONS:

1) preserve top cornice and upper floor façade; 2) remove all air conditioners; 3) restore windows; 4) new storefront design.

CONDITION:

62 PARTLY ALTERED

HISTORIC IMAGE:

Date: 1966
Resource: Philadelphia Historic Commission

CURRENT IMAGE:

2003, photo by Ho
CURRENT CONDITION SURVEY OF JEWELERS' ROW

BUILDING INFORMATION

<table>
<thead>
<tr>
<th>address:</th>
<th>721 Sansom Street, Philadelphia.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Construction Date:</td>
<td>1911</td>
</tr>
<tr>
<td>Altered Date:</td>
<td>1980s</td>
</tr>
<tr>
<td>architect:</td>
<td>Magaziner, Louis (1878-1956)</td>
</tr>
<tr>
<td>Current Use:</td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td>Present Name:</td>
<td>Postillo Jewelers/Feiner’s Ltd.</td>
</tr>
<tr>
<td>Register Status:</td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

RECOMMENDATIONS:

1) preserve upper floor façade; 2) remove air conditioner; 3) use 1948 Magaziner's design or new storefront design; 4) restore windows; 5) relocate the sign and wires.

CURRENT IMAGE:

2003, photo by Ho

HISTORIC IMAGE:

Date: 1966
Resource: Philadelphia Historic Commission

CONDITION: #2 PARTLY ALTERED

orientation: North
building height: 3 Story
Exterior Materials: Brick
Roof Form: Parapet
Alterations: 
- [x] Window Replacement
- [x] Ground Floor Renovation
- [x] Storefront Renovation
- [ ] Upper Floors Partial Facade Alteration
- [ ] Entire Facade Refaced after 1930
## BUILDING INFORMATION

<table>
<thead>
<tr>
<th>Address</th>
<th>723 Sansom Street, Philadelphia.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Construction Date</td>
<td>1880</td>
</tr>
<tr>
<td>Altered Date</td>
<td>1935</td>
</tr>
<tr>
<td>Architect</td>
<td>Unknown</td>
</tr>
<tr>
<td>Current Use</td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td>Present Name</td>
<td>Katz Imports Inc.</td>
</tr>
<tr>
<td>Register Status</td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

### RECOMMENDATIONS:

1. preserve entire façade; 2. remove air conditioner; 3. restore original sash windows; 4. relocate wire and signboard; 5. examine limestone cornice deterioration.

### CURRENT IMAGE:

2003, photo by Ho

### HISTORIC IMAGE:

Date: 1966
Resource: Philadelphia Historic Commission

### CONDITION:

#1 ALMOST INTACT

### CURRENT CONDITION SURVEY OF JEWELERS' ROW

- **Address:** 723 Sansom Street, Philadelphia.
- **Construction Date:** 1880
- **Altered Date:** 1935
- **Architect:** Unknown
- **Current Use:** Commercial/Residential
- **Present Name:** Katz Imports Inc.
- **Register Status:** National Register Listed District

**Orientation:** North  
**Building Height:** 5 Story  
**Exterior Materials:** Brick  
**Roof Form:** Other  
**Alterations:**  
- Window Replacement
- Ground Floor Renovation
- Storefront Renovation
- Upper Floors Partial Façade Alteration
- Entire Façade Refaced after 1930

**Condition:** #1 Almost Intact  
**Historic Image:**  
**Date:** 1966  
**Resource:** Philadelphia Historic Commission

**Current Image:**  
2003, photo by Ho
CURRENT CONDITION SURVEY OF JEWELERS' ROW

BUILDING INFORMATION

<table>
<thead>
<tr>
<th>Address:</th>
<th>725 Sansom Street, Philadelphia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Construction Date:</td>
<td>1930</td>
</tr>
<tr>
<td>Altered Date:</td>
<td>1980s</td>
</tr>
<tr>
<td>Architect:</td>
<td>Unknown</td>
</tr>
<tr>
<td>Current Use:</td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td>Present Name:</td>
<td>A &amp; K Inc.</td>
</tr>
<tr>
<td>Register Status:</td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

RECOMMENDATIONS:

1) preserve current façade; 2) remove all air conditioners; 3) extend shop window transom; 4) return dark frame double hung sash windows on 2nd floor.

CURRENT IMAGE:

2003, photo by Ho

HISTORIC IMAGE:

Date: 1939

Resource: Philadelphia Historic Commission
CURRENT CONDITION SURVEY OF JEWELERS' ROW

BUILDING INFORMATION

<table>
<thead>
<tr>
<th>Address:</th>
<th>727 Sansom Street, Philadelphia.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Construction Date:</td>
<td>1801</td>
</tr>
<tr>
<td>Architect:</td>
<td>unknown</td>
</tr>
<tr>
<td>Current Use:</td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td>Present Name:</td>
<td>Kusturiss Jewelers Inc.</td>
</tr>
<tr>
<td>Register Status:</td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

RECOMMENDATIONS:

1) remove all air conditioners; 2) restore windows on upper floors; 3) restore top cornice; 4) new storefront design. 5) preserve upper floor façade.

CURRENT IMAGE

2003, photo by Ho

CONDITION: #2 PARTLY ALTERED

HISTORIC IMAGE

Date: 1966
Resource: Philadelphia Historic Commission
**CURRENT CONDITION SURVEY OF JEWELERS' ROW**

**BUILDING INFORMATION**

<table>
<thead>
<tr>
<th>Field</th>
<th>Information</th>
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<tbody>
<tr>
<td>address</td>
<td>729 Sansom Street, Philadelphia.</td>
</tr>
<tr>
<td>Construction Date</td>
<td>1911</td>
</tr>
<tr>
<td>Altered Date</td>
<td>1980s</td>
</tr>
<tr>
<td>architect</td>
<td>Blithe, Wesley Lesher (1873-1946)</td>
</tr>
<tr>
<td>Current Use</td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td>Present Name</td>
<td>Robert Colt Jewelers</td>
</tr>
<tr>
<td>Register Status</td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

**RECOMMENDATIONS:**

1) preserve upper floor façade; 2) remove all air conditioners; 3) rebuilt a mansard roof; 4) fix top cornice; 5) storefront improvement or new design.

**CURRENT IMAGE:**

2003, photo by Ho

**HISTORIC IMAGE:**

Date: 1966

Resource: Philadelphia Historic Commission

**CONDITION:**

62 PARTLY ALTERED

<table>
<thead>
<tr>
<th>Field</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>orientation</td>
<td>North building height: 3 Story</td>
</tr>
<tr>
<td>Exterior Materials</td>
<td>Brick</td>
</tr>
<tr>
<td>Roof Form</td>
<td>Flat Roof</td>
</tr>
<tr>
<td>Alterations</td>
<td>Window Replacement</td>
</tr>
<tr>
<td></td>
<td>Ground Floor Renovation</td>
</tr>
<tr>
<td></td>
<td>Storefront Renovation</td>
</tr>
<tr>
<td></td>
<td>Upper Floors Partial Facade Alteration</td>
</tr>
<tr>
<td></td>
<td>Entire Facade Refaced after 1930</td>
</tr>
</tbody>
</table>
**CURRENT CONDITION SURVEY OF JEWELERS' ROW**

### BUILDING INFORMATION

<table>
<thead>
<tr>
<th><strong>Address:</strong></th>
<th>731 Sansom Street, Philadelphia.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Construction Date:</strong></td>
<td>1922</td>
</tr>
<tr>
<td><strong>Altered Date:</strong></td>
<td>0</td>
</tr>
<tr>
<td><strong>Architect:</strong></td>
<td>Mueller, Arnold H. (fl.1909-33).</td>
</tr>
<tr>
<td><strong>Current Use:</strong></td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td><strong>Present Name:</strong></td>
<td>Norman Kvitz Co.</td>
</tr>
<tr>
<td><strong>Register Status:</strong></td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

### RECOMMENDATIONS:

1. Preserve current façade and stained glass transoms.
2. Restore darker frame double hung sash windows.
3. Relocate the signboard.
4. Examine trim deterioration.

### CURRENT IMAGE:

2003, photo by Ho

### CURRENT CONDITION SURVEY:

- **Condition:** ALMOS INTACT

### HISTORIC IMAGE:

- **Date:** 1966
- **Resource:** Philadelphia Historic Commission

### BUILDING INFORMATION

- **Orientation:** North
- **Building Height:** 3 Story
- **Exterior Materials:** Stone
- **Roof Form:** Parapet
- **Alterations:** Window Replacement
- **Additional Alterations:** Ground Floor Renovation, Storefront Renovation, Upper Floors Partial Facade Alteration, Entire Facade Refaced after 1930

---

114
# CURRENT CONDITION SURVEY OF JEWELERS' ROW

## BUILDING INFORMATION

<table>
<thead>
<tr>
<th>address:</th>
<th>733 Sansom Street, Philadelphia.</th>
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</thead>
<tbody>
<tr>
<td>Construction Date:</td>
<td>1865</td>
</tr>
<tr>
<td>Altered Date:</td>
<td>1970, 1980s</td>
</tr>
<tr>
<td>architect:</td>
<td>unknown</td>
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<tr>
<td>Current Use:</td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td>Present Name:</td>
<td>Frank Falese Dimonds</td>
</tr>
<tr>
<td>Register Status:</td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

## RECOMMENDATIONS:

1) preserve projected cornice and upper floor façade; 2) remove air conditioner; 3) restore lintles; 4) new storefront design.

## CURRENT IMAGE:

2003, photo by Ho

## HISTORIC IMAGE:

Date: 1966

Resource: Philadelphia Historic Commission

## CONDITION:

62 PARTLY ALTERED

### BUILDING INFORMATION

- **orientation:** North
- **building height:** 4 Story
- **Exterior Materials:** Brick
- **Roof Form:** Flat Roof
- **Alterations:**
  - Window Replacement
  - Ground Floor Renovation
  - Storefront Renovation
  - Upper Floors Partial Facade Alteration
  - Entire Facade Refaced after 1930
# CURRENT CONDITION SURVEY OF JEWELERS' ROW

## BUILDING INFORMATION

<table>
<thead>
<tr>
<th>address:</th>
<th>735 Sansom Street, Philadelphia.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Construction Date:</td>
<td>1921</td>
</tr>
<tr>
<td>Altered Date:</td>
<td>1970</td>
</tr>
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<td>architect:</td>
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</tr>
<tr>
<td>Current Use:</td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td>Present Name:</td>
<td>Barry Sable</td>
</tr>
<tr>
<td>Register Status:</td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

## RECOMMENDATIONS:

1. preserve upper floors façade (terro cotta details); 2. restore original storefront.

## CONDITION:

- **#1 ALMOST INTACT**

## HISTORIC IMAGE:

- **Date:** 1966
- **Resource:** Philadelphia Historic Commission

---

The document provides a detailed survey of a building at 735 Sansom Street, Philadelphia, including its construction date, alterations, orientation, materials, and condition. Recommendations include preserving the upper floors façade and restoring the original storefront. A historic image from 1966 is also included.
CURRENT CONDITION SURVEY OF JEWELERS' ROW

BUILDING INFORMATION

| address: | 737 Sansom Street, Philadelphia. |
| Construction Date: | 1830 Altered Date: 1978 |
| architect: | unknown |
| Current Use: | Commercial/Residential |
| Present Name: | Nick Balestra Jeweler |
| Register Status: | National Register Listed District |

RECOMMENDATIONS:

1) new storefront design or restore earlier storefront; 2) relocate the sign.

CURRENT IMAGE:

2003, photo by Ho

HISTORIC IMAGE:

Date: 1917

Resource: Philadelphia Historic Commission

CONDITION:

62 PARTLY ALTERED

orientation: North building height: 4 Story

Exterior Materials: Brick

Roof Form: Flat Roof

Alterations: ✓ Window Replacement
✓ Ground Floor Renovation
✓ Storefront Renovation

- Upper Floors Partial Facade Alteration
- Entire Facade Refaced after 1930
CURRENT CONDITION SURVEY OF JEWELERS' ROW

BUILDING INFORMATION

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Construction Date:</td>
<td>1801</td>
</tr>
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<td>Altered Date:</td>
<td>1920s</td>
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<td>architect:</td>
<td>Carstairs, Thomas</td>
</tr>
<tr>
<td>Current Use:</td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td>Present Name:</td>
<td>Ron Pane Pinto Jewerlers</td>
</tr>
<tr>
<td>Register Status:</td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

RECOMMENDATIONS:

1) preserve current façade; 2) remove all air conditioners; 3) restore cornice; 4) return clear glass transoms; 5) reconsider trim color; 6) redesign corner signage.

CURRENT IMAGE:

2003, photo by Ho

CONDITION:

#1 ALMOST INTACT

HISTORIC IMAGE:

Date: 1959

Resource: Philadelphia Historic Commission
# CURRENT CONDITION SURVEY OF JEWELERS' ROW

## BUILDING INFORMATION

<table>
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<th>Field</th>
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<tbody>
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<tr>
<td>Construction Date</td>
<td>1924</td>
</tr>
<tr>
<td>Altered Date</td>
<td>1981</td>
</tr>
<tr>
<td>architect</td>
<td>Boonin, M.</td>
</tr>
<tr>
<td>Current Use</td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td>Present Name</td>
<td>Campbell &amp; Co</td>
</tr>
<tr>
<td>Register Status</td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

## RECOMMENDATIONS:

1. remove all air conditioners; 2) use same windows; 3) relocate sign; 4) new storefront design; 5) preserve upper floor façade.

## CONDITION:

- #3 RENOVATED

## HISTORIC IMAGE:

- Date: [ ]
- Resource: [ ]
CURRENT CONDITION SURVEY OF JEWELERS' ROW

BUILDING INFORMATION

- Address: 704 Sansom Street, Philadelphia.
- Construction Date: 1890
- Altered Date: <1981
- Architect: Collins & Autenrieth (fl.1852-1902)
- Current Use: Vacant
- Present Name: For Rent
- Register Status: National Register Listed District

RECOMMENDATIONS:
1) remove all air conditioners; 2) restore 2F windows; 3) new storefront design.

CONDITION: #3 RENOVATED

HISTORIC IMAGE:
Date: 0

Current image: 2003, photo by Ho
CURRENT CONDITION SURVEY OF JEWELERS' ROW

BUILDING INFORMATION

address: 706-08 Sansom Street, Philadelphia.
Construction Date: 1875 Altered Date: <1981
architect: unknown
Current Use: Commercial/Residential
Present Name: Edwin Freed
Register Status: National Register Listed District

RECOMMENDATIONS:
1) preserve current façade; 2) reconsider trim colors; 3) restore keystones and cornice.

CURRENT IMAGE:
2003, photo by Ho

CONDITION:
#1 ALMOST INTACT

HISTORIC IMAGE:
Date: 0
Resource:
CURRENT CONDITION SURVEY OF JEWELERS' ROW

BUILDING INFORMATION

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<tr>
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<tr>
<td>architect:</td>
<td>unknown</td>
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<tr>
<td>Current Use:</td>
<td>Commercial/Residential</td>
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<tr>
<td>Present Name:</td>
<td>Edmar</td>
</tr>
<tr>
<td>Register Status:</td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

RECOMMENDATIONS:
1) preserve upper floor façade; 2) extend shop windows; 3) redesign parapet.

CURRENT IMAGE:
2003, photo by Ho

CONDITION:
#3 RENOVATED

HISTORIC IMAGE:
Date: 0
Resource:

orientation: South building height: 3 Story
Exterior Materials: Brick
Roof Form: Parapet
Alterations: Window Replacement
Ground Floor Renovation
Storefront Renovation
Upper Floors Partial Facade Alteration
Entire Facade Refaced after 1930
CURRENT CONDITION SURVEY OF JEWELERS' ROW

BUILDING INFORMATION

- **address:** 712-14 Sansom Street, Philadelphia.
- **Construction Date:** 1920
- **Altered Date:** <1961
- **architect:** Greisler & Abramson(f.1918-21)
- **Current Use:** Commercial/Residential
- **Present Name:** Sydney Rosen & Company
- **Register Status:** National Register Listed District

RECOMMENDATIONS:

1) preserve current façade; 2) examine shop cornice.

CURRENT IMAGE:

2003, photo by Ho

CONDITION:

#1 ALMOST INTACT

HISTORIC IMAGE:

Date: 0
CURRENT CONDITION SURVEY OF JEWELERS' ROW

716-18 Sansom Street

BUILDING INFORMATION

<table>
<thead>
<tr>
<th>address</th>
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</thead>
<tbody>
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<td>Construction Date</td>
<td>1875</td>
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<tr>
<td>Altered Date</td>
<td>1981</td>
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<tr>
<td>architect</td>
<td>unknown</td>
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<tr>
<td>Current Use</td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td>Present Name</td>
<td>Paul's Pizza/ I. Gansky Jewellers</td>
</tr>
<tr>
<td>Register Status</td>
<td>National Register Listed District</td>
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</tbody>
</table>

RECOMMENDATIONS:
1) return 2F window of 716; 2) return brick arch of 718; 3) new storefront design.

CURRENT IMAGE:
2003, photo by Ho

HISTORIC IMAGE:

CONDITION:
63 RENOVATED

CURRENT CONDITION SURVEY OF JEWELERS' ROW

orientation: South building height: 4 Story
Exterior Materials: Brick
Roof Form: Flat Roof
Alterations: Window Replacement
Ground Floor Renovation
Storefront Renovation
Upper Floors Partial Facade Alteration
Entire Facade Refaced after 1930

Resource: City Archive
Date: 1963

124
CURRENT CONDITION SURVEY OF JEWELERS' ROW

BUILDING INFORMATION

<table>
<thead>
<tr>
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<td>1800</td>
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<tr>
<td>Altered Date</td>
<td>1924</td>
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<tr>
<td>Architect</td>
<td>Mueller, Arnold H. (f.1909-33)</td>
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<tr>
<td>Current Use</td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td>Present Name</td>
<td>Jacob Kramer &amp; Sons</td>
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<tr>
<td>Register Status</td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

RECOMMENDATIONS:

1) remove all air conditioners; 2) restore upper floor windows; 3) repaint façade; 4) new design for shop window and door.

CURRENT IMAGE:

2003, photo by Ho

HISTORIC IMAGE:

Date: 1939

Resource: City Archive

CONDITION:

62 PARTLY ALTERED
### CURRENT CONDITION SURVEY OF JEWELERS' ROW

#### BUILDING INFORMATION

<table>
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<th>Field</th>
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<td>architect:</td>
<td>unknown</td>
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<td>Current Use:</td>
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<tr>
<td>Present Name:</td>
<td>Harry’s Dimond &amp; Jeweler Buyers</td>
</tr>
<tr>
<td>Register Status:</td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

#### RECOMMENDATIONS:

1. preserve upper floor façade; 2) remove air conditioner; 3) change windows uniformly; 4) new storefront design.

#### CURRENT IMAGE:

2003, photo by Ho

#### CONDITION:

- 3 RENOVATED

#### HISTORIC IMAGE:

Date: 1963

Resource: Philadelphia Historic Commission
CURRENT CONDITION SURVEY OF JEWELERS' ROW

BUILDING INFORMATION

<table>
<thead>
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<tr>
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<tr>
<td>Altered Date</td>
<td>1981</td>
</tr>
<tr>
<td>Architect</td>
<td>Savery, Scheetz &amp; Savery (fl. 1904 - 1937)</td>
</tr>
<tr>
<td>Current Use</td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td>Present Name</td>
<td>Barsky Diamond Importer &amp; Cutters</td>
</tr>
<tr>
<td>Register Status</td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

RECOMMENDATIONS:

1) restore windows (3F and 4F); 2) restore the brick details; 3) return dark frame 4/4 sash; 4) uncover transom and shop cornice; 5) uncover limestone piers.

CURRENT IMAGE:

2003, photo by Ho

HISTORIC IMAGE:

Date: 1963
Resource: Philadelphia Historic Commission
# BUILDING INFORMATION

<table>
<thead>
<tr>
<th>address:</th>
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<td>architect:</td>
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<tr>
<td>Current Use:</td>
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<tr>
<td>Present Name:</td>
<td>J &amp; D’ Antonio &amp; Klein Jeweler</td>
</tr>
<tr>
<td>Register Status:</td>
<td>National Register Listed District</td>
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</tbody>
</table>

## ALTERATIONS:
- [x] Window Replacement
- [x] Ground Floor Renovation
- [x] Storefront Renovation
- [] Upper Floors Partial Facade Alteration
- [] Entire Facade Refaced after 1930

## CONDITION:
- #3 RENOVATED

## RECOMMENDATIONS:
1. preserve upper floor façade (terra cotta) and store stained glass tracery; 2. change upper floor windows uniformly; 3. remove air conditioners and awning; 4. relocate signage.

## CURRENT IMAGE:
2003, photo by Ho

## HISTORIC IMAGE:
Date: 1963
Resource: Philadelphia Historic Commission
CURRENT CONDITION SURVEY OF JEWELERS' ROW

728 Sansom Street

BUILDING INFORMATION

<table>
<thead>
<tr>
<th>address</th>
<th>728 Sansom Street, Philadelphia.</th>
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</thead>
<tbody>
<tr>
<td>Construction Date</td>
<td>1928</td>
</tr>
<tr>
<td>Altered Date</td>
<td>1963-1981</td>
</tr>
<tr>
<td>architect</td>
<td>Fox, Frederick (fl. 1892 - 1908)</td>
</tr>
<tr>
<td>Current Use</td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td>Present Name</td>
<td>House of Milner</td>
</tr>
<tr>
<td>Register Status</td>
<td>National Register Listed District</td>
</tr>
</tbody>
</table>

RECOMMENDATIONS:

1) remove air conditioners; 2) restore 2F windows to original configuration; 3) preserve original circular shop windows; 4) monitor stone discoloration.

CURRENT IMAGE:
2003, photo by Ho

CONDITION:
#1 ALMOST INTACT

HISTORIC IMAGE:
Date: 1963
Resource: City Archive
CURRENT CONDITION SURVEY OF JEWELERS' ROW

BUILDING INFORMATION

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
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<td>1800</td>
</tr>
<tr>
<td>Altered Date</td>
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<tr>
<td>Architect</td>
<td>Carstairs, Thomas</td>
</tr>
<tr>
<td>Current Use</td>
<td>Commercial/Residential</td>
</tr>
<tr>
<td>Present Name</td>
<td>The Philadelphia Gem Trade Laboratory /Alan</td>
</tr>
<tr>
<td>Register Status</td>
<td>Philadelphia Register of Historic Places</td>
</tr>
</tbody>
</table>

RECOMMENDATIONS:
1) preserve row house façade; 2) remove all air conditioners; 3) remove fire escape; 4) use double hung sash windows; 5) redesign signage on stop windows.

CURRENT IMAGE:
2003, photo by Ho

HISTORIC IMAGE:
Date: 1870
Resource: Philadelphia Historic Commission

CONDITION: #1 ALMOST INTACT

CONDITION SURVEY OF JEWELERS' ROW, SANSOM STREET 730-32

CURRENT IMAGE:
2003, photo by Ho

HISTORIC IMAGE:
Date: 1870
Resource: Philadelphia Historic Commission

CONDITION: #1 ALMOST INTACT
BUILDING INFORMATION

address: 734-40 Sansom Street, Philadelphia.
Construction Date: 1929  Altered Date: *1981
architect: Bencker, Ralph Bowden (1883 - 1961)
Current Use: Commercial/Multiple
Present Name: Jewelry Trade Building
Register Status: Philadelphia Register of Historic Places

RECOMMENDATIONS:
1) preserve building façades; 2) remove all air conditioners; 3) return double hung sash windows; 4) consistent new storefront design; 5) restore original ground floor columns.

CONDITION:
-partly altered

HISTORIC IMAGE:
Date: 1931
Resource: City Archive
APPENDIX II:

Design Guidelines For Jewelers’ Row
Appendix II:
“Design Guidelines For Jewelers’ Row” 91

The Design Guidelines suggest treatments for renovations, at the same time preserving the integrity of Jewelers’ Row. These guidelines are base on “the Secretary of the Interior’s Guidelines” 92 is apply to existing residential/commercial buildings in 700 block of Sansom Street which include building façades, storefronts and public Improvements of existing streetscape. The Design Guidelines offer a better direction while finding solutions for these façades on a case-by-case basis.

DESIGN GOALS:

• Protect integrity of district; complement and minimize negative impacts on existing properties from inappropriate alterations.

• Promote and preserve the sense and time of place conveyed by the architecture as a collection.

• Promote and preserve the pedestrian-friendly historic streetscape.

---

92 Check the National Park Service website, “Standards For Preservation and Guidelines For Preserving Historic Buildings”. http://www.cr.nps.gov/hps/tps/standguide/preserve/preserve_index.htm
I. DESIGN GUIDELINES FOR BUILDING FAÇADES

Sensitive changes may be considered when altering historic building façades. However, these alterations should occur in a manner that will not detract from the historical integrity of the property.

ADDITIONS

Additions to existing historic buildings are recommended only when such work will help to sustain the building.
1. An addition should be compatible in scale, materials and character with the main building.
2. A rooftop addition should be set back to preserve the perception of the historic façade.
3. Modern equipments such as air conditioning, antennas and satellite dishes, security bars, solar collectors, fire stairs, should not be permitted on the street façade in order to maintain the integrity of streetscape.

ALTERATIONS

Unless there is physical, pictorial, or historical evidence that a feature was original to the building, no alteration should be added.
1. All alterations should be repaired rather than replaced.
2. All alteration should match the original in materials, scale, location, proportions, form, and detailing.
3. Architectural features should not be covered or concealed with artificial materials.

RENOVATIONS

When a renovation to be undertaken in the block, it is recommended to refer to the original building. The scale and proportion of the original façade should be maintained and elements should be respected but not copied.

A. ORIENTATION
1. The orientation of the buildings has direct relationship to the street. The main entrance of the façade should open directly onto steps, stoops or right onto the sidewalk.
2. Windows allow constant view and potentially interact with the activity on the sidewalk and street.
3. No garages should be allowed on the front facades toward Sansom Street.

B. ALIGNMENT
1. All buildings are placed directly behind the sidewalk; the setback of any façade should be the same as those buildings of the block.
2. Any new façade should be contiguous with the existing façades.

C. BAY (width):
1. Two or three bays, keep the rhythm of original lot width, compatible with whole block.
2. The width of new buildings should refer to the adjacent buildings and historic lot widths.
3. The façade of a multi-lots building should be divided according to its original lot width.
H. EXTERIOR MATERIAL
1. All of the existing historic fabric is built of brick, stone or terra cotta; the original materials should be used when renovation.
2. The new façade should be consistent with the original materials and be preferably of brick or masonry and should not be clad in vinyl or metal siding materials.
3. When replacement of facade material is needed, it should be replaced in kind.
4. Painting a previously unpainted façade is inappropriate.

C. ROOF FORM
1. All components should be kept with detailing or sloped to achieve a harmonious sequence along the building façade.
2. Rooflines should mimic the separate yet complementary rhythm of other buildings in the block.

G. FENESTRATION (doors and windows)
1. Fenestration of the new façade should not disrupt the rhythm of the fenestration of block.
2. Openings of the new façade should retain the design integrity with the whole façade.
II. STOREFRONTS

The following design guidelines apply to all properties with ground floor commercial spaces, including architectural features such as display windows, signs, doors, transoms, kick plates, corner posts, and entablatures. The main objective is to preserve the features that clearly distinguish the commercial properties, while allowing alterations that support current economic use.

A. GROUND FLOOR FAÇADE
1. Any new storefront should be contiguous with the existing façade of the upper floors.
2. The main entrance should open directly onto steps or the sidewalk.
3. Any new design should be contextual to other commercial façade in the block.
4. Any new design should continue to express the character of typical storefronts, including the transparent quality of the display window.
5. New commercial design should maintain the traditional separation between storefronts and upper facades. This separation should be in alignment with adjacent buildings.

B. DISPLAY WINDOWS
1. The proportion between display glass area and storefront framing should compatible with other storefronts in the block.
2. Clear glass should be installed for retail commercial spaces.
3. Built-in elements that disrupt the transparency quality of display windows should be avoided.

C. ENTRIES AND DOORS
1. Entrances and doors should open directly onto steps or the sidewalk.
2. Solid paneled doors should not be installed on retail-space storefronts.
3. The storefront fenestration should consistent with the rhythm of the façade and the block.

D. SIGNS AND GRAPHIC DESIGNS
1. Signs should be designed in coordination with the overall building facade.
2. Materials, colors, proportion and shape of signs should compatible with the building front
3. Location of signs should never obscure architectural details or features.
4. Avoid more than three different sign locations on a single building façade.
5. A projecting sign should be located near the business entrance at, or slightly above, eye level.
6. Installation of signs should be as non-destructive to building fabric as possible.
7. Sign lighting should be compatible with the historic character of the block.

E. AWNINGS
1. Awning or canopy installations should not obscure significant architectural features.
2. Mounting or installation of awnings should be non-destructive to building fabric.
3. The awning or canopy may be used as a location for signs.
II. STANDARDS FOR RESTORATION

Return the façade to its original character by historic evidences. These features include building heights, bays (width), materials, roof, openings (windows and doors) and foundation (basement and ground floor.)

1. Remove additions and signage that conceal original significant features.
2. Return the character of historically significant features including their location, size, form, color and material.
3. Repair existing historic materials and features that have been damaged.
4. Stabilize, consolidate, and conserve existing historic materials and features that have deteriorated.
5. Reconstruct missing elements when historic evidence of its design is available.
6. A simplified interpretation is appropriate for a replacement if evidence of the original is missing.
7. A new installation is appropriate where it does not alter the character of a significant facade.
8. When replacing distinctive features, the new material should match the old in composition, design, color, and texture.
9. The roof style should reflect the predominant roof types of the block (pitched, flat roof, parapets).
10. Maintain the historical character of significant openings (size, form, divided lights, frame, material).
11. Any infill cannot on the same plane as the façade but must be recessed to the same depth as sash on the existing window.
III. STANDARDS FOR PRESERVATION

The preservation treatment is applied when the building materials and architectural features are essentially intact. The goal of the Standards for Preservation are to identify, retain, and preserve the original features and detailing of the existing façade.

BUILDING FAÇADES
1. Distinctive stylistic features that characterize a building should be treated with sensitivity. These features include building heights, bays (width), materials, roof forms, openings (windows and doors) and foundations (basement and ground floor).
2. Avoid removing or altering any historic material, significant architectural features, or spatial relationships.
3. Avoid adding materials, elements or details that were not part of the original building.
4. Repair damaged features.
5. Replace features that are missing or beyond repair.
6. Preserve intact features with appropriate maintenance techniques.
7. Preserve original façade material; do not use treatments that may damage historic materials.
8. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

STOREFRONTS

A. GROUND FLOOR FAÇADE
1. Preserve the historic character of the ground floor; keep the raised basement and steps when they exist.
2. Preserve storefront openings including windows and doorframes.
3. Preserve significant storefront components where they exist.
4. Historic features such as columns or piers should not be altered, obscured, or removed.

B. DISPLAY WINDOWS
1. Preserve, maintain or repair original storefront glass and materials where they exist.
2. Display windows that are missing should be replaced.

C. ENTRIES AND DOORS
1. Preserve storefront entrances and doorways in their original design and configuration.
2. Alignment of entries whether recessed or flush with sidewalk should be maintained.

D. SIGNS AND GRAPHIC DESIGNS
1. Preserve historic signs where they exist.
2. In cases where a historic sign does not represent the current commercial operation, the sign should be preserved as part of the building’s architectural features and an appropriate new business sign can be installed independently.
3. Traditional sign locations including storefront belt courses, upper facade walls, hanging or mounted inside windows, and projecting signs are encouraged.
4. Any sign that visually overpowers the building or obscures significant architectural features is inappropriate.
APPENDIX III:

Atlas of Jewelers' Row

MAP2: 1862, Smedley's atlas of the city of Philadelphia, City of Philadelphia Archives.
MAP3: 1874, MacCormac, City of Philadelphia Archives.


MAP8: 1914, Smith, Atlas of the city of Philadelphia (Central), City of Philadelphia Archives.


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II. Secondary Resources:


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### INDEX

<table>
<thead>
<tr>
<th>Address</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>700 Sansom Street</td>
<td>16, 40</td>
</tr>
<tr>
<td>701-7 Sansom Street</td>
<td>26, 43</td>
</tr>
<tr>
<td>702 Sansom Street</td>
<td>17, 49</td>
</tr>
<tr>
<td>704 Sansom Street</td>
<td>18, 49</td>
</tr>
<tr>
<td>706-708 Sansom Street</td>
<td>18</td>
</tr>
<tr>
<td>709 Sansom Street</td>
<td>27, 43</td>
</tr>
<tr>
<td>710 Sansom Street</td>
<td>19, 50</td>
</tr>
<tr>
<td>711 Sansom Street</td>
<td>28, 44</td>
</tr>
<tr>
<td>712-714 Sansom Street</td>
<td>19</td>
</tr>
<tr>
<td>713 Sansom Street</td>
<td>28, 52</td>
</tr>
<tr>
<td>715 Sansom Street</td>
<td>28, 53</td>
</tr>
<tr>
<td>716 Sansom Street</td>
<td>20</td>
</tr>
<tr>
<td>716-718 Sansom Street</td>
<td>20</td>
</tr>
<tr>
<td>717 Sansom Street</td>
<td>29, 44</td>
</tr>
<tr>
<td>718 Sansom Street</td>
<td>20, 21, 50</td>
</tr>
<tr>
<td>719 Sansom Street</td>
<td>29, 45</td>
</tr>
<tr>
<td>720 Sansom Street</td>
<td>21, 45</td>
</tr>
<tr>
<td>721 Sansom Street</td>
<td>30, 46</td>
</tr>
<tr>
<td>722 Sansom Street</td>
<td>21, 50</td>
</tr>
<tr>
<td>723 Sansom Street</td>
<td>30, 41</td>
</tr>
<tr>
<td>724 Sansom Street</td>
<td>22, 46</td>
</tr>
<tr>
<td>725 Sansom Street</td>
<td>31, 47</td>
</tr>
<tr>
<td>726 Sansom Street</td>
<td>23, 51</td>
</tr>
<tr>
<td>727 Sansom Street</td>
<td>31, 47</td>
</tr>
<tr>
<td>728 Sansom Street</td>
<td>24, 41</td>
</tr>
<tr>
<td>729 Sansom Street</td>
<td>32, 47</td>
</tr>
<tr>
<td>730 Sansom Street</td>
<td>5, 24, 25, 42</td>
</tr>
<tr>
<td>730-32 Sansom Street</td>
<td>16, 24, 41</td>
</tr>
<tr>
<td>731 Sansom Street</td>
<td>32, 42</td>
</tr>
<tr>
<td>733 Sansom Street</td>
<td>33, 48</td>
</tr>
<tr>
<td>734-40 Sansom Street</td>
<td>25, 48</td>
</tr>
<tr>
<td>735 Sansom Street</td>
<td>33, 42</td>
</tr>
<tr>
<td>737 Sansom Street</td>
<td>34, 48</td>
</tr>
<tr>
<td>Addison Hutton Savery</td>
<td>23</td>
</tr>
<tr>
<td>arch windows</td>
<td>18</td>
</tr>
<tr>
<td>Arnold H. Mueller</td>
<td>21, 23, 32</td>
</tr>
<tr>
<td>Art Deco</td>
<td>14, 24, 25, 30, 31, 32, 41, 46, 47, 54</td>
</tr>
<tr>
<td>authenticity</td>
<td>55</td>
</tr>
<tr>
<td>awning</td>
<td>23, 51</td>
</tr>
<tr>
<td>Benjamin Latrobe</td>
<td>7</td>
</tr>
<tr>
<td>brickwork</td>
<td>9, 22, 23, 31, 45, 49</td>
</tr>
<tr>
<td>British neoclassicism</td>
<td>9</td>
</tr>
<tr>
<td>British neo-Palladian designs</td>
<td>14</td>
</tr>
<tr>
<td>Carpenters’ Company</td>
<td>4</td>
</tr>
<tr>
<td>Carstair’s Row</td>
<td>16, 21, 26, 40</td>
</tr>
<tr>
<td>cartouche</td>
<td>21, 23, 31</td>
</tr>
<tr>
<td>casement windows</td>
<td>22, 25, 32, 34, 42, 44</td>
</tr>
<tr>
<td>Center City</td>
<td>1, 2, 3, 12, 13, 56</td>
</tr>
<tr>
<td>Chicago Style windows</td>
<td>17</td>
</tr>
<tr>
<td>City Beautiful Movement</td>
<td>11</td>
</tr>
<tr>
<td>City Hall</td>
<td>10</td>
</tr>
<tr>
<td>City of Philadelphia</td>
<td>4</td>
</tr>
<tr>
<td>Collins &amp; Automneth</td>
<td>14, 18</td>
</tr>
<tr>
<td>corbeled cornice</td>
<td>18, 20</td>
</tr>
<tr>
<td>dentil</td>
<td>17, 24, 26, 32</td>
</tr>
<tr>
<td>“Design Guidelines for Jewelers’ Row”</td>
<td>36, 38</td>
</tr>
<tr>
<td>“Design Guidelines of Schuykill-Southwest Neighborhood”</td>
<td>38</td>
</tr>
<tr>
<td>deterioration</td>
<td>10, 40, 41, 42</td>
</tr>
<tr>
<td>Diamond District</td>
<td>1, 14</td>
</tr>
<tr>
<td>dormer</td>
<td>16, 21, 22, 26, 27, 28, 29, 31, 44</td>
</tr>
<tr>
<td>“East Center City Commercial Historic District”</td>
<td>14, 56</td>
</tr>
<tr>
<td>Elfreth’s Alley</td>
<td>9</td>
</tr>
<tr>
<td>fanlight</td>
<td>16, 17, 25</td>
</tr>
<tr>
<td>fenestration</td>
<td>20, 21, 29, 44, 47, 48, 50, 52, 53</td>
</tr>
<tr>
<td>Franklin Court</td>
<td>52</td>
</tr>
<tr>
<td>Frederick Fox</td>
<td>24</td>
</tr>
<tr>
<td>frontispiece</td>
<td>16, 17, 25</td>
</tr>
<tr>
<td>George T. Bisel &amp; Co.</td>
<td>See 724 Sansom, Georgian Style</td>
</tr>
<tr>
<td>Ghost Structure</td>
<td>52</td>
</tr>
<tr>
<td>Greene Country Towne</td>
<td>3</td>
</tr>
<tr>
<td>Greisler &amp; Abramson Co.</td>
<td>19</td>
</tr>
<tr>
<td>high-rise buildings</td>
<td>11</td>
</tr>
<tr>
<td>historic district</td>
<td>55, 56</td>
</tr>
<tr>
<td>historic fabric</td>
<td>2, 13, 36, 54, 55, 56</td>
</tr>
<tr>
<td>Historic Preservation Studio</td>
<td>38</td>
</tr>
<tr>
<td>historical features</td>
<td>23, 28</td>
</tr>
<tr>
<td>History of Jewelers’ Row</td>
<td>3</td>
</tr>
<tr>
<td>Independence National Historical Park</td>
<td>1, 12</td>
</tr>
<tr>
<td>Isaac Norris Jr.</td>
<td>5</td>
</tr>
<tr>
<td>J. B. Bechtel &amp; Co.</td>
<td>See 729 Sansom</td>
</tr>
<tr>
<td>Jalousie windows</td>
<td>23, 28, 45</td>
</tr>
<tr>
<td>Jewelry Trades Building</td>
<td>14, 25</td>
</tr>
<tr>
<td>John Dickinson</td>
<td>5, 7</td>
</tr>
<tr>
<td>Jonathan Penrose</td>
<td>6</td>
</tr>
<tr>
<td>keystones</td>
<td>17, 18, 19, 40</td>
</tr>
<tr>
<td>“London House” plan</td>
<td>9</td>
</tr>
<tr>
<td>Louis Magaziner</td>
<td>14, 30, 46</td>
</tr>
<tr>
<td>M. Boonin</td>
<td>17</td>
</tr>
<tr>
<td>Mary Norris</td>
<td>5</td>
</tr>
<tr>
<td>“Moderne” style</td>
<td>33</td>
</tr>
<tr>
<td>modillion</td>
<td>19, 22</td>
</tr>
<tr>
<td>Morris’ Folly</td>
<td>6</td>
</tr>
<tr>
<td>“most intact”</td>
<td>35</td>
</tr>
<tr>
<td>North side of Sansom</td>
<td>15, 26</td>
</tr>
<tr>
<td>parapet</td>
<td>19, 21, 23, 24, 27, 30, 31, 32, 34, 41, 45, 50</td>
</tr>
<tr>
<td>“partly altered”</td>
<td>36</td>
</tr>
<tr>
<td>“pasted-on” storefronts</td>
<td>12, 36</td>
</tr>
<tr>
<td>Philadelphia Press Building</td>
<td>10, 14, 26, 43</td>
</tr>
<tr>
<td>Philadelphia Register of Historic Places</td>
<td>27</td>
</tr>
<tr>
<td>pilaster</td>
<td>18, 19, 20, 30</td>
</tr>
<tr>
<td>plan of Philadelphia</td>
<td>4</td>
</tr>
<tr>
<td>political consolidation</td>
<td>8</td>
</tr>
<tr>
<td>Post Civil War</td>
<td>3, 10</td>
</tr>
<tr>
<td>preservation</td>
<td>1, 2, 13, 39, 56</td>
</tr>
<tr>
<td>pressed-metal cornice</td>
<td>18, 19, 21, 22</td>
</tr>
<tr>
<td>Proposals</td>
<td>39</td>
</tr>
<tr>
<td>Ralph Bowden Bencker</td>
<td>14, 25</td>
</tr>
<tr>
<td>Rank #1</td>
<td>See “almost intact”</td>
</tr>
<tr>
<td>Rank #2</td>
<td>See “partly altered”</td>
</tr>
<tr>
<td>Rank #3</td>
<td>See “renovated”</td>
</tr>
<tr>
<td>Rank #4</td>
<td>See “remuddled”</td>
</tr>
<tr>
<td>remuddled</td>
<td>36, 39</td>
</tr>
</tbody>
</table>
"renovated" .................................................. 36, 39
restoration .................................................. 1, 2, 12, 39, 43, 44, 55, 56
Robert Morris .................................................. 5, 6
Row Houses ...................................................... 6, 8
S. D. Kopeland .................................................. 20
Sansom Diamond Exchange ... See 721 Sansom
Sansom Row .................................................. 6, 7, 8, 9, 10, 12, 14, 54
Savery, Scheetz & Savery ..................................... 14, 22
signage .................................................. 2, 12, 29, 40, 41, 42, 51
Significance .................................................. 3, 14
Society Hill ...................................................... 1, 12
soldier course ............................................. 19, 20, 22, 31, 46
South side of Sansom ........................................ 9, 15, 16
speculative row .................................................. 31, 14
storefront renovation ...................................... 20, 22, 28, 40, 41, 44, 50, 56

streetscape .................................................. 1, 13, 37, 38, 49, 51, 55
stucco .......................................................... 21, 27, 29, 30, 44, 45
terra cotta .................................................. 10, 20, 23, 26, 30, 32, 33, 42, 43, 51
the Depression ............................................... 3, 11
The Secretary of the Interior's Standards ........ 2, 56
Theophilus Parsons Chandler Jr. .................. 10, 14, 26
Thomas Carstairs ........................................... 7, 8, 9, 14, 24, 41
Thomas Holme ............................................... 4
transom .......................................................... 16, 17, 21, 23, 24, 30, 31, 33, 34, 40, 46, 47, 51
urban Queen Anne style .................................... 22
Washington Square ........................................... 26
Wesley Lesher Blithe ........................................ 32
William Penn .................................................. 3, 5
William Sansom ............................................... 3, 6, 7, 15