

# NOMINATION OF HISTORIC BUILDING, STRUCTURE, SITE, OR OBJECT

## PHILADELPHIA REGISTER OF HISTORIC PLACES

### PHILADELPHIA HISTORICAL COMMISSION

SUBMIT ALL ATTACHED MATERIALS ON PAPER AND IN ELECTRONIC FORM ON CD (MS WORD FORMAT)

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

Street address: **704 Sansom Street**

Postal code: **19104**

Councilmanic District: **1**

#### 2. NAME OF HISTORIC RESOURCE

Historic Name: **Electrotype Foundry**

Common Name: **704 Sansom Street**

#### 3. TYPE OF HISTORIC RESOURCE

☒ Building

☐ Structure

☐ Site

☐ Object

#### 4. PROPERTY INFORMATION

Condition: ☐ excellent ☒ good ☐ fair ☐ poor ☐ ruins

Occupancy: ☒ occupied ☐ vacant ☐ under construction ☐ unknown

Current use: **Jewelry Industry**

#### 5. BOUNDARY DESCRIPTION

Please attach a plot plan and written description of the boundary. **SEE ATTACHED SHEET.**

#### 6. DESCRIPTION

**SEE ATTACHED SHEET.**

Please attach a description of the historic resource and supplement with current photographs.

#### 7. SIGNIFICANCE

Please attach the Statement of Significance.

[See Attached Sheet]

Period of Significance (from year to year): from

**1877 to 1922**

Date(s) of construction and/or alteration:

**1876-1877 and 1890 (façade)**

Architect, engineer, and/or designer:

**Collins & Autenrieth**

Builder, contractor, and/or artisan:

**Kister & Orem, Carpenters and Builders**

Original owner:

**Henry C. Lea**

Other significant persons:

**Mumford & Hanson/Hanson Brothers**

**CRITERIA FOR DESIGNATION:**

The historic resource satisfies the following criteria for designation (check all that apply):

- ☒ **(a) Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past; or,**  
(b) Is associated with an event of importance to the history of the City, Commonwealth or Nation; or
- ☒ **(c) Reflects the environment in an era characterized by a distinctive architectural style; or,**  
☒ **(d) Embodies distinguishing characteristics of an architectural style or engineering specimen; or,**
- ☒ **(e) Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation; or,**  
(f) Contains elements of design, detail, materials or craftsmanship which represent a significant innovation; or,
- ☒ **(g) Is part of or related to a square, park or other distinctive area which should be preserved according to an historic, cultural or architectural motif; or,**  
(h) Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood, community or City; or,  
(i) Has yielded, or may be likely to yield, information important in pre-history or history; or
- ☒ **(j) Exemplifies the cultural, political, economic, social or historical heritage of the community.**

**8. MAJOR BIBLIOGRAPHICAL REFERENCES**

Please attach a bibliography.

**SEE ATTACHED SHEET.**

**9. NOMINATOR: THE PRESERVATION ALLIANCE FOR GREATER PHILADELPHIA**

Authors: Oscar Beisert, Architectural Historian & Aaron Wunsch, Ph.D., Architectural Historian

Email: **psteinke@preservationalliance.com**

Date: **18 August 2016.**

Street Address: **1608 Walnut Street, Suite 804**

Telephone: **215-546-1146**

City, State, and Postal Code: **Philadelphia, PA 19103**

Nominators are not the property owners.

**PHC USE ONLY**

Date of Receipt: 18 August 2016

☒ Correct-Complete ☐ Incorrect-Incomplete

Date: 9-6-2016

Date of Notice Issuance: 9-6-2016

Property Owner at Time of Notice

Name: 704 Associates

Address: 7614 Seminole Avenue

City: Melrose Park State: PA Postal Code: 19027

Date(s) Reviewed by the Committee on Historic Designation: 10-21-2016

Date(s) Reviewed by the Historical Commission: 11-10-2016

Date of Final Action: \_\_\_\_\_

☐ Designated

☐ Rejected

4/11/13

**NOMINATION FOR THE  
PHILADELPHIA REGISTER OF HISTORIC PLACES**



“Busy Sansom Street” by Frank H. Taylor, 1914. Courtesy the Library Company of Philadelphia.

**ELECTROTYPE FOUNDRY  
704 Sansom Street  
Philadelphia, Pennsylvania.**

*Electrotype Foundry, 704 Sansom Street, Philadelphia  
Nomination to the Philadelphia Register of Historic Places, Fall 2016 – Page 1*

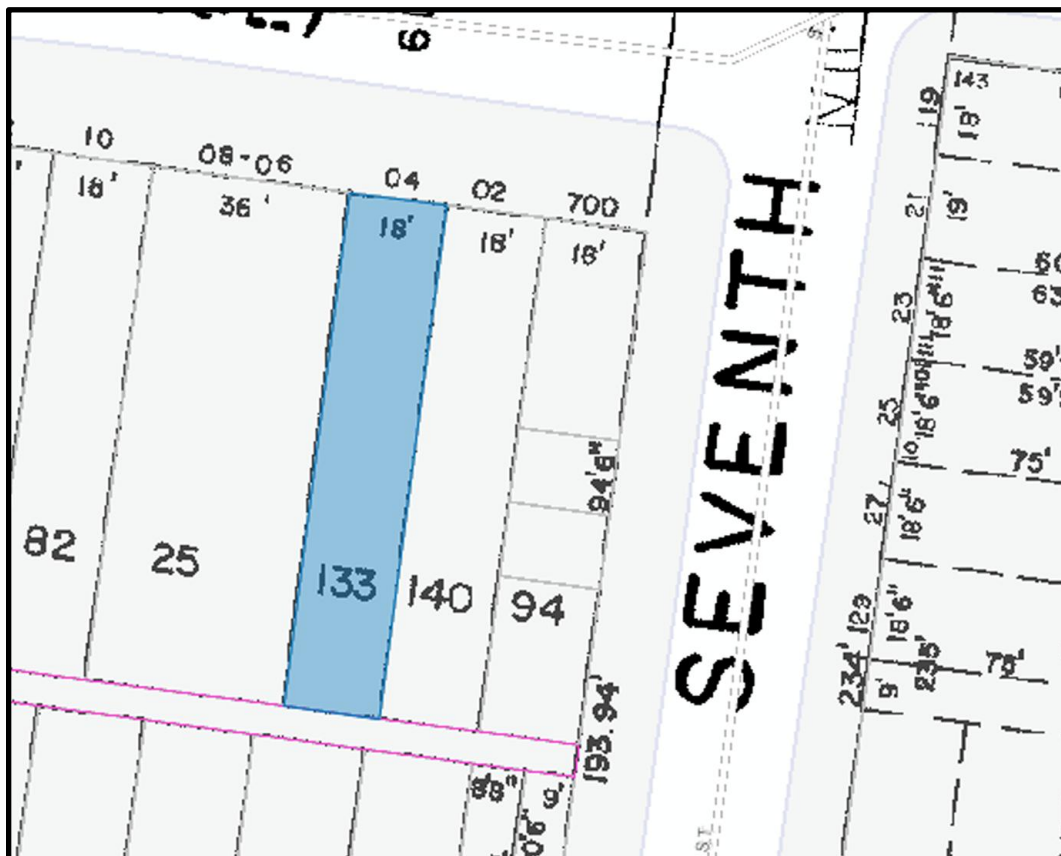
## 5. BOUNDARY DESCRIPTION

The boundary description of the 704 Sansom Street is as follows:

ALL THAT CERTAIN lot or piece of ground with the buildings and improvements thereon erected SITUATE on the South side of Sansom Street at the distance of Thirty-six feet Westward from Seventh Street.

CONTAINING in front or breadth on the said Sansom Street Eighteen feet, and extending in depth Southward Ninety-four feet six inches to an Alley Six feet wide leading from the said Seventh Street to Eighth Street BOUNDED on the North by Sansom Street, on the South by the aforesaid Alley, and on the West by a message and lot now or late of Henry C. Lea.

Department of Records Parcel No. 001S17-0133. OPA Account No. 882600500.



The parcel subject to the proposed designation is highlighted in blue.. Courtesy City of Philadelphia.



Looking south. Courtesy Rachel Hildebrandt.

## 6. PHYSICAL DESCRIPTION

The Electrotpe Foundry at 704 Sansom Street stands on the south side of the block between Seventh and Eighth Streets within Jewelers' Row in Center City Philadelphia. It is a contributing resource within the East Center City Commercial Historic District, listed on the National Register of Historic Places in 1984. The structure occupies the full width and much of the depth of its lot, standing four stories with a full four-story rear wing. Its primary north façade fronts on Sansom Street, with a secondary south façade facing onto a narrow footway. The east and west elevations are party walls largely shared by adjacent structures.

*Electrotpe Foundry, 704 Sansom Street, Philadelphia  
Nomination to the Philadelphia Register of Historic Places, Fall 2016 – Page 3*

The building's façade is remarkable. Above the first story (equipped with a modern plate glass shop window, pent eave, and aluminum siding), it consists of yellow glazed brick interrupted by varied bands of polychromatic brick and tile to which the label Victorian Eclectic hardly does justice. Despite their German origins, Collins & Autenrieth had had four decades to absorb styles and influences that were at once local and cosmopolitan. The Electrotpe Foundry's flat-faced, incised lintels – themselves varied on each story – suggest an awareness of the work of Frank Furness, to whom the nearby George T. Bisel Company Building (724 Sansom) is sometimes attributed. Polychromy, of course, was common to several styles of the period. Here it is matched with forms that lean toward Eastlake, but it is the colors themselves – black, green, blue, and yellow – that stand out. One tipoff to the top story's later date (1890) is its pressed tin cornice (the brickwork also has a lighter hue). But even this continues the incised treatment of the lintels and partially echoes their form. Second story window openings have been reduced in size and apparently contain modern sash. However, storm windows in the upper stories may cover original one-over-one sash.

The four-story Electrotpe Foundry testifies to the block's vitality as the heart of Gilded Age Philadelphia's publishing district and to the exuberant, eclectic spirit that architects Collins & Autenrieth brought to commercial commissions for the city's Lea family. Like its neighbors, it is a product of the commercial transformation of a previously residential street after the Civil War – a transformation that created Publishers' Row in the nineteenth century and Jewelers' Row in the twentieth.



Looking south. Courtesy Rachel Hildebrandt.



Looking south. Courtesy Aaron Wunsch.



Looking south. Courtesy Aaron Wunsch.



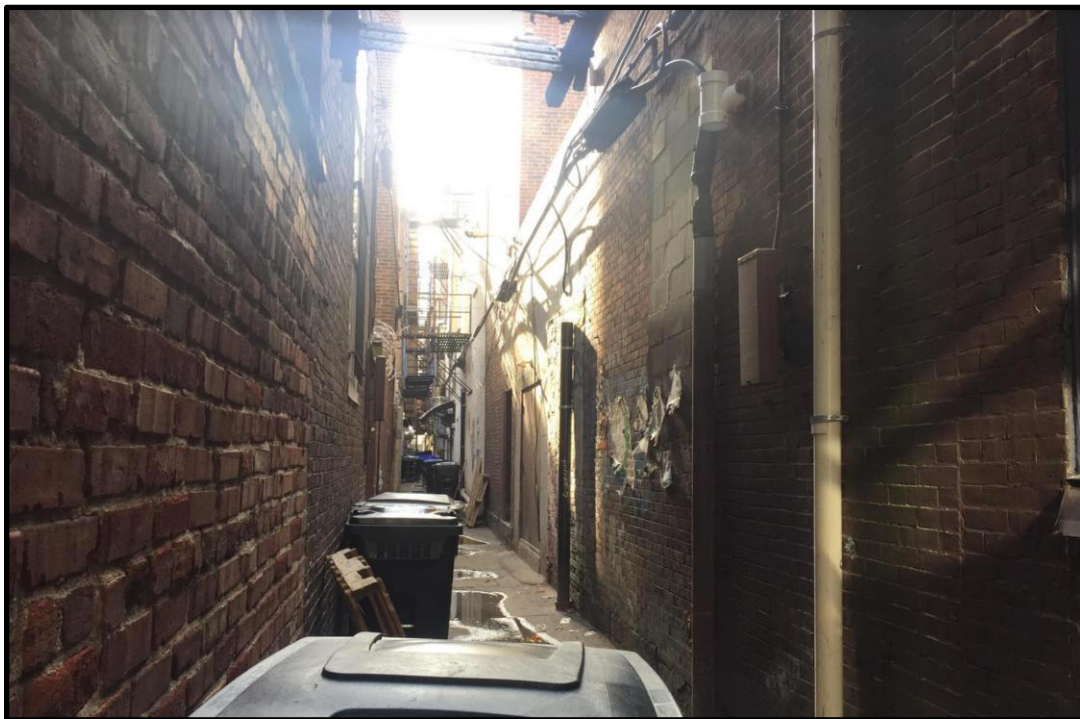
Looking south. Courtesy Aaron Wunsch.



Looking south. Courtesy Aaron Wunsch.



Looking southwest. Courtesy Aaron Wunsch.



Looking west. Courtesy Rachel Hildebrandt.

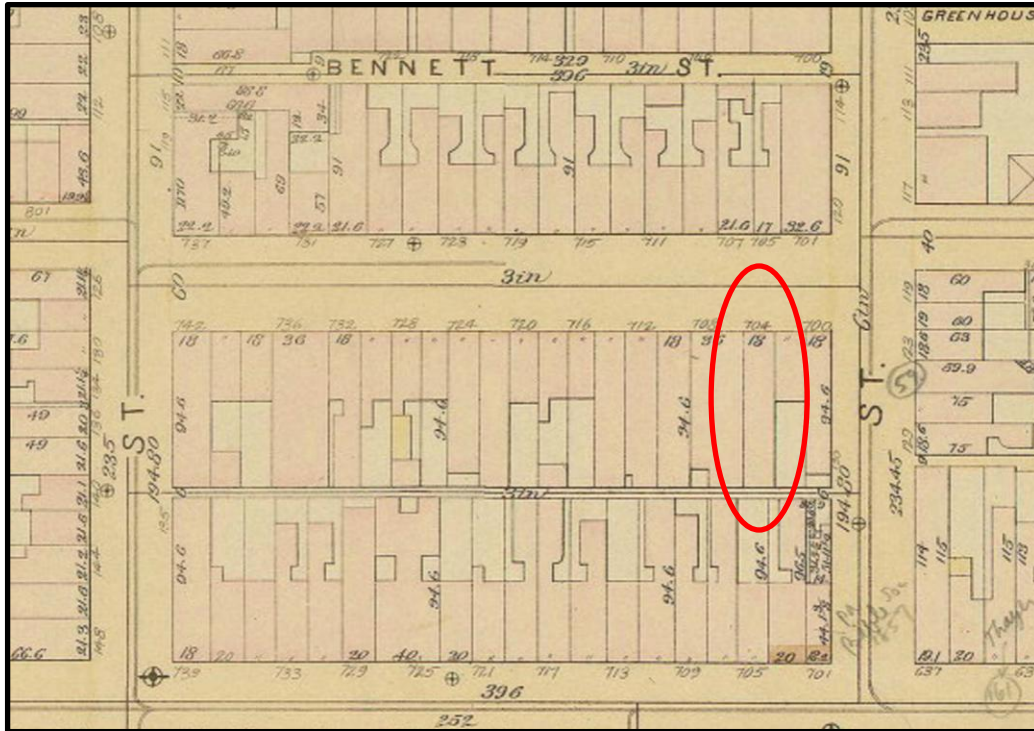


Sansom Row, 7<sup>th</sup> and Sansom Streets, Philadelphia. Courtesy the Historical Society of Pennsylvania.

## 7. STATEMENT OF SIGNIFICANCE

Known as the Electrotpe Foundry, the commercial building at 704 Sansom Street is a significant resource that merits designation by the Philadelphia Historical Commission and inclusion on the Philadelphia Register of Historic Places. Located within the distinctive block known today as Jewelers' Row, 704 Chestnut Street satisfies the following Criteria for Designation:

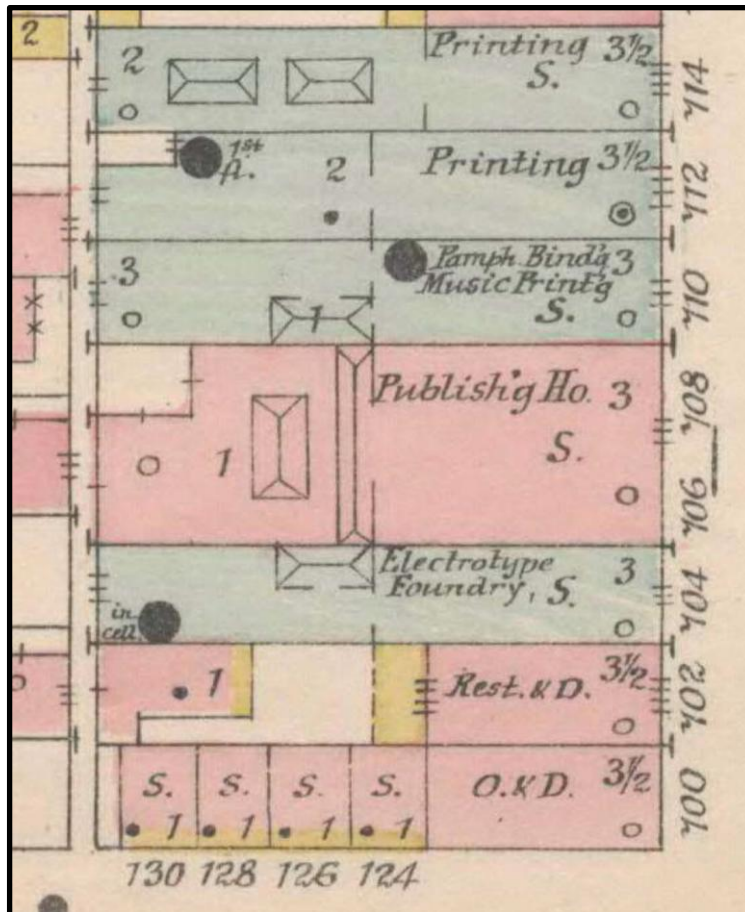
- a) Has significant character, interest, or value as part of the development, heritage, or cultural characteristics of the City, Commonwealth, or Nation or is associated with the life of a person significant in the past;
- c) Reflects the environment in an era characterized by a distinctive architectural style;
- d) Embodies distinguishing characteristics of an architectural style or engineering specimen;
- e) Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation;
- g) Is part of or related to a square, park or other distinctive area which should be preserved according to an historic, cultural or architectural motif; *and*
- j) Exemplifies the cultural, political, economic, social, or historical heritage of the community.



Atlas of the City of Philadelphia, 1885. Note: the block is still partly residential, but the subject buildings have already been altered and/or reconstructed for commercial use.  
 Courtesy Philadelphia GeoHistory Network.

The former Electrotpe Foundry at 704 Sansom Street is an ornate commercial building of the Victorian Eclectic Style, which was brought to its present state between 1876 and 1890 by Henry C. Lea, (1825-1909), a prominent Philadelphia publisher, author, historian, and civic leader. Being one of many commercial buildings developed by Lea in the second half of the nineteenth century, this building served the publishing and printing industry that was established in the neighborhood of the 700 Block of Sansom Street. The building at 704 Sansom Street was designed to serve as an Electrotpe Foundry for the long-term tenant Mumford & Hanson—later Hanson Brothers.

The architectural firm of Collins & Autenrieth completed both the 1877 and 1890 phases of construction. Collins & Autenrieth designed the polychromatic brick façade. The final product commissioned by Lea at 704 Sansom Street was one of several commercial properties owned by the family in a mercantile district arrayed along Arch, Chestnut, and Market Streets. Many of these designs were also the work of Collins & Autenrieth whose association with Lea and his family produced a variety of significant commercial, institutional, and residential commissions across the city, most of which are unfortunately no longer extant. 704 Sansom Street is one of few that survives and is a striking example of a Victorian Eclectic Style building with Polychromatic brick. The building is a strong example of commercial “street architecture” of the late nineteenth century.



Hexamer Insurance Maps of the City of Philadelphia, 1887, Plate 30.  
Courtesy the Free Library of Philadelphia.

### Historic Context: Construction History of 704 Sansom Street

After constructing a printing house for the family firm at 706-08 Sansom Street in 1865, Henry C. Lea expanded his holdings to the east with the purchase of an additional three-story, Federal style townhouse from the Elwyn family in June 1876. Lea demolished the house and built a new commercial building in its place.

The permit for the new building was issued in March 1877.<sup>1</sup> It appears that Collins & Autenrieth were the architects Lea hired to design the building.<sup>2</sup> It is clear that the building was originally designed to serve as an Electrotype Foundry, as it was occupied by Mumford & Hanson, Electrotypers, immediately after its completion in 1878.<sup>3</sup> Lea no doubt contracted his electrotype work to this firm. While Mumford & Hanson appear to have dissolved their partnership by 1882,

<sup>1</sup> "J.H. Errickson, one three-story store 18 x 94 feet, 704 Sansom street" ("Building Improvements," *Public Record*, March 24, 1877. The construction date is also confirmed in a letter from Collins & Autenrieth to the Mutual Assurance Company, 1 July 1902 (Insurance Survey 8967, Mutual Assurance Company Records, HSP).

<sup>2</sup> Architect's Plan Book, January 1877-August 1879, Collins and Autenrieth Architectural Works, University of Delaware. There is a reference in this book to designs for Lea.

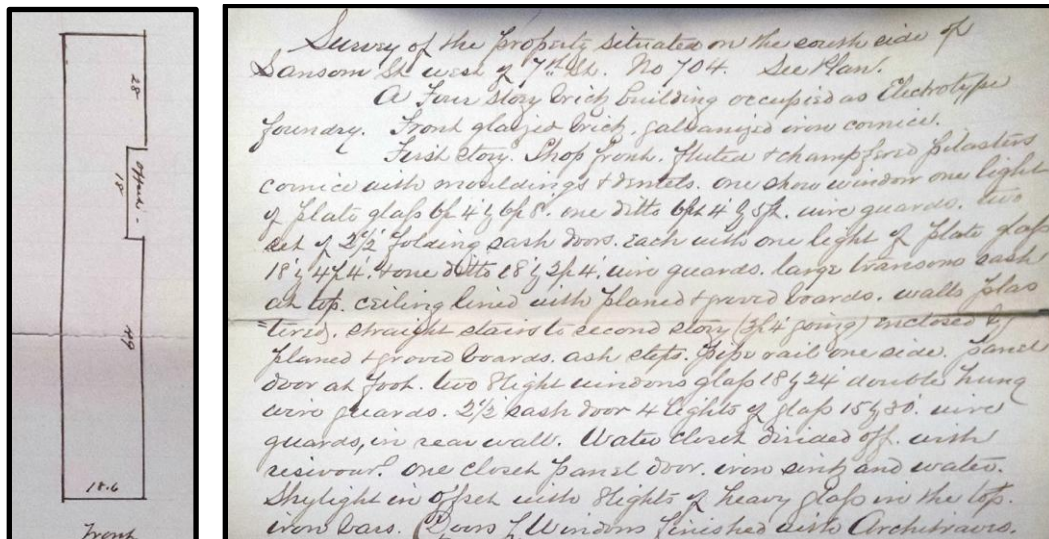
<sup>3</sup> Philadelphia City Directory, 1878.

Hanson Brothers continued to occupy the building as their foundry through the 1910s. In the interim, the firm appears to have grown and a need for additional space led to the enlargement of the building. The fourth floor was added in 1890. The plans were completed by Collins & Autenrieth on August 27, 1890, which included a striking polychromatic brick façade to unify the 1877 and 1890 phases of construction.<sup>4</sup> Lea awarded Collins & Autenrieth the contract on September 3, 1890.<sup>5</sup> Kister & Orem, Carpenters and Builders, of 129 S. 7<sup>th</sup> Street were the construction contractors.<sup>6</sup> They completed their work for \$2,500 by October 1890.<sup>7</sup> There was always a shop front on the ground floor, which persists to date.

A later survey of 1902 by the Mutual Assurance indicates the following about the polychromatic façade:

The brick-front in Sansom Str. is supported by two cast iron jam-boxes & a girder of three 12 in.-40 lbs. beams.<sup>8</sup>

The aforementioned insurance survey of 1902 indicates that additional improvements were made at that time, but the precise details are not known. According to city directories and trade publications, Hanson Brothers occupied the Electrotpe Foundry through the 1910s.



Insurance Survey 8967, Mutual Assurance Company Records, HSP

<sup>4</sup> *Philadelphia Real Estate Record and Builders' Guide*, v. 5, n. 34, (Philadelphia: 27 August 1890), p. 513.

<sup>5</sup> *Philadelphia Real Estate Record and Builders' Guide*, v. 5, n. 35, (Philadelphia: 3 September 1890), p. 530.

<sup>6</sup> Letter: Kister Orem, to James M. Lea, Philadelphia: 16 September 1890 (Folder 2: 704 Sansom Street, Collins & Autenrieth Papers, Philadelphia Athenaeum).

<sup>7</sup> Letter: Collins & Autenrieth to the Leas, Philadelphia: 21 October 1890 (Folder 2: 704 Sansom Street, Collins & Autenrieth Papers, Philadelphia Athenaeum).

<sup>8</sup> Letter: E. Collins, of Collins & Autenreith, to A. Ogden, Mutual Assurance Company, Philadelphia: 1 July 1902 (Insurance Survey 8967, Mutual Assurance Company Records, HSP).

### **Historic Context: The Early History of Sansom Row (1790-1876)**

Many years earlier, the 700 Block of Sansom Street was part of a residential development known as Sansom Row. In the 1790s, Robert Morris, the Financier of the American Revolution, owned a large parcel, which included the subject site with Chestnut Street at the north, Walnut Street at the south, Seventh Street at the east and Eighth Street at the West. However, like many investors of the day, speculation got the better of him and the inflated values associated with the founding of the new nation led many men to financial ruin. Morris' Folly, the financier's unfinished mansion, occupied the site, being designed by Pierre L'Enfant the house was said to have included the first Mansardic roof in the United States. After Morris went to debtor's prison, the unfinished mansion and lot were sold at public sale. The Philadelphia County Sheriff, Jonathan Penrose, sold the property to William Samson, the eminent Philadelphia merchant in 1798.<sup>9</sup>

Prior to his death in 1800, William Samson had commissioned Benjamin Latrobe (1764-1820), the master Philadelphia architect, to design a row of twenty-two townhouses of the "London house plan" to face onto Walnut Street. And, by 1800, Sansom had commissioned Thomas Carstairs (1759-1830) to create a similar row facing north onto the newly established Sansom Street, which from the beginning was paved by the developer himself.<sup>10</sup>

Sansom Row was the first entire group of row houses 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.<sup>11</sup>

And it was in this, the 700 Block of Sansom Street the one of the first blocks of like-row houses were put up, influencing the design of Philadelphia to-date. Sansom Row appears to have been constructed about 1800, featuring red brick facades, "...shared marble steps, contiguous belt courses, and parapets between each pair." This row of twenty-two houses was intact until 1865.<sup>12</sup>

The earliest owners of the house included William and Mary Turnbull, as well as their successors, Samuel and Esther Stones. On November 17, 1809, the Stones sold the property to Thomas Langdon Elwyn of Portsmouth, New Hampshire. At the time of this purchase, Elwyn was "sojourning in the City of Philadelphia," and he would hold the property for the rest of his life.<sup>13</sup>

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<sup>9</sup> Hsin-Yi Ho. A Proposal for Preserving and Restoring the Streetscape of Jewelers' Row. (Philadelphia: University of Pennsylvania, 1 January 2004), p. 13.

<sup>10</sup> 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

<sup>11</sup> Hsin-Yi Ho. A Proposal for Preserving and Restoring the Streetscape of Jewelers' Row. (Philadelphia: University of Pennsylvania, 1 January 2004), p. 7.

<sup>12</sup> Hsin-Yi Ho. A Proposal for Preserving and Restoring the Streetscape of Jewelers' Row. (Philadelphia: University of Pennsylvania, 1 January 2004), p. 7.

<sup>13</sup> Deed: Alfred William Langdon Elwyn, of the City of Philadelphia, doctor of medicine, and Mary Middle, his wife, to Henry C. Lea, of the city, publisher, 22 June 1876, for \$11,000, Philadelphia Deed Book D.H.L., No. 30, page 328, City Archives of Philadelphia (hereafter CAP).

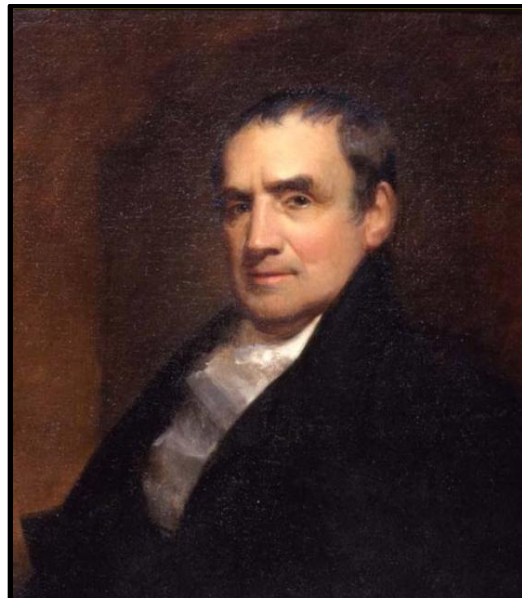
After the death of Elwyn in March 1876 in New Hampshire, his heirs, Alfred William Langdon Elwyn, a physician of Philadelphia, and his wife, Mary Middleton sold the property to Henry C. Lea, "Publisher." The deed was completed on June 22, 1876. The deed discusses "restrictions" of the original subdivision made by Sansom, which may have been among of the earliest deed-restricted developments in Philadelphia.<sup>14</sup>

#### **CRITERION A and CRITERION J**

**The subject building represents the commercialization of Sansom Row and the history of Henry Lea & Co., as a major publishing and printing business in Philadelphia that transcended two centuries of its commercial history. The building also represents the cultural and economic construct of the publishing and printing community, as it was a building commissioned by the Leas and used as an Electrotpe Foundry by a long term tenant.**

#### **The Commercialization of Sansom Row, Henry C. Lea & Co. and the Electrotpe Foundry**

*The History of Henry C. Lea & Co.* Matthew Carey (1760-1839), the Irish-born publisher and economist, was about twenty-one years old when publishing his anti-dueling pamphlet, as well as his criticism of Parliament, in Dublin got him into trouble with the local authorities. Carey fled to Paris in 1781, where he made the acquaintance of Benjamin Franklin, then the American Ambassador, and worked in his printing office for roughly one year.<sup>15</sup>



Matthew Carey (1760-1839) by John Neagle (1796-1865).  
Courtesy the Library Company of Philadelphia.

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<sup>14</sup> Deed: Alfred William Langdon Elwyn, of the City of Philadelphia, doctor of medicine, and Mary Middle, his wife, to Henry C. Lea, of the city, publisher, 22 June 1876, for \$11,000, Philadelphia Deed Book D.H.L., No. 30, page 328, CAP.

<sup>15</sup> Earl Lockridge Bradsher, *Mathew Carey, editor, author and publisher*. (New York: The Columbia University Press, 1912).

After a brief, tumultuous return to Ireland, Carey was again in trouble with the law. Working for Dr. Franklin, Carey had contacts in Philadelphia, which no doubt informed his decision to go under the disguise of women's clothing and illegally board a ship to the newly established United States of America in September 1784. When he arrived at Philadelphia, the Marquis de Lafayette funded the establishment of Carey's new printing business and book shop. He began publishing *The Pennsylvania Herald* in 1785; the *Columbian Magazine* in 1786; and the *American Museum*.

Between 1794 and 1796, the firm published the first atlases in America and it was his 1802 Map of Washington, D.C. that first illustrated the newly established United States Capitol. Carey printed the first American version of the Douay-Rheims Bible known as the Carey Bible, which was the Roman Catholic version of the Bible printed in the United States.

His firm evolved over time to include the following formations: M. Carey & Son, 1817-1821; M. Carey & Sons, 1821-1824; and, finally, Carey & Lea, 1824.

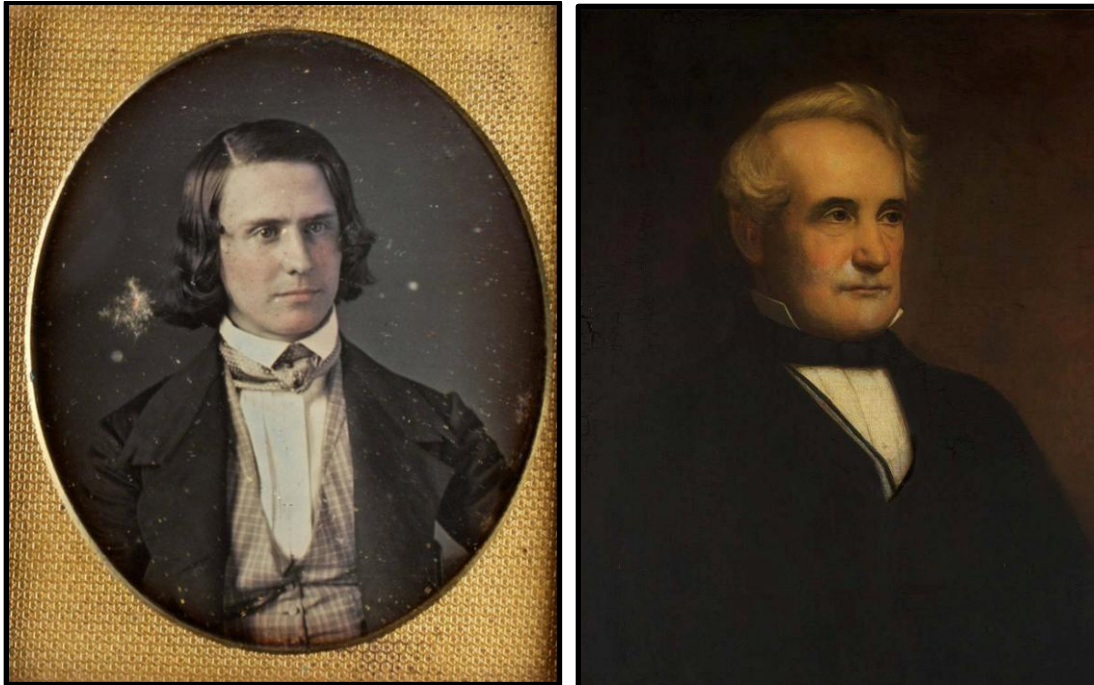


Isaac Lea (1792-1886) and Frances Ann Carey (1799-1874). Courtesy the Library Company of Philadelphia.

In Philadelphia, he was not only successful as a publisher; Carey also married Bridget Flahaven Carey and had eight children. Of the five girls of the Carey household, Frances Ann Carey (1799-1873) married Isaac Lea, who, almost immediately, joined the family business. His father-in-law retired from the publishing business in 1825, leaving the business his sons. Isaac Lea eventually took over the publishing house. In 1833, Lea took on a new partner, William A. Blanchard, eventually changing the name to Lea & Blanchard. Interestingly, the original Carey publishing house changed its name many times over the years. These transitions were noted in Epilogue by R. Kenneth Bussy:

Throughout the nineteenth century, the firm changed its name a total of 13 times and the name Lea was in the imprint of 12 of those names.<sup>16</sup>

In 1858, Henry Gray completed his book on anatomy, which was first published by J.W. Parker & Son in London. The Lea firm immediately secured rights to publish the American edition of Gray's Anatomy. All of the American editions were published and printed in Philadelphia, and those put out between 1866 and 1922 came from 706-08 Sansom Street. Part of the printing process may also have been contracted to Mumford & Hanson or Hanson Brothers. This was one of many publications that established the firm as a leading publisher of medical works, including dentistry, pharmacy, and veterinary medicine.<sup>17</sup>



Henry C. Lea, ca. 1845. Courtesy the Library Company of Philadelphia.

After Henry C. Lea purchased the Elwyn House at 704 Sansom Street in June 1876, he demolished the house and built a new commercial building in its place. The permit for this building, which continues to occupy the subject site, was issued in March 1877.<sup>18</sup> As previously stated, Collins & Autenrieth were the architects Lea hired to design the building.<sup>19</sup>

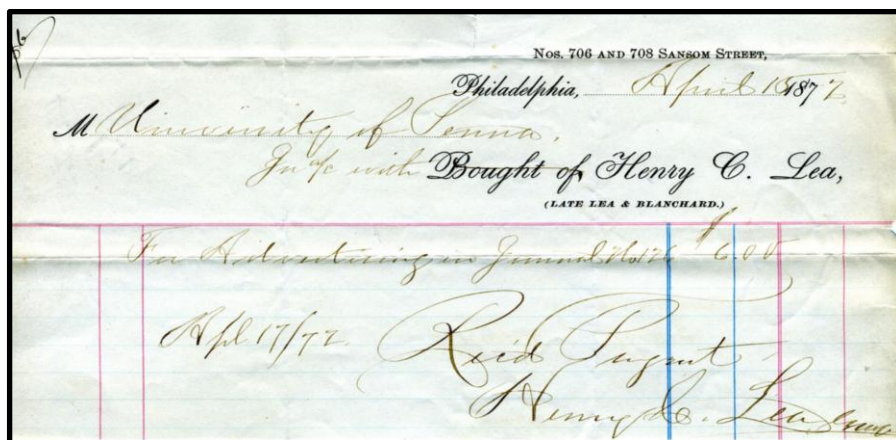
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<sup>16</sup> R. Kenneth Bussy. Epilogue: The Death of an Imprint, a Supplement to Two Hundred Years of Publishing. Philadelphia: 1994, p. 1.

<sup>17</sup> R. Kenneth Bussy. Epilogue: The Death of an Imprint, a Supplement to Two Hundred Years of Publishing. Philadelphia: 1994, p. 4.

<sup>18</sup> "J.H. Erickson, one three-story store 18 x 94 feet, 704 Sansom street" ("Building Improvements," *Public Record*, March 24, 1877. The construction date is also confirmed in a letter from Collins and Autenrieth to the Mutual Assurance Company, 1 July 1902 (Insurance Survey 8967, Mutual Assurance Company Records, HSP).

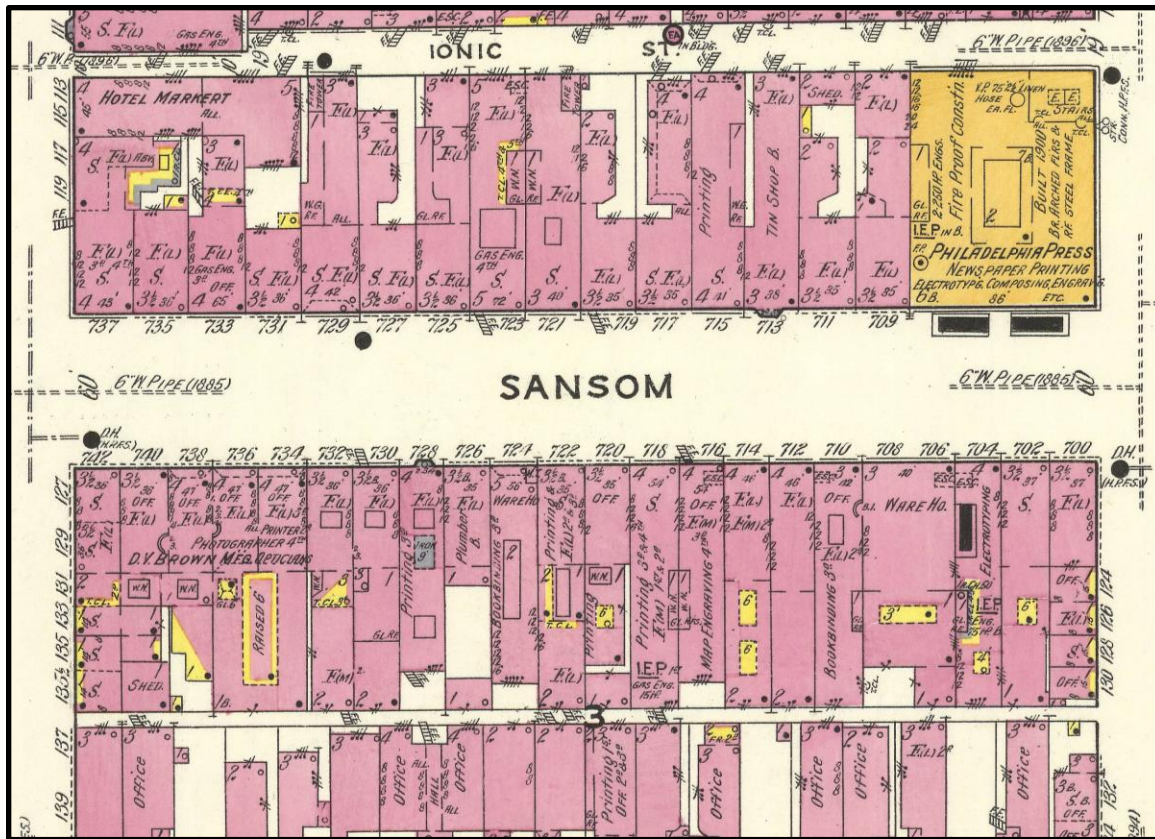
<sup>19</sup> Architect's Plan Book, January 1877-August 1879, Collins and Autenrieth Architectural Works, University of Delaware. There is a reference in this book to designs for Lea.



Example invoice of Henry C. Lea. Courtesy the Historical Society of Pennsylvania.

<p><b>The American Journal of the Medical Sciences</b>  MONTHLY: \$6.00 per annum in advance</p>		<p><b>LEA &amp; FEBIGER</b>  PUBLISHERS  Established 1785</p>	
<p><b>Progressive Medicine</b>  QUARTERLY  Cloth binding, \$11.00 per annum in advance</p>		<p>VAN ANTWERP LEA  CHRISTIAN FEBIGER</p>	
<p>CABLE ADDRESS: LEAFEBIGER, PHILADA.</p>		<p>PHILADELPHIA: 706, 708 &amp; 710 SANSOM STREET</p>	
<p>Represented in  LONDON CANADA NEW ZEALAND  AUSTRALIA JAPAN HAWAII</p>		<p>PHILADELPHIA <u>May 9, 1923</u></p>	
<p>Dr. R. Tait McKenzie,  2014 Pine Street,  Philadelphia, Pa.</p>			
<p>Dear Dr. McKenzie:</p>			
<p><u>I am sending you herewith a letter from Dr. Mulliner</u></p>			

Letterhead of the company founded by Matthew Carey, as Lea & Febiger, in May 1923.  
Courtesy University Archives, University of Pennsylvania



Philadelphia Atlas 1916 (1926), Vol. 1, Sheet 26. Courtesy Penn State.

On January 1, 1908 the firm made its final merger, going into partnership with Christian Carson Febiger, a relative of Henry C. Lea. In 1923, the company removed from its longtime headquarters at 706-708 Sansom Street to a large neo-classical style building on Washington Square. The firm continued on as medical publishers with competition from W. B. Saunders and "...an old rival,..." J.B. Lippincott. However, the company signed many new authors and continued to succeed. Lea & Febiger continued to publish the second oldest medical journal in America, although it did not make the company much money.<sup>20</sup>

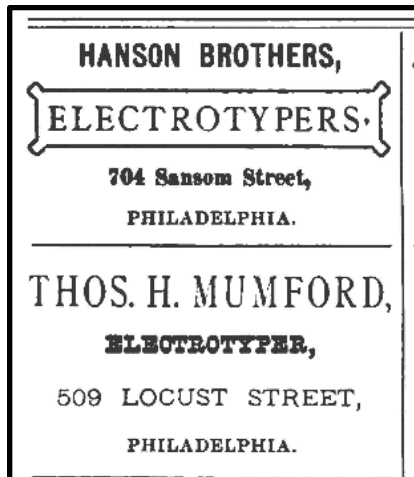
The firm was rather quaint and Dickensian. The company bookkeeper, a Miss Withington, who had been with Lea & Feiger seemingly forever, stubbornly refused to use adding machines up to the time she left in the middle 1940s. The cost books, in which one of the partners meticulously recorded the cost of producing each title, were started in the nineteenth century and were still in use until 1994. There was a stand-up desk of great age in the office that was in every day use.<sup>21</sup>

<sup>20</sup> R. Kenneth Bussy. Epilogue: The Death of an Imprint, a Supplement to Two Hundred Years of Publishing. Philadelphia: 1994, p. 5.

<sup>21</sup> R. Kenneth Bussy. Epilogue: The Death of an Imprint, a Supplement to Two Hundred Years of Publishing. Philadelphia: 1994, p. 5.

At the time it closed, Lea & Feabiger was the oldest publisher in America, having been in the hands of blood or marriage since the time of its founding in 1785. In 1994 its publications and assets were sold to Williams & Wilkins, a Baltimore-based medical publisher.<sup>22</sup> R. Kenneth Bussy briefly describes the firm's importance below:

So ended Lea & Febiger, a remarkable and highly successful firm, which had stayed in the hands of the descendants of the founder by blood or marriage for 209 years, and which had published some of America's and Britain's best authors, while contributing mightily to the advance of medicine and related disciplines.<sup>23</sup>



Left: Advertisement for both Hanson Brothers and Thomas H. Mumford, the former being then at 704 Sansom Street, as published in the *Printer's Circular* in 1886. Right: Advertisement for Hanson Brothers, Electrotypers at 704 Sansom Street, as published in the *Philadelphia Record Almanac* in 1898. Courtesy Hathi Trust.

*Mumford & Hanson, later known as Hanson Brothers.* Henry C. Lea rented 704 Sansom Street to the electrotype firm of Mumford & Hanson in 1878. This firm had a long history with the new printing technology of electrotype, which was experiencing a new expansion in the 1870s with the development of better electrical generators. One of the founders of the firm was Thomas Howland Mumford (1816-1868) who started his career as an engraver, most notably known for his engravings for John F. Watson's *Annals of Philadelphia*. In the 1850s Mumford was one of the early adopters of the electrotype technology. In 1860 he formed a partnership with George Louis Hughes Hanson (1813-1879) and they had their foundry at 330 Harmony Place in Philadelphia. The firm employed seven men and was valued of \$3,058 in materials and \$8,000 in product. After Mumford's death in 1868, Mumford's widow Henrietta and son Thomas H., Jr., joined the partnership. Hanson's sons George H. and Charles H. also came in about this time. By 1870 the firm has capital investment of \$16,000 and employed fourteen men. The firm prospered on Sansom Street. In 1880 24 men worked at the foundry which had capital at

<sup>22</sup> R. Kenneth Bussy. *Epilogue: The Death of an Imprint*, a Supplement to *Two Hundred Years of Publishing*. Philadelphia: 1994, p. 1.

<sup>23</sup> R. Kenneth Bussy. *Epilogue: The Death of an Imprint*, a Supplement to *Two Hundred Years of Publishing*. Philadelphia: 1994, p. 15.

\$30,000. It is very likely that the firm did a great deal of work for its landlord and neighbor, Henry C. Lea & Co.

The Hanson family took full control of the business in 1883. At time all of G.L.H. Hanson's sons (George H., Charles H., Ellis M.H., and Edward H.) were partners in Hanson Brothers. They continued do a steady business into the early twentieth century but after George H. Hanson's death in 1918, it experienced some difficulty and the remaining brothers sold the business to their relative Louis Hanson who made a major overhaul of the site.<sup>24</sup>

#### **CRITERION C and CRITERION D**

**Reflects the environment in an era characterized by a distinctive architectural style; and Embodies distinguishing characteristics of an architectural style or engineering specimen.**

With its richly ornamented polychromatic facade, Electrotpe Foundry represents a notable development in the evolution of commercial architecture in nineteenth-century Philadelphia. Its distinctive presence within the dense mercantile streetscape of Sansom Street is a unique manifestation of certain broad design trends that began in the 1850s and culminated in the early twentieth century. As architectural historians Michael Lewis and Jeffrey Cohen note,

In the middle of the nineteenth century retail architecture began to be set off from the design of offices and warehouses in a way that extended well beyond the enlargement of shop windows. Merchants began to recognize the value of a noticeable, memorable facade that visually broadcast a store's presence to all passersby. Individually designed retail buildings on a busy thoroughfare like Chestnut Street could enjoy the kind of public exposure and persistent recognition achieved in more recent times by Madison Avenue jingles and product logos in prime-time television commercials.<sup>25</sup>

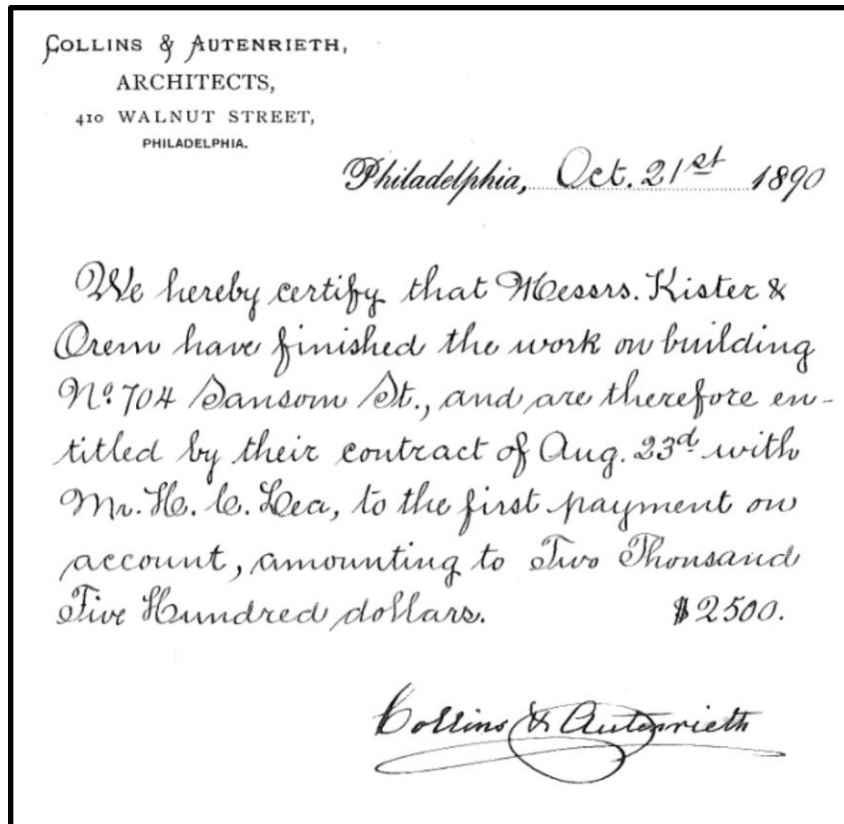
The transformation of largely uniform, Federal-era residential rows into polyglot clusters of "noticeable, memorable" mercantile establishments occurred in successive waves and employed a variety of architectural styles and construction materials that oscillated between historicist adaptation and formal experimentation. In very broad terms, one can trace a trajectory between 1850 and 1900 along which architects and clients sought out ever more distinctive (and/or more economical) facade materials, larger windows, and more individualistic architectural features and ornamentation. Many of the city's leading architects engaged in commercial "street architecture" over substantial portions of their careers, including Stephen Decatur Button, Joseph Hoxie, Collins & Autenrieth, John McArthur, Jr., John Notman, Willis Hale, and Frank Furness.

Collins & Autenrieth's design for 704 Sansom Street is a rare surviving example of a polychromatic façade, as related to modern commercial building emerging in the late nineteenth century. As the design of 704 Sansom Street illustrates, their complementary use in this new context served both aesthetic and practical purposes.

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<sup>24</sup> *American Printer and Lithographer* 66 (1918): 61.

<sup>25</sup> Michael Lewis and Jeffery Cohen, "James E. Caldwell Jewelry Store," *Drawing Towards Building: Philadelphia Architectural Graphics, 1732-1986*. Philadelphia: University of Pennsylvania Press, 1986, pp. 112-3.



Letter: Collins & Autenrieth to the Leas. (Philadelphia: 21 October 1890). Courtesy the Philadelphia Athenaeum.

## CRITERION E

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

The architectural firm of Collins & Autenrieth was an extremely prolific Philadelphia partnership between Edward Collins (1821-1902) and Charles M. Autenrieth (1828-1906), both German-born students of architecture who emigrated to Philadelphia in 1849 following the German Revolution of 1848. Collins first worked as a draftsman in the office of John McArthur, Jr. before establishing an independent practice in 1852. Two years later he was joined by Autenrieth, who had spent his first five years in Philadelphia in the office of Samuel Sloan. The pair's first known design was an incomplete entry for the Academy of Music's 1854 design competition.<sup>26</sup> The firm's output over the following five decades included residential, institutional, and ecclesiastical commissions in addition to dozens of major and minor commercial structures. While especially popular within Philadelphia's upwardly-mobile

<sup>26</sup> Michael Lewis, "Collins & Autenrieth (1854-1904)," *Drawing Towards Building: Philadelphia Architectural Graphics, 1732-1986*. Philadelphia: University of Pennsylvania Press, 1986, p 105; "Biographical Note," Collins and Autenrieth Architectural Works 1852-1904, University of Delaware Library, Special Collections Department, Newark, DE, <http://www.lib.udel.edu/ud/spec/findaids/collins1.htm>; Sandra L. Tatman, "Collins & Autenrieth (fl. 1852-1902)," *American Architects and Buildings Database*, [http://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/23008](http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/23008).

German-American community, Collins & Autenrieth enjoyed a client base that also extended into the upper reaches of the city's established mercantile and civic circles. In addition to the aforementioned National and Philadelphia Register-listed Lit Brothers building, Collins & Autenrieth also designed the Philadelphia Register-listed Central Presbyterian Church at 704-14 N. Broad Street, c. 1877, and significant alterations to two National Historic Landmarks, the Philadelphia Contributionship for the Insuring of Houses from Loss by Fire (c. 1866-67) and the Wagner Free Institute of Science (c. 1885-95). The firm remained active until Collins' death in 1902; Autenrieth passed away four years later.

One of the firm's most influential patrons was Henry Charles Lea. Together with his brother Matthew Carey Lea and sons Charles M. and Arthur H. Lea, the extended Lea family accounted for as many as two dozen Collins & Autenrieth commissions over the course of five decades, ranging from personal residences and commercial endeavors like 722 Chestnut Street and 704 Sansom Street. In an 1891 letter to Henry Lea, Collins wrote to thank Lea for the "many acts of kindness shown to our firm.... I trust that the opportunities for you to continue your kindness, [and] for us to endeavor to deserve it, may be many yet."<sup>27</sup> The majority of these commissions, especially in the later decades of the century, were commercial structures along Center City's major commercial corridors. An extensive (and likely incomplete) list of Collins & Autenrieth-designed for Lea includes projects at 112-114 N. 7th Street, 122-30 S. 7th Street, 6th and Arch Streets, 701-709 Arch Street, 12th and Arch Streets, 13th and Arch Streets, 911-15 Market Street, 1020-24 Market Street, 1219-21 Market Street, 1319 Market Street, 19-23 S. 2nd Street, 606-608 Sansom Street, 700 Sansom Street, 704 Sansom Street, 706-08 Sansom Street, 710 Sansom Street, 712 Sansom Street, 720-22 Sansom Street, 927 Sansom Street, 822 Chestnut Street, 900 Chestnut Street, 11-13 S. Bank Street, and 428-432 Walnut Street.<sup>28</sup> Except for 722 Chestnut Street, 704 Sansom Street, and 706-708 Sansom Street, it appears that the bulk of these buildings have unfortunately been lost to demolition.

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<sup>27</sup> Edward Collins, letter to Henry C. Lea, 31 Dec. 1891, folder 278, box 5, Henry Charles Lea Papers, University of Pennsylvania Rare Book and Manuscript Library, (Philadelphia, Pa.).

<sup>28</sup> *Philadelphia Architects and Buildings Database*, Collins and Autenrieth Architectural Works 1852-1904.



Jewelers' Row published in the *Philadelphia Telegraph* in February 1912.  
Courtesy the Historical Society of Pennsylvania.

## CRITERION G

**Is part of or related to a square, park or other distinctive area, which should be preserved according to an historic, cultural or architectural motif.**

The dynamic architectural transformation of the subject block of Sansom Street experienced in the nineteenth and early twentieth centuries is uniquely reflected in the surviving fabric of its 700 block, which today presents an architectural palimpsest reflecting two centuries of economic and cultural transformation. This concentration of relatively intact, small-scale commercial structures dating from the middle nineteenth through the early twentieth centuries is virtually unmatched by any other extant block outside of Chestnut Street, particularly east of Broad Street. Though the 700 block is noteworthy, the area is not included in any local historic district and currently contains only three properties individually listed on the Philadelphia Register: 700 Sansom Street, 701-07 Sansom Street, and 730-32 Sansom Street.

The Electrotpe Foundry also exemplifies the economic and social heritage of a larger surrounding mercantile district that comprises Jewelers' Row, much of which was also owned by Lea. Originally developed at the turn of the eighteenth century as one of the city's first speculative row house developments, the 700 block of Sansom Street by the turn of the twentieth

*Electrotpe Foundry, 704 Sansom Street, Philadelphia  
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century was home to a large concentration of jewelers and engravers. Under Lea's ownership, the building served as a foundry for the aforementioned companies. After Lea's death in 1909, the deed was transferred to his heirs.

*The Formation of Jewelers' Row.* According to Hsin-Yi Ho's thesis on Jewelers' Row, "the majority of Jewelry or Jewelry Manufacturing businesses listed in the City Business Directory were located on Sansom Street by 1925." Eight buildings were reconstructed and/or renovated substantially before the Great Depression for use in Jewelry sales and/or manufacturing. This includes the Jewelry Trades Building, a large structure on multiple-lots at the southeast corner of Eighth and Sansom Streets.<sup>29</sup> This may provide insight as to the succession of ownership discussed below.

On January 27, 1923, George W. Eyre and Annie Fineburg purchased the building from the Lea Estate. The building was again sold in June 1923 to Ruben Goffman, who owned the property through the decade. Rose Nowack bought the building on November 29, 1930; however, during that years the building changed hands twice, being finally in the hands of John Williams on December 29, 1931. J.E. Cope purchased the property at Sheriff's Sale on July 9, 1934.

The Electrotpe Foundry is one of numerous buildings that comprise the 700 Block of Sansom Street that contribute to the East Center City Commercial Historic District, listed on the NRHP in 1984. The building satisfies Criterion G, as it is part of and related to a distinctive area, which should be preserved according to an historic cultural and architectural motif, as prescribed by the NRHP.<sup>30</sup>

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<sup>29</sup> Hsin-Yi Ho. A Proposal for Preserving and Restoring the Streetscape of Jewelers' Row. (Philadelphia: University of Pennsylvania, 1 January 2004), p. 11-13.

<sup>30</sup> "National Register of Historic Places Nomination Form for the West Philadelphia Streetcar Suburb Historic District." National Register of Historic Places. (Washington, D.C.: National Park Service, 5 February 1998), pp. 30.

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### Contributors.

Sponsored by the Preservation Alliance for Greater Philadelphia, with assistance from the Keeping Society of Philadelphia, this nomination was a collaborative effort that was written by Oscar Beisert, J.M. Duffin, and Aaron Wunsch. Several sections of the nomination were written by and/or influenced by Ben Leech, Historian. Rachel Hildebrandt also provided photographs. All authors as well as Paul Steinke reviewed this document.

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City Archives of Philadelphia, Historical Society of Pennsylvania, Library Company of Philadelphia, University City Historical Society, and University of Pennsylvania