

NOMINATION OF HISTORIC BUILDING, STRUCTURE, SITE, OR OBJECT
PHILADELPHIA REGISTER OF HISTORIC PLACES
PHILADELPHIA HISTORICAL COMMISSION

SUBMIT ALL ATTACHED MATERIALS ON PAPER AND IN ELECTRONIC FORM (CD, EMAIL, FLASH DRIVE)
ELECTRONIC FILES MUST BE WORD OR WORD COMPATIBLE

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

Street address: 4024-34 Apalogen Road

Postal code: 19129

2. NAME OF HISTORIC RESOURCE

Historic Name: Tulipwood

Current/Common Name: Tulipwood; Fleisher Residence; 4030 Apalogen Road

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: Residence

5. BOUNDARY DESCRIPTION

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

6. DESCRIPTION

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

7. SIGNIFICANCE

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

Period of Significance (from year to year): from 1954 to 1975

Date(s) of construction and/or alteration: 1954

Architect, engineer, and/or designer: Elizabeth Hirsh Fleisher, Horace Teller Fleisher

Builder, contractor, and/or artisan: Wharton Esherick, Paul Evans, Phillip Lloyd Powell

Original owner: Elizabeth Hirsh Fleisher and Horace Teller Fleisher

Other significant persons: Gabriel Roth, Thaddeus Longstreth

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.

9. NOMINATOR

Organization East Falls Historical Society Date September 8, 2025

Name with Title Amy Lambert & Steven Peitzman, MD Email peitzmansj@gmail.com

Street Address 2911 Wood Pipe Lane, Apt. D Telephone (215) 840-5637

City, State, and Postal Code Philadelphia, PA 19129

Nominator ☐ is ☒ is not the property owner.

PHC USE ONLY

Date of Receipt: September 8, 2025

☒ Correct-Complete ☐ Incorrect-Incomplete Date: September 11, 2025

Date of Notice Issuance: September 11, 2025

Property Owner at Time of Notice:

Name: VALERIE SAFRAN & MARCIE TURNEY, NORTHWESTERN REVOCABLE TRUST

Address: 239 NORTHWESTERN AVENUE

City: PHILADELPHIA State: PA Postal Code: 19128

Date(s) Reviewed by the Committee on Historic Designation: October 15, 2025

Date(s) Reviewed by the Historical Commission: November 14, 2025

Date of Final Action: _____

☐ Designated ☐ Rejected



NOMINATION OF
TULIPWOOD
4024-34 APALOGEN ROAD
(4030 Apalogen Road)
former residence of Elizabeth Hirsh Fleisher
and Horace Fleisher

TO THE
PHILADELPHIA REGISTER OF HISTORIC PLACES

SEPTEMBER 2025

5. BOUNDARY DESCRIPTION

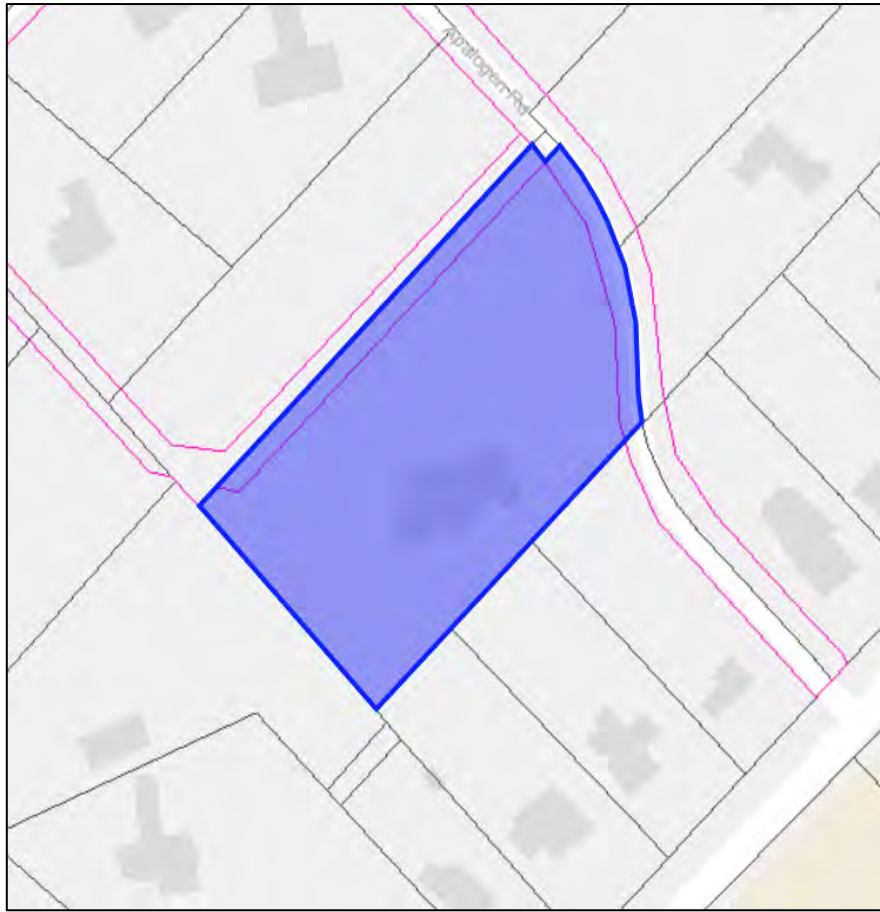


Fig. 1. Parcel map of 4024-34 Apalogen Road from the website of the Office of Property Assessment, City of Philadelphia.

All that certain lot or piece of ground, Situate in the Twenty-first Ward of the City of Philadelphia. Being known and designed as Lots Nos. 33 and 34, on Plan of “School Lane Hills” and bounded and described according to Survey and Plan thereof, made by John T. Campbell, Esq., Surveyor and Regulator of the Ninth Survey District of the City of Philadelphia, on the Third day of October, AD 1946, as One lot, as follows, to wit: Beginning at a point in the middle line of Apalogen Road (Forty feet wide) at the arc distance of One Hundred and Eight feet One and Five-Eighths inches, measured in a Northwesterly direction, along the said middle line of Apalogen Road, on the arc of a circle curving to the right with a radius of Two Hundred feet, from point of tangent, which point of tangent is at the distance of One Hundred and Eighty-Two feet Seven inches measured North Thirty-seven degrees, Fifteen minutes West, still long the said Middle line of Apalogen Road, from its intersection with the Northway side of School House Lane (Sixty feet wide). Which point on the said Northwest side of School House Lane is at the distance of One Hundred and thirty feet Ten and Seven-eighths inches measured South Forty-Nine degrees, Six minutes Twenty seconds West along the said Northwest side of School House Lane, from a point, an angle therein, which last mentioned point or angle is at the distance of One Thousand Five Hundred and Sixty-six feet

and Five-eighths of an inch measured South Forty-five degrees, Seventeen minutes, Twenty seconds West, along the said Northwest side of School House Lane, from its intersection with the middle line of Henry Avenue (One Hundred feet wide) thence extending from said beginning point South Forty-eight degrees, Twenty-one minutes, Ten seconds West Three Hundred and Forty-five feet Four and One-quarter inches to a point thence extending North Thirty-five degrees Seventeen minutes West Two Hundred and Forty-one feet Five and Seven-eighths inches to a point thence extending North Forty-eight degrees, Twenty-one minutes, Ten seconds East, partly along the middle line of a certain Thirty feet wide drainage Right-of-Way, Four Hundred and Fifty-four feet Five and Seven-eighths inches to a point in the said middle line of Apalogen Road thence extending in a general Southeasterly direction along the said middle line of Apalogen Road on the arc of a circle, curving to the right with a radius of Three Hundred feet, the arc distance of Two Hundred and Thirty-four feet Ten and One-quarter inches to a point of reverse curve thence extending still in Southeasterly direction, still along the said middle line of Apalogen Road on the arc of circle curving to the right, with radius of Two Hundred feet, the arc distance of Forty-eight Five and One-quarter inches to the first mentioned point and place of beginning. Being known as 4024-34 Apalogen Road, Philadelphia, Pennsylvania.

The property is known as Parcel No. 147N080048, Office of Property Assessment Account No. 213221930.



Fig. 2. Aerial photo of 4024-34 Apalogen Road from the northeast. Source: Pictometry, the Office of Property Assessment, City of Philadelphia. Accessed August 29, 2025.



Fig. 3. Aerial oblique photo of 4024-34 Apalogen Road from the northeast. Source: Bright MLS listing, Trulia.com. <https://www.trulia.com/home/4030-apalogen-dr-philadelphia-pa-19129-349639202> Photographer: Daniel Isayeff. Accessed August 29, 2025.

6. PROPERTY DESCRIPTION

The subject property at 4024-34 Apalogen Road, known as Tulipwood, contains a dwelling of glass, wood, and Valley Forge stone. The 1954 Mid-Century Modern dwelling is sited in the middle of a 2.3-acre wooded property. It was purpose built as a private residence by Elizabeth Hirsh Fleisher under the name of her firm, Roth and Fleisher, with landscape design by her husband Horace Fleisher. It is accessed by a governor's driveway whose entry and exit points are both on Apalogen Road. Apalogen is accessed from School House Lane across from Ravenhill Mansion and immediately falls in grade as it curves down into a cul-de-sac toward Lincoln Drive to the northwest. School House Lane has historically contained large residential estates through the eighteenth and nineteenth centuries. The subdivision along Apalogen Road is a twentieth century development on the northwest side of the street with parcels up to 3 acres containing detached houses, continuing the historic impression of a country lane winding through verdant estates. Several of the houses on Apalogen Road are of the same vintage as the subject property.



Fig. 4. Apalogen Road as it extends down from School House Lane. Tulipwood is on the left, accessed by a governor's driveway (both ends visible here) that has a brick border and along the street frontage, a row of plantings, including a specimen pine tree. Date: August 29, 2025.

The property itself is bound on the northeast side by the said road, and on all other sides by adjacent properties, including easements, that are heavily vegetated. The Apalogen Road frontage includes the two ends of the asphalt governor's driveway each meeting the road with an inlaid brick border. Along the street frontage between the two entry points to the driveway is a row of plantings including a large pine tree. To the north is a deep ravine. Beyond the row of

plantings along the street frontage, and within the bounds of the driveway, is an open grass lawn with no other plantings, providing a clearing on an otherwise densely vegetated lot that allows a quasi-screened glance at the recessed entry elevation.

Though facing this clearing, the residence itself is deeply nestled in its surrounding greenery. The privacy of the house is reinforced by the fact that only the service wing and the front door off to the side can be seen from the driveway and the public right-of-way. The house extends deeply beyond the entry elevation into the wooded landscape, taking full advantage of the landscape views. The house rests at the edge of a severe drop in grade toward the ravine to the north; here is the only place where the house has a lower level. The L-shaped plan of the house faces inward to a private patio with larger glass walls at the entertaining rooms (living, dining).



Fig. 5. The house through the row of plantings along Apalogen Road including a specimen pine tree. The carport is in the middle of the elevation while the service wing is to the left. The stone chimney to the right is immediately adjacent to the main entry. Date: August 29, 2025.

The roof plan reveals a building that is essentially a collection of five, one-story volumes in wood with large planes of glass that have low-slung gable roofs of varying heights interspersed by stone walls and chimneys. In the floor plan (Fig. 6), the street facing elevation contains a kitchen, accessed from a carport, with servants' quarters to the south, and to the north, the entry door leading to the entertaining rooms. Laid out in an open arrangement, the entry vestibule, an office, the dining room, and living room inhabit the hinge of the L-plan. These more public rooms have glass walls at both the north, where a deck overlooking the ravine extends the space, and to the south, where the private patio is located. Originally, an undulating wood wall installation by Wharton Esherick, commissioned by Elizabeth Fleisher, was installed at the west

wall of the living room, surrounding the fireplace, and extended south beyond the glass exterior wall to the patio; this installation is no longer extant.¹



Fig. 6. The floor plan from the 2024 MLS listing. Tulipwood is a one-story building with the short, service wing at the bottom, or street-side, and the public rooms in the middle, taking advantage of views to the north and south, with the primary bedrooms beyond. The basement level is indicated in the sliver plan to the left; it contains laundry and storage units that are accessible only from the outside.

The three primary bedrooms and two bathrooms (both accessible only from the shared corridor) are beyond the entertaining rooms in the rear of the house, facing the back of the wooded property, and therefore finding maximum privacy. The lower level is accessible only from the exterior, under the north deck, and contains a laundry room and storage.

East (Street) Elevation

The subject property shows its shortest elevation to the public-facing street and driveway, but it is not one flat plane, rather this elevation is expressed by three volumes, each one terraced away from the other until arriving at the entry door which is at the furthest recess from the driveway. Overall, this elevation is the shorter extension of the L-shaped plan and contains the kitchen and servants' quarters in addition to the main entry door to the house. The middle of the elevation

¹ The Wharton Esherick installations (including a cabinet door from the Office), along with a Paul Evans cabinet and a Philip Lloyd Powell credenza, sold at Freeman's Auction on Nov. 15, 2024. <https://hindmanauctions.com/new-noteworthy/wharton-esherick-s-undulating-fireplace-wall-1954> Accessed September 1, 2025.

contains a carport for two cars with direct access to the kitchen. Under the carport and off to the side is a small area where trash can be contained and hidden.

South of the carport, a wall of Valley Forge stone separates the kitchen/carport volume from that of the staff quarters. The staff quarters contain one large window opening within a wall of vertical wood siding. The opening contains two-triple sash sliding windows, one for each bedroom; the partition wall between the rooms is expressed as a vertical spandrel, seamlessly receding in the large window opening. Above the window is a metal cornice capped by the low-grade, shed roof.



Fig. 7, left. The approach to the house from the driveway off Apalogen Road. The carport (right) comes out to meet the driveway, but the first part of the house seen is the service wing with staff quarters. Fig. 8, right. Access to the kitchen is from under the carport. The main entry is to the right (north) of the carport next to a stone chimney at the end of a brick path from the driveway. Date: August 29, 2025.

The carport reads from a distance as a cantilevered flat roof but is supported by two slender, metal columns at the outer front edge. The overhang extends to the driveway but underneath, the access to the kitchen volume is in the rear. To the north, or the viewer's right, is the main entry to the house, recessed in a different volume as the kitchen/carport. There is a brick path leading from the driveway to the entry door. There is a chimney (seemingly associated with the heating system, not a fireplace) made of Valley Forge stone on the other side of which is the end of this volume clad in painted, vertical boards.



Fig. 9, left. The interior of the carport with the painted CMU wall of the kitchen. Fig. 10, right. The concealed trash area near the kitchen door. Date: August 29, 2025.

The main entry door is announced by the verticality of a side light and a stone chimney to its right (north) side at the end of a brick path from the driveway. One can see through to the living room from the side light. This entry volume is essentially a box of painted and vertically laid wood siding with a metal cornice cap below the low roof. Turning the corner to the north elevation, this construction continues of wood siding above a stone base. At the interior, this corner was designed to contain an office.



Fig. 11, left. The main entry door is accessed from a brick path next to the carport and protected in part by the carport overhang. The chimney is separated from the door by a sidelight. Fig. 12, right. The volume at the outer corner of the L-plan contains an office and is clad in painted vertical siding on a stone base with no windows at the east or north elevations. There is an auxiliary shed as the east elevation turns north and the grade lowers. Date: August 29, 2025.

North (Ravine) Elevation

This elevation includes the office corner, not punctuated by any windows, as the grade drops into a fenced yard. There is a large deck extending from the living and dining rooms in the house that is elevated above the ground. Under the deck, a laundry room and storage can be accessed. The rooms facing the deck contain large window walls taking advantage of the views of the ravine beyond. Where the deck ends toward the west end of this elevation is where a stairwell connects the deck to the ground and where volume containing the primary bedrooms is expressed with more wood siding above a stone base.



Fig. 13. The deck from the north yard looking back up at the property. Date: August 29, 2025.



Fig. 14. The deck elevation facing north including the elevation of the office (left, facing west). Date: August 29, 2025.



Fig. 15. The deck elevation facing north including the elevation of the volume containing the primary bedrooms (right). Date: August 29, 2025.



Fig.16. Elevation of CMU wall behind lattice screening containing laundry and storage. Date: 8/29/2025.

West Elevation

There are two elevations of Tulipwood that face west. One is the gable end of the rear volume of the house containing the private bedrooms. The other is the west wall of the staff quarters, facing a private patio area with a wall entirely composed of Valley Forge stone except for a door to the kitchen near the intersection with the kitchen.



Fig. 17. The west elevation of the rear volume containing the primary bedrooms. Date: August 29, 2025.

The elevation for the primary bedrooms is framed by a stone base and a stone wall that turns from the north elevation facing the ravine. The stone yields to painted vertical siding that contains two window openings. The window opening closest to the stone is smaller than the other, and both contain sliding windows with the same sill and header height. There is a painted, open pergola above the windows at the eave line; this component is picked up at the patio elevation around the corner.



Figs. 18 & 19. The west elevation of the staff quarters wing is clad entirely in Valley Forge stone except for a door near the kitchen accessible from a private patio. Date: August 29, 2025.

South (Patio) Elevation



Fig. 20. The patio elevation contains the primary bedrooms (left) and the living and dining rooms (middle, right) with the kitchen at the far right, joining with the staff quarters wing. Date: 8/29/2025.

The south elevation of the longer leg of the L-plan faces a private patio. Two main volumes are expressed here, divided by a stone wall. The rear (west) volume contains the primary bedrooms over which the roofline is extended as a pergola to offer a covered patio beside the stone wall. The other volume is the public or entertaining spaces containing a living and dining room with full window walls taking advantage of the private patio, connecting the living spaces to the landscape, not unlike at the north elevation where the deck extends the gathering spaces. The living room is recessed further under the roof overhang giving some protection. The stone wall as it turns from the south patio elevation into the house itself as the fireplace wall was once where an original Wharton Esherick wall installation had its exterior component.



Fig. 21, left. The south elevation at the patio with the primary bedrooms to the left and the living area to the right. Fig. 22, right. The area of the return of the stone wall that once contained an original Wharton Esherick wall installation that continued into the interior of the house at the fireplace. Date: 8/29/2025.

South Elevation (Staff Quarters/Service Wing)

The south elevation of the service wing containing staff living quarters is the gable end of this one volume. At the patio or west side, a return for the stone wall defines the corner. The remainder of the wall plane contains painted vertical boards inset with two high-silled windows in one opening. The windows are not centered but abut the stone wall. The cornice is painted sheet metal. The view is of the steep grade for a terraced garden accessed by gate.



Fig. 23. The south elevation of the service wing/staff quarters. Date: August 29, 2025.



Fig. 24. The south elevation of the living room volume with the recessed porch overhang opening to the patio. Beyond the recessed porch is the window wall for the dining room and beyond that, the kitchen where the volume meets the service wing. Date: August 29, 2025.



Fig. 25, left. The sliding windows with lites at the kitchen, facing the patio. Fig. 26, right. The patio with a low-slung bluestone wall and paving as seen from the kitchen door. Date: August 29, 2025.



Fig. 27. The ravine at the north side of the property. Apalogen Road can be seen passing it in the distance to the right. Date: August 29, 2025.



Fig. 28. The house from the northern driveway entrance. It is hidden in the landscape, dominated by the surrounding trees. Date: August 29, 2025.



Fig. 29, left. A photo of the interior from the entry side light showing the entry vestibule and the living room and a door past it to the bedrooms beyond. The exposed structure no longer contains a Wharton Esherick installation. Date: August 29, 2025. Fig. 30, right. The Esherick wall installation commissioned by the owner in 1954 that extended to the exterior patio wall (left). Source: Bright MLS, May 2024. Photographer: Daniel Isayeff.

MLS Listing Description

In May 2024, the house was offered for sale through the Bright Multiple Listing Service, #PAPH2351604. The following is the description of the property via Trulia.com.

“Tulipwood”, the stunning Mid-Century Modern home & property of architectural, cultural & historical significance is being offered for sale on the open market for the first time ever! Includes 8/13 of 4100-4 Apalogen Rd (8/13 of a 1.23 acre lot on right side of home). Designed & built in 1954 by landmark architect Elizabeth Hirsh Fleisher as the home & residence for her & her husband, noted landscape architect Horace Teller Fleisher. Elizabeth Hirsh Fleisher was the first licensed woman architect in Philadelphia & one of the first in PA. Elizabeth is noted for designing Parkway House in 1952, one of the first post-war luxury apartment buildings in Philadelphia next door to the Philadelphia Museum of Art. Elizabeth partnered w/ Gabriel Roth in 1941 to establish the Roth & Fleisher firm, they worked together until she retired in 1968. Elizabeth was friends w/ famed wood sculptor/furniture maker Wharton Esherick & commissioned Wharton to design & build a custom one-of-a-kind floor-to-ceiling undulating fireplace wall that goes across the entire width of the living room from the inside through windows to the outside under a covered porch made of tapering Walnut, Poplar & Cherry wood. It is a priceless work of art & the heart, center & focal point of the home. Wharton also designed & built the cabinetry/shelving in the library/den/office in the home. Wharton Esherick was

recognized in his lifetime by his peers as the “Dean of American Craftspeople”. Wharton Esherick’s home, studio & museum in Malvern, PA, were added to the National Register of Historic Places. Elizabeth didn’t stop there & commissioned other famous artist friends to make custom one-of-a-kind pieces that are fixtures in the home. Famed furniture designer/sculptor Paul Evans made a 4 ft long wall-mounted cabinet & famed furniture maker/designer Phillip Lloyd Powell made a 10 ft long wall-mounted Credenza. Evans & Lloyd were part of the post-war New Hope, PA artist colony w/ fellow artisan George Nakashima. Paul Evans is arguably the most collectible American furniture designer of the late 20th Century w/ Lenny Kravitz, Tommy Hilfiger & Gwen Stefani among the list of avid collectors. Phillip Lloyd Powell is estimated to have produced less than 1000 pieces in his lifetime. “Tulipwood” is on the most sought after & rarely available Apalogen Rd in the always-in-demand neighborhood of East Falls, just 10 minutes from Downtown Philadelphia. 1 level living at its finest w/ modern amenities. Constructed of Valley Forge Stone & Cypress Wood w/ 5 bedrooms, 3 full baths, 2 car carport, 15 car circular driveway w/ an entrance foyer, library/den/office, dining & living rooms, kitchen w/ built-in banquette seating/table, laundry & storage rooms, 3 garden/storage sheds, covered porches, PA Bluestone patio/terrace/courtyard, sun deck, gated & fenced: dog runs, kids & pets play, firepit, BBQ & gardening areas, side & rear yards. Sitting on a private & picturesque lot w/ its own nature preserve, arboretum, bird sanctuary w/ fieldstone walls, specimen plants, flowers, shrubs & trees. Plenty of room to have organic flower, herb, fruit & vegetable gardens/farm. Open & flowing wide open floor plan w/ floor to ceiling windows that bring nature & outside in. Light & bright w/ lots of closets & storage. Plenty of room to spread out inside & outside. Great space for entertaining, family, friends, In-laws, Nanny. Updates: kitchen, baths, roof, windows, doors, 2 Zone HE gas heat & central air systems, gas HWH, entire interior & exterior just professionally painted, hardwood floors just professionally refinished, kitchen/bath fixtures, patios, deck & more. Easy access to “East Falls” SEPTA Train Station to Center City, Hospitals, Universities, Suburban Station, 30th St. Station, Philadelphia Airport, McMichael Park/Playground/Dog Park, Kelly Drive, Schuylkill River/Trail, The Wissahickon, restaurants, cafes, Penn Charter, Germantown Friends, TJU, 76, 1, 476, 95, 676 & 276.

7. STATEMENT OF SIGNIFICANCE

Tulipwood at 4024-34 Apalogen Road is a significant historic resource in Philadelphia and meets Criteria A & C for designation on the Philadelphia Register of Historic Places, as enumerated in Section 14-1004 of the Philadelphia zoning code:

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

(c) Reflect the environment in an era characterized by a distinctive architectural style;

(d) Embodies distinguishing characteristics of an architectural style or engineering specimen.

The subject property is most closely associated with the architect Elizabeth Hirsh Fleisher and her landscape architect husband Horace Teller Fleisher. Elizabeth was the first female registered architect in Philadelphia and the fourth woman in Pennsylvania to achieve this status. In 1936, the couple formed the firm Fleisher, Stephens & Fleisher. In 1940, Elizabeth partnered with Gabriel Roth to form the firm Roth and Fleisher until her retirement in 1958. The Fleishers lived at Tulipwood from 1954 to 1975, constituting the period of significance.

Tulipwood stands as an example of the Mid-century Modern architectural style in Philadelphia, where detached houses from the twentieth century are more commonly found in a revival style. It was designed by the owners in a one-level design that effectively uses glass and stone to provide privacy and to maximize a relationship with the landscape. The dwelling is in the East Falls neighborhood of School Lane Hills that was developed in the 1950s with the purpose of creating small estates with a variety of detached residences from the mid-twentieth century, providing a unique enclave of bespoke midcentury residential designs.

Elizabeth Hirsh Fleisher (1892-1975)

Elizabeth Hirsh was born into a prominent German Jewish family in Philadelphia. Her father, Harry Bernheim Hirsh (1864-1944), was the founder of Belmont Iron Works; her mother was Louisville, KY-born Minnie Rosenberg Hirsh. A civil engineer by training, Harry was active with the Jewish Hospital and the National Farm School in Doylestown, as well as a director of the Indian Rights Association. The family lived in Elkins Park, just north of Philadelphia.

One of three sisters, Elizabeth was a 1910 graduate of the Philadelphia High School for Girls and a 1914 Phi Beta Kappa graduate of Wellesley College during which time she spent a year abroad at the University of Berlin. In 1916, she married Philadelphia hosiery executive Horace Teller Fleisher and settled into the comfortable life of a homemaker and mother of three daughters.

By the early 1920s, Elizabeth was back in the Boston area, this time following Horace as he pursued studies in landscape architecture at Harvard. She found work reading manuscripts for a publishing house. Though originally planning to study medicine after her undergraduate studies,

Elizabeth became increasingly interested in her husband's chosen discipline. Since Harvard wouldn't enroll women, she undertook coursework in architectural education at the Smith College-affiliated Cambridge School of Architecture, graduating in 1929 with a Master of Architecture degree. From 1915 to 1942, the Cambridge School of Architecture and Landscape Architecture was an educational institution for women, the first to offer graduate training in these two design fields. As she did in her undergraduate tenure, Elizabeth supplemented her studies with courses abroad, this time at Oxford University.

Back in Philadelphia with her husband after graduation, Elizabeth was employed by Edward P. Simon at Simon & Simon. Simon's office was noted for their commissions of monumental structures including various schools and hospitals. By the time of Elizabeth Fleisher's arrival, the office had completed major projects like the Municipal (JFK) Stadium (1925) and the Fidelity Trust Building (1928) on South Broad Street, now known as the Wells Fargo Building. Simon himself was a director of the Federal Housing Administration for the Eastern District of Pennsylvania and may have been influential in kindling Elizabeth's interest in housing-related projects. During Mrs. Fleisher's tenure at Simon & Simon, the firm had the Sarah Drexel Van Rensselaer dormitory at Drexel on the boards, having been completed in 1931.



Fig. 31, left. The certificate of registration as an architect in the Commonwealth of Pennsylvania conferred upon Elizabeth Fleisher in 1934. Source: Philadelphia Architects & Buildings online. Accessed September 3, 2025. Fig. 32, right. A 1916 passport photo of Elizabeth Hirsh. Source: Find A Grave online. Accessed September 3, 2025.

After leaving Simon's office in 1931, Elizabeth undertook research and practice in building economics and housing with three architects, John Craig Janney, D. Owen Stephens, and A.M. Davis. Fleisher and Stephens briefly formed a firm with commissions for several theaters. The work done under these topics resulted in projects assigned to each of the firms associated with these men through 1937, according to the Philadelphia Architects and Buildings biographical entry for Elizabeth Fleisher. At the nadir of the Great Depression, the role of housing became an

important part of many architects' practices as it would be for Elizabeth throughout her career since the federal government was investing in programs that employed architects, including public housing initiatives. In the meantime, a private commission in 1933 of a residence for Arthur K. Stern in Fox Chase is attributed to Elizabeth. Stern was active in the National Farm School that Elizabeth's father supported, and that connection may have facilitated Elizabeth's involvement in the project. She achieved licensure in 1934, likely formally sponsored by at least one of the preceding three architects.

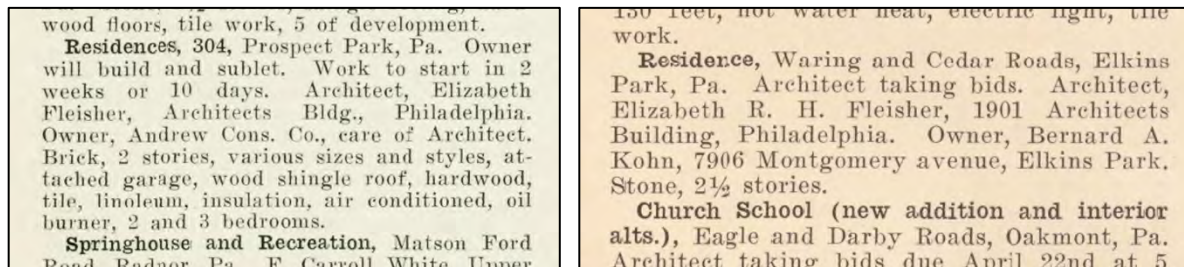


Fig. 33, left. A notice in the August 8, 1940, *Philadelphia Real Estate Record and Builders Guide*, regarding the houses in Prospect Park for the Andrew Construction Company. Fig. 34, right. A notice from the April 13, 1938, *Philadelphia Real Estate Record and Builders Guide*, announcing bids for the Elkins Park residence of Bernard Kohn.

From 1937 to 1941, Elizabeth was a sole practitioner, and little can be found about her practice and projects then, although her office was located in the Architects Building at 117 S. 17th Street. In 1937, she was appointed to the Mayor's Housing Committee underscoring her credibility associated with work in this realm. Like most architects, especially in the early years of a career, she seemed to take on work where she could find it. Family connections filled a void where Depression-era circumstances otherwise may have kept the phone from ringing.

Two of her commissions for dwellings came from notable individuals. For the librarian and scholar Edwin Wolf II, she designed a stone house with basement and slate roof, and in 1938 for the French-born artist and urbanist Bernard Kohn, she commissioned a two-and-a-half story stone dwelling; both houses were in Elkins Park. But the largest residential commission was in 1940 in Prospect Park, Delaware County, for the Andrew Construction Company. 304 two-story brick residences of various sizes and styles with attached garages and either two or three bedrooms. No other details could be found about this development or its funding sources but if it is true that designs for over three hundred houses were commissioned, that would indeed be a huge contract for a sole practitioner at the time.

In the context of the late days of the Great Depression, it may be worth noting that, given the role projects in public housing would play in her career, 1937 was a seminal moment in the government's investment in such projects. The US Housing Act of 1937, also known as the Wagner-Steagall Act, provided subsidies to construct, own and manage public housing, funneled

through local public agencies, to “families whose incomes are so low that they cannot afford adequate housing provided by private enterprise.”² Philadelphia was authorized to receive \$20 million in housing funds from the Act. The Philadelphia Housing Authority (PHA) was created in August 1937 as a municipal authority providing public housing services through the power of eminent domain for demolition and new construction. In 1950, the federal government was funneling even more money into housing programs to address shortages and the perceived slums of cities that had seen large amounts of white flight.

By 1941, Elizabeth and architect Gabriel Blum Roth partnered to establish the firm Roth and Fleisher with offices at 1420 Walnut Street near other architecture studios like Henry Magaziner’s at 1710 Walnut. Roth was known for projects like the WCAU building on Chestnut Street from 1932 and the 1938 alterations to T.C. Chandler’s Scott-Wanamaker House on Walnut Street. In 1938-1940, he was an architect among others who were gathered by George Howe, including Louis Kahn, Anne Tyng, and Kenneth Day, among others, to be a part of the Old Swedes’ Housing Project in Southwark. It is pure conjecture, but this project that employed so many Philadelphia architects may have offered the opportunity for Elizabeth and Gabriel to meet.

The Roth and Fleisher partnership seemed particularly drawn to housing, both of a public and a private nature, which was being considered internationally at all levels at this time. But it also was a quickly growing necessity in Philadelphia with its “swelling population of war industry workers and servicemen [who] had already begun to overtax the supply of housing.”³ Roth and Fleisher additionally produced a variety of projects that included theaters, factories, and offices, among other building types, since most budding firms in the wartime period took on a variety of commissions. A small real estate office in Center City with occasional collaborator Thaddeus Longstreth exhibits some Modernist impulses of the 1950s: a simple presentation with a visual tension between a heavy cornice over a glass storefront.

In the 1950s, two projects in particular brought enormous publicity to the firm. Two similar housing types for entirely different clients were to truly establish Roth and Fleisher as prominent Philadelphia architects since both projects were award-winning: the Parkway House (1952, extant) and the Queen Lane Housing Project in Germantown for the Philadelphia Housing Authority (1955, demolished).⁴

² United States Housing Act of 1937, Public Law 75-896, 50 Stat. 888 (Sept. 1, 1937).

³ David B. Brownlee and David G. DeLong, *Louis I. Kahn: In the Realm of Architecture*. New York: Rizzoli, 1991, 25.

⁴ “Roth & Fleisher Get Citation,” *Philadelphia Inquirer*, February 8, 1959. The firm received a citation from the American Institute of Architects for their contribution to the 1958 exhibit of the International Union of Architects in Moscow. Queen Lane Apartments and Parkway House were included in the State Department-sponsored program.

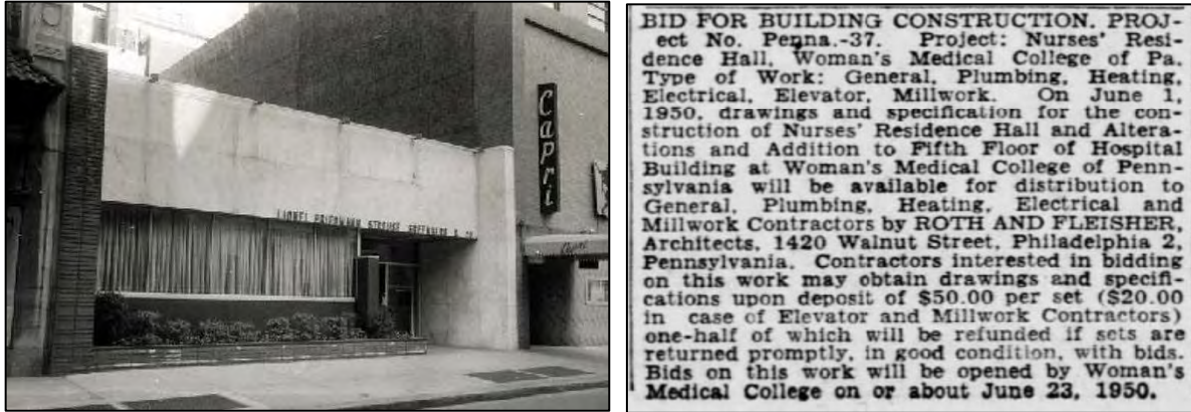


Fig. 35, left. The Lionel Friedman Strauss Greenberg & Company building near 15th and Locust Streets. This no longer extant real estate office was designed in the 1950s by Roth and Fleisher and their collaborator during this time, Thaddeus Longstreth. Source: Thaddeus Longstreth Collection, Architectural Archives of the University of Pennsylvania. Fig. 36, right. A May 1950 advertisement in the *Philadelphia Inquirer* for construction bids for the Woman's Medical College of Pennsylvania as designed by Roth and Fleisher. Elizabeth Fleisher was associated with this organization for many years.

Roth and Fleisher's most prominent and admired project is Parkway House from 1952. The large, high-end apartment building whose U-shape and terraced upper levels seems to embrace and welcome those at the Benjamin Franklin Parkway below and the Philadelphia Museum of Art beyond. It remains one of Philadelphia's most distinguished residential edifices. The ziggurat-like heaping of levels helps reduce the sense of enormity. The stack of semi-circular bay windows adds some verticality and softness to the visual impression all while bringing light into apartments and enhancing views out. According to the Society of Architectural Historians' Archipedia online, Parkway "marries streamlining and International Style asceticism, making a lively juxtaposition with the nearby Philadelphian apartment building."⁵ John Gallery called it an "exceptionally fine design" in his book *Philadelphia Architecture: A Guide to the City*.⁶ The Parkway House became an AIA Philadelphia Chapter Landmark in 1989.

⁵ Society of Architectural Historians' Archipedia website. <https://sah-archipedia.org/buildings/PA-02-PH125> Accessed September 4, 2025.

⁶ John Andrew Gallery, *Philadelphia Architecture: A Guide to the City*. (Philadelphia: Paul Dry Books, 2016), 130.



Fig. 37. The Parkway House was a luxury apartment building designed by Roth and Fleisher from 1952. Photo: Andrew Hope.

The firm's award-winning Queen Lane Apartments for the Philadelphia Housing Authority was completed in 1955. Though demolished in 2014 mostly because of insufficient management following severe cuts to federal funding, the high-rise apartment building of 120 units was initially seen as a safe and sanitary alternative to slum housing. The design was noteworthy for its time and is widely attributed to noted Modernist Thaddeus Longstreth who partnered with Roth and Fleisher not long after the former's arrival in Philadelphia in 1947. According to a 2014 Phase I Archaeological Survey, it was a flat-slab, concrete, cantilevered structure without beams or girders [to give] it unbroken ceilings. This saved 20-24 feet in height and created a more rigid structure. All exterior columns were set back, making possible unbroken glass enclosing walls and all units had a private, screened-in balcony. It was built at a cost of \$1,616,848.⁷ However, not twenty years after the heralded opening, the 16-story building began to show the difficulty of creating high-rise, high-density construction when sufficient maintenance and management did not follow. By the 2000s, the "towers in the park" era of public housing was ending throughout the nation. In 2014, the tower was imploded.

One impressive design from Roth and Fleisher began life in 1950 as the Nurses Residence for the Hospital of the Woman's Medical College of Pennsylvania (WMCP) and continues to be in use. At the time of the project's postwar genesis, student nurses resided in their own quarters, usually in a building separate from the main hospital. In this building, it also served as the nursing

⁷ Philip Ruth and Kenneth J. Basalik, Ph.D. for Shoemaker/Synterra. *Phase I Archaeological Survey* ER# 2011-0018-101, November 2014, 32-33.

school. Its use varied over time as nursing students and nurses no longer resided at their hospital. Ann Preston Hall is now part of the multi-use Falls Center.



Fig. 38. The Ann Preston Hall Building, or the Nurses Residence, for the Hospital of the Woman's Medical College of Pennsylvania in East Falls. Photo: East Falls Historical Society.

Again, it was designed in partnership with Longstreth whose previous work with Richard Neutra, Oskar Stonorov, and Vincent Kling gave him Modernist credentials. Like the Parkway House, it is a modern structure, though more angular. More stylized than the Queen Lane Apartments, they share the same straightforward design principles of a horizontal and efficient emphasis on the floor plates and flat roofs and ribbon bands of windows, but at the Nurses Residence, also an ample use of metal and glass, and cantilevered exterior slabs. The Philadelphia brick shows up, too, perhaps in part to achieve some harmony with the adjacent WMCP main building by Ritter and Shay from 1929. Indeed, it connects the building to the city around it.

The partnership on the Nurses Residence and Queen Lane Apartments with Longstreth underscores the collaborative nature of Elizabeth Fleisher's work. While the myth of a lone genius architect remains lodged in the public's consciousness, the reality is that in firms large or small, collaboration through the multiple tasks required for a successful design process blurs the lines between the contributions of a project team. Elizabeth Fleisher seemed to go out of her way to celebrate the work of several designers of all disciplines whose insight and expertise contributed to the success of a project. In her remarks at the Nurses Residence dedication on January 31, 1952, Fleisher said, "I see in the program that I am designated as the designer of Ann Preston Hall whereas, as a matter of fact, it was a genuinely cooperative enterprise. My partner Gabriel B. Roth, our designers, Thaddeus Longstreth and David Anderson, and their assistants were equally responsible."



Fig. 39. Elizabeth Fleisher and Mayor Joseph Clark talk in the lounge area of the new Nurses Residence, along with two student nurses, January 31, 1952. Source: Archives and Special Collections, Drexel College of Medicine Legacy Center.

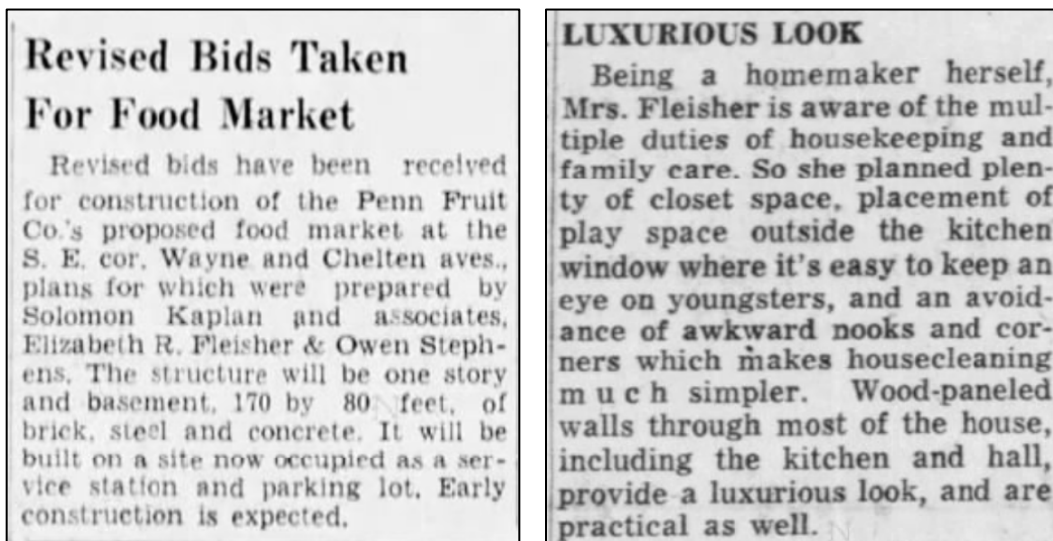


Fig. 40, left. A notice of revised construction bids for a Germantown food market that Fleisher & Owen Stephens were associate architects for, July 25, 1937, *Philadelphia Inquirer*. Fig. 41, right. An excerpt from a February 11, 1957, *Philadelphia Inquirer* article on the Roth and Fleisher model home referring to Elizabeth as a homemaker, clumsily citing this expertise as part of the success of the home design. The twenty years between mentions shows the difference in project types, but without much growth in how a professional woman is discussed.



Fig. 42. A photo from the February 14, 1943, *Philadelphia Inquirer* of Elizabeth (Mrs. Horace) Fleisher with Ed Bacon, managing director of the Philadelphia Housing Association, at a gathering for women architects given by the Women's University Club at the Warwick. Bacon and Fleisher were united in their interest in housing.



Fig. 43. A small profile on Elizabeth Fleisher in the October 7, 1951, *Philadelphia Inquirer Magazine*.

Parkway House
On world-famous Benjamin Franklin Parkway
at Twenty-Second Street



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Superbly situated on what has been hailed as the "Champs Elysees of America," Parkway House opens a new and proud era in apartment living.

Parkway House is Carrier Air Conditioned throughout; furthermore, every apartment controls its own humidity and temperature. Air is washed and filtered, free of dust and pollen and odors.

Magnificent and imaginative, there is no apartment building anywhere in the world that offers so many refinements for gracious living. All rooms are sunny, large, high-ceilinged. Abundant closets. Two open air roof gardens look out upon metropolitan vistas. There are private terraces, roof porches. Huge window areas, many curved for spectacular effects. Smart elegance in the dining room and cocktail lounge. Walls of glass overlook formal gardens.

Everywhere, at ground level, Parkway House, there is beauty, smartness, utility. If you are among those who demand the very finest of life, we suggest you call us soon. Suites from 1 to 3 bedrooms now renting from plans for early 1952 occupancy. Call Kingsley 5-7812



Swirlly elegant, the Parkway House cocktail lounge will add luster to any sophisticated Philadelphia



The twinkling grand living room, mated mainly by glass, will lend a new dimension of excitement to the Art of Living.

Architects
Roth & Fleisher

E. J. Frankel, Builders • Bankers Securities Building, Juniper & Walnut Streets, Philadelphia 2, Pa. • Kingsley 5-7812

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Fig. 44, left. A 1951 *Philadelphia Inquirer* advertisement for the Roth and Fleisher designed Parkway House on the "Champs-Elysee of America." Fig. 45, right. A 1957 advertisement in the *Philadelphia Inquirer* for the Philadelphia Home Show featuring a ranch style house by Roth and Fleisher.

In the two decades since their return to the Philadelphia area from Boston, the Fleishers had been living at “Homewood” at 224 E. Church Lane in Elkins Park and raising three daughters. While there, they opened their gardens to benefit tours, underscoring a commitment to gardens, community, and philanthropy.⁸ That changed in the early 1950s when Elizabeth designed the subject property under the Roth and Fleisher banner, with involvement from her landscape architect husband Horace Fleisher and a few artistic friends, namely Wharton Esherick, Paul Evans, and Phillip Lloyd Powell, as well as architect Longstreth. In the true spirit of architectural collaboration, the Fleishers’s East Falls residence was to be a comfortable family home balancing private needs with customized artistic contributions for a family that valued the arts and a relationship with the landscape. The development of Apalogen Road (School Lane Hills) was started in 1950 when it was carved out of the former property of Caleb Milne, a textile manufacturing baron, through the careful curatorial eye of a consortium of developers, some of whom were associated with the Woman’s Medical College and likely had relationships with Elizabeth and Horace.

Elizabeth lived at Tulipwood until her death in 1975. She had pre-arranged for the sale of the house to her internist Dr. Laurence T. Browne upon her passing. He and his wife were stewards of the property until it was offered for sale to the public for the first time in May 2024.

According to an article about the quick sale of the house, the listing agent Tim Owen is quoted saying, “my seller’s late husband purchased [the property] from Mrs. Fleisher, and they have maintained and preserved everything.”⁹

Horace Teller Fleisher (1887-1964)

In 1916, Elizabeth married Philadelphian Horace Teller Fleisher. Horace was a graduate of the William Penn Charter School who went on to earn a Bachelor of Science from Dartmouth College in 1909. After returning to his hometown, Horace attended the Philadelphia Textile School (later Philadelphia University, now Thomas Jefferson University), presumably for his subsequent job with the Notaseme Hosiery Company. He became its director and filed several patents, rising by 1923 to oversee the company, then known as the Fleisher Hosiery Company. Horace married Elizabeth Hirsh in 1916.

Horace’s father Moyer founded one of the country’s first worsted woolen mills in southwest Philadelphia with his brother Simon. The Fleisher Yarn Company eventually employed both Horace and his first cousin Samuel, Simon’s son. The family enterprise was sensitive to the plight of their employees and acted on the suggestion of sister Helen Fleisher to create free art classes for the children of factory workers. Samuel S. Fleisher died in 1944 with a trust

⁸ “Gardens Will Be Opened on Sunday,” *Philadelphia Inquirer*, May 15, 1935. The Fleishers were one of seven families that opened their gardens for the benefit of the Jenkintown Woman’s Exchange.

⁹ “Mid-Century Modern Home by Philadelphia’s First Female Architect Finds a Buyer in Six Days,” by Casey Farmer, May 20, 2024, on the Mansion Global website. <https://www.mansionglobal.com/articles/mid-century-modern-home-by-philadelphias-first-female-architect-finds-a-buyer-in-six-days-629b26c0> Accessed 8/29/2025.

established for the creation of the Fleisher Art Memorial, an independent and significant cultural institution still providing tuition-free art classes and workshops.

The image contains two separate documents. On the left is a 1948 advertisement for McClatchy Homes in Overbrook. It features a list of home amenities in two columns, a paragraph about pricing, and a large title. On the right is a 1935 birthday card from the Philadelphia Inquirer. It features a portrait of Horace Fleisher, a photo credit, and a congratulatory message.

McClatchy Homes in OVERBROOK

Marble-faced practical fireplace
Webster automatic perimeter hot water heating—gas-fueled
General Electric kitchen including Anderson range, metal cabinets, automatic dishwasher, exhaust fan
Ceramic tile floors and walls in both bathrooms
Infra-red and ultra-violet lamps in both bathrooms
Yale and Sargent hardware
Certified Warner concrete foundation—vermin-proof, water-tight

Recreation room with asphalt tile floor in basement
Outside steps from cellar
Vari-colored flagstones set in cement walk
Powder room
Glass sliding shower doors in both baths
Complete home insulated and weather-stripped 100%
Overhead garage doors
Generous play areas for children
Landscaping by **Horace Fleisher**

These homes are priced from \$29,400. Now is the time to purchase because building costs are still rising. Visit the new Exhibit Home today. Turn east from City Line on 71st Street to Sherwood Road.

BIRTHDAY BULLETIN

Photo by Bachrach
HORACE FLEISHER
The Inquirer felicitates a well-known landscape architect.

Fig. 46, left. A 1948 *Philadelphia Inquirer* advertisement for a McClatchy development featuring the landscape designs of Horace Fleisher. Fig. 47, right. 1935 birthday greetings to Horace from the *Inquirer*.

By the early 1920s, the Boston area and a different educational pull were calling to both Horace and Elizabeth. With a slump in the hosiery business where he was employed, Horace took the opportunity to enroll at Harvard to study landscape design. He received his Master of Landscape Architecture degree in 1931. By 1936, back in Philadelphia, he and his wife partnered with D. Owen Stephens, with whom Elizabeth had previously worked, to form Fleisher, Stephens & Fleisher. It is likely that this firm centered on the development of public housing projects.

After Elizabeth left this studio to start a firm with Gabriel Roth, Horace continued his landscape projects in Philadelphia focusing in large part on playgrounds and often finding himself on larger teams with his wife for these public projects. In 1938, he completed a picnic area and playground at the Zoological Garden; in 1950-51, a landscape plan for the Northeast Sewage Treatment Works; in 1953, playgrounds for McPherson Square, Northwood Park and Wissahickon; in 1954, Capitolo Playground; in 1957-58, a playground for Harrowgate Park; and the redesign of Dickinson Square Park in the late 1950s. In Columbus Square Park, where his wife is credited for the (now demolished) pavilion design, Horace Fleisher was likely also part of the design team since in 1940, the Playground Association and the Bureau of Recreation (precursor to the City

Department of Parks and Recreation) set a goal of establishing 25 new playgrounds within the city and Columbus Square Park (then Passyunk Square) was included in that group.¹⁰



Fig. 48, left. A 1962 pen and ink drawing on paper by Horace Fleisher of the Borda Garden. Sold in 2024 from the estate of Princess Mimi Romanoff, Elizabeth's niece. <https://www.bidsquare.com/online-auctions/willow-auction-house/horace-fleisher-pen-ink-drawing-borda-garden-6409599> Accessed September 3, 2025. Fig. 49, right. The Columbus Square Park Pavilion that was designed by Elizabeth Fleisher's firm as part of a playground improvements effort in Philadelphia. Photo: Inga Saffron.

In 1948, Horace was attached to Green Hill Farms, a McClatchy development in Overbrook. His name was used as part of the advertising for the landscaping aspect of the "luxurious country living" within Philadelphia city limits, giving some proof to the draw of his professional profile.

Horace's work with housing projects mirrored his wife's interest in both the typology and the social impact; the pair continued to be committed to social projects. Horace was part of teams that worked at Harrison Plaza, Haverford Homes, and Mantua Hall in the 1950s and 60s. In addition to being a member of the American Society of Landscape Architects, he was a trustee of the National Farm School, continuing his father-in-law's work, designing a formal show garden for the school in the 1930s. Horace also published articles, including *The Gardens of Pedregal: Contemporary Design in a Land Subdivision in Mexico* (1953) and *Current Work in Progress: Some New Approaches to Philadelphia Playground Design* (1955). He died in 1964 at age 77.¹¹

¹⁰ History, Columbus Square Park. Fairmount Park Conservancy online. <https://myphillypark.org/explore/parks/columbus-square-park/> Accessed September 3, 2025.

¹¹ The Cultural Landscape Foundation website. <https://www.tclf.org/pioneer/horace-teller-fleisher> Accessed September 1, 2025.

East Falls and Apalogen Road



Fig. 50. The photograph of Tulipwood published in *T-Square* in 1955. The house won the AIA award that year. This photograph shows the patio side of the house from the rear of the lot, looking north toward Apalogen Road. The photograph, like the house design itself, stresses the surrounding trees. Source: The AIA Archives at the Athenaeum of Philadelphia.

The Fleishers may have raised their daughters in Elkins Park but building a new house in the Apalogen Road in 1954 seemed a significant opportunity for the couple to be closer not just to Center City for business and social activities, but to create a home that would allow them to continue to enjoy an active life as their retirement loomed. The single level would lessen any age-related mobility challenges as they got older. The house would also move them closer to not just Center City but to institutions such as the Woman's Medical College of Pennsylvania where they both spent significant volunteer time, including Elizabeth's activity on the board with Mrs. John B. Kelly of Henry Avenue. Elizabeth's interest in medical issues was also apparent in her 1961 election to the board of the Philadelphia Tuberculosis and Health Association. She also remained active with the Wellesley-in-Philadelphia alumnae association.

Tulipwood embodies the low-slung appearance of midcentury residential design with its mostly one-story expression, giving deference to the tall trees surrounding it. From the ground the roofs seem flat, but aerial photos show that the house is composed of five pods, each with a gently

sloping gable roof. A short elevation visible from the right-of-way hides the depth the house reaches into the landscape. The solidity of that entry elevation belies the openness the house has at the common spaces (living room, dining room) where the envelope employs mostly glass walls, breaking from the privacy that a combination of Valley Forge stone and wood siding offer at bedroom and service areas. The play of solidity and transparency in the materials coincides with the interior needs, blocking prying eyes at the street and elevating the sense that a resident or visitor, once inside, is in a treehouse. The balance between house and nature seems to reflect Elizabeth's and Horace's contributions based on their disciplines as well as their domestic needs. The addition of custom furniture and a customized wood wall installation by friend Wharton Esherick speaks to the couple's friendships and desire for an artistically expressed living arrangement.



Fig. 51. Wharton Esherick Fireplace surround maquette for the Elizabeth Hirsh Fleisher House. Source: Wharton Esherick Museum, Malvern, PA, via Rago Auctions.

The primary pull to the neighborhood seems to have come from an innovative development inspired by colleagues at the WMCP. By 1950, the former local major industrial plants in East Falls (Dobson Mills and Powers-Weightman-Rosengarten) had been closed for several decades, and “The Falls” was becoming a largely residential neighborhood, offering a variety of housing. School House Lane, marking the northern extent of The Falls, had long been a prestigious setting for large suburban residences. In the years after World War II, plastic surgeon and sculptor Dr. Alma Morani, long associated with the Woman’s Medical College, purchased (with several other investors) 40 acres of Roslyn Manor, which until then had been the estate of the Caleb Milne

family who were textile manufacturers. This property extended north from School House Lane along an initially private street called Apalogen Road. The consortium sold parcels: purchasers could engage an architect and build a house. Almost all chose Modern designs in stark contrast to earlier twentieth century developments in East Falls that favored Tudor, Mission, or Colonial Revival styles. Elizabeth and Horace purchased the parcel at 4030 Apalogen Road. In newspaper articles from this time, the neighborhood is often referred to as Germantown indicating a lingering cache to the adjacent neighborhood.

In their retirement at Tulipwood, the Fleishers continued with creative activities such as drawing, painting, and sketching. In the 1960s, they had occasional shows at the Sessler Gallery, including joint shows after Horace's death. Newspaper articles and captions from her retirement years refer to Elizabeth Fleisher as an architect-artist.



Fig.52, left. A March 10, 1968, mention in the *Philadelphia Inquirer* of Elizabeth Fleisher with her daughter Peggy and sister Margaret, a University of Pennsylvania-educated lawyer. Fig. 53, right. A 1963 advertisement in the *Philadelphia Inquirer* of an architect-designed house on Apalogen Road. Harry Kale, AIA, designed 4110 Apalogen Road in 1959, confirming the elite residential bona fides of the cul-de-sac.

Conclusion and summary of support for criteria A, C, and D

The subject property, Tulipwood, is significant as the design of the first registered female architect in Philadelphia (fourth in Pennsylvania), collaboratively designed with her landscape architect husband Horace Fleisher, Modernist architect Thaddeus Longstreth, and artist and furniture-making friends Wharton Esherick, Paul Evans, and Phillip Lloyd Powell. The house is located within a mid-twentieth century, Modernist residential enclave in East Falls in a bucolic setting between School House Lane and Fairmount Park. It was the final residence for a couple dedicated to social progress through design, to their philanthropic efforts, and to a life of artistry.

Tulipwood is an award-winning, midcentury modern residential design with features qualifying the house as a distinctive style and one gaining in popularity in the United States. It reflects both the immediate development of School Lane Hills and representative of the international architectural movement, one that bent the rules for both spatial organization and materiality, and in the case of Tulipwood, integrating itself seamlessly into its environment, prioritizing a relationship with the house's verdant setting.

Elizabeth Fleisher was a long-time friend and supporter of Philadelphia's historic Woman's Medical College of Pennsylvania. At the time of her death, the minutes of the (then coeducational) MCP Board of Corporators recorded a tribute stating that she always "...gave generously of her time, ideas and talents. There was never an appeal for service, or funds which she did not answer. Deeply interested in the education of women, she was always a leading force for the academic excellence of the college, and in her own architectural career served as a model for young women entering medicine." Though some amplification of virtues may be the custom for such posthumous comments, Mrs. Fleisher served actively on the board of WMCP for thirty-three years and was a close friend of dean Marion Fay.



Fig. 54. The 1962 WPA map shows the midcentury development accessible via a private cul-de-sac, now Apalogen Road, after 1950. The land was previously held by the heirs of Caleb Milne, textile manufacturer.

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