



JEWELERS' ROW HSPV STUDIO 2016

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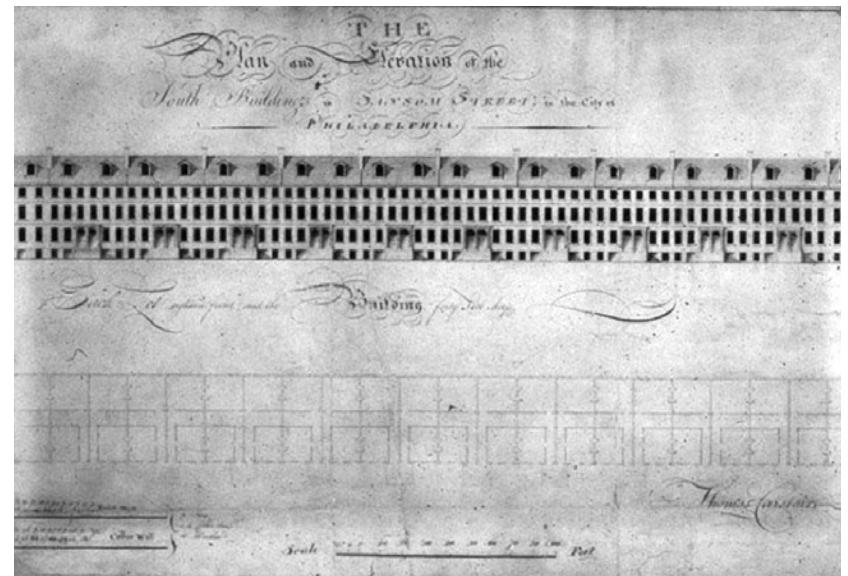
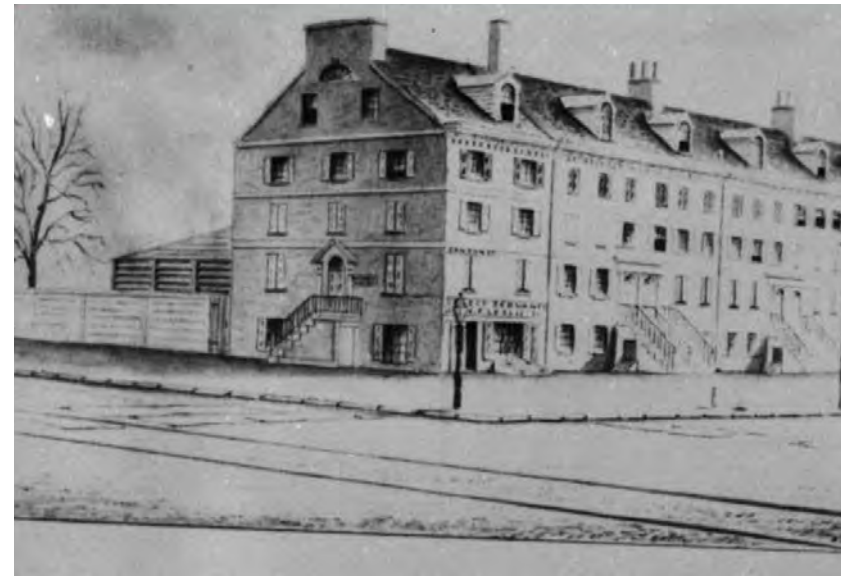
EARLY HISTORY OF THE ROW

In 1799, the Quaker real estate developer William Sansom paid \$25,000 for the tract of land between Walnut and Chestnut where Jewelers' Row today stands. The land was not entirely vacant, however. Robert Morris, a founding father and financier of the American Revolution, previously owned the plot of land and held grand visions of building an impressive mansion designed by French architect Pierre Charles L'Enfant, the famed designer of the Washington D.C. street plan. The house would never be completed, though.

By 1798, Morris was bankrupt from overextending his finances in western land speculation. He was imprisoned in Walnut Street Prison for failing to pay his creditors, and his half-finished mansion went to sheriff sale. In an account of his property, Morris wrote, "If I had contented myself with those purchases and employed my time and attention in disposing of the lands to the best advantage, I have every reason to believe, that at this day I should have been the wealthiest citizen of the United States." The debacle came to be known as Morris' Folly.

The tract of land was purchased by William Sansom from Philadelphia County Sheriff, Jonathan Penrose in 1798. He demolished the unfinished mansion and subdivided the block by introducing a street in between Walnut and Chestnut, naturally naming it after himself. He then set about creating the nation's first continuous row of identical homes. It is hard to imagine today, but when Sansom began developing this block, it was far enough west to be considered inconvenient. He spent his own money to pave Sansom Street to attract potential buyers.

Sansom had already commissioned Benjamin Latrobe (1764-1820), the master Philadelphia architect, to design a row of twenty-two townhouses of the "London house plan" facing onto Walnut Street. He then commissioned Thomas Carstairs to design a similar block of row houses on the new site. 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 in the nineteenth century. [1] The uniformity of the speculative row was jarring at first, but the influential typology has since become a city and architectural icon. The row appears to have been constructed around 1800, featuring red brick facades accented with belt courses and parapets with shared marble steps between each pair. The row of twenty-



ty-two houses remained more or less intact until 1865.

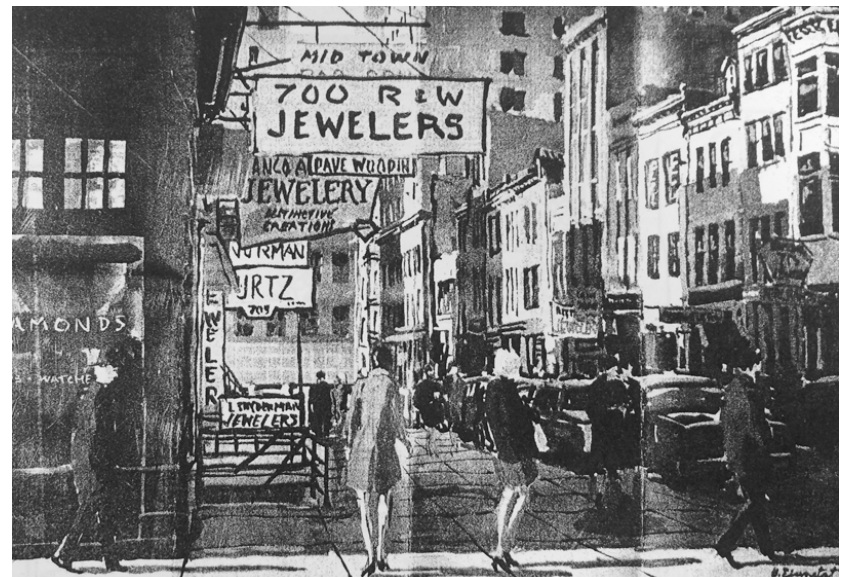
By the middle of the 19th century, the residential population of Philadelphia had moved westward as William Penn intended, creating opportunity on Carstairs' Row for a commercial district. Such was the typical way that 19th century commercial districts developed—what once were residential row houses ultimately became storefronts, with each building's façade changing over time to compete with its neighbor for attention and customers.

The most prevalent trades to move to the block during this era had to do with metalworking—silversmiths, engravers, jewelry makers, and publishers. That all these trades settled on this particular block is not entirely coincidental. Proximity to both the Mint and the State House was good for important for business, and the closeness provided an additional layer of safety — it being easier to safeguard the industry's expensive products if they were concentrated, rather than dispersed throughout the city. It also made sense to locate these businesses near one another, because they required many of the same skills, materials, and equipment. A metalworker would clearly do good business as a supplier if surrounded by jewelers. A jeweler would benefit from working near a print engraver so that they might easily have a gold band or badge etched with a phrase or name.

The earliest lot consolidation to transform the rhythm of the street came in 1865, when Henry C. Lea commissioned Collins and Autenrieth to design a new building on 706-708 Sansom Street as a new publishing house [2]. By this point, Carstairs Row had become unquestionably a commercial district, as evidenced by an 1887 Hexamer map showing the prevalence of publishing, jewelry, and engraving on the Row. It was around this time that the much larger buildings showed up on the row. In 1899, the Philadelphia Press Building was built across the street from Henry C. Lea's publishing house, consolidating lots 701-707 to accommodate the 6-story structure. That same year, the LeGar Building—also six stories—was built on the southwest corner of 8th and Sansom to create warehouse space for more Jewelers. Shortly thereafter, the 10-story Curtis Building was built at 7th and Sansom Street, creating the “bookend” affect that hugs the 700 block of Sansom. The turn of the century drastically changed the look and feel of the Row, but it is significant that each new development supported and expanded industry on the block.



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



Courtesy of Temple Urban Archives.

By the 1910s, the Row shifted from a mix of industries to primarily the jewelry trades, and in 1912 the Sansom Business Men's Association talked of wanting to make Jewelers Row the "Next Maiden Lane". The Gilded Age of the 1920s seems to have been the climax of the industry on Jewelers' Row, as punctuated by the construction of the Art Deco Jewelry Trades Building at 740 Sansom in 1929.

Historic newspapers reveal that the jewelry industry experienced highs and lows over the last century, but Jewelers' Row was always able to adapt and thrive. With the new city charter in 1951, the City began various downtown revitalization efforts that continued to change the look of Jewelers Row, yet on a smaller scale. In 1971, the Jewelers Row Business Association began a "face-lifting program," and so the Row saw the introduction of modernized commercial storefronts and brighter streetlights. The adaptation and layering of these periods of change remains one of the most visible and striking characteristics of the district today.

Jewelers Row is still a vibrant and healthy business district—and one of the last remaining maker's spaces in a city once known for its many industries.

[1] Ho. "A Proposal for Preserving and Restoring the Streetscape of Jewelers' Row," 7.

[2] Preservation Alliance "706-708 Sansom, Nomination to the Philadelphia Register of Historic Places."



A jeweler inspecting a piece from a window in 122-124 S. 8th Street circa 1968. Courtesy of Temple Urban Archives



A jeweler works on the row, circa 1968. Courtesy of Temple Urban Archives

Location: Jewelers' Row is very much defined by its location within the city of Philadelphia. The 700 block of Sansom Street, where Jewelers' Row falls, is within the original boundaries of William Penn's grided plan for Philadelphia, near to some of the city's most historic areas like Independence Hall and Old City. Nestled between the East Center City Commercial National Historic District (1984) and the Society Hill Historic District (on the Local and National Register). Five individual buildings (the Philadelphia Press Building, 730-732 Sansom Street, 700 Sansom Street, and 104 S. 8th Street) are listed on Philadelphia's local register and two (704, 706-708 Sansom Street) are pending approval of the Philadelphia Historical Commission to be added to the local register. The area is zoned CMX-5 which, combined with the prominent history of the street and its surroundings, makes Jewelers' Row a desirable area to developers like Toll Brothers.

Diversity of Architectural Styles: Jewelers' Row is a wonderful catalog of Victorian eclectic, colonial revival, art deco and mid-century with traces of the original Carstair's Row.

Evolution of Storefronts and Signage: In addition to the variety of architectural styles, the evolution of storefronts and signage are the most visible character defining features and reflect decades of commercial trends, individual business identity, competition, and changing styles.

Scale and Rhythm of Streetscape: Despite the diversity in architectural style, the stretch of Jewelers' Row on Sansom between 7th and 8th streets maintains a remarkably consistent rhythm and scale. Though a few lots on each side of the street have been consolidated, for the most part, development has occurred within the constraints of the original lot sizes. Where consolidation has occurred, even for a larger building like the Jewelry Trades building which encompasses five lots, a rhythm consistent with the original building width is maintained through the division of bays and storefronts. As well, the height of the buildings along the street remain within a tight range of two to five stories, with the select few larger buildings at the ends of the block reaching seven stories.



Jewelers at work in their second floor office at 702 Sansom, 2016. Photo: Ryan Collerd.



Window shoppers on the row, 2016. Photo: Ryan Collerd.

Eighth Street is not as consistent, with more diverse massing and scale, especially on the east side of the street where most of the frontage is taken up by the sides of buildings fronting Chestnut, Sansom, or Walnut Streets. However, many of the buildings still break-up these larger masses with appropriately scaled bays or storefronts.

Sansom Streetscape: In addition to its consistent rhythm and scale, the Sansom streetscape has other notable features. The offset of the street provides visual bookends, enclosing the district and defining the view shed. It also disrupts and slows traffic, keeping it mostly local and discouraging large numbers of through drivers. The historic narrow, brick street is notable in its scale and materiality and the sidewalks are substantially wider than other parts of Sansom. The presence of short-term parking on the street keeps it business-focused.

Industry Ecosystem: The tight industry ecosystem fostered by the proximity of other businesses within the district is a key defining feature that inextricably links the intangible to the built environment. Proximity within the district and the long history of the jewelry industry at this location provides numerous business advantages such as: building trust between business owners, allowing for easy and reliable security along the street, providing a wide-range of knowledge on the street, fostering healthy competitive pricing that attracts customers, creating a space conducive to apprenticeships and mentoring, and supporting multi-generational businesses.

One of the most incredible things about Jewelers Row is the collection of craftsmen, makers, retailers, and wholesalers who truly depend upon each other and the built environment to thrive. This ecosystem is what distinguishes Jewelers Row from any other 19th century commercial district in the city—it is the fact that this industry has existed in these buildings for over a century that lends the district its distinctive and irreplaceable sense of place.

Proximity has been a crucial element to the district since its very founding. Then just as now, every jeweler and craftsman relies upon their neighbor's skills and expertise for their own craft. This same proximity allows for increased

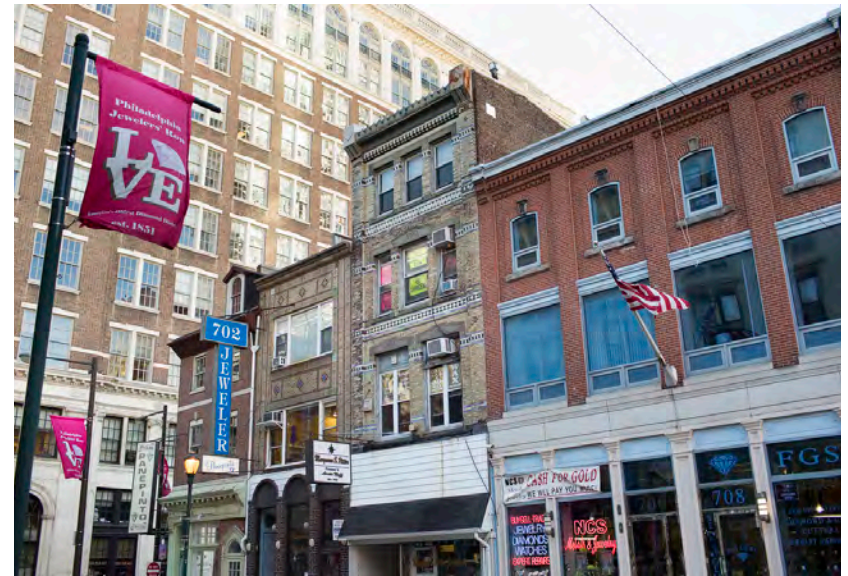


Photo: Ryan Collerd.



Frank Schaffer, the last diamond cutter on the street, in his store at 708 Sansom, 2016. Photo: Ryan Collerd.

JEWELERS' ROW TODAY

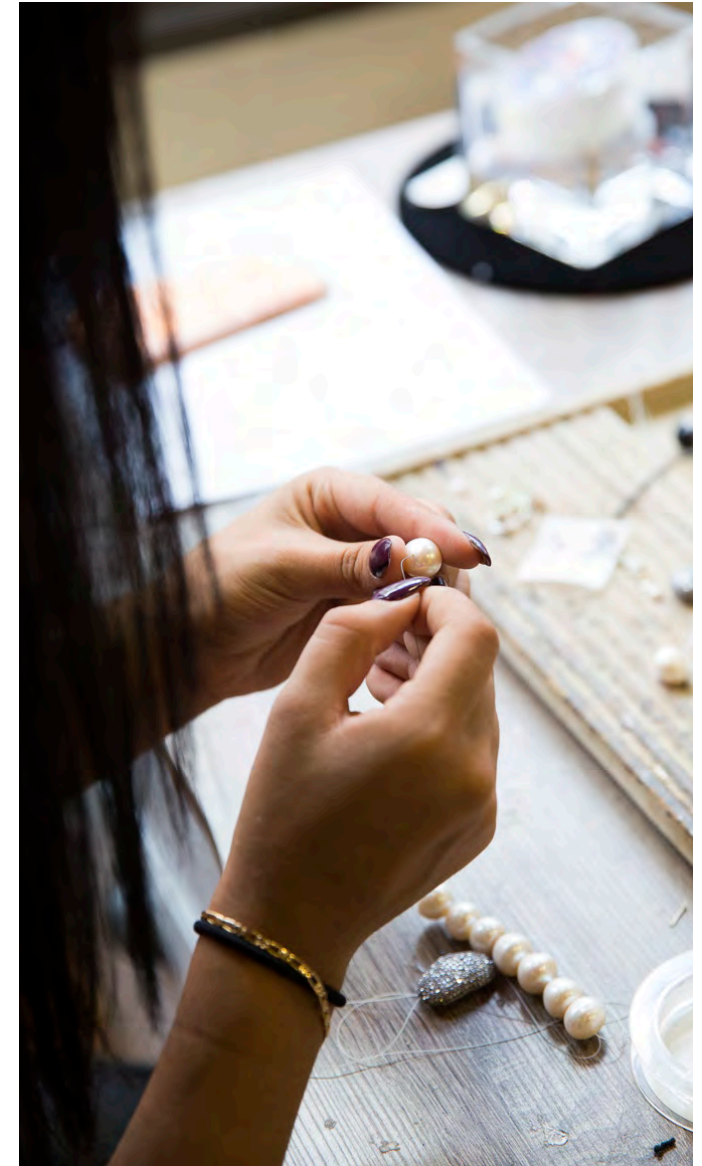
security for the businesses and their expensive products, and this is a persuasive draw for working on the Row. Finally, proximity contributes to both trust and competition, and each is crucial to the district's success.

This trust has been forged over decades as multi-generational businesses work and compete with one another in a close-knit system. Many jewelers enter the trade through an apprenticeship, and so these relationships between mentor and student add another layer to the complex network of bonds and associations on the Row.

The physical environment supports these relationships and the work that these jewelers carry out. The buildings are suited to light industry, and over the years, they have accrued equipment that is useful to the trade. Many jewelers inherit safes, workbenches, and other apparatus when they move into a new building on Jewelers Row. All of these elements come together to create a balanced and healthy ecosystem that has thrived well into the 21st century.



A jeweler grinds and shapes a stone at 708 Sansom, 2016. Photo: Ryan Collerd.



A jeweler strings pearls at 702 Sansom, 2016. Photo: Ryan Collerd.

700-740 SANSOM



701-737 SANSOM



This diagram illustrates the regularity of the rhythm and scale of the 700 block of Sansom.



This diagram illustrates key character defining features of Sansom street including: the street offset, short term parking, inward facing buildings, wide sidewalks and the narrow, historic brick street.



This photo-rectified view of the 8th Street streetscape illustrates the differences in rhythm, scale, massing and building orientation that differentiate this part of the district.

Typology of Values

The cultural significance at Jewelers Row begins with the interplay of the Social and the Historic. The studio found that at the most fundamental level, significance is derived from the fact that this industry has existed in this place and these buildings over time. The two are linked in a way that cannot be separated. They feed each other's significance, and from this link the other values are generated:

Historic Value – Both the trade and the buildings are historic. The evolution of building types and signage on the Row parallel its changing industrial and commercial purposes. This value is inextricably linked to the social value.

Social Value – Social values are those which connect people within the site. In the case of Jewelers Row, the industry is inarguably that which ties the people to one another. This value is always acted upon by Historic value, be it through the trust formed over generations of doing business together or the multigenerational nature of the businesses.

Aesthetic Value - They adaptability of the storefronts on these historic 19th and 20th century buildings are a product of the social-historical link. These buildings have historically been altered and adapted to fit the needs of a commercial landscape.

Cultural Value – This link also builds affiliations with people across Philadelphia, connecting them to the site. The street is not iconic only because it is quaint and of a human scale—people know and appreciate this site for the history of industry and craftsmanship, and many are connected personally by memories of gazing through windows at glittering displays or purchasing an engagement ring with a loved one.

Economic Value – Much of the Economic value of the site is also powered by this social-historical link. The fact that these businesses have always been in close proximity to one another and the nature of their reliance on one another has a large impact on the economy of the row—and both of those factors result from the social history of the site. Economic value is an extremely important consideration on Jewelers Row both in terms of the livelihoods of the jewelers, the development potential in the area, and the contribution to cultural tourism.

Newness value – Newness value also contributes to the aesthetic of Jewelers Row. Historically signage and storefronts have been adapted and layered to meet the needs of the businesses. These accrue their own value, and contribute to the overall character today.



Photo: Starr Herr-Cardillo, 2016

STATEMENT OF SIGNIFICANCE

The Jewelers' Row Trade District consists of a significant assemblage of commercial architecture situated within the larger East Center City Commercial Historic District. The street reads as a catalog of Philadelphia architectural history, where remnants of Carstairs' Row, the first entire block of identical row houses in Philadelphia, are visible between early revivalist façades, eclectic Victorian edifices, Art Deco décor, postwar storefronts, and modern re-facings. Initial changes in the streetscape were introduced by publishing houses that replaced some of the federal era residences with commercial buildings suited to their needs. Slowly, what had once been a homogenous block of fashionable row houses became one of America's major publishing hubs, which within the next half century would give way to jewelers and gem cutters drawn to the area by the publishing engravers. The jewelers would develop the street into what we see today, constructing impressive structures like the Jewelry Trades Building, and renovating numerous storefronts.

This mix of low-scale architecture, set on a stretch of Sansom that jogs out of alignment with the remainder of the street, the glittering display cases in every window, and the craftsmen hard at work in the back rooms and upper floor studios, draw countless Philadelphians and tourists to Jewelers' Row either to purchase some priceless memento or to take in the stunning hold-out of an older Philadelphia. Jewelers' Row is significant for the ecology of the place, where architectural characteristics and social community align to create a very unique, symbiotic environment. Jewelers' row is a rare survivor of changing modes of production; a small haven of industry in the heart of the city; an original maker's space.



Photo: Temple Urban Archives



Photo: Temple Urban Archives

HOW DID WE GET HERE?

On August 13, 2016 the story broke in the Philadelphia Inquirer that Toll Bros., the enormous Suburban development corporation, had acquired five lots along Historic Jewelers' Row and had plans to demolish the four buildings standing on them to build a 16-story residential tower in the midst of the one of the city's most intact, small-scale commercial districts. Almost immediately afterwards, the Preservation Alliance of Greater Philadelphia jumped into action, creating a petition available for members of the public to sign, which asked for the city and Toll Bros. to "Save Jewelers' Row". To date the petition has acquired almost 7,000 signatures. They also began assessing how best to combat the proposed development.

While the story only broke at the end of the summer in 2016, Toll Bros. has been in the process of acquiring the four buildings in question for almost a year, having slowly and quietly negotiated with the property owners to acquire agreements of sale. The story only broke after a single posting on the rear of one of the buildings was seen, which revealed that demolition permits had been filed by the developer. After the inquirer published its story, Toll released a statement only loosely elaborating on their plans, confirming the intention to build a 16-story tower, and stating that the architects would be a firm out of New York, that the design would "Preserve the cornice line" of the row, and that first-floor commercial space would be included with offsite parking.

After the petition, the next response to the proposed development volleyed by the Preservation Alliance, and now with the support of business owners and craftspeople occupying the threatened sites, was to appeal the permits filed by Toll Bros. on the grounds that they had not been properly filed and notice not publicly displayed. After two highly contentious public hearings, beginning on August 26th and continuing until September 28th, the Zoning Board of Appeals ruled that Toll Bros. had failed to properly post the notice, having only posted on the rear of one property as opposed to the fronts of all four. However, there would be no repercussions for the developer and review of the permits would continue.



Photo: Ryan Collerd, 2016



Photo: Starr Herr-Cardillo, 2016

HOW DID WE GET HERE?

The next response by the Alliance was to submit two nominations to the Historical Commission for the designation of 704 and 706-708 Sansom Street, which were accepted for review on September 9th. The nominations were based on the grounds of the architectural significance of the structures, having been designed by the prominent Victorian, Philadelphia architects Collins & Autenrieth, and for their having housed the publishing house of Henry C. Lee.

Only a few days later, the business owners occupying the threatened buildings, came to their storefronts on the morning of September 12th to find barricades and construction crews hard at work and blocking access to their doors. At the time it was unclear what was happening, with some fearing that Toll Bros. were already preparing for the demolition of the historic buildings. It was eventually revealed that the crews were conducting soil tests, which would be used in engineering the tower. Regardless, the antagonistic move by Toll was taken as a sign that the developer had little intention to work the jewelers along the row.

On October 11th, an article was published in the New York Times about the situation on Jewelers' Row. Shortly thereafter, Mayor Kenney, who had remained silent on the issue up to this point, released a statement saying that the Toll Bros. development was by right and that the city had no power to stop it, but that it asked Toll to explore the possibility of saving the historic façades. The Mayor's resignation to the issue was a great disappointment to the preservation community, which believed that it had an ally in the Mayor.

On October 21st, a small victory was won for opponents to the development when the Historical Commission's Designation Committee reviewed the nominations in question and recommended that 704 and 706-708 Sansom Street be listed on the city register of historic places.

With this recommendation on the books, the nominations were next slated to go to the full commission on November 10th. However, the night before, the city's department of Licenses and Inspections issues the demolition permits for the properties in questions, solidifying the precedence of the demolition

Jewelers' Row Studio 2016



"Save Jewelers' Row Signs in an artist's studio window. 2016. Photo: Ryan Collerd



View of the five affected buildings: 702-710 Sansom. 700 Sansom (far left) is landmarked and therefore spared from development. 2016 Photo: Ryan Collerd.

permits. At what turned out to be a packed and contentious meeting with supporters and opponents to the development bearing their slogans of “Revitalize -” or ‘Save Jewelers’ Row”, the commission reviewed the nominations. However, in a disappointing move for the preservation community, the commission voted to table providing a final decision on the nominations for 90 days. The commission’s decision stemmed from the hope to “not muddy the waters” with regards to the legal issues of whether the demolition permits or historic designation superseded one or the other. In the eyes of the preservation community, this legally conservative move was an abandonment of any say in the future of the properties.

The next major blow came on December 5th, when Toll Bros. filed for permits to increase the height of their building from 16 to 29 stories, almost doubling the height. The Preservation Alliance filed another set of appeals to delay the developers, though there’s little hope that the appeals will prove fruitful. As well, Mayor Kenney released another statement, condemning the move by Toll and saying that if they did not return to their 16 story scheme and retain the historic façades as requested, it would be taken as a sign that they do not wish to maintain a healthy working relationship with the city. Strong as the statement was, it also reads that the city has no real power to control what Toll Bros. does with the sites on Jewelers’ Row.

HOW DID WE GET HERE?

How is Philadelphia, as a city, at a point where these buildings can be taken down by right by any large developer who wants to build a 29 story tower? We put together a systems diagram to help map out the various factors leading up to a situation like we are seeing on Jewelers' Row.

First, we are seeing a confluence of pro-development policy, brought on by decades of decline, which includes the tax abatement and indiscriminate up-zoning of most of Center City. Underfunding of the Historical Commission and an unspoken understanding that the Commission does not get in the way of development, resulting in a commission that has stopped fulfilling its duties as outlined in the Philadelphia Historic Preservation Ordinance. Ideally, these duties should include nominating and designating landmarks and districts to the local register, as well as conducting a survey of historic resources in the city. Currently, the Commission does not nominate properties or districts, and no citywide survey is being conducted or maintained. While the commission does accept and review individual nominations, this process is lacking the spirit of the ordinance in that the Commission has neglected to take a stance on contested properties or sites, instead taking a back seat to the Planning Commission, Licenses and Inspection and Philadelphia's development community. As well, the commission has adopted an almost antagonistic attitude towards members of the public, who have taken it upon themselves to nominate individual properties or districts throughout Philadelphia, essentially taking on the Commission's own neglected duties, rather than working to streamline the review and designation process. The Commission has instead exploited the complexities of the process to slow designation, citing underfunding and understaffing as excuses for their negligence.

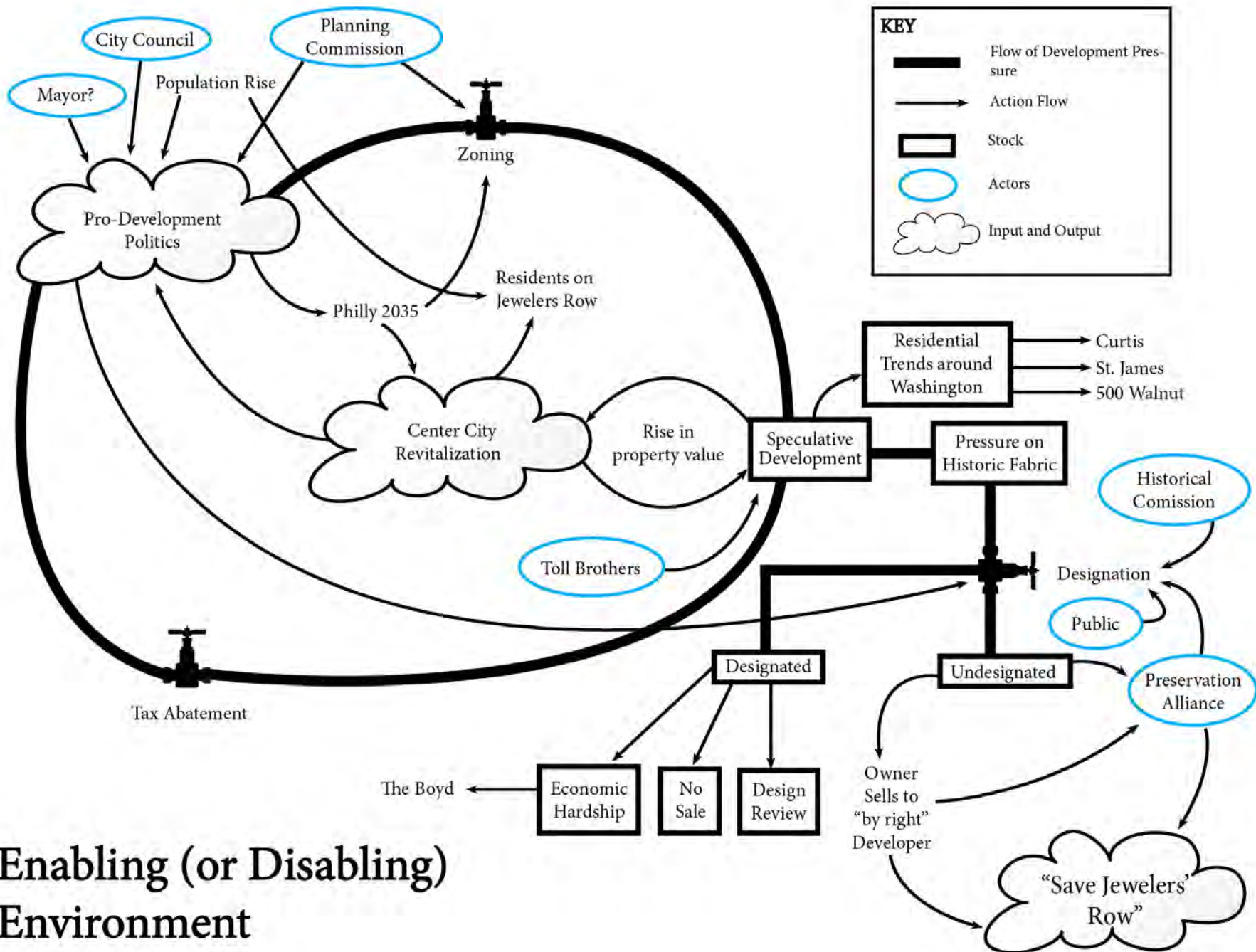
Now that land value is increasing and the population is growing, particularly in Center City, these factors are all creating a climate that puts an undue pressure on historic resources, just as we are seeing at Jewelers Row. If developers can buy small properties that are generously zoned, there is nothing stopping them from demolishing the existing buildings and constructing as large as the zoning allows, maximizing square footage, profit and the tax abatement.



Photo: Starr Herr-Cardillo, 2016



Photo: Starr Herr-Cardillo, 2016



Enabling (or Disabling) Environment



PRESERVATION PLAN

I. Preserve Historic Character

1. District Nomination
Based on publishing and jewelry trade history
2. Design Guidelines
Flexible but regulating materials, height, lot consolidation, bays
3. Materials
Material history and architectural glossary of the street

II. Address Current Policy Issues

4. Historical Commission Overhaul
5. Down zoning
6. Policy Re-Prioritization
 - a. Bring back TDRs
 - b. Introduce Demolition Disincentives
 - c. Address the Abatement

III. Keep Jewelers on the Row

7. Legacy Business Registry
Incentives for multi-generational small businesses and property owners
8. Arts Corridor
Keep “craft” on the row, even if jewelry industry dwindles
9. Mitigation
Developer contributions to the Row

IV. Advocacy and Public Awareness

10. Public Education and Awareness
 - a. GEMS
 - b. Walking Tour
 - c. Then & Nows
11. Advocacy
 - a. Petition
 - b. Engagement at Public Meetings

The current uncertainty surrounding the Toll Brother's development on Jewelers' Row forced us to consider many futures for the at-risk Philadelphia block. Our Preservation Plan for Jewelers' Row is flexible so that moving forward, no matter what future materializes, the plan can be applied. The scenarios are from best to worst-case:

a) The Toll Brother's Development does not move forward, and that Jewelers' Row stays as it is, with an active ecosystem of Jewelers and tradespeople and embraces its unique identity as a maker's space.

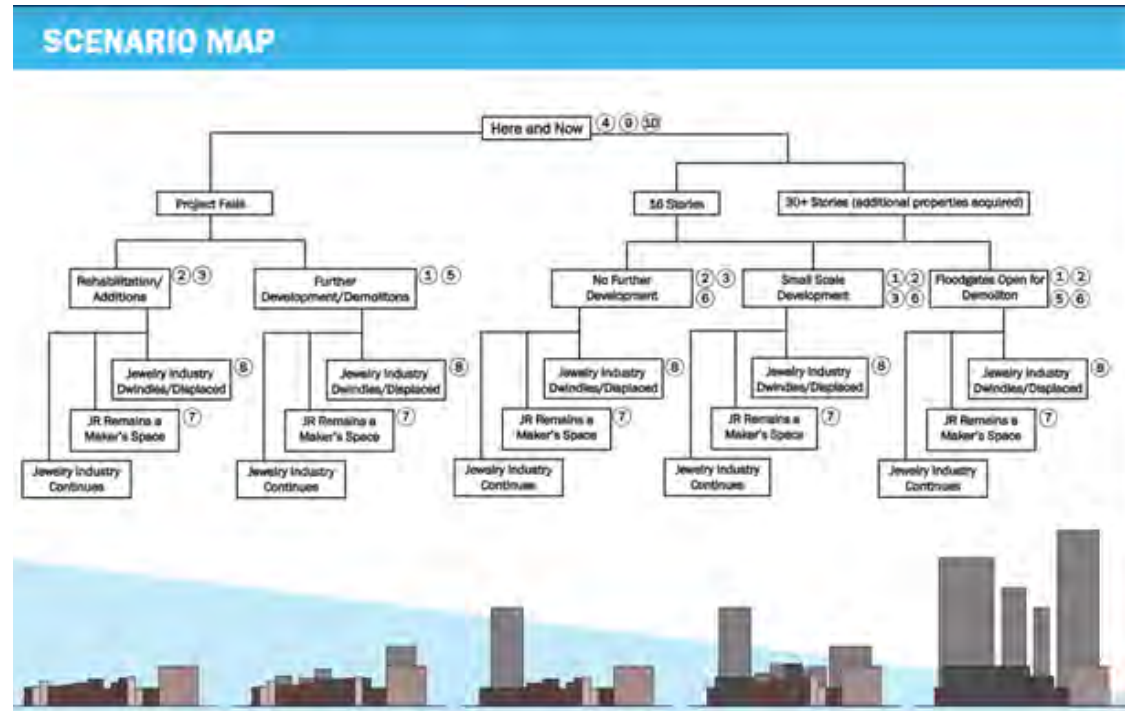
b) The Toll Brother's Development does not move forward at the site of the currently threatened buildings 702-710 Sansom Street but, other developers make moves to build towers on Jewelers' Row; Development takes the form of scale-appropriate development or additions to the existing buildings.

c) The Toll Brother's Development does proceed with a 16-story tower on Jewelers' Row.

d) The Toll Brother's Development does proceed with a 29-story tower on Jewelers' Row.

e) The Toll Brother's Development does proceed with a 29-story tower on Jewelers' Row and further development of towers occurs on the street.

The Preservation Plan has four main goals: 1) Preserve Historic Character, 2) Address Current Policy Issues, 3) Keep Jewelers on the Row, 4) Advocacy and Public Awareness.



Jewelers' Row is included in the East Center City Commercial District which was listed on the National Register in 1984. The first step in our preservation plan is to prepare a nomination for the Jewelers' Row district for inclusion on the local register. The fact that the district was not already designated was recognized as an oversight by both the Preservation Alliance and the Mayor and with all of the attention that the Toll brothers plan has been getting, public support for a district is strong. Though there are a number of reasons that this area is being singled out as an ideal development spot that need to be addressed, such as downzoning, local designation is still the strongest available tool when it comes to exerting some measure of control over development.

Even though the project is moving forward by right, the unpopularity of the Toll scheme, especially now that it has become a 29-story development, provides political leverage for getting a district passed, despite the fact that the Historical Commission has not reviewed or designated one in nearly 6 years. Our proposed district encompasses the 700 block of Sansom, both sides of 8th street between Chestnut and Walnut, and includes a couple of properties on the 800 block of Sansom as well.

While researching the nomination we did find that that at various points in time "Jewelers' Row" loosely referred to a collection of businesses along Chestnut, Walnut and the 800 block of Sansom, however, the boundaries we have selected encompass the majority of the jewelry industry in the area today.



A jeweler works on the row circa 1968. Courtesy of Temple Urban Archives

PRESERVATION PLAN : DISTRICT NOMINATION

The district satisfies five of the ten criteria as listed in the Philadelphia Historic Preservation Ordinance: a, c, g, h, j

(a) Has significant character, interest, or value as part of the development, heritage, or cultural characteristics of the City, Commonwealth, or nation;

(b) Reflects the environment in an era characterized by a distinctive architectural style

(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;

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

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

We plan to submit the nomination with the Preservation Alliance in time for review in April. Though the Philadelphia Ordinance does not require owner consent, it is commonly misinterpreted. It does require owner notification 60 days in advance of the meeting, which may be a source of some conflict since there are such varying opinions about development on the row.

A draft of the Jewelers' Row Historic District nomination form is included as an appendix to this report.



Layered signage on the row, circa 1968. Courtesy of Temple Urban Archives

Given the development threatening Jewelers Row, it's important to consider what exactly about the proposal is so offensive to the character of the street. In an effort to do this, we prepared some models of what a 16 and 29 story development would look like on Jewelers' Row. From these, and based on the analysis we conducted of the row in developing the character defining features for the row, we have established a set of guidelines that can be used to direct future, sympathetic development on the row.

The first two models we produced show a glass curtain wall tower and your typical condominium tower, the exterior of which is peppered with balconies. These two general

schemes are very unsympathetic to the older character of the street.

The third and fourth renderings are actually adaptations of condominium buildings Toll Brothers has had constructed in New York. The first features a white stone exterior while the second is faced in a deep red brick. These materials and arrangements are more sympathetic to the palate of materials used on the row historically, and they're even show with facades that hint at the rhythm of the five lots that would need to be consolidated to build these buildings.

All of these designs consider the possibility of a facadecto-



**Jewelers' Row South Elevation
- Existing**



**Jewelers' Row South Perspective
- Existing**



**Typical Glass Curtain Wall Tower
- 16 Stories with facadectomy**



**Typical Glass Curtain Wall Tower
- 16 Stories**



**Typical Glass Curtain Wall Tower
- 29 Stories**



**Typical Condominium Tower
- 16 Stories with facadectomy**



**Typical Condominium Tower
- 16 Stories**



**Typical Condominium Tower
- 29 Stories**

my at the base of the new tower, and while it may sounds like a nice idea, in every case the result looks ridiculous, with these highly individualized buildings being bound together into a farce of the row's former self.

Sympathetic as these designs may be in their detailing, overall they are still far too out of scale with the rest of the

street. Small-scale development is really the only way to preserve the diversity along the row. If too many lots are consolidated along Sansom, these large structures will dominate and homogenize the row. The guidelines will be most effective if applied to small-scale infill.



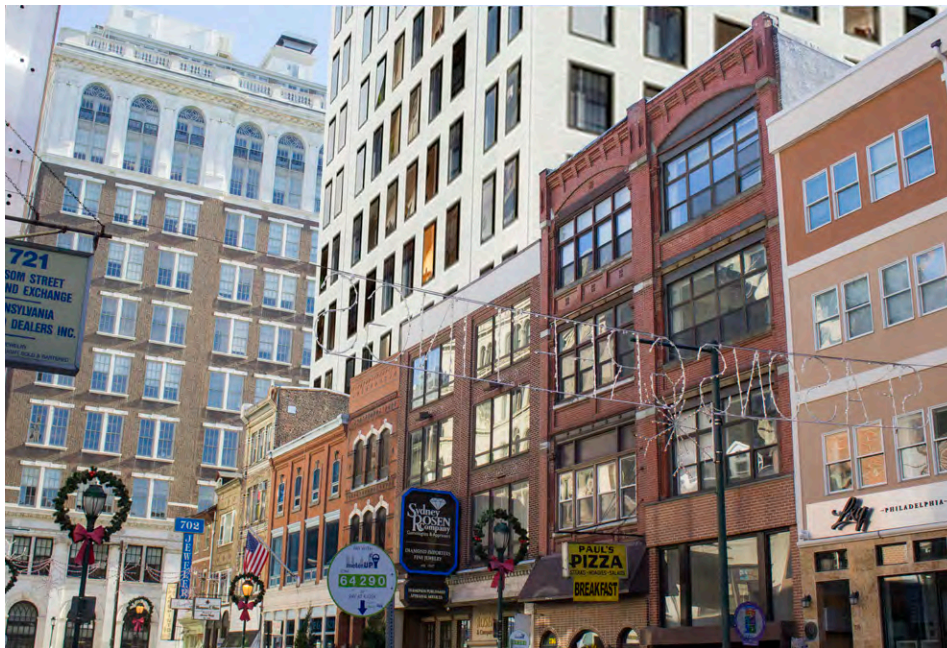
**White Toll Bros. Tower
- 16 Stories with facadectomy**



**White Toll Bros. Tower
- 16 Stories**



**White Toll Bros. Tower
- 29 Stories**



**White Toll Bros. Tower
- With facadectomy**



**White Toll Bros. Tower
- At any height**



**Brick Toll Bros. Tower
- 16 Stories with facadectomy**



**Brick Toll Bros. Tower
- 16 Stories**



**Brick Toll Bros. Tower
- 29 Stories**



**Brick Toll Bros. Tower
- With facadectomy**



**Brick Toll Bros. Tower
- At any height**

The guidelines are broken up into eight main tenants, which are briefly elaborated below.

Consolidation of Lots

In order to maintain rhythm and diversity of the row, consolidation of lots must be limited to two of the original lots per consolidation.

Massing

The buildings along the row are in large part composed of single, masses, which are further articulated along property lines through ornamentation of the façade.

Materials

The material palate of the row is very traditional, with the main masses of the buildings being faced in stone or brick.

The various ornamentation schemes are composed from a more diverse palate of materials and thus stone, metal, terracotta, brick and wood are all be welcome as materials in ornamenting the facades.

These restrictions on the materials are meant to add a strong element of continuity to the streetscape, while providing ample room for a creative designer to play with and comment on the historic materials and their traditional uses. Just looking at the existing façades, one can see these materials employed diversely to myriad effect.

Height

Buildings along the row should be no more than seven stories in height so as not to surpass the Neff building at the Southwest corner of Sansom and 8th Streets. The stories may vary in height, however the lowest should be the tallest to accommodate large, open storefronts.

Entrances and Storefronts

Each lot may have up to two doorways: one into the commercial space and one to access the upper stories. While two entrances is common, one can suffice with the doorways to the first floor commercial and the upper stories being differentiated off of a small foyer space through the lone door.

It's essential that storefronts not become too large along the row, therefore there must be at least one storefront per original lot on each property. This means that the average storefront will be 14 to 16 feet wide, though narrower stores can be accommodated. This sizing of storefronts will help to maintain the density and diversity of the businesses, and keep the spaces affordable.

Signage

Signage may be placed along the façade in two manners, as flat signage over the storefront or as projecting signs above the storefront.

Flat signage may not extend above the window sills of the

second floor windows.

Small projecting signs, which do not extend above the sills of the windows on the second story, may be placed anywhere along the façade next to or above the storefront.

Large projecting signs, which will extend up multiple stories, must be placed to either side of the building façade between a lot line and the first window on each story.

Windows

All windows must be set into punched openings in the façades of the buildings. No curtain wall construction.

Windows must occupy at least 30 percent of the façade, and may not extend all the way to the end of the property.

Above the storefront, windows must be symmetrical along the center of the façade, but they do not need to be symmetrical vertically, the number and style of the windows can vary from story to story.

Ornament

The façade may be minimalist, however it must be ornamented in the following ways:

The building must be capped by a projecting cornice or parapet wall.

The façade may be articulated vertically and/or horizontally, but in the event of both, the vertical articulation must predominate, and the edges of the lots must always be articulated vertically. This is especially important on consolidated lots where this articulation must be used to break up the mass of the building and denote the old lot lines.

**Small Development
- Scenario 1**

Given these guidelines, we prepared a few renderings to give a sense of what small, sympathetic development could look like. This first shows a fairly conservative design that blends well calling out some traditional details.



**Small Development
- Scenario 2**

This second rendering is much more modern, taking the window to wall ratio to an extreme.



**Small Development
- Scenario 3**

The third and design shows a much more contemporary design on a pair of consolidated lots. The design is much stronger and very simple, but through its regularity and materiality, it blends well with the rest of the street.



The compilation of an Architectural Glossary of the buildings on Jewelers' Row is first and foremost a way of documenting and recording the buildings threatened by demolition. Goal 1 of the Preservation Plan is to Preserve Historic Character, so by documenting the buildings and their architectural elements they are being preserved in a way. The glossary begins to expand beyond these four threatened buildings and ideally would address every building on the block. It is not only intended to call out the beautiful architecture seen on the row but address the changes that have occurred to the buildings over time. Some of these changes include complete façade alterations to buildings with high integrity, which have now been lost. Other changes on the row, like those to the storefronts, are symbolic of the row's commercial history where storefronts were vamped up to attract customers and compete with other stores. The evolution of the storefronts marks previous revitalization campaigns on the row, for example the storefront alterations made to the Philadelphia Press Building, that may not have valued the existing building materials but are nonetheless now a part of the street's narrative.

The best-case scenario would be if the Toll Brother's development moved on, however in the likely event it does not, the next best thing would also be to demolish them via deconstruction as opposed to explosive demolition. Deconstructive demolition policy has been implemented in Seattle and makes it possible to reuse the building materials, which is far more environmentally conscience than sending the materials to land-fill. The detail of the polychromatic brickwork on the Collins & Autenreith buildings is indicative of the material quality of these buildings.

The goals and reasons for making an architectural glossary are the following:

- 1) As a form of documentation, a way to record and preserve the buildings should they be demolished.
- 2) Research which supports the district nomination.
- 3) Call attention to the quality of the materials that have been used on the block.
- 4) Call out character defining features- the diversity of architectural styles, evolution of storefronts and signage. It's been said that the architecture on the block isn't special but it is!
- 5) Deconstructive demolition option.



Figure 11: (Upper) Stone tripartite lintel. (Lower) polychromatic brickwork design of 710.



Figure 12: (Left) 1892. Courtesy PHS; (Center) 1981, Clio Survey Cards, Historic Resource Survey Form; (Right) Storefront alteration after 2003. Photo taken 2016.



Figure 6: Third story stone window surround engraved.



Figure 7: Symmetrical geometrically patterned brick design below the 4th story windows.

The second goal of this preservation plan is to address the policy shortcomings of Philadelphia's historic preservation program. This memo highlights problematic facets of various programs, and suggests enhanced policies to incentivize better preservation practices. This section is composed of the following parts:

1. Downzoning Recommendation
2. Financial Feasibility Study
3. Reintroduction of Philadelphia's Transferrable Development Rights Program
4. Suggested Modification of the Property Tax Abatement Program
5. Revitalization of the Historical Commission
6. Demolition Disincentives

Downzoning:

With its current CMX-5 zoning, Jewelers' Row is a soft site. It's suggested rezoning to CMX-4 was proposed as part of Philly2035 in 2012 during the city's recreation of its zoning scheme. This report recommends two courses of action. The first is a downzoning to CMX-2 to prevent large scale future development, and create strict height limitations. The second alternative to a strict downzone is the creation of a strict overlay district creating a height limitation on the area.

Financial Feasibility:

In order to assess the financial feasibility of historic rehabilitation projects on Jewelers' Row, this project has conducted a sample feasibility study to determine the economic climate of the concerned properties. As a sample, this study used 702 Sansom as a model to gauge the financial impact of renovation. It was assumed that this was an historic preservation tax credit project, making marginally more rent than now. Current rents were given from interviews from individuals on the block. Additionally, land purchase price was taken from Zillow.com at \$1.13 million. Renovation was conservatively assumed at \$50/sqft. Moreover, the project was assumed at a 5.50% over a 30 year term for the land and renovation costs. The results yielded the following gap calculation:

Total Project Cost	\$1,458,600
Portable Mortgage	\$1,210,536
Total Gap Before HPTC	\$248,064
Preservation Tax Credits	\$54,000
Total Gap	\$194,064
Project Value Year 5	\$353,564.45
Project Value Year 10	\$352,739
Project Value Year 11	\$349,665.37
Project Value Year 15	\$326,715.91

Using conservative estimates for pricing, expenses and rents, there is a considerable gap of nearly \$200,000. This is not a completely unreasonable amount for required investor equity. However, this model shows that the returns for a larger, more profitable project are a better financial investment.

In terms of historic preservation, this study shows the need for enhanced financial incentives. While preservation tax credits are effective and keep construction costs at a minimum, it is the relative land costs to income ratio that endangers these properties. As Zillow listed this property at \$1.13 million, others on the block were listed at even higher premiums, making rehabilitation projects even more difficult. To address this rapidly emerging problem, Philadelphia must create more local incentives in support of its preservation initiatives. These relate to: a reinvention of the property tax abatement program, and the reintegration of the TDR program.

Reintroduction of TDR's In Philadelphia (Joel Naiman's Individual Project) Policy Propositions

This individual project serves to promote two distinct, yet inherently related policies concerning the use of air rights in Philadelphia. While neither policy is currently in effect, each takes language and precedence from another that either currently or formerly existed in the Philadelphia municipal code. The first policy discussed is the reintegration of the TDR (transferable development rights) program in Philadelphia's zoning code in order to protect historic buildings classically designated as 'soft sites.' The second is an adaptation of an easement program to incentivize the preservation of equitable neighborhood massing and character. Together, these policies should ideally promote smarter development within the Philadelphia city limits.

Introduction to the TDR Program:

At a basic level, the TDR program originated as a method of preserving a landowner's property through the sale, and transfer of the rights to develop above a certain property. Air rights are assigned a monetary value, sold to a developer, and in turn, the developer is allowed to increase the massing of their building project, ultimately increasing the floor to area ratio (FAR). These programs have often been utilized as a tool to preserve the continued use and operation of farmland, but more frequently have been employed in major cities throughout the United States as a means of preserving historic structures and districts.

One of the earliest mentions of the TDR program stems back to the Penn Central v. NYC decision of 1978. New York City offered Penn Central the right to sell the airspace above Grand Central Terminal to independent developers as a compromise for the landmark status of the property. Ideally, the sale of the air rights would have provided enough financial incentive to constitute any loss of development or use value from the landmark designation of the property. The Supreme Court validated the sale of these air rights when rendering their decision.

Another form of commonly used air rights transfer is the use of Zoning Lot Mergers (ZLM's). This program is as of right, without requiring additional approval, and involves the consolidation of contiguous lots. Air rights and allowable massing becomes fluid with this consolidation. This model takes place in numerous American cities, and is legal in Philadelphia. The controversy on Jewelers' Row surrounding the 16-29 story Toll Brothers' tower involves the transfer of air rights from combined lots.

Comparable TDR Programs in New York:

New York City's TDR program has been considered the pioneer, and the most successful program to date, facilitating the transfer of millions of square feet. Its' program consists of three distinct types, each with varying purposes and uses. The types are ZLM's, Landmark Transfers

and Special District Transfers. While ZLM's are frequently used as an as-of-right program, the other two types differ in the methods of their use and the difficulty of their implementation. Moreover, the problems and strengths asso-

List of Section 74-79 Landmark Transfers.

Landmark	Granting Site	Receiving Site	Size of Transfer	Date
311 East 58th Street	311 East 58th Street	300 East 59th Street	Unknown	11/29/72
Grand Central	Grand Central Terminal	120 Park Avenue	74,655 sf	2/13/79
Amster Yard	Amster Yard	805 Third Avenue	30,701 sf	6/17/80
India House	India House	7 Hanover Square	123,857 sf	2/17/81
John Street Methodist Church	44 John Street	33 Maiden Lane	70,927 sf	6/28/82
Old Slip Police Station	100 Old Slip	30 Old Slip	38,950 sf	10/25/84
55 Wall Street	55 Wall Street	60 Wall Street	363,010 sf	6/18/85
Rockefeller Center	Rockefeller Center	745 Seventh Ave. *	506,380 sf	5/2/90
Tiffany Building	401 Fifth Avenue	400-404 Fifth Avenue	173,692 sf	9/19/07
Seagram Building	375 Park Avenue	610 Lexington Avenue	200,965 sf	7/2/08
University Club	1 West 54th Street	53 West 53rd Street	136,000 sf	9/9/09
St. Thomas Church	1 West 53 rd Street	53 West 53 rd Street	275,000 sf	9/9/09
AVERAGE			181,285 sf	*Unbuilt with transfer listed
TOTAL			1,994,137 sf	

It is important to note that this program has only been used successfully 11 times since the Penn Central decision. The transfers require a special permit, which often requires public review. This review process can cost more than \$750,000 and take months, or even years to complete. For individual properties, especially historic landmarked properties not producing the same proportions of revenue, this process can be prohibitive. Moreover, this model is highly restrictive regarding the allowable FAR of the transferring building, as well as limiting regarding the specified receiving sites. In developing an improved Philadelphia model, the proposed legislation must avoid creating these hurdles



Photo: Katlyn Cotton, 2016



Photo: Katlyn Cotton, 2016

and difficulties for successful implementation.

The second main method of transfer, Special District Transfer (SDT) has to date been the most successful form of TDR in New York. This program has helped to create and preserve the Highline, Hudson Yards, South Street Seaport, and other larger urban districts. These transfers involve a more complicated system than Landmark Transfers, and vary case by case. Their basic structure first involves the creation of a district with contributing buildings. These districts have finite boundaries, well-defined receiving zones and additionally require special approvals. These special districts reach a wider array of properties, encouraging targeted preservation efforts. Moreover, all transfers within districts follow a certain type of paradigm, creating an easier environment of transfer. This method has been used on theater districts, as well as other historic districts. A list of transfers from New York’s Theater Subdistrict is presented below:

Transfers in Theater Subdistrict

Granting Site	Receiving Site	Size of Transfer	Date
Martin Beck aka Hirschfield Theater	750 8th Avenue	29,104 sf	5/22/06
	231 West 54th Street	7,438 sf	6/19/06
	750 8th Avenue	28,901 sf	9/27/06
	131-139 West 45th Street	8,483 sf	4/23/07
St. James Theater	231 West 54th Street	77,840 sf	6/19/06
	131-139 West 45th Street	9,489 sf	4/23/07
Broadhurst Theater	131-139 West 45th Street	54,820 sf	4/23/07
Booth Theater	250 West 55th Street	18,537 sf	1/28/08
	250 West 55th Street	42,081 sf	1/28/08
Shubert Theater	250 West 55th Street	29,667 sf	1/28/08
Majestic Theater	250 West 55th Street	67,351 sf	1/28/08
	306 West 44th Street	48,180 sf	9/24/08
Broadhurst and Booth Theater	120 West 41st Street, 239 West 41st Street	9,480 sf	2/17/09
Broadhurst Theater	120 West 57th Street	18,075 sf	9/6/11
Booth Theater	237 West 54th Street	24,100 sf	2/15/12
TOTAL		473,546 sf	

These transfers are used much more frequently than the Landmark Transfer program, primarily because of the simplicity of transfer. In creating a policy for Philadelphia, the ease of transfer promoted through this program should be a model in its design.

TDR Usage in Philadelphia:

Philadelphia originally established its TDR program in 1991 as a preservation incentive within its zoning code. The original goals of TDR’s in Philadelphia were threefold: 1) To protect designated landmarks; 2) To protect the 1984 historic preservation ordinance (to create a safety valve against takings claims); 3) To promote non-profit ownership and management of businesses in historic facilities.

At the time of TDR’s inclusion into Philadelphia code in 1991, the city was experiencing a new age of growth and development. After developers began to defy the “gentleman’s agreement” not to build above William Penn’s hat on City Hall, Philadelphia historic fabric began to face new development pressure. From 1984 onward, Philadelphia institutions—both public and non-profit—began to work to create a TDR program as an additional incentive towards promoting and preserving its downtown resources.

In 2012 upon the review and re-writing of Philadelphia’s zoning code, TDR’s were removed from the legislation. The policy had gone completely unused over its 21 year history, and the city planning commission did not spend their political capital to revamp a program that had been seldom utilized.

The development climate has changed in Philadelphia in manner reminiscent to that of the mid-1980’s. The city’s population is expected to increase by 127,000 between 2010 and 2020, and has embraced an environment of new construction of high density towers. To accommodate these changes and enhanced real estate

pressure, Philadelphia should create a TDR incentive, similar to that of 1991 with a new series of provisions, further enabling smart preservation practices.

Current Legislation:

The following is the legislation for Philadelphia's TDR program from 1991-2012:

14-305

(10) Incentive floor area

(c) Transfer of Development Rights for Historic Preservation. In order to facilitate the preservation of existing historically certified buildings and to retain the exceptional public amenity of these buildings, incentive gross floor area shall be permitted in accordance with the following requirements:

(.1) Incentive gross floor area shall be permitted at a ratio of one square foot of additional floor area for each square foot of floor area transferred from a locally historically certified building;

(.2) In order to qualify for the transfer of incentive gross floor area, the historically certified building must be located within the area bounded by Spring Garden Street, the Schuylkill River, South Street and the Delaware River, must be zoned "RC-4" Residential, "C-4" or "C-5" Commercial and must have unused floor area potential to transfer based on its existing zoning classification and the amount of gross floor area in the historically certified buildings;

(.3) The historic building shall have been certified as historic by the Historical Commission pursuant to 14-2007 and shall have been designated by the Historical Commission as a threatened historic resource;

(.4) The maximum amount of gross floor area which may be transferred shall be determined by calculating the permitted gross floor of the historic lot, minus the existing gross floor area of the historic building;

(.5) The development site which receives the incentive floor area must be zoned either "C-4" or "C-5" Commercial;

(.6) The incentive gross floor area permitted for historic preservation shall not exceed a ratio greater than four hundred percent (400%) of the lot area of the lot which receives incentive gross floor area; and

(.7) The development site which receives incentive gross floor area must have frontage along Market Street between Sixth Street and the Schuylkill river, on John F. Kennedy boulevard between Broad street and the Schuylkill river, or on Broad street between John F. Kennedy boulevard and Vine street;

(.8) Within one (1) year of the enactment of this ordinance, the Department of Licenses and Inspections, in conjunction with the Law Department, the Planning Commission and the Historical Commission shall adopt all administrative procedures necessary to implement this subsection of the code.

Recommendations and Necessity:

Through the careful review of Philadelphia's past legislation and comparable policy, this memorandum offers policy suggestions for the reimplementation of TDR's in Philadelphia. This policy is designed to serve two primary goals: 1) to encourage the preservation of Philadelphia's finite historic resources through enabling the transfer of development rights. The method of transfer should create a system easily available to owners of historic buildings. 2) To provide additional financing and gap financing for historic rehabilitation projects in an ever-increasing real estate market and unfavorable environment.

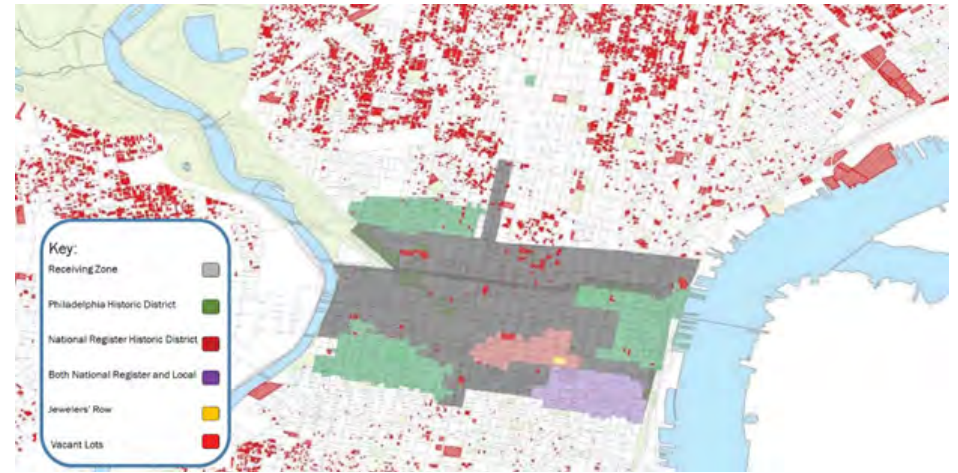
Eligibility for Transfer:

Rather than limiting the program to buildings certified historic by the Philadelphia Historical Commission, the program should be available to any property listed on the Philadelphia Register and all prop-

POLICY SOLUTIONS

erties contributing in an historic district, as all as all properties listed on the National Register and all properties contributing in a National Register district. These properties are permitted to transfer air rights in accord with the following table:

No. Stories	1	2	3	4	5	6	7	8	9	10
Zoning Classification										
RSD-1										
RSD-2										
RSD-3										
RSA-1										
RSA-2										
RSA-3										
RSA-4										
RSA-5										
RTA-1										
RM-1										
RM-2										
RM-3										
RM-4										
RMX-1										
RMX-2										
RMX-3										
CMX-1										
CMX-2										
CMX-3										
CMX-4										
CMX-5										
CA-1										
CA-2										
CA-3										
IRMX										
ICMX										
I-2										
I-2										
I-3										



Allowed bonuses are consistent with the following table:

Zoning Classification	Total FAR Bonus Allowed With Purchase			
RSD-1				
RSD-2				
RSD-3				
RSA-1				
RSA-2				
RSA-3				
RSA-4				
RSA-5				
RTA-1				
RM-1				
RM-2				
RM-3				
RM-4				
RMX-1				
RMX-2	50%			
RMX-3	100%			
CMX-1				
CMX-2				
CMX-3				
CMX-4	200%			
CMX-5	300%			
CA-1				
CA-2				
IRMX				
ICMX				
I-2				
I-2				
I-3				
I-P				

*1 unit is equivalent to 100% of that property's FAR

Eligibility to Receive Transfer:

Properties receiving transfer must be zoned RMX-2, RMX3, CMX-4 or CMX-5. In addition, properties receiving transfer must be located within the bounding box represented by the following map. The receiving site for the TDR program is the area roughly bounded by the Schuylkill and Delaware Rivers, and South and Spring Garden Streets. A section of the receiving zone extends down Broad Street culminating at the intersection of Broad and Girard.

The Vacant Lots Exception:

Any vacant property in Philadelphia, regardless of its classified zoning or location is eligible to purchase an additional 200% FAR in addition to its preexisting bonus. Vacant must be proven so through documentation proving that they have been vacant for at least 10 years. This is to avoid the unnecessary demolition of any smaller scale buildings to receive this exception.

Required Approvals: The use of this policy requires strict approvals from Zoning Board in order to ensure its use as a tool for equitable and smart development. While developers often desire to build taller, more profitable buildings, this policy remains concerned with community development. Additionally, for any building situated within the receiving box, the Zoning Board must approve the location of the proposed building to ensure that there has been no historic building endangered to construct a new project.

Mechanics of Transfer:

Considering one of the fundamental problems with Landmark Transfers in New York City is the ease of transfer, Philadelphia should make this program easily accessible by to small business owners. Rather than requiring extensive permits for transfer, using a third party municipal air rights bank, or having a review process, air rights should be transferred, valued and purchased in an agreement directly between property owners and developers. Transferred rights are granted at a ratio of 1:2, signifying that developers may only use ½ of the rights that they purchase. This is to encourage the purchase and use of air rights from numerous properties.

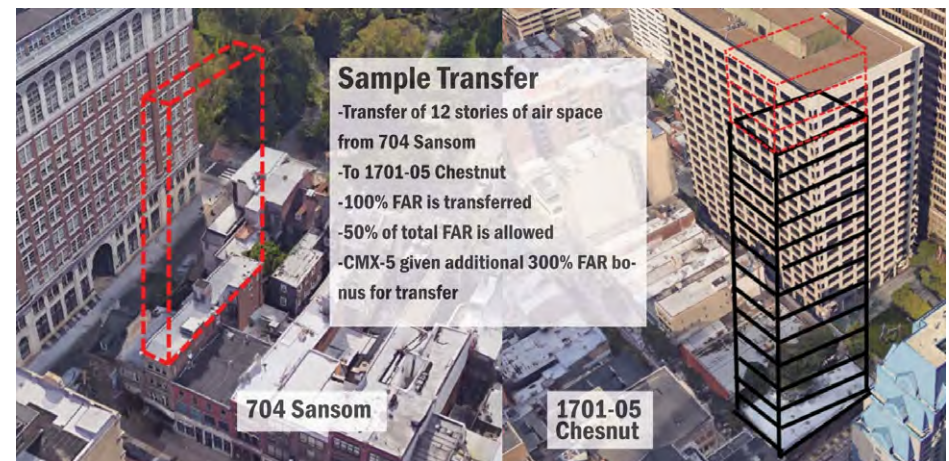
Public Outreach:

One of the fundamental reasons that Philadelphia's past TDR program failed was lack of public knowledge of the program's provisions, exacerbated by a stagnant real estate market that did not

require any need of additional FAR bonuses. Future programs should work with local non-profit organizations, such as The Preservation Alliance to spread awareness of the programs.

A Sample Transfer:

Pictured below is a sample air rights transfer among two properties in Philadelphia. The transferring property is 702 Sansom Street on Jewelers' Row, zoned CMX-5, and the receiving site is a consolidation of the lots on 1701-05 Chestnut Street zoned CMX-5. The transferring site may sell its unused 12 stories of air rights, and the receiving zone may purchase those rights, use 50% of them, and receive a 300% FAR bonus. All transactions in this development are direct between the property owner and the developer.

**A Second, Simpler Option: The Easement**

Currently in Philadelphia and in many American municipalities, Air Rights and Façade Easements are commonplace with historic preservation. These easements allow “a voluntary legal agreement, typically in the form of a deed, which permanently protects a significant historic property. Since it is a perpetual easement, an owner is assured that the property's historic character will be preserved. In

addition, an owner who donates an historic preservation easement may be eligible for one or more forms of tax benefits.” This model currently only exists for facades of historic properties, and currently lowers property value due to its minimization of development potential.

I propose this easement program be expanded in Philadelphia to any contributing or non-contributing building in one of its local or national historic districts. More specifically, this proposition supports an air rights easement for these properties in addition to the façade easement. While this does not involve an air rights transfer, it does promote the massing and continued historic character of facades in these districts in return for a tax break. While not as far reaching, nor as incentivized as the TDR program, this secondary policy invention should capture vernacular and lower density neighborhoods. While façade easements typically give a 15% break on property tax, air rights easements would give a 10% easement, still allow for alteration (or even demolition) of the building in question, as is mandated by local historic preservation ordinance.

This easement is not meant to compete with or replace the façade easement, it is mostly meant to protect, encourage and preserve neighborhood character by creating a limit in-perpetuity on building massing. In the Jeweler’s Row scenario, this policy would make the endangered buildings eligible for a tax break that could incentivize continued use rather than demolition.

Suggested Modification of the Property Tax Abatement Program:

Philadelphia’s Property Tax Abatement Program, commenced in the late 90’s and assumed much of its current form in the year 2000. The abatement, among other factors, has drawn developers to pursue a variety of new projects by offering a 10-year abatement on the taxable value to any improvements on a structure or land leading to

a noticeable resurgence in the local real estate market. The program includes rehabilitation and remodeling, construction on vacant land, and construction on land of a recently demolished building. These provisions have caused the abatement to be a highly controversial matter in local politics, gravely impacting many public interests. Ultimately, as a tool facilitating the removal of blight, the abatement has arguably brought about many positive changes within the city with significant progress being shown in up and coming real estate markets. Regarding its impact on historic preservation, however, the program often incentivizes demolition on unprotected historic structures.

When assessing the success of the property tax abatement program, there are numerous factors which must be considered. These considerations range from its impact on local public schools, to its impact on Philadelphia’s long term economic development, to the way in which it shapes and impacts communities. These factors weave a web of the complicated nature that is the abatement program. A 2014 report studying the economic impact of the property tax abatement by Jones Lang LaSalle discusses the program in light of its strong development incentives, and its ability to keep Philadelphia competitive among east coast cities. The report focuses on the macro approach that the abatement has on Philadelphia, rather than at the neighborhood level, stating that without the abatement, there would have been a fraction of the development that the city has seen to date. The report goes on to argue that without the presence of the abatement, there would have been 45% less development.

Another report by Kevin Gillen—an economist at The University of Pennsylvania’s Fels Institute of Government—discusses tax revenues from expiring abatements, as well as the program’s role as a transformative agent within Philadelphia. The report details the revenues that will result as a product of expiring abatements until

2022, arguing that the financial impacts of expiring abatements will begin paying off now. Moreover, Gillen says the tax abatements for both new construction and improvement are spread throughout North Philadelphia. While the impact on blight may not be evident from these statistics, it is clear that the impact of the abatement is felt on properties of varying type throughout lower income neighborhoods, as well as high income.

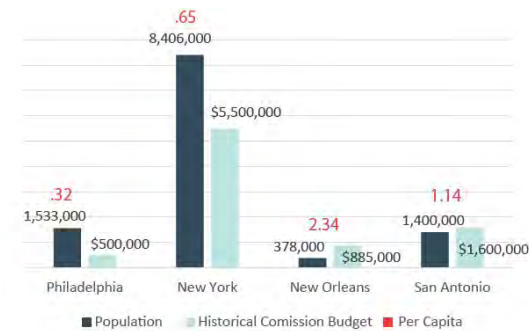
As we have seen, the abatement has endangered and demolished numerous historic properties, extending beyond Jewelers' Row. The (Original) Please Touch Museum, The Society Hill Playhouse, and Parish Houses on the corner of 38th and Chestnut, among others, have been demolished in favor of more profitable developments. While this report readily acknowledges the contribution of the impact to Philadelphia's infrastructure, it also suggests recommendations to help control its impact.

Recommendations:

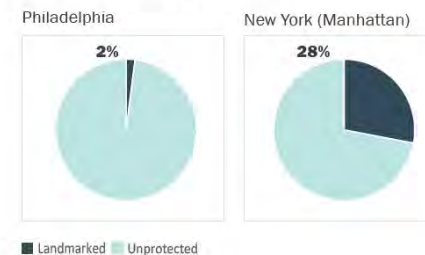
1. Demolition delay provision: Create an age triggered delay process for any building that will receive the abatement, which simultaneously files for a demolition permit.
2. Expand the length of time from 10 years to 15 years for historic properties situated in a local register district, or listed individually.
3. Increase length of abatement to 15 years on vacant lots throughout the city to guide development to corridors that need it most.

Revitalization of the Historical Commission:

The Philadelphia Historical Commission is currently known as being underfunded and understaffed. It has embraced a pro-development attitude, and has remained inactive regarding the nomination of numerous districts and individual properties. Most recently, the commission tabled nominations for 4046-4048 Chestnut Street, and the nominated properties on Jewelers Row. The chart below shows the discrepancies among annual funds annual expenditures on historical commissions, and local population. This study reveals that the local expenditures in Philadelphia are particularly low. The bottom chart additionally reveals the percentage of designated buildings in both New York, as well as in Philadelphia. Currently, Manhattan has 28% of its buildings designated compared to Philadelphia's 2%.



Percentage of Buildings Landmarked



Our third goal is to consider the intangible heritage of Jewelers' Row: the industry that has existed there for much of its history. Thus we have assembled a handful of options that could be used to help support the biotic parts of the Jewelers' Row ecosystem.

Legacy Business Registry

The city of San Francisco recently enacted a new law that creates a "Legacy Business Registry." Any business that has been open for more than 30 years and "has made a significant impact on the history and culture of the surrounding neighborhood" may be nominated to the registry by the Mayor or a member of the Board of Supervisors. Once nominated the businesses must be approved for entrance into the registry at a hearing in front of the Small Business Commission, during which the businesses must prove the historical and cultural impact that they have had. To enter into the registry, businesses must agree to retain their historic name and craft. They are not required to retain or have remained in the same location.

Listing on the registry provides two primary benefits to business owners and one to property owners. Businesses are entitled to grants of \$500 per employee, up to \$50,000 annually. Property owners are entitled to grants of \$4.50 per square foot, up to \$22,500 annually, if the property owner agrees to grant a 10-year lease to the business in residence. This incentivizing of longer leases for these businesses is the second major benefit they are afforded through the new registry.

The creation of a similar registry would be a fantastic and progressive step on the part of the city of Philadelphia. One of the important steps that a registry like that started in San Francisco is that it provides a means of protecting intangible heritage. Such an option could be of great benefit to a commercial district like Jewelers' Row

with so many historic, small businesses.

It would be an incredible step on the part of the city in terms of protecting and supporting small businesses as well, especially those that have helped to shape the city. As we have seen with so much recent development, the new commercial spaces are not compatible with older, smaller business, but rather only large corporations. A program such as this, which offers financial support to both the businesses and the land owners, could help to bridge the fiscal gap that is leading so many property owners to sell their properties to large developers who invariably displace smaller businesses.

BID (Business Improvement Districts) or Arts Corridor

While there exists on Jewelers' Row a business association that has existed there in various forms for almost a century, its actions and capacity for action are highly limited. The current President of the association, has stated that the group often struggles to effectively organize and collect dues from a majority of businesses along the row, limiting itself to collecting enough money to put up, take down, and store the iconic Christmas lights every winter.

The law allows for the formation of a Business Improvement Districts in commercial districts like Jewelers' Row. The main advantage of the BID would be the legally levying of a tax upon the property owners within the district. These funds would then be pooled and made available to a governing body, which could allot the collective resource to engage in beautification of the district or to promote the businesses therein. As well, the district could help to formalize the already strong connections between the businesses along the row, emphasizing their interconnectedness.

To create a BID would be a very complex and highly politicized process, with many property owners seeing the new district strictly

as another tax levied upon them. However, the law does allow land lords to pass the fees on to their tenants, and if a critical mass of businesses were to agree to take on those fees, it might help tip the balance and create the district, thereby providing a new source of collective funding to help support the industry on Jewelers' Row.

If the highly formal nature of the BID made it impossible to pass, an arts corridor or some, similar and more casual alternative could prove helpful in better organizing the businesses on the row.

In any event, an improvement in the capacity of the Jewelers on the row to organize themselves would be of great benefit. It would help alleviate the impacts of individual real estate transactions and better equip the group to organize and plan for the future as their trade changes moving forward.

Mitigation

Thinking about keeping jewelers on the row, it is important to recognize that the four threatened building may well come down. However this does not mean that the jewelers or the city, especially the Historical commission, are powerless in the face of Toll Bros. The developer will need to undergo a civic design review process before the tower can be built, and there are still nominations the under review of the historical commission for two of the threatened buildings. Even if these do not supersede the demolition permits granted, the demolition permits do not eliminate the power of the commission to regulate properties.

With these options still in mind, it is important to consider ways in which the community and the city could make demands of Toll Bros. to ensure that the new development continues to support the historic industry along the row. For instance it could be demanded of Toll that they provide seed funding for the legacy business registry

or for the formation of a Jewelers' Row BID. As well the civic design review could make recommendations to the developers in terms of what size storefronts are built into the new development, helping to ensure that they will accommodate small businesses, like those already in existence along the row, rather than just large corporate stores. A handful of local jewelers would be far better for the row than a Zales or Tiffany's outlet. Similarly Toll could offer special lease terms and rental rates for smaller businesses, essentially taking the increased value of the properties, thanks to the addition of the high rise, and using it to subsidize the right types of businesses.

There are countless ways in which demands could be made of Toll Bros. to help mitigate the impacts of their proposed development and to try and turn the development into something that actually helps to revitalize the row.

Public Education and Awareness

We understood that the proposed development on Jewelers Row was not an isolated incident, but the product of various citywide processes at work. Thus, we believed it was critical that we bring attention to the dysfunction of these processes, as well as to other places within the city that were vulnerable.

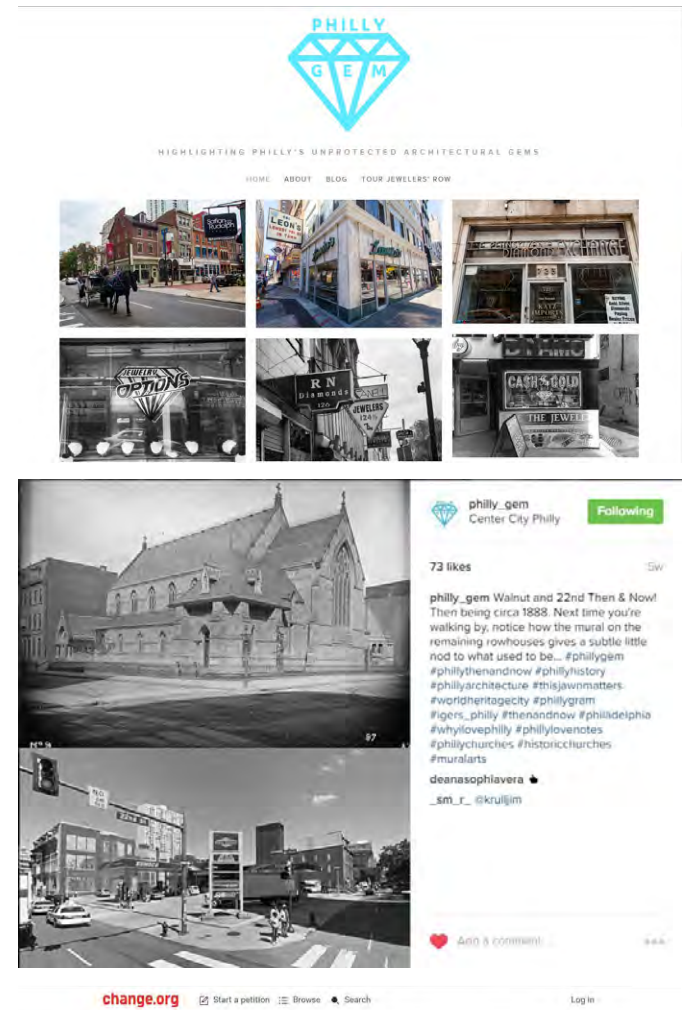
Our principle awareness strategy was through our social media campaign, Philly Gem. We intended to use this account to highlight Philadelphia's architectural gems and show the public just how much we have to lose if things go unchanged. We also used Philly Gem as platform to keep the public updated on the Jewelers Row development, to bring visibility to the city's maltreatment of its historic resources, and to highlight special places that are undesignated. The account has two recurring features, Undesignated Philly and Philly Then & Now's. For Undesignated Philly, we would showcase an unprotected building to bring regular attention to how very little of the city is designated. Philly Then & Now's helped us demonstrate the type of development that should be taking place in the city, and how often poor development replaces spectacular places.

Secondly, we created a website so that our studio work may live on. We will package our work from this report as a series of blog posts, and we will continually update as the development on Jewelers Row plays out. The website can be found at phillygem.org.

Our third awareness campaign was a Jewelers Row walking tour, explained in depth in Appendix C.

Advocacy

Due to the immediacy of this studio project, another critical component of our work was actively participating in public hearing and commission meetings. Another component of our advocacy was distributing a petition that demanded the Historical Commission do their job as outlined in the Philadelphia City Ordinance.



Then & Now: Development Stories

The premise for this individual project developed out of one of the ideas for our social media campaigns. The Philly_Gem instagram account frequently highlights buildings around Philadelphia as they were and as they are side-by-side, which sometimes reveals some very regrettable redevelopment. Looking at these redevelopment situations closer, certain patterns appeared. Most of the notable examples of demolition and redevelopment in the two decades or so concerned historic buildings replaced by high-rise, luxury apartment or condominium buildings. Side by side, these cases began to form a narrative of potential development scenarios for the five buildings threatened on Jewelers' Row. The cases chosen to be explored in more detail are 1910 Chestnut Street Apartments, The St. James Apartments, 3737 Chestnut Street Apartments, and, alternatively, the Kimmel Center.

The 1910 Chestnut Street Apartments, yet to be completed, is set to replace the already demolished and much contested Boyd Theater with a 280-unit, 32 story residential tower. The developer, Pearl Properties, was able to demolish the majority of the building under a financial-hardship claim filed by previous owners, which removed the once-designated art deco auditorium. While the theater's façade is protected by an easement, making this technically a facadectomy, the L-shape of the lot separates the site of the tower from the historic façade. The demolition of the interior, once a commercial space in the public realm, completely removed both historic fabric and historic industry. The commercial spaces available on the ground floor of the proposed tower are certain to have high rents practical only to large corporate retailers. The Boyd is, all in all, a worst-case scenario for Jewelers' Row, with the destruction of both industry and fabric.

The next example, the St. James Apartments, is only marginally

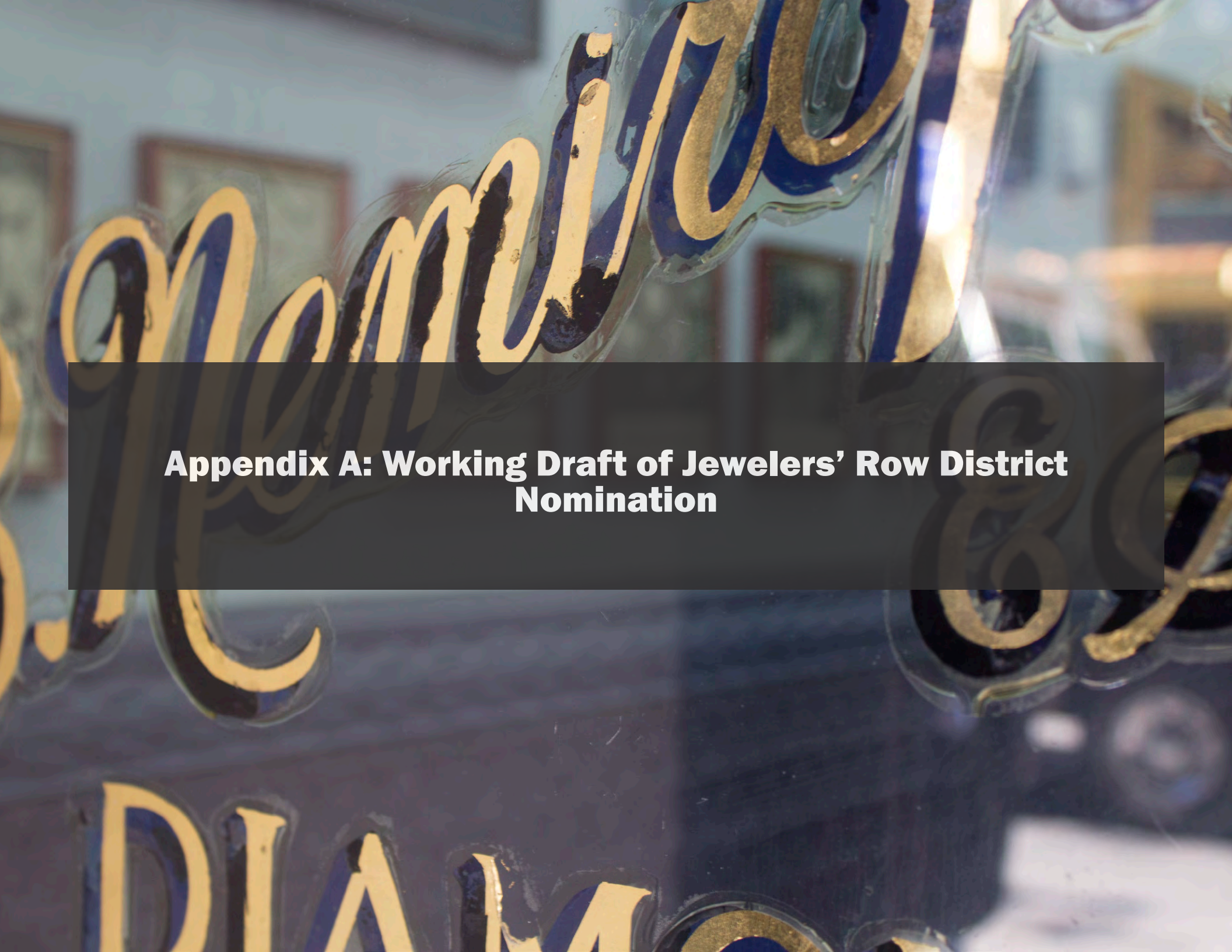
better, if at all. Completed in 2004, the St. James is a 45 story residential tower adjacent to Washington Square and half a block from Jewelers' Row. The tower looms over the entire neighborhood, but most specifically looms over the historic buildings that were all but demolished for its construction. A notably bad example of a facadectomy, the St. James eliminated almost everything but the main elevations of three brick row houses on Walnut Street. Historically known as York Row, the 1807-built houses are, like Carstairs' Row, an example of early speculative housing that broke away from the Old City core towards Washington Square. Adjacent to these is the 1868 PSFS Headquarters, also partially demolished for construction of the tower. From the street, with the tower close behind, the facades are visually awkward. The interiors are used as offices. On the upper floors, bike racks line the windows. The adjoining corner lot, which added commercial opportunity to the development, is currently a Starbucks. Again, the majority of historic fabric was lost to demolition, with preservation awkwardly appeased. The retail rents are high and not conducive to local business. Overall, the building is an eyesore, and a similar tower would be a completely inappropriate addition to Jewelers' Row.

The 3737 Chestnut Street Apartments, while still controversial, strike a somewhat more optimistic note. The 25 story apartment building, completed in 2015, replaced two locally designated historic row houses that acted as the rectory of the Philadelphia Episcopal Cathedral. Though the buildings were viable residences, the church hoped to sell the properties in order to gain much needed funding that could be put towards restoration and renovation of the cathedral. Appeals by the Preservation Alliance to save the properties were rejected and the buildings, 3723 and 3725 Chestnut Street, were demolished to make way for the residential tower with ground floor retail. However, to avoid lawsuits from the Alliance the Cathedral agreed to use the funds from the sale of the properties for reno-

vations to the Cathedral and its upkeep for 50 years. The developer, too, was not entirely blind to the church's needs, and incorporated a community center and school into the ground floors of the building, adjacent to the Cathedral. While the demolition of historic fabric is not what we want for Jewelers' Row, the development nod to community programming is an important consideration. If the buildings must come down, what can be done to mitigate their removal? The commercial spaces of 3737, like the St. James, are only feasible for large corporations, and would not be a welcome addition to the Row. The programming, in this situation, is key.

Programmatic development is the major point of the last example – the Kimmel Center. Though not a residential tower like the other examples, the massive building covers a block at the intersection of Broad and Spruce Streets. This block was previously predominantly residential, with a large majority of houses and buildings demolished during city redevelopment efforts of the 1960s. A few remaining row houses along 15th were demolished for the Kimmel Center construction. While historic resources were lost, the Kimmel Center was built not strictly for developmental profit, but for programmatic enforcement. With hopes of bolstering what late-1990s mayor Ed Rendell deemed the Avenue of the Arts, the Kimmel Center is the result of multiple arts and performance companies coming together to create a new performing arts center. Built in an area dominated by the University of the Arts and surrounded by historic theaters, the Kimmel Centers programmatic purpose reinforced and strengthened the arts community along South Broad Street, resulting in the later construction of new theaters (one on the ground levels of, again, a high rise residential tower). The Kimmel Center shows that arts corridors and makers' spaces can and should undergo development. However, that development should be based on the needs of the community and, in these instances, the requirements of the program.

Jewelers' Row is a not a stagnant place. As an active commercial and industrial corridor, changes can and should happen. These changes, however, should not involve large-scale residential conversions and the insertion of corporate retail. They should be focused on what will logically help support and bolster the Jewelers' Row community and what will help preserve as many historic and intangible resources as possible.



**Appendix A: Working Draft of Jewelers' Row District
Nomination**

NOMINATION FOR THE PHILADELPHIA REGISTER OF HISTORIC PLACES



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

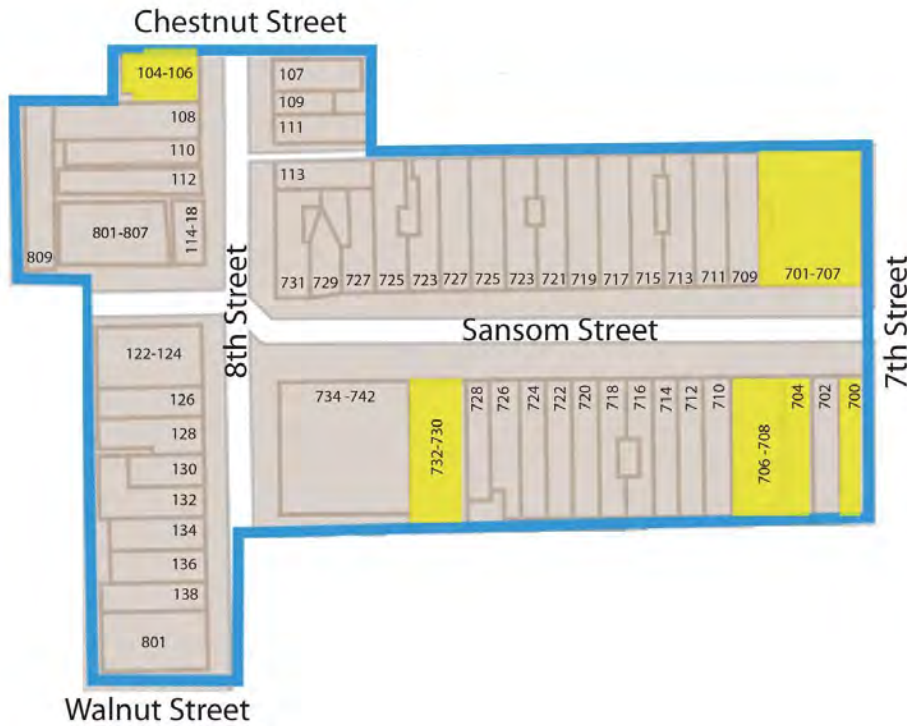
JEWELERS' ROW TRADE DISTRICT

Center City

Philadelphia, Pennsylvania

SECTION 1—DISTRICT NAME: Jewelers' Row Trade District

SECTION 2—LOCATION



SECTION 3—BOUNDARY DESCRIPTION

The proposed boundary for the Jewelers' Row Trade District begins at the junction of the centerlines of Ionic and 7th Streets, continuing south along the center of 7th Street to the southeast corner of the lot at 700 Sansom Street. From there the boundary runs west, along the southern edges of the lots along the south side of the 700 block of Sansom Street, turning at the center of 8th Street and running south to the center of Walnut Street. From there it turns west along the center of Walnut to the southwest edge of 801 Walnut Street where it turns north and runs along the west edges of the lots along the west side of 8th Street between Walnut and Sansom Streets to the center of Sansom Street. From there it turns west along the center of Sansom Street to the southwest edge of the lot at 809 Sansom Street, continuing along the western edge of that lot, before turning to run along its northern edge until it reaches the southwest corner of the lot at 104-106 8th Street. From

there, the boundary turns and runs north along the western edges of the lots along the west side of 8th Street between Sansom and Chestnut Streets to the center of Chestnut Street. From there, the boundary turns and runs east along the center of Chestnut Street to the northeast corner of the lot at 732 Chestnut Street, where it then turns south running along eastern edge of that lot until it meets the northern edge of the lot at 107 8th Street. From there the boundary turns and runs east along the northern edge of that lot to its northeast corner, where it turns south and runs along the eastern edge of the lot until it meets the center of Ionic Street, where it then runs along the center of the Ionic Street until it meets the origin at the center of 7th Street.

Boundary Justification: Historically, businesses related to both the publishing and jewelry trades extended beyond the proposed boundary to Walnut and Chestnut Streets, but today are concentrated most heavily on the two blocks within the proposed boundaries.

SECTION 4—DESCRIPTION

The Jewelers' Row Trade District is a commercial district comprised of 52 parcels containing a total of 52 structures which have functioned throughout the 19th and 20th centuries as commercial and manufacturing buildings related to the publishing and jewelry trades. The district encompasses Sansom Street between 7th and 8th, where the street jogs out of its grid alignment (commonly referred to as "Jewelers' Row") and 8th street between Walnut Street and Chestnut Street. The Jewelers' Row Trade District is anchored amongst some of Philadelphia's most iconic landmarks: the Curtis publishing building on the east, Washington Square Park on the south and Independence Mall to the north.

The district is located within the East Center City Commercial Historic District, listed on the National Register of Historic Places in 1984. A number of contributing buildings within the proposed district are directly referenced in the National Register Nomination, including 704 and 706-08 Sansom. It is bordered by the Society Hill Historic District, which is listed on both the National Register of Historic Places and the Philadelphia Register of Historic Places, to the south.



View of the south side of the 700 block of Sansom. Photo: Ryan Collerd, 2016.



View of the south side of the 700 block of Sansom. Photo: Ryan Collerd, 2016.



View of the north side of the 700 block of Sanso, facing northwest. Photo: Starr Herr-Cardillo, 2016.



View of the north side of the 700 block of Sanso, facing northeast. Photo: Starr Herr-Cardillo, 2016.



View of the northwest corner of 8th and Sansom block of Sanso, facing northwest. Photo: Starr Herr-Cardillo, 2016.



View of the west side of 8th Street, looking towards Walnut. Photo: Starr Herr-Cardillo, 2016.

Architecturally, the district is comprised of an eclectic mix of low-scale nineteenth and twentieth century commercial architecture, defined by its consistent street rhythm, low scale and continued use as the Nation's oldest diamond district. The buildings within the district represent a variety of styles and serve as a catalogue of the area's evolution over time from homogenous speculative Colonial rowhouse developments at the beginning of the nineteenth century, to Publishers' Row after the Civil War, to the bustling Jewelers' Row diamond district in the twentieth. The majority of the buildings within the district date between 1800 and 1960 ranging in styles from Colonial, Victorian, Eclectic, Art Deco, Moderne, and Mid Century Modern testifying to the district's vitality as a commercial center spanning over a century.

As Sansom Street in particular transitioned from residential to commercial, lot consolidation was relatively uncommon, resulting in a consistent street rhythm defined by the original lot width of 16 feet. As well, the height of the buildings along the street remain within a tight range of three to seven stories tall. While a number of original structures from Carstair's Row survive, others were added to, refaced or replaced altogether by new construction as more and more commerce and light industry moved into the district. Between 1896 and 1898, the six story Press building was constructed on three lots at the northwest corner of Seventh and Sansom and in 1929 the seven story Jewelry Trades building replaced five properties at the southeast corner of Sansom and Eighth. Both larger structures maintained commercial retail at the ground floor and a consistent visual rhythm through the division of bays and storefronts.



View of the south side of the 700 block of Sansom , facing south. Photo: Starr Herr-Cardillo, 2016.



View of the west side of 8th Street, showing the mid-century façade of 126 8th Street next to the 19th century Italianate LeGar building with its modernized storefront. Photo: Starr Herr-Cardillo, 2016.



Left to right: View of original Carstairs properties at 730 and 732 Sansom; an art deco storefront at 723 Sansom. Photos: Starr Herr-Cardillo, 2016.

A number of buildings feature newer storefront modifications that have themselves become historic, demonstrating the continual evolution of the commercial streetscape. Most notably, the Press Building, individually landmarked, whose storefront was re-faced in sheets of small, square, gold-flecked turquoise tile in 1960, the Art Deco façade of the Pennsylvania Diamond Exchange at 727 Sansom, and the green and white marble veneer and script signage at 118 S. 8th. As a result, the district represents a catalogue of commercial building

materials, ranging from local Philadelphia brick, to mass-produced decorative terra cotta, to vitrolite and aluminum framing. In addition to the variety of architectural styles, a continual evolution of storefronts and signage are one of the more visible character defining features of the street, reflecting decades of commercial identity, competition and changing styles.



Left to right: View of an art deco storefront modification to the late 19th century building at 723 Sansom; A late Victorian façade remodel at 706-08 8th that unified two existing properties; five-story terra cotta commercial building at 726 Sansom. Photos: Starr Herr-Cardillo, 2016.



Left to right: The Press Building at 701-07 Sansom with its mid-century aqua tile storefront; The Testa Building at 126 S. 8th Street was refaced in opaque black structural glass and anodized gold aluminum in the 1960's. Photos: Starr Herr-Cardillo, 2016.

The Sansom streetscape has other notable features beyond its consistent rhythm and scale. The offset of the street provides visual bookends looking towards Eighth and Seventh Streets that enclose the district and define the view shed from the street. The offset also disrupts and slows traffic, keeping the street from functioning as a through street and keeping traffic in the area business-focused. The narrow, historically designated, brick street is notable in its scale and materiality and the sidewalks are substantially wider than other parts of Sansom.

Socially, the district represents a microcosm of Philadelphia's industrial history where both the built environment, the trades practiced there, and a number of the businesses still located within the district contribute to its historic significance. The tight industry ecosystem fostered by the proximity of other businesses within the district is a key defining feature that inextricably links the intangible to the built environment. Proximity within the district and the long history of the jewelry industry at this location provides numerous business advantages such as: building trust between business owners, allowing for easy and reliable security along the street, providing a wide-range of knowledge on the street, fostering healthy competitive pricing that attracts customers, creating a space conducive to apprenticeships and mentoring, and supporting multi-generational businesses.

STATEMENT OF SIGNIFICANCE:

The Jewelers' Row Trade District consists of a significant assemblage of commercial architecture situated within the larger East Center City Commercial Historic District. The street reads as a catalog of Philadelphia architectural history, where remnants of Carstairs' Row, the first entire block of identical row houses in Philadelphia, are visible between early revivalist façades, eclectic Victorian edifices, Art Deco décor, postwar storefronts, and modern re-facings. Initial changes in the streetscape were introduced by publishing houses that replaced some of the federal era residences with commercial buildings suited to their needs. Slowly, what had once been a homogenous block of fashionable row houses became one of America's major publishing hubs, which within the next half century would give way to jewelers and gem cutters drawn to the area by the publishing engravers. The jewelers would develop the street into what we see today, constructing impressive structures like the Jewelry Trades Building, and renovating numerous storefronts.

This mix of low-scale architecture, set on a stretch of Sansom that jogs out of alignment with the remainder of the street, the glittering display cases in every window, and the craftsmen hard at work in the back rooms and upper floor studios, draw countless Philadelphians and tourists to Jewelers' Row either to purchase some priceless memento or to take in the stunning hold-out of an older Philadelphia. Jewelers' Row is significant for the ecology of the place, where architectural characteristics and social community align to create a very unique, symbiotic environment. Jewelers' row is a rare survivor of changing modes of production; a small haven of industry in the heart of the city; an original maker's space.

The district satisfies the following criteria as listed in the Philadelphia Historic Preservation Ordinance:

- (a) Has significant character, interest, or value as part of the development, heritage, or cultural characteristics of the City, Commonwealth, or nation;
- (c) Reflects the environment in an era characterized by a distinctive architectural style
- (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;
- (h) Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood, community, or City;
- (j) Exemplifies the cultural, political, economic, social, or historical heritage of the community;

A Brief History of Commercial Architecture

Up until the late eighteenth and early nineteenth century, in economic hubs like Philadelphia, New York and Boston, domestic and commercial architecture were one and the same. Business owners made slight modifications to their residences at the street level, adding larger bow windows and applying signage, but most often operating out of existing rowhouses.¹ Well into the development of some of America's oldest cities, the majority of businesses and commercial enterprises continued to be housed in buildings constructed to fit residential needs.

An individualized approach to design for commercial properties is a newer phenomenon. Businesses have existed in buildings used for other purposes "since antiquity," it is only recently that we have begun to distinguish them through design and isolate them through zoning. Jewelers' Row, and its evolution into a bustling commercial corridor from a row of speculative housing, illustrates this transition.

¹ Longstreth, Richard. *The Buildings of Main Street*.



These 1917 photos of the southeast and northeast corner of 8th and Sansom, respectively, show the slow architectural evolution of the street from domestic to primarily commercial use. Photos courtesy of the City of Philadelphia Department of Records.



These photographs illustrate early evolution of signage within the district. Early signage was typically applied directly to the front of buildings, often in bands at the spandrel or on windows, before projecting signage became more prevalent with the rise in faster streetcar and automobile traffic. Photos: 112 S. 8th Street circa 189, courtesy of philadelphiabuildings.org; 709 Sansom circa 1920 and 730 Sansom circa 1930, courtesy of the Philadelphia Historical Commission.

As larger panes of glass became more prevalent and affordable, business owners responded by modifying these structures to incorporate larger first-floor windows to display goods. As building technology continued to improve and progress, the businesses themselves became more specialized and building technology allowed, merchants became interested in distinguishing their shops through storefront architecture and signage. During this time, architecture and advertising determined business signage and signs were often applied to the front of the building, influenced by graphic developments of the time.



Storefronts along the north side of the 700 block of Sansom circa 1939, courtesy of City of Philadelphia Department of Records



View of the northwest corner of 8th and Sansom circa 1917, courtesy of City of Philadelphia Department of Records



View of the northeast corner of 8th and Sansom circa 1917, courtesy of City of Philadelphia Department of Records

The mid-nineteenth century marks a significant shift in retail architecture. The character of commercial and retail spaces began diverging from those of warehouses and offices to a greater extent than ever before as these carefully designed spaces were integrated into the new consumer machine. After the Civil War, major breakthroughs in glass technology opened up storefronts like never before. Signage transitioned from lettering applied to glass and canvas awnings and the buildings themselves, to projecting signs hung perpendicular to the street as streetcar and automobile transport called for readability at higher speeds. The late nineteenth century saw a shift towards individualization of buildings as a means of distinguishing shops and merchants. Highly ornamented, eclectic buildings were constructed for business owners and theatrical facades were applied over existing buildings to gain prominence and draw attention on the street.



The value of a flashy or memorable façade became an important component for merchants to consider. Individualistic buildings could stand out and attract the attention of passersby. Merchants began updating show windows and storefronts, slowly transforming largely uniform, Federal style rows of buildings into eclectic clusters of attention-grabbing fixtures featuring large pane windows, gaudy ornamentation and integrated signage, all looking to distinguish themselves from one another.

The individuality of the design of these structures in turn contributed to their power and significance as a collective whole. Eventually, mass manufacture of building products and mass produced ornament allowed even the more economical buildings to attain distinction on the street, a trend that continued exponentially in the post-war Modern era which took the concept that facades served as advertisements for the businesses within to the next level, where buildings themselves took on new and interesting forms designed to attract and accommodate the consumer. Modern re-facings were prevalent in historic commercial districts, introducing new surface, sculptural signage and dramatically increasing window area. Commercial centers became a collage of styles, materials and signage, a spectacle of architectural history, a jumbled visual manifestation of competition in the marketplace.



New commercial buildings sought to distinguish themselves from the rest of the streetscape through flamboyant design. The Barsky building at 724 and Deutch Building at 726 Sansom circa 1963 are prime examples, as well as the Victorian façade at 124-26 S. 8th. Photos courtesy of City of Philadelphia Department of Records

Philadelphia, being one of the largest and most economically prosperous cities in the country at that time, possessed exemplary early commercial architecture to which Jewelers' Row is a testament. A number of leading Philadelphia architects designed works that fit under the umbrella of commercial "street architecture," including Stephen Decatur Button, Joseph Hoxie, Collins & Autenrieth, John McArthur, Jr., John Notman, Willis Hale, and Frank Furness.

The Jewelers' Row District illustrates the typical evolution of an early commercial district. Originally containing blocks of rowhouses, including Carstair's Row along the south side of the 700 block of Sansom, considered to be the first identical, contiguous speculative rowhouse development in the city, buildings within the district were gradually modified, consolidated, altered, demolished and re-built to accommodate the industry moving into the area.

There is an important distinction of the district that separates it from other commercial districts in the city, which is the presence of industry and manufacturing that concentrated

in the area, specifically in the upper floors of the buildings. This is also highlighted in the National Register nomination form for the East Center City District:

But there is another contrast to that of age that makes the region meaningful, for this is an area unlike a modern shopping center, where production occurred as well as selling. Unlike the vending machine unreality of modern retailing, where sewing, cutting, fastening, designing and shaping take place in Taiwan or Mexico, here could be heard the whine of sewing machines, the stamp of pressing machines, the ping of jewelers hammers, and the pound of steam presses in lofts, printing plants and factories that were interspersed with the retailers, banks and offices.

The establishment of Carstairs Row

In the 1790s, Robert Morris, known as the Financier of the American Revolution, owned the large parcel between Chestnut and Walnut, Seventh and Eighth, now known as Jewelers' Row and part of the Jewelers' Row Trade District. Morris had plans to work with architect Pierre L'Enfant to design a grand mansion, however, before the project was even finished, inflation had caused his fortune to dwindle, eventually bankrupting him. Known as "Morris' Folly," the tract of land was purchased by William Sansom from Philadelphia County Sheriff, Jonathan Penrose in 1798. Sansom had already 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. He then commissioned Thomas Carstairs to design a similar block of row houses on the new site.²

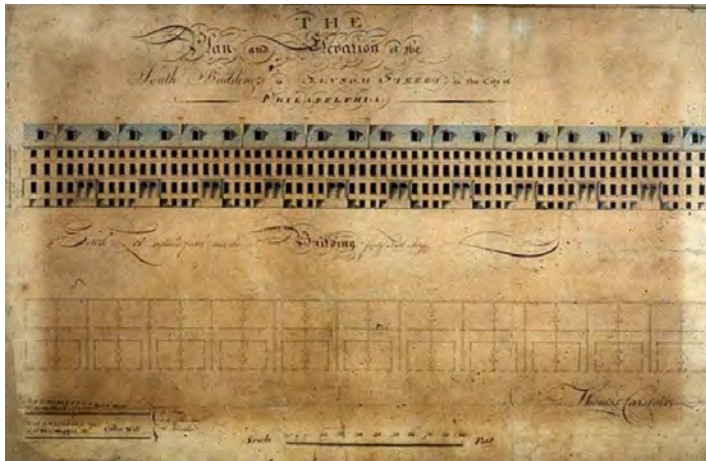
Sansom Row was the first entire group of row houses that had been built simultaneously from a single design. At first, Carstairs' housing solution was criticized as too uniform, but the new neighborhood development mode became increasingly familiar to Philadelphians during the nineteenth century.³

The uniformity of the speculative row was jarring to Philadelphians at first, but the influential typology has since become a city and architectural icon. The row appears to have been constructed around 1800, featuring red brick facades accented with belt courses and parapets with shared marble steps between each pair. The row of twenty-two houses remained more or less intact until 1865.⁴

² Hsin-Yi Ho. "A Proposal for Preserving and Restoring the Streetscape of Jewelers' Row." Master's thesis (University of Pennsylvania, 2004), 13.

³ Ho. "A Proposal for Preserving and Restoring the Streetscape of Jewelers' Row," 7.

⁴ Ho. "A Proposal for Preserving and Restoring the Streetscape of Jewelers' Row," 7.



William Sansom did not immediately find the type of permanent residents he envisioned for his new Row.⁵ The earliest owners were generally non-residents who rented the homes to tenants. The first exception was a man named Richard Humphreys, a Quaker Philanthropist who bought the home at 732 Sansom Street in 1805 and lived there until his death in 1832. He worked as a silversmith long before the Row would be known for jewelry, operating a store nearby on Market Street that specialized in gold-and-silverware and eventually china.⁶

Humphreys was born on the Island of Tortola in the West Indies, but came to the United States in 1764 for his education. Through his successful business, he became a wealthy member of the Quaker community and a likely acquaintance of William Sansom. Though he was a member of this community, he was imperfect in his devotion to all of the Society of Friends' tenets. During the American Revolution, he abandoned his Quaker pacifism to fight as a Captain in the Battle of Princeton. Humphreys's family also owned slaves when he came to the United States—though Quakers were among the first whites to denounce slavery in 1754, and the Philadelphia Yearly Meeting forbade Friends from buying slaves in 1758.⁷

By the 1830s, Philadelphia was a key battleground in the American abolition movement due in no small part to the Quakers. By the end of his life, Richard Humphreys would become a benevolent contributor to the abolitionist cause.

⁵ Kate Daly, Historic House Report - 732 Sansom. Athenaeum of Philadelphia (HHR 2000.04).

⁶ Ibid.

⁷ Ibid.

At the time of Humphreys' death in 1832, Quakers in Philadelphia were no longer involved in politics to the extent they had been before the Revolution, and their numbers were dwindling. However, they still represented a significant percentage of the city's elite, and continued to exercise leadership through their involvement in benevolent charities. Richard Humphreys's philanthropic goals reflect a perspective shared by many Quakers: that benevolent charity glorified God and demonstrated the righteousness of the Society of Friends.

In his will, Richard Humphreys bequeathed \$10,000 to the local Society of Friends so that they could establish a school "to instruct the descendants of the African race in School Learning in the various branches of the Mechanic Arts and Trades and in Agriculture in order to prepare and qualify them to act as Teachers in those disciplines."⁸

Transition from Residential Row to Commercial District:

By the middle of the 19th century, the residential population of Philadelphia had moved westward as William Penn intended, creating opportunity on Carstairs' Row for a commercial district. Such was the typical way that 19th century commercial districts developed—what once were residential row homes would ultimately become storefronts, with each building's façade changing over time to compete with its neighbor for attention and customers.

The most prevalent trades to move to the block during this era had to do with metal working—silversmiths, engravers, jewelry makers, and publishing. That all these trades settled on this particular block is not entirely coincidental. Due to the Row's proximity to both the Mint and the State House, this area was particularly safe. The close proximity of these industries to one another provided an additional layer of safety—it is easier to safeguard the industry's expensive products if they are concentrated, rather than dispersed throughout the city. It also made sense to locate these arts near one another because they required many of the same skills, materials, and equipment. A metalworker would clearly do good business as a supplier if surrounded by jewelers. A jeweler would benefit from working near a print engraver so that they might easily have a gold band or badge etched with a phrase or name.

In the midst of this transition, one of America's most influential and prolific artistic families moved to the 700 block of Sansom Street. John Sartain, Philadelphia's leading portrait engraver, settled into the home at 728 Sansom Street in 1848.⁹ Years later, he would also

⁸ Ibid.

⁹ Historic House Report - 730 Sansom. Athenaeum of Philadelphia

purchase 730 Sansom Street for use as a studio and commercial space for his engraving practice. John Sartain is often referred to as the "Father of Mezzotint Engraving" and is credited with pioneering the method in the United States. His daughter, Emily Sartain, was the first woman to practice mezzotint engraving in the United States or Europe, and she ultimately became an influential figure in both design and 19th century feminism. John Sartain befriended many of his artistic and literary contemporaries. He was a close friend of Edgar Allen Poe and would entertain him in his home on Sansom Street.

Emily Sartain was an accomplished artist in her own right. She studied the art of engraving not only under her father but at the Pennsylvania Academy of Fine Arts, the oldest art school in the country. In 1876, she was the only woman to win a gold medal at the Centennial International Exhibition, the first Worlds Fair to be held in the United States. Emily was a progressive New Woman, a late nineteenth century feminist movement and a term given to educated and independent career women.

In 1866, Emily became the director of the Philadelphia School of Design for Women, the country's largest art school for women. There she became a vocal advocate for advanced education for women and an authority on arts education. Under her leadership, the school's level of instruction came to mirror that of PAFA. She did not shy away from forms of art-making that were considered indecent for women, like nude female models or semi-nude male models.

The transformation of the 700 block of Sansom from a residential street to a commercial hub began at 706-708 Sansom when Henry C. Lea commissioned a new publishing house in 1865 designed by Collins & Autenrieth and constructed by Yarnall & Cooper.¹⁰ The significance of Lea's publishing house is clearly described in John Tebbel's seminal four-volume history of publishing in America:

HENRY C. LEA

Lea & Febiger is ... the lineal descendant of Mathew Carey, whose business founded in 1802 was the first publishing house in the modern sense in America. The most enduring descendant of the founder was Henry Charles Lea (1825-1909) Henry entered the family business under his father, Isaac Lea, in January 1843, became partner in 1851, and carried on the business alone from 1865 until his retirement in 1885....

¹⁰ 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.

Long before the Civil War, the house had begun to print medical and scientific works, and in 1859 had issued probably the most noted work in the medical literature, Gray's Anatomy. But it was Lea's decision to specialize in medicine and science, and that he was already doing when, in 1865, he began to run the house for the first time without a partner.

Prosperity followed, and the business had to be moved from 105 South Fourth Street, where it had been for some time, to 706–708 Sansom Street in a building Lea had built for his purposes. There, as his biographer, Edward Sculley Bradley, tells us, he built the list of medical authors and continued his own writing. "None of the traditional hostility which is supposed to exist between writers and publishers is to be observed in the surviving record of his business relationships," Bradley writes....

Lea was a publisher who did not believe in the "commission" system, by which authors were compelled to finance their own books, although it was both accepted and fashionable in the trade. Lea opposed this practice because he thought it unfair to authors who could not afford to pay for the stereotyped plates of their work, which the publisher would print from and then sell on commission. He did not believe in publishing a book that did not have the possibility of a good sale.

Lea conducted the business under his own name from 1865 until 1880. By that time the house was the largest publisher of medical, surgical and scientific books in the world, and also issued four important medical periodicals. Anticipating his retirement, Lea formed a new organization in 1880, Henry C. Lea's Son & Co., consisting of his second son, who bore his name; Henry M. Barnes; and Christian C. Febiger, his cousin, who had been with the house for several years. The elder Henry stayed on for a time as a special partner, but he retired completely in 1885 and the firm became Lea Brothers & Co., with his youngest son, Arthur H., coming in as a partner. Barnes retired in 1897 and the three remaining partners reorganized as Lea & Febiger, with Arthur Lea as president. Two younger relatives were admitted as partners in 1913, Van Antwerp Lea and Christian Febiger, son of Christian C. These two young men came into sole control of the firm when the older members retired in 1915.¹¹

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,

¹¹ John Tebbel, *A History of Book Publishing in the United States*, vol. 2, *The Expansion of an Industry, 1865-1919* (New York: R.R. Bowker, 1975), 283–84

ranging from personal residences and commercial endeavors like 722 Chestnut to institutional commissions for the University of Pennsylvania and the Library Company of Philadelphia. 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.”¹² 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 work for Lea includes projects at 112-114 N. 7th Street, 122-30 S. 7th, 6th and Arch, 701-709 Arch, 12th and Arch, 13th and Arch, 911-15 Market, 1020-24 Market, 1219-21 Market, 1319 Market, 19-23 S. 2nd, 606-608 Sansom, 700 Sansom, 704 Sansom, 706-08 Sansom, 710 Sansom, 712 Sansom, 720-22 Sansom, 927 Sansom Street, 822 Chestnut, 900 Chestnut, 11-13 S. Bank, and 428-432 Walnut.⁸ Except for 722 Chestnut and a possible few surviving Sansom Street buildings (most notably the polychrome brick 704 Sansom), it appears that the bulk of these buildings have unfortunately been lost to demolition.”

Following the Lea Publishing house, a number of other publishing companies set up shop on the street. While many businesses on the row merely altered the existing Carstairs structures, a number took after Lea’s approach and constructed new buildings altogether. In 1876, Lea purchased the Elwyn House at 704 Sansom Street which he demolished 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 1877¹³, again designed by Collins & Autenrieth.¹⁴ Even as new and taller construction suited to business needs became more prevalent in the area, lot consolidation was not common and the majority of these new structures took up the same footprint as the original Carstairs lot, resulting in a varied yet consistent street rhythm. Related businesses that would bridge the gap from publishing to jewelry established themselves on the row. Publishers, typographers, printers and engravers were all located on and around the 700 block of Sansom.

¹² Edward Collins to Henry C. Lea, December 31, 1891, folder 278, box 5, Henry Charles Lea Papers, University of Pennsylvania Rare Book and Manuscript Library.

¹³ “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).

¹⁴ 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.



The publishing and typography buildings at 716 and 710 Sansom, respectively, show the evolution of the street's architecture, specifically, the construction of new, stylized buildings to suit industry needs within original lot footprints. Photos courtesy of the Athenaeum of Philadelphia.

Other early commercial transformations of the street included re-facing projects, like at 104-106 8th, which combined two adjacent buildings into a unified whole with a façade remodel in 1878. The new façade was designed in Victorian Romanesque style, and is suspected to have been designed by Wilson Brothers & Company. By 1890, the building housed a Horn and Hardart restaurant on the ground floor “to service the heavy commercial district around 8th and Chestnut Streets.”¹⁵ The Horn and Hardart Automat around the corner at 818-1820 was the first automat restaurant in the country. The company remained in the building until the 1950s. Early insurance maps show a jewelry factory located upstairs and the bottom floors have served as retail space for a number of jewelry stores since the restaurant moved out.

Continuing the expansion of the publishing history on Sansom, The Philadelphia Tribune, founded by Christopher J. Perry, set up its first office on the row in a rented room at 725 Sansom in 1984. The company later relocated to 717 Sansom and eventually moved to its

¹⁵ Moak, Jefferson M. Philadelphia Register of Historic Places Nomination Form for 104-106 8th Street. 1981.

current location at 520 S. 16th Street.¹⁶ The Tribune is the Nation's first African American newspaper and remains the largest paper serving Philadelphia's African American community.



Christopher J. Perry, founder of the Philadelphia Tribune. Photo: Philadelphia Tribune

Christopher James Perry, Founder of the Philadelphia Tribune quoted in "Voices of the Black Community: The Philadelphia Tribune, 1912-41:

On the 28th of November 1884, the Philadelphia Tribune made its bow to the public... And as long as memory holds majestic sway, the publisher will remember that in opening the Tribune's office in a small room on Sansom Street on that chilly November day, he did not have money enough to buy a stove to keep himself warm, after he had bought a second-hand table, chair, a pair of scissors and a five-cent bottle of mucilage. They were truly days of stress and storm.

The context of the establishment of the Tribune began with the early migrations of African Americans during 1810-1840s, which led to racial tensions among the city's low income and working class. By the time of the Civil War, free African Americans had settled into well-

¹⁶ Hill, Chanel. "1884: Tribune born in era when Blacks had limited rights, voice." The Philadelphia Tribune. January 30, 2015.

established communities with their own systems of internal support and communication. Following emancipation, a second smaller migration complicated this tenuous balance.

The presence of slavery greatly complicated the lives of free blacks before the Civil War, and emancipation made its own demands. Urban African-American communities strained to cope with the needs of the incoming rural migrants. Northern white workers, uncomfortable with the growing black urban population and always sensitive to any increased occupational competition, resisted the hiring of African Americans in any skilled jobs. Northern society at first resisted the participation of black workers in the emerging factory economy, then limited the protections afforded them by labor unions.

So it was that economic and social pressures, aggravated by racial prejudice, continued to narrow opportunities and intensify differences within the African-American community. African Americans remained united in their commitment to racial progress, but their conflicts over means and even short-term ends became more visible. The fierce struggles between the forces of protest and those of accommodation symbolized by W.E.B. Du Bois and Booker T. Washington moved from the interior of black society to the public stage

Such was the environment in which the Philadelphia Tribune was born on a cold day in 725 Sansom Street, and so it became the mission of journals like the Tribune to promote the social, political, and economic advancement of the country's African American population. In his 1891 study *The Afro-American Press and Its Editors*, I. Garland Penn wrote of black press:

"[The black press] has proven a power in the promotion of truth, justice and equal rights for an oppressed people. The reader cannot fail to recognize some achievement won by that people, the measure of whose rights is yet being questioned, and will readily see that the social, moral, political and educational ills of the Afro-American have been fittingly championed by these Afro-American journals and their editors. Certainly, the importance and magnitude of the work done by the Afro-American Press, the scope of its influence, and the beneficent results accruing from its labors, cannot fail of appreciation."

In his famous 1899 study, *The Philadelphia Negro*, W.E.B. Du Bois reported that the Philadelphia Tribune was "the chief news sheet and is filled with generally social notes of all kinds, and news of movements among Negroes over the country. [It is] an interesting paper and represents pluck and perseverance on the part of its publishers."

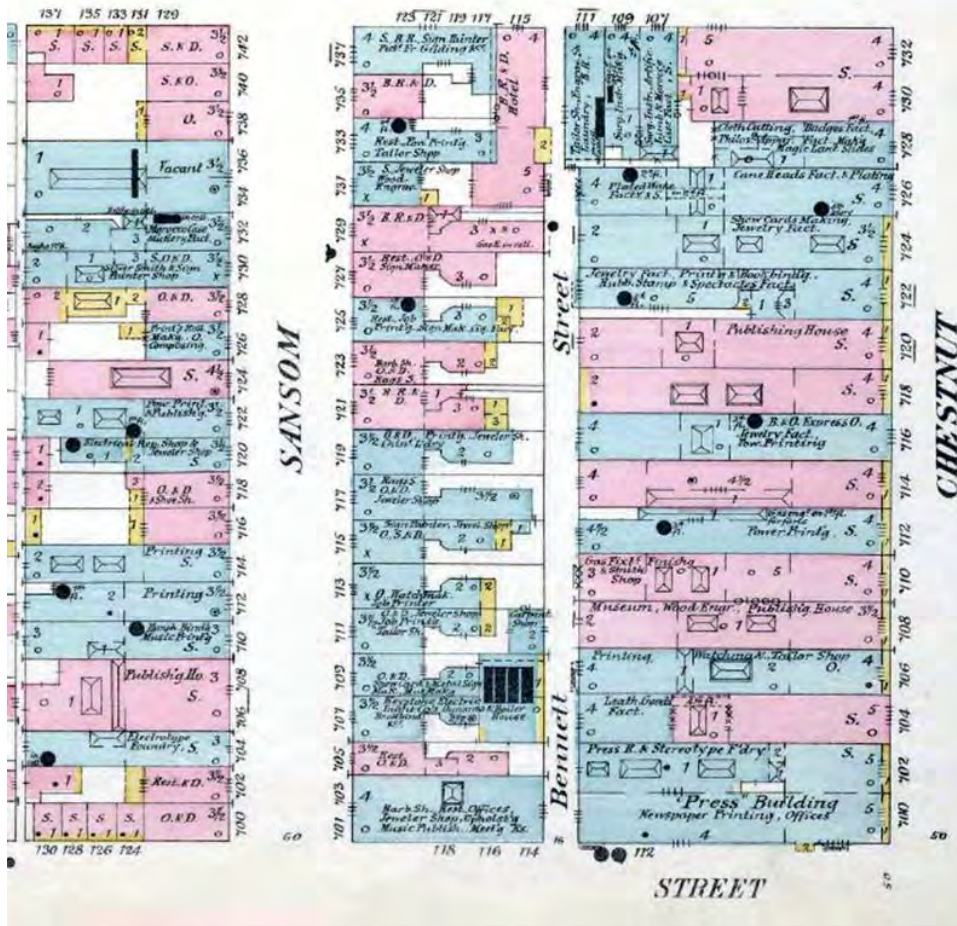
Jewelers were first drawn to the area towards the end of the 19th century and integrated into the district as natural extension of the publishing and engraving trades, which overlapped in their craft and aesthetic sensibilities, materials, tools and supplies. Security also played into the strategic clustering of these industries. Proximity to the Mint and Independence Hall ensured that the area was well protected. The National Register nomination form for the East Center City Commercial District makes mention of this relationship:

The 700 block of Sansom Street (originally fronted on both sides by Thomas Carstairs row of Federal houses for William Sansom, 1799) became the jewelers' district in the late 19th and early 20th centuries. Their proximity to publishing to the east and north on Chestnut marked the relationship between jewelry trades and supplies and the engraving business, while the jewelry business prospered being near the 8th and Chestnut retail zone....Though jewelers are now predominant, they arrived because of the nearby printing industry, and many of the Sansom Street buildings were first adapted by publishers.

A Hexamer map from 1887 confirms this assertion, showing a fairly balanced mix of publishing, printing and jewelry- related businesses, among other industries, located along Sansom Street and Chestnut.

As the prevalence of industry in the area demanded more workspace, developers responded with buildings designed to accommodate industry and manufacturing. Construction the first large-scale industry-focused building on the row, the six story Philadelphia Press at the northwest corner of 7th and Sansom, began in 1986. Designed by Theophilus Parsons Chandler, the _____. Irish immigrant Thomas D. Bowes purchased the lot at 122-124 South 8th Street that had been cleared to upgrade plumbing in the area. Bowes commissioned a large new office building by architect Frank Watson who designed a five story Italianate affair complete with office and warehouse space as well as first floor retail to accommodate the surrounding jewelry industry needs. The building touted modern amenities including a passenger and freight elevator and a steam plant built by Onderdonk Heating & Ventilation and contained workspaces that ranged from 400 to 3100 square feet to accommodate varying industry needs. This blend of industrial and office space was common in Center City

Philadelphia at the time, but Jewelers' Row is the only part of the city in which it still persists today.¹⁷



A Hexamer Insurance Map from 1887 shows a concentration of jewelry and publishing related businesses on the 700 block of Sansom, courtesy the Free Library of Philadelphia

¹⁷ GroJLart. "Forgotten No More: The LeGar Building." *Hidden City Philadelphia*. July 7, 2014.

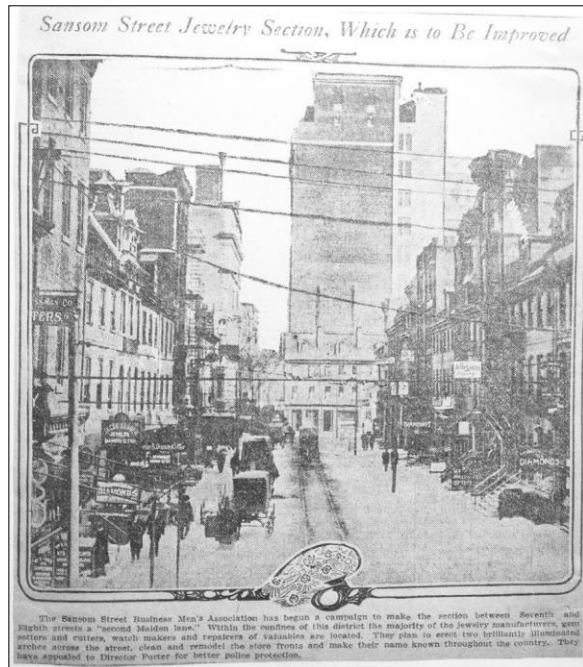


Left to right; The Press Building, constructed in 1896, was the first large-scale industry focused construction within the district, courtesy of philadelphiabuildings.org; The LeGar Building at the southwest corner of 8th and Sansom circa 1899. Courtesy The Free Library of Philadelphia

The Alfred Humbert & Son company, which produced jewelry and watches, was one of the LeGar building's first tenants. It was bought out by the Fulmer & Myers jewelry company in 1899, but continued on, making plain rings that would later get embellished by Fulmer & Myers, who took a separate office in the building. Both companies would stay in the building until 1922, some of its longest-lasting office tenants.

By the end of the first decade of the 20th century, the district was dominated by the jewelry industry and nearly all publishing and printing related businesses had relocated elsewhere.¹⁸ Census data from the early 20th century tells us that many of the business owners within the district in the early 20th century were Russian and Jewish immigrants. Shortly after the turn of the century, the local business association undertook a marketing campaign to raise the profile of the row as a premiere diamond district. An image from a February edition of the Philadelphia Telegraph in 1912 describes an effort by the Sansom Street Business Men's Association to market the area definitively as a jewelry district, referencing Maiden Lane, the famous heart of the jewelry district in Manhattan:

¹⁸ Boyd's Philadelphia City Business Directory. Philadelphia: TK Collins, 1859, 1847, 1881, 1885, 1901, 1911



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

The Sansom Street Business Men's Association has begun a campaign to make the section between Seventh and Eighth streets a 'second Maiden lane.' Within the confines of this district the majority of the jewelry manufacturers, gem setters and cutters, watch makers and repairers of valuables are located. They plan to erect two brilliantly illuminated arches across the street, clean and remodel the store fronts and make their name known throughout the country. They have appealed to Director Porter for better police protection.

Construction of the Jewelry Trades building in 1929 marks the culmination of the growing jewelry industry in the area. The large, art deco six-story building consolidated five lots and provided a significant number of new, industry-focused workspaces and first floor retail.



The Neff Building at the southeast corner of 8th and Sansom circa 1931, courtesy of City of Philadelphia Department of Records

The Philadelphia Industrial Directory and Buyers Guide put out by the Philadelphia Business Progress Association in 1931 shows that by that time, the sections of Sansom and Eighth within the district were overwhelmingly populated by jewelers and jewelry related businesses. Though technically the title “Jewelers’ Row” refers to the 700 block of Sansom, it became sort of a catchall phrase over the years for the concentration of jewelry related industry that spilled over onto surrounding streets Chestnut, Eighth and Walnut. Expansion of the row to Eighth Street started as early as the last quarter of the nineteenth century. Historic maps and photographs of the area depict jewelers, watch and jewelry repair and other related industries heavily concentrated up and down Eighth Street, carrying over into the 800 block of Sansom as well.



Left to right: the interior of 110 S. 8th Street circa 1940 and a jeweler inspecting a piece from a window in 122-124 S. 8th Street circa 1968. Photos courtesy of Temple Urban Archives.

After the Depression and for the remainder of the 20th Century, Jewelers' Row followed the subtle fluxuations of the diamond and jewelry industries. Craftsmen were still prevalent on the upper workrooms of the district's buildings well into the 1970's. Over the decades, business owners and members of the local business associations initiated revitalization efforts to improve storefronts and street amenities in efforts to keep the area appealing to shoppers, continuing the ongoing cycle of rebranding through architectural improvements and upgrades. During the postwar period, storefronts were modernized with all new materials, vastly larger window area, bringing the post war optimism that defined Modern design to the row. Some notable Modern facades include the Art Deco first floor façade at the former Pennsylvania Diamond Exchange at 727 Sansom, which was refaced in 1935. Curved glass one w/ drawings from Athenaeum? Along Eighth street, the Testa building was refaced in opaque black vitrolite with an anodized gold aluminum storefront in _____. The Press Building at 701 Sansom received its aquamarine tile refacing in the 1960's as well (sheet tile produced in the Curtis?? Or found in the Curtis?? Heard from Hy Goldberg, can't find anything on it).

Commented [SH1]: Need to do some research to flesh this out//grab from some of Ben's Modern bldg. nominations.



Left to right: Modern Storefront design for 721 Sansom by Louis Magaziner from 1947, courtesy of the Athenaeum of Philadelphia; Modern first floor refacing at 112 S. 8th circa 1965, courtesy of City of Philadelphia Department of Records

In 1960, the street-level facade of the LeGar Building was also modernized in a design by architect George W. Neff. Neff's design subdivided the first floor retail from two storefronts to five and as a result, addresses had to be split into halves, creating 122 1/2 and 124 1/2 South 8th Street and 802 1/2 Sansom. In 1974, a three-alarm fire overtook the building, destroying the first floor stores. The ground floor was rebuilt shortly after.



The LeGar building with Neff storefront renovation circa 1969, courtesy of City of Philadelphia Department of Records

Need to add info from Inquirer clips that say business goes up and down from 1960's onward...craftsmen present in upper floors up to the late 1980's, Inquirer piece from 69 profiles 2 miles of Sansom as overlooked shopping corridor and refers to JR as a "Philadelphia institution for over a century."

Commented [SH2]: To do



Left to right: A competing mix of projecting signage gives the 700 block of Sansom a bustling commercial feel, circa 1968; A balloon drop takes place on Jewelers' Row for Jubilee Day, November 1986. Photos: Courtesy Temple Urban Archives.

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Sponsored by the Preservation Alliance for Greater Philadelphia, this nomination was a collaborative effort that was written by Starr Herr-Cardillo, Katlyn Cotton and Aaron Wunsch. Several sections of the nomination were written by and/or influenced by Ben Leech, Historian. All authors as well as Paul Steinke reviewed this document.

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Commented [SH3]: Is this a credible source?

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The background of the page is a close-up photograph of ornate calligraphic lettering. The letters are rendered in a dark blue or black color with a thick, shimmering gold outline. The style is highly decorative and cursive, with intricate flourishes and curves. The lighting is dramatic, highlighting the metallic sheen of the gold and the depth of the blue. The overall composition is rich and textured, suggesting a historical or artistic context.

Appendix B: Jewelers' Row Architectural Glossary

Jewelers' Row 2016



Architectural Glossary

Silvia Callegari

700 Sansom Street
Jewelers' Row

Style: Federal

Architect/ Date: Thomas Carstairs; 1799-1803

Primary Building Material(s): Brick w/ limestone trim

700 Sansom Street is a 3 ½ story brick, rectangular plan building on the corner lot of Sansom Street and 7th Street with a replaced first-story commercial storefront and secondary entrance on the main (North) elevation. The building has flat, brick arch lintels with keystones above replacement 6/6, double-hung windows.

The façade is divided between a Colonial Revival storefront and brick upper stories by a wooden cornice with dentils and modillions. Stone string courses extend across the width of the façade at the second and third stories. A pedimented dormer with window protrudes from the hipped roof. Added to the Philadelphia Register of Historic Places in 1981.



Figure 1: 700 Sansom Street, 1959.

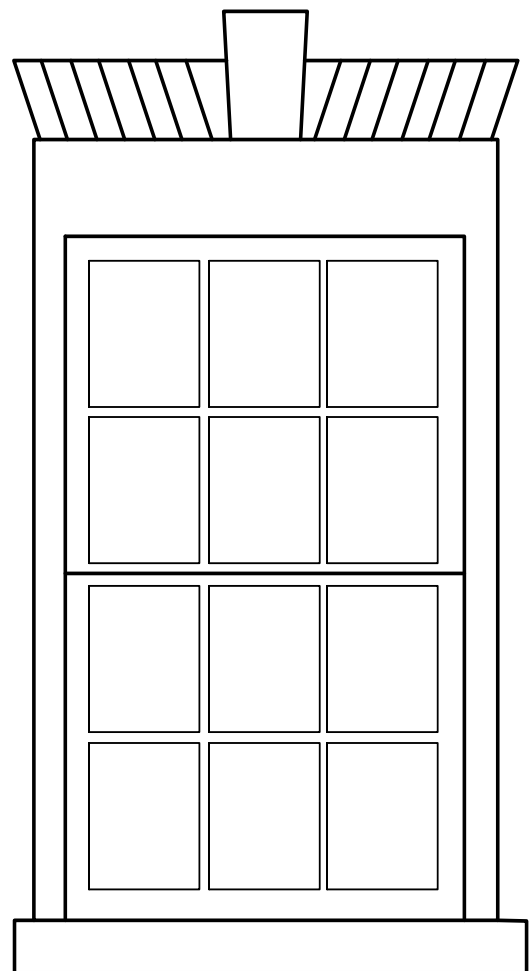


Figure 2: Detail of double-hung window w/ brick lintles & keystone.

700 Sansom Street
Jewelers' Row



Figure 3: Colonial Revival storefront alteration. Image: Katlyn Cotton.

702 Sansom Street
Jewelers' Row



Figure 4: (Upper) 702 Sansom Street, center building with possibly original storefront, photograph c. early 1900s. (Lower) 1960's storefront alteration.

702 Sansom Street
Jewelers' Row

Style: Art Deco

Architect/ Date: M. Boonin; 1924

Primary Building Material(s): Brick & wood

702 Sansom Street is a 3 story brick, rectangular plan building, two bays wide, with a replaced first-story commercial storefront entrance on the front (North) elevation. The three-story brick building with single pane windows divided into three sections on the second and third floors. At each spandrel a decorative pattern is formed in red and yellow brick with blue and green diamond inserts surrounded by red and brown cut brick pieces. At each corner of the spandrels are again the green inserts in a two by two square pattern. Red header and vertical soldier brickcourses rise up to the limestone cornice.

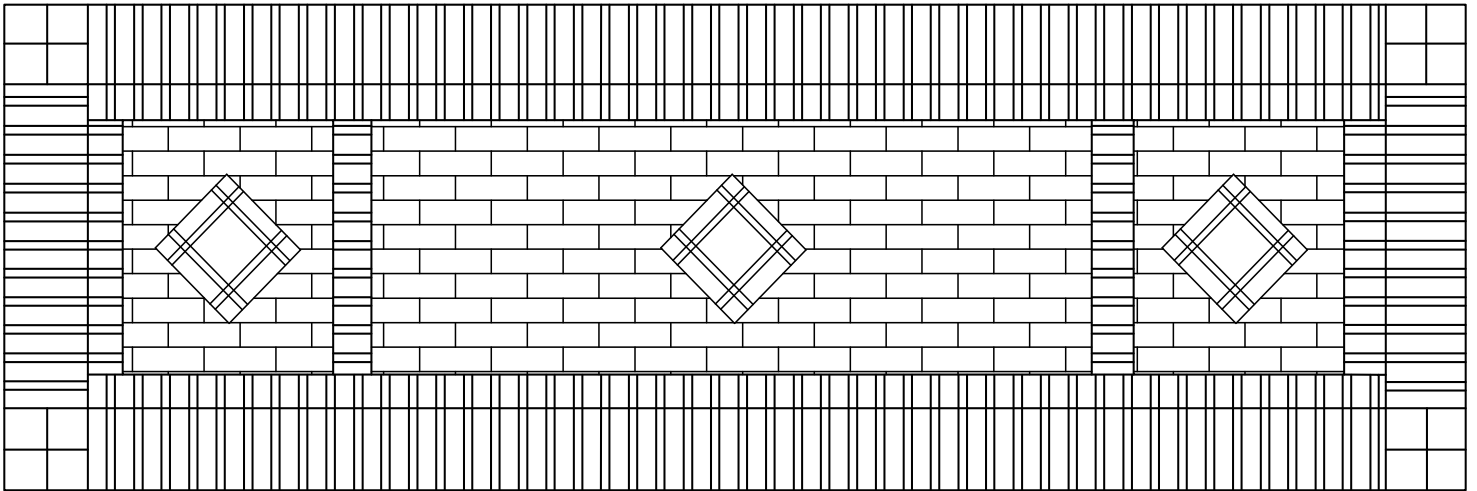


Figure 5: Detail of tile and brick above and below third story window.

704 Sansom Street
Jewelers' Row

Style: Victorian Eclectic

Architect/ Date: Collins & Autenrieth; 1876 (4th floor addition also Collins & Autenreith; 1890)

Primary Building Material(s): Brick with stone trim, Eastlake influence

704 Sansom is a 4 story commercial brick, rectangular plan, composite roofed building that is two bays wide and includes a first-story replaced commercial storefront on the front (North) elevation. "The brick-front in Sansom Street is supported by two cast iron jam-boxes & a girder of three 12in.-40lbs. beams." The facade is yellow glazed brick interrupted by varied bands of polychromatic brick and tile. Beneath the third and fourth story tripartite windows are decorative bands of green, blue and white glazed brick. The "building has ornate stone lintels (symbolically read as columns) on the double-hung tripartite windows." The second-story window openings have been reduced in size and contain a modern sash, the third and fourth story windows may cover original one-over-one sash windows. The pressed-tin cornice has corbels at either end and ornamented with floral engravings and patterning. Pending nomination to be added to the Philadelphia Register of Historic Places in 2016.

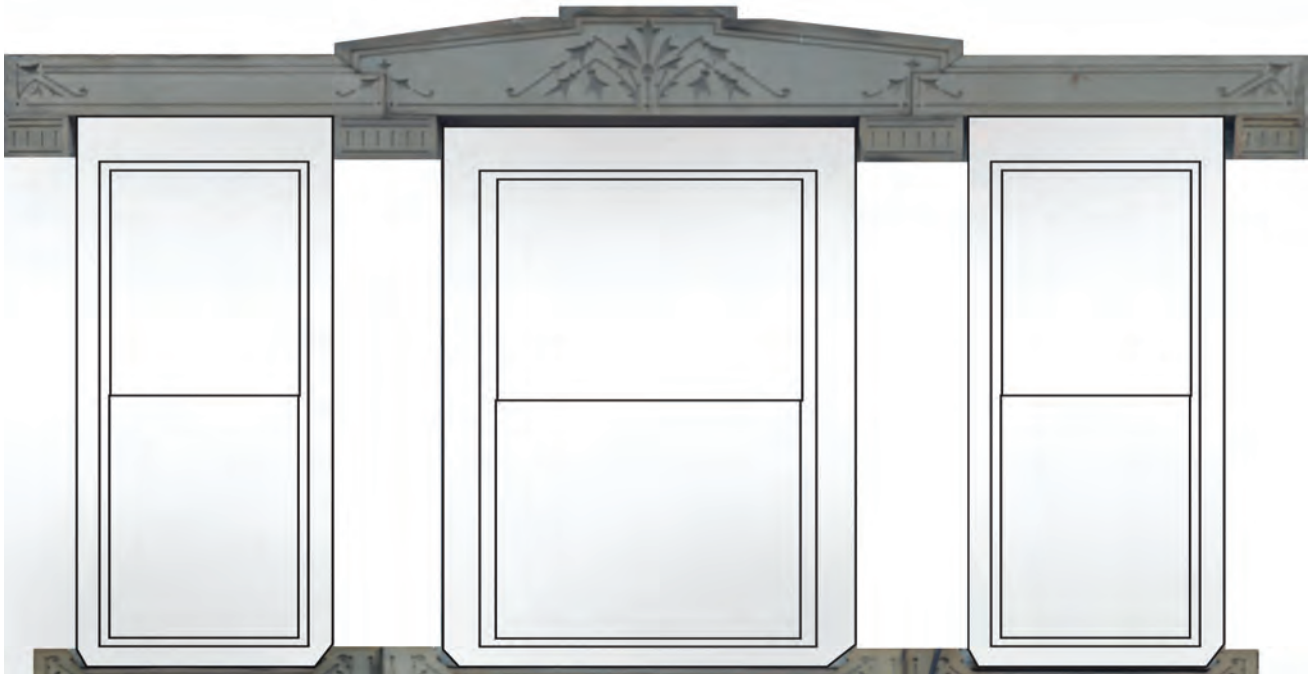


Figure 6: Third story stone window surround engraved.

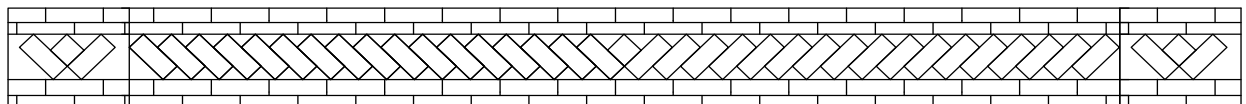


Figure 7: Symmetrical geometrically patterned brick design below the 4th story windows.

704 Sansom Street
Jewelers' Row

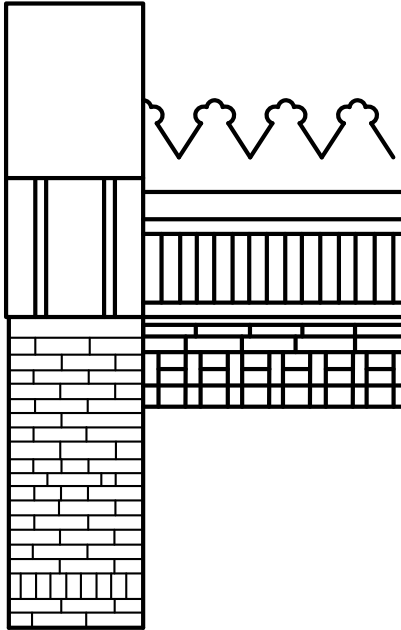


Figure 7: (upper left) detail of polychromatic brick and tin cornice; (upper right) detail of polychromatic brickwork on the second and third stories; (lower left) photo c. early 1900s, 704 is the third building on the right with a possibly original storefront; (lower right) 1960s storefront alteration.

706-708 Sansom Street
Jewelers' Row

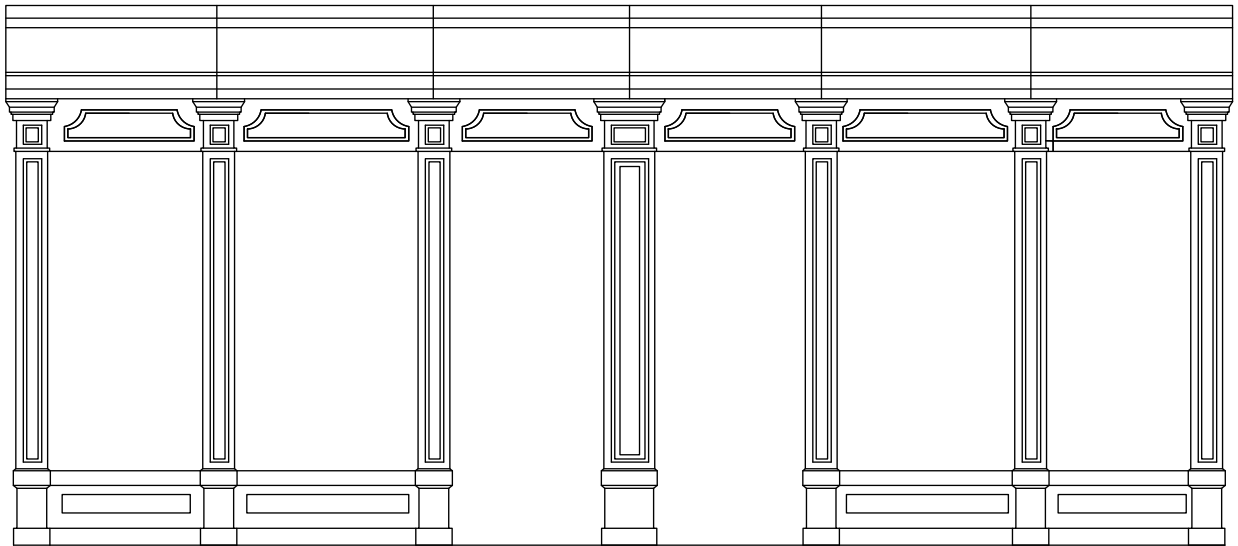


Figure 8: Original cast-iron first floor window frame of the first floor.

706-708 Sansom Street
Jewelers' Row

Style: Classical Vernacular

Architect/ Date: Collins & Autenrieth; 1865-1866

Primary Building Material(s): Brick & cast iron

706-708 Sansom Street is a 3 story brick, rectangular plan building four bays wide, with an original cast-iron commercial storefront with entrances centered at the first story on the front (North) elevation. Piers separate the windows and center doors on the cast-iron storefront and the second and third stories are brick. The second story-windows have been altered; (originally they resembled elongated versions of the third-story windows.) The upper floor has segmental arch windows with possibly sandstone keystones in the lintel surround. The brick façade is framed at each bay by flat pilasters and dentils. The cornice is corbelled brick capped with siding. Pending nomination to the Philadelphia Register of Historic Places in 2016.

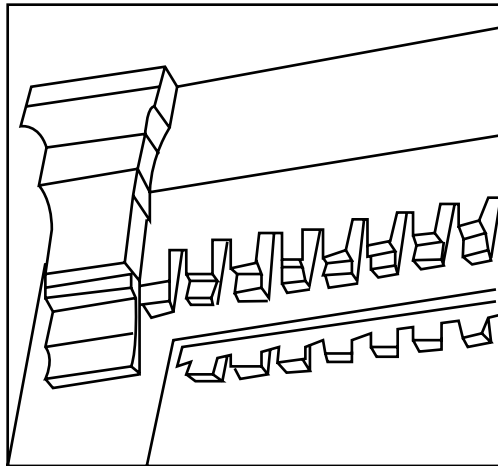


Figure 9: Detail of the corbelled, dentilled cornice.

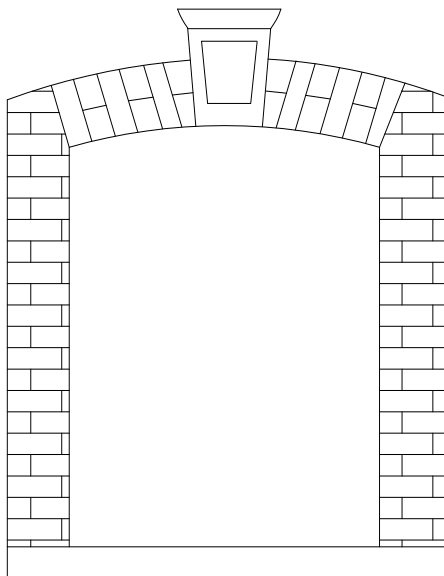


Figure 10: Detail of the third story window, with a segmental arch.

710 Sansom Street
Jewelers' Row

Style: Victorian Eclectic

Architect/ Date: Collins & Autenreith; 1870

Primary Building Material(s): Brick

710 Sansom Street is a 3 story brick, rectangular plan building, two bays wide, with a replaced first-story commercial storefront entrance on the front (North) elevation and replaced cornice. The red brick façade is decorated with bands of soot-washed darker brick and with symmetrical, geometric diamond patterns below the dentilled cornice and second story tripartite windows. The second and third story tripartite windows are centered on the façade and have white-cream stone lintels alternating with keystones of a blue gray stone and window sills of a matching blue stone. The lintels are detailed with floral curvilinear engraving. The original pressed metal cornice was altered after the 1980s, and replaced by a brick parapet; brick dentils below the cornice are original.



Figure 11: (Upper) Stone tripartite lintel. (Lower) polychromatic brickwork design of 710.



Figure 12: (Left) 1892. Courtesy PHS; (Center) 1981, Clio Survey Cards, Historic Resource Survey Form; (Right) Storefront alteration after 2003. Photo taken 2016.

716-718 Sansom Street
Jewelers' Row



Figure 14: Detail of terra-cotta spandrel.

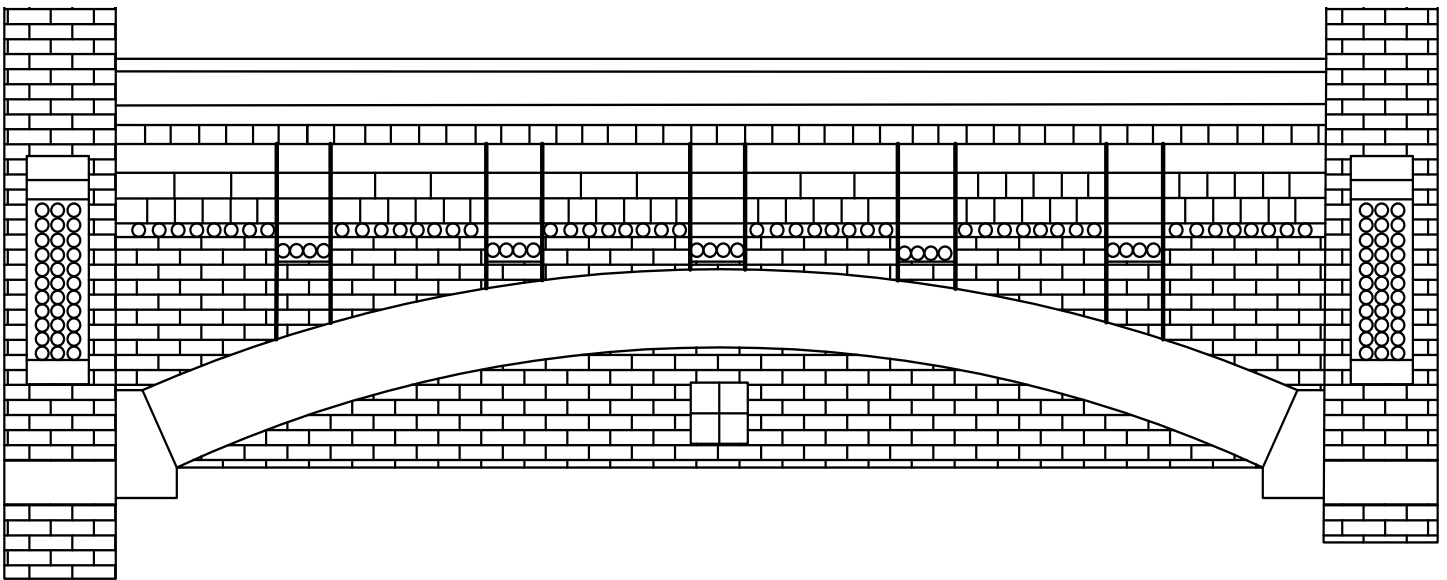


Figure 15: Detail of brick cornice.

Style: High Victorian

Builder/ Date: Kopeland (alt. to 718 in 1939-40); 1875

Primary Building Material(s): Brick with limestone and terra-cotta trim

716-718 Sansom Street is a 4 story brick, rectangular plan building, four bays wide, with altered commercial storefronts on the front (North) elevation. The altered, 2/2 double-hung, quadripartite windows on the second, third and fourth stories are altered, framed in steel and flanked by brick and terra-cotta piers. Both retain soldier course brick arches on the fourth floor but the brick spandrel on 718 has been replaced with metal panels. 716 retains original terra-cotta trim details in the arched spandrel above the fourth story windows and in the spandrel beneath the. Pilasters continue up all four stories to the corbelled brick cornice with terra-cotta ornament.

726 Sansom Street
Jewelers' Row

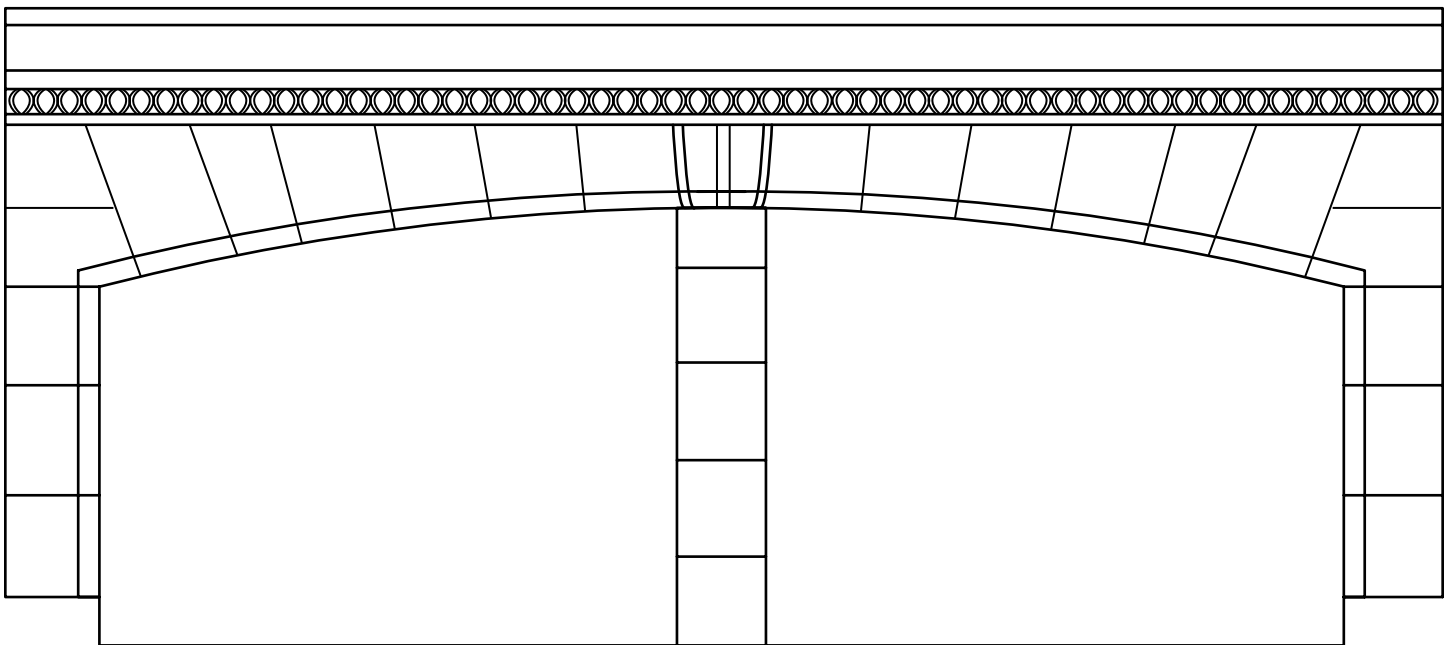


Figure 16: (Upper) detail of cornice with dentils and central cartouche; (lower) drawing of window surround from the second story with egg molding.

Style: Classical Vernacular

Architect/ Date: A. Mueller; 1923

Primary Building Material(s): Terra-cotta w/ wood trim

726 Sansom Street is a 5 story terra-cotta, rectangular plan building, two bays wide, with an altered first-story commercial storefront entrance on the front (North) elevation. The second floor segmental arch window is centered with a keystone and above the arch projects a terra-cotta cornice with an egg and dentil molding. Between altered double windows is terra-cotta paneling and below the windows are rectangular terra-cotta spandrels. Piers on either side of the building between the third and fifth floors end in ornamental corinthian capitals. An initialed cartouche centers the parapet above the moulded terra-cotta cornice.

730-732 Sansom Street
Jewelers' Row

Style: Federal

Architect/ Date: Thomas Carstairs; 1799-1803

Primary Building Materials: Brick w/ limestone trim

730 and 732 Sansom Street are two 3 ½ story brick, rectangular plan buildings, each two bays wide with altered commercial storefronts on their front (North) elevations. Each buildings has a recessed lower level basement commercial storefront in addition to first- floor commercial storefronts that are defined by large windows with steel lintels and entry doors with brick round, semi-circular arches and fanlight windows. Limestone string courses extend across the width of the façade at the second and third stories. The second and third floors have three replacement 2/2 double-hung windows. Pedimented dormers with altered windows protrude from the hipped roofs of each building. 730-732 Sansom Street were added to the Philadelphia Register of Historic Places in 1981.



Figure 17: Reminders of Carstairs' Row on Jewelers' Row.

734-740 Sansom St
Jewelry Trade Building - Jewelers' Row

Style: Art Deco

Architect/ Date: Ralph Bowden Bencker; 1929

Primary Building Material(s): Brick with limestone and wood trim

The Jewelry Trade Building (734-740 Sansom Street) is a 6 story, rectangular plan building, four bays wide, with a composite roof, and first-story storefront alterations, located at the north corner of 8th Street and Sansom Street. Also called the Neff Building, the storefront windows are altered as are in some cases the limestone pilasters and cornice still seen on the storefronts left of the main entrance; also surround in limestone. The upper stories above the first story commercial storefronts are tan brick and the windows and bays divided by stepped pilasters, which extend the full height of the building and terminate at the cornice.

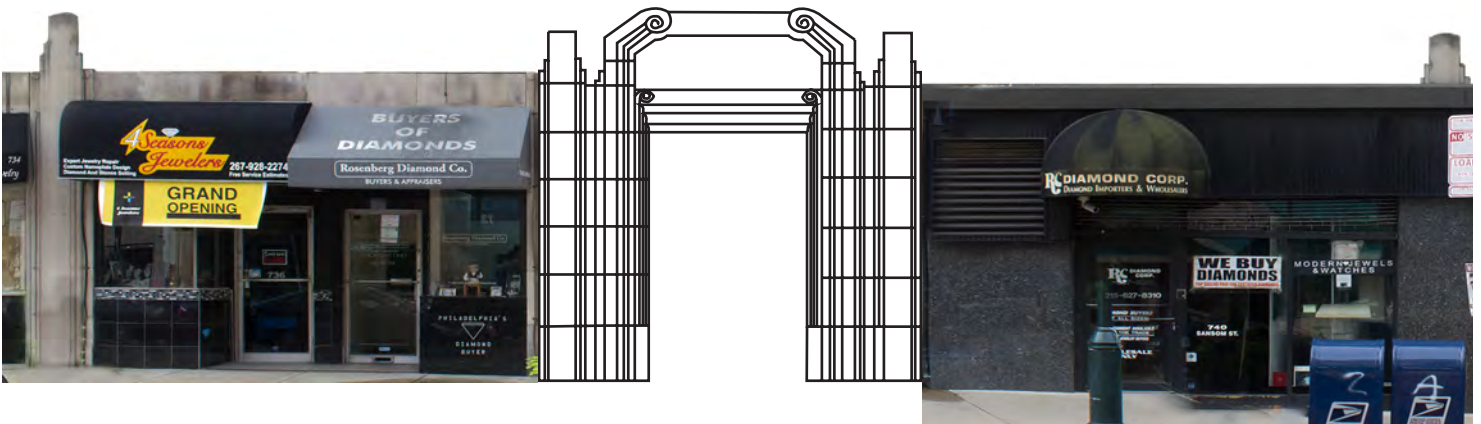


Figure 18: Storefront elevation surrounding the main entrance on the front (North) facade. Storefront alterations to the right of the main entrance; originally the surrounds of the storefront were limestone as seen left of the entrance. The entrance surround is also limestone.

701-707 Sansom St
Philadelphia Press Building- Jewelers' Row



Figure 19: (Left) The front facade of the Philadelphia Press Building, 1918. (Right) The rear of the Philadelphia Press Building still intact, 2016.

Style: Renaissance Revival

Architect/ Date: T.P. Chandler; 1897

Primary Building Material(s): Terra cotta w. Wood trim

The Philadelphia Press Building (701-707 Sansom Street) is a 6 story, rectangular plan building on the south corner of Sansom Street and 7th Street with a replaced first-story commercial storefront. “The building is arranged in five tiers through molded cornices above the first, second, third and fourth floors. Round-arched windows are employed on the upper stories, the windows variously grouped in single, double and triple arrangements. A balcony projects above the third floor, in line with a curved pediment that rises above the roofline parapet. The first floor was altered c. 1960.” The original arcade is still intact at the rear of the building but at the front, the arcaded windows were altered and the facade covered in blue tile. Added to the Philadelphia Register of Historic Places in 1963.



Figure 20: (Above) front facade, 2016. (Right) detail of rear limestone spandrel and marble base.



723 Sansom Street
Jewelers' Row

Style: Renaissance Revival/ Victorian Eclectic

Date: c. 1880

Primary Building Material(s): Brick w/ terra-cotta trim



Figure 21: Terra-cotta detail



Figure 22: Front elevation, pressed tin metal cornice with floral detail pattern. 2016, Silvia Callegari.

729 Sansom Street
Jewelers' Row

Style: Renaissance Revival

Builder/ Date: Blithe, W.; 1911

Primary Building Material(s): Brick w/ terra-cotta trim

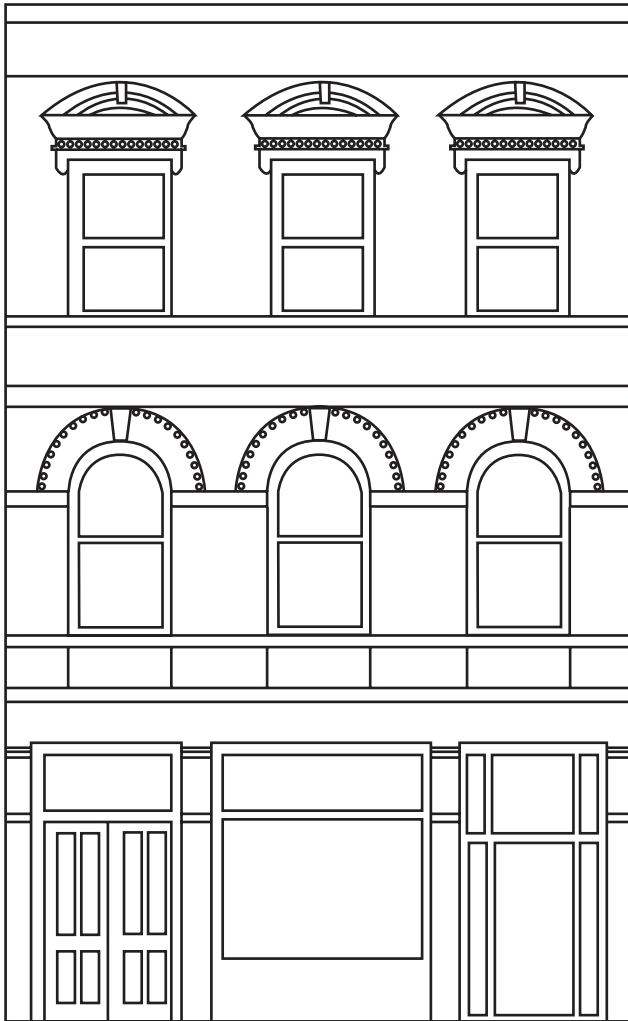


Figure 23: (Left) Drawing of 729 Sansom with possibly original storefront; (right) 2016. Photograph: Katlyn Cotton.

A close-up photograph of gold jewelry with intricate calligraphic designs. The jewelry is set against a dark, reflective background. A semi-transparent dark grey rectangular box is overlaid in the center, containing white text. The background shows blurred gold and blue elements, possibly other pieces of jewelry or a display case.

Appendix C: Jewelers' Row Walking Tour

Jewelers Row Walking Tour: Katlyn Cotton's Individual Project

Goal 4 of our preservation plan calls for advocacy and awareness. For my individual project, I wanted to take Philly Gem offline and engage the community by giving a walking tour. I used the tour as a way to emphasize that, though the street has changed over time, it has always changed to support the industry, be it publishing or jewelry. The tour ends with a call for awareness and Evan Schueckler's renderings of the proposed development—a startling reminder of how out of scale this development is both physically and socially.

The tour goes as follows:

- 1.) 700 Sansom: William Sansom and Carstairs Row
- 2.) 732 Sansom: Richard Humphreys, An Early Silversmith and Quaker Philanthropist on Jewelers Row
- 3.) 728-730 Sansom: John and Emily Sartain: Early Artists on the Row
- 4.) 706-708 Sansom: Henry C. Lea, the Publishing Industry, and the Initial Changes to the Street
- 5.) 725 Sansom: The Philadelphia Tribune, the Oldest Continually Circulating Black Newspaper in the Country
- 6.) 721 Sansom: David Atlas & Co. and Early 20th Century Jewelers on the Row
- 7.) 740 Sansom: Jewelers Row in the 20th Century
- 8.) Sansom and 8th Street: Jewelers Row Today
- 9.) 702-710 Sansom Street: The Future of Jewelers Row.

In addition to giving the tour on December 16th, I have packaged this tour on the Philly Gem website. It can be found at www.phillygem.org/tour-jewelers-row/. Below is an example of one of the tour stops on the website:



HIGHLIGHTING PHILLY'S UNPROTECTED ARCHITECTURAL GEMS

HOME ABOUT BLOG TOUR JEWELERS' ROW

Tour Jewelers' Row



First Stop: William Sansom and Carstairs' Row



Second Stop: Richard Humphrey's, an Early Silversmith on Jewelers'



Third Stop: John and Emily Sartain, Artists on the Row

Fifth Stop: The Philadelphia Tribune

The oldest continually circulating black newspaper in the country was founded on Jewelers Row.



725 Sansom Street, before its 2014 facade renovation. Open source image.

“On the 28th of November 1884, the Philadelphia Tribune made its bow to the public... And as long as memory holds majestic sway, the publisher will remember that in opening the Tribune’s office in a small room on Sansom Street on that chilly November day, he did not have money enough to buy a stove to keep himself warm, after he had bought a second-hand table, chair, a pair of scissors and a five-cent bottle of mucilage. They were truly days of stress and storm.” - Christopher James Perry, Founder of the Philadelphia Tribune [1]

In the second stop on the tour, we discussed the early migrations of African Americans during 1810-1840s, leading to racial tensions among the city's low income and working class. By the time of the Civil War, free African Americans had settled into well-established communities with their own systems of internal support and communication. [2] Following emancipation, a second smaller migration complicated this tenuous balance.

The presence of slavery greatly complicated the lives of free blacks before the Civil War, and emancipation made its own demands. Urban African-American communities strained to cope with the needs of the incoming rural migrants. Northern white workers, uncomfortable with the growing black urban population and always sensitive to any increased occupational competition, resisted the hiring of African Americans in any skilled jobs. Northern society at first resisted the participation of black workers in the emerging factory economy, then limited the protections afforded them by labor unions.

So it was that economic and social pressures, aggravated by racial prejudice, continued to narrow opportunities and intensify differences within the African-American community. African Americans remained united in their commitment to racial progress, but their conflicts over means and even short-term ends became more visible. The fierce struggles between the forces of protest and those of accommodation symbolized by W.E.B. Du Bois and Booker T. Washington moved from the interior of black society to the public stage. [2]

Such was the environment in which the Philadelphia Tribune was born on a cold day in 725 Sansom Street, and so it became the mission of journals like the Tribune to promote the social, political, and economic advancement of the country's African American population. In his 1891 study *The Afro-American Press and Its Editors*, I. Garland Penn wrote of black press:

"[The black press] has proven a power in the promotion of truth, justice and equal rights for an oppressed people. The reader cannot fail to recognize some achievement won by that people, the measure of whose rights is yet being questioned, and will readily see that the social, moral, political and educational ills of the Afro-American have been fittingly championed by these Afro-American journals and their editors. Certainly, the importance and magnitude of the work done by the Afro-American Press, the scope of its influence, and the beneficent results accruing from its labors, cannot fail of appreciation." [1]

In his famous 1899 study, *The Philadelphia Negro*, W.E.B. Du Bois reported that the Philadelphia Tribune was "the chief news sheet and is filled with generally social notes of all kinds, and news of movements among Negroes over the country. [It is] an interesting paper and represents pluck and perseverance on the part of its publishers." [1]

Sources:

[1] Christopher J. Perry, quoted in "Voices of the Black Community: The Philadelphia Tribune, 1912-41." V.P. Franklin, Pennsylvania History.

[2] "The Northern Migration"

A close-up photograph of a glass trophy with gold and blue lettering. The trophy is partially obscured by a dark grey semi-transparent rectangular box containing white text. The background is a blurred room with framed pictures on the wall.

Appendix D: Philly Then and Now

1910 Chestnut Street Apartments

Demo: The Boyd Theater

- Facadectomy
- Commercial to residential
- "Total" demolition of designated resource



The Saint James

Demo: York Row and Philadelphia Savings Fund Society

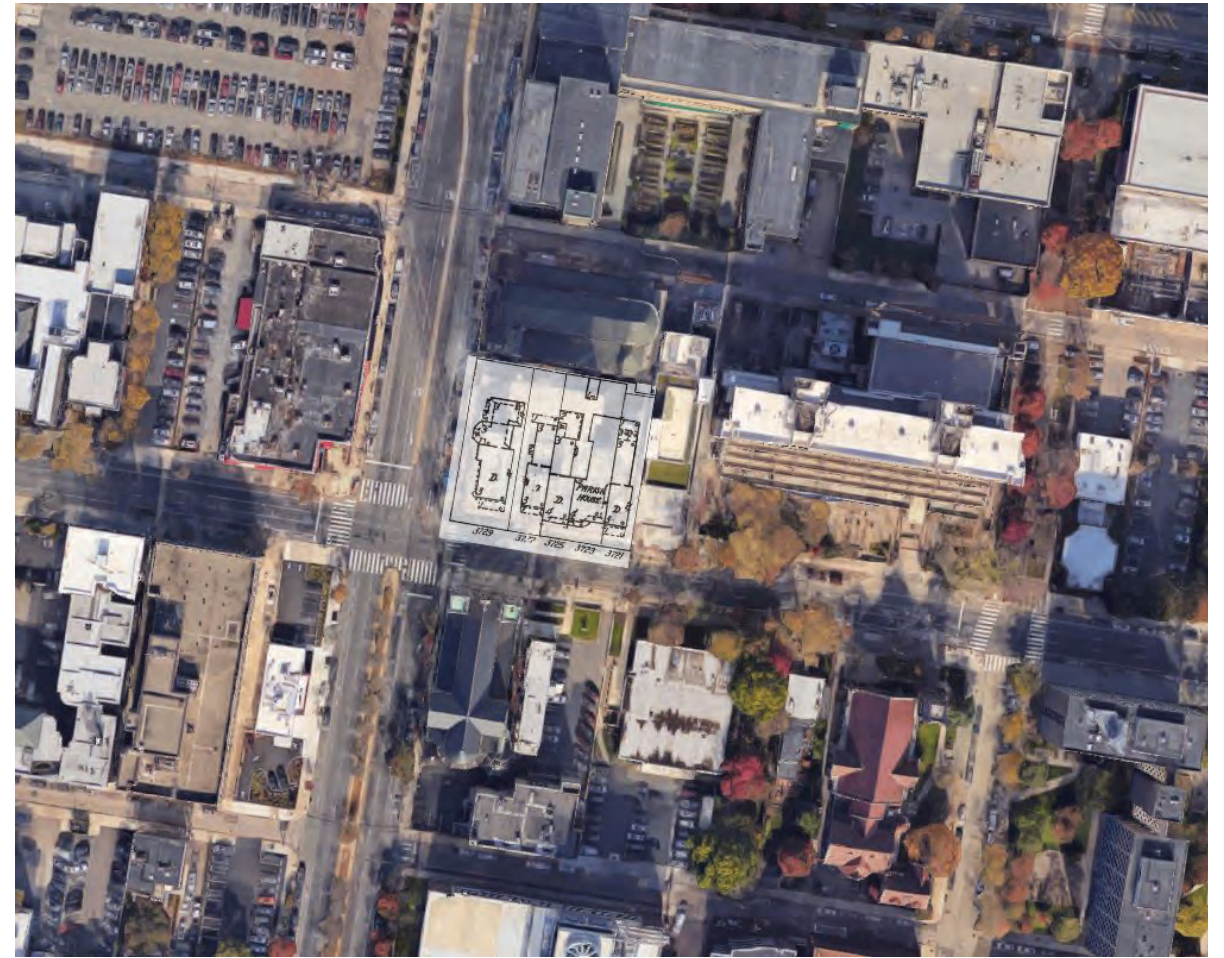
- Facadectomy
- Minimal high rent commercial space
- Major viewshed interference



3737 Chestnut Street Apartments

Philadelphia Episcopal Cathedral Parish

- Total demolition of designated resource
- Community to residential
- Community programming incorporated into development
- Funding used for restoration



The Kimmel Center

Demo: Residential block

- Total demolition
- Residential to commercial
- Community and programmatic based development



Light blue square: Historic Performing Arts Venue

Red square: University of the Arts Facility

Purple square: The Kimmel Center

Yellow square: Arts Corridor Development

