

Pennsylvania Historical and Museum Commission  
Historic Resource Nomination

OFFICIAL USE ONLY		
PI	-	-
PR	-	-
NR	-	-

SEE INFORMATION SHEET BEFORE FILLING OUT FORM  
PLEASE TYPE

RECEIVED

AUG 16 1981

**1** HISTORICAL NAME OF PROPERTY:

Samuel S. Fleisher Art Memorial (Church of the Evangelists, Episcopal St. Martin's College for Indigent Boys) PH & MC Historic Preservation

**2** LOCATION:

STREET 711-721 Catharine Street CITY Philadelphia

TOWNSHIP COUNTY Philadelphia

Congressional District

**3** CLASSIFICATION:

PRESENT USE

CATEGORY

OWNERSHIP

STATUS

Agriculture

Museum

- district
- building(s)
- structure
- site
- object

- private
- public
- both

- occupied
- unoccupied
- work in progress

- Commercial
- Educational
- Entertainment
- Government
- Industrial
- Military

- Park
- Private Residence
- Religious
- Scientific
- Transportation
- Other

PUBLIC ACQUISITION

ACCESSIBLE

- in process
- being considered

- Yes: restricted
- Yes: unrestricted
- No

**4** OWNERSHIP:

NAME Provident Trust Co. of Philadelphia STREET c/o Samuel S. Fleisher Art Memorial  
Trust of Samuel S. Fleisher 711-721 Catharine Street  
CITY, TOWN Philadelphia STATE Pa. ZIP 19147

**5** LOCATION of LEGAL DESCRIPTION:

COURTHOUSE, REGISTRY OF DEEDS, ETC. Philadelphia City Hall

STREET Penn Square CITY, TOWN Philadelphia COUNTY Philadelphia

**6** REPRESENTATION in EXISTING SURVEYS:

TITLE OF SURVEY: Penna. Historic Resource Survey / Historic American Buildings Survey

DATE OF SURVEY: 8/26/80  
Feb./81 FEDERAL  STATE  LOCAL

DEPOSITORY FOR SURVEY RECORDS: Harrisburg, Pa. (OHP) / HABS, Washington, D.C.

CITY STATE

7

**DESCRIPTION:**Check OneOriginal Site Moved  Date \_\_\_\_\_

Architectural Description: A written description including features such as stories in height, length and width, number of bays, alterations and additions to the main structure; type of roof, windows, door, chimney design and placement, materials and style of construction; and a floor plan, if possible.

The Samuel S. Fleisher Art Memorial consists of four separate buildings linked together. From east to west, the first building (the Sanctuary) is a Romanesque Basilica dating from 1884-'86, which incorporated the Campanile from an 1857 church; the second is the former St. Martin's College building, built in 1906. The westernmost buildings are two row houses built in the late 1850's.

## Exterior

## Sanctuary

The Sanctuary was built originally as the Church of the Evangelists, designed by L.C. Baker and E.J. Dallett of Furness & Evans Co. It is in the Italianate Romanesque style of the thirteenth and fourteenth centuries, influenced by the High Church, Ruskinian, ecclesiological movement. The main facade is an adaptation of San Zeno Maggiore in Verona.

The building is of dark red brick laid up in a rustic joint manner, and has a three story nave, with two story aisle to the east. The west side adjoins the Campanile of an earlier church. The Campanile is set back somewhat, and a brief west wall of the church, with Roman arched window and belt coursings, is now obscured by the adjacent College building.

The three levels of the building are articulated with sandstone belt courses, while in the nave section, verticality is emphasized by brick pilasters running the height of the building. The corners of the nave section and the outside corner of the aisle have more substantial pilasters, stepped out in pairs. The cornice of both nave and aisle roofs is supported by corbelled brickwork.

The nave section of the building is punctured by two round openings above a projecting porch. Both openings are heavily articulated in receding circles of brick and stone. The smaller, an oculus in the pediment, is blind, with a small vent hole. The larger, a rose window between the porch and pediment, has a stained glass window with stone tracery. The porch has a Roman vault projecting from the facade supported by two free-standing marble columns resting on the backs of unfinished stone lions. The masonry of the porch is alternating bands of brick and sandstone. The masonry of the vault is strengthened at the arch spring line by a rod of wrought iron exposed horizontally, holding in tension the forces of the arch so that the columns bear the load equally. The iron gate at the entry, a 1934 addition, is by the Samuel Yellin Ironworks.

The aisle section of the church has one Roman arched window and a bulkhead cellar door. All roofs are gabled and covered with cement asbestos shingles. The exterior side walls (east and west) of the clerestory are battered in a slightly supportive buttress shape. The clerestory windows seem, therefore, like dormers on a very steep mansard. The clerestory walls are clad in cement asbestos shingles also.

Continued

## Exterior

### Campanile

The Campanile originally was the central bay and entry to a church of 1857, of which the aisles were removed when the present church was built. The tower is of brick, in the Romanesque style, square and heavy, with wide pilasters at the corners, prominent belt courses articulating the various levels, and with Roman arches and machicolations. The entry itself was large, topped by a Roman arch of stepped brickwork and a blank tympanum. Above it was a band of machicolations between corner pilasters running the height of the building. At roughly the mid-point of the tower was another Roman arched opening containing a pair of smaller arched windows, and above it was a round masonry clock. Another set of machicolations and protruding belt course around the entire tower define the top level, containing, on each face, a pair of arched louvered openings for the bell room. The cornice of the building is heavy, with yet more machicolations. The roof is now a low copper clad hip, but presumably there was once a tall spire, now gone.

All that is visible now are the top section and about half of the mid section, the College building obscuring the rest to a height of three stories. What remains is similar, although sterner, in style to the church. Rising two stories above the church, the Campanile is nonetheless, thick and square in comparison. The brickwork was laid up in an early butter-joint, American bond manner, but of softer brick than necessary. Spalling of the face has occurred in patches of random size and location all over the south face of the tower. Repairs have been made over many years with tinted stucco.

### College Building

The College building of 1906 -- St. Martin's College for Indigent Boys -- like the church, was designed by L.C. Baker. It is Italianate in style, having Romanesque details, but a more secular outlook than the church and Campanile.

Like the other two, it is made of brick, but of a slightly lighter color, with strong belt courses setting off its four levels. In this case, the belt courses are of cast stone. The building is asymmetrical, with five bays, two of which, in front of the Campanile, have three stories, the other three of which have four stories. At the basement level there are four windows in the three westernmost bays. The main entry, in the second bay from the east, is surmounted by a stone block tympanum with a wide hemisphere of masonry blocks alternating with brickwork. In the tympanum is set an allegorical colorful disc. A carved band of stone in houndstooth style forms the architrave ornament, and the whole rests on small marble columns with carved capitals in niches flanking the opening. The other four bays of the first level have square stone surrounded windows, one of which (the easternmost) has been altered to make an entry. The windows are double casements, with vent blinds in the top and six panes below.

Above the third story windows of the two eastern bays is a solid brick cornice with corbelled brackets surmounted by a stone belt course marking a flat roof. The belt course does not continue across the other three bays of the facade, but is surmounted by a cast stone parapet cap which joins a strong horizontal belt course of cast stone which is the base of the fourth level.

#### Exterior - College Building

The fourth story, three bays wide, has a gable roof supported by a bracketed cornice. The bottom of the pediment is articulated by a brick bracketed belt course. This is punctured in the center by a large Roman arch containing two arched windows, separated by a marble column, and extending into the pediment. The two side bays are each delineated by four blocks of stone set in variegated brick work.

#### Row Houses

The westernmost buildings of the Fleisher complex are two simple late 1850's row houses. Both are three stories high, with three bays at the first floor and two on the upper floors. They are brick (running bond) with a shared wooden bracketed cornice. The basements and entry steps are stone. Originally, each had one Roman arched door raised five steps, with fanlight and embellished keystone. There are now two more entries, both at ground level. One is in the eastern house and similar to the original, but with the fanlight and top third of the opening filled. The other is a narrow door with lintel, set right at the party wall. The original door has stone trim, the new one, wood.

All windows are double hung. The eastern house has one two-over-two window in the first floor between the two doors, two two-over-two windows in the second floor, and two four-over-four windows in the third floor, the top sashes of which are covered. All these openings are surmounted with flat stone lintels and have stone sills. In the third story, there is one more window, small and narrow, set high in the wall at the east end. The basement has one window between the two doors.

The western house has two window openings at each story, and two in the basement. Those at the basement have grilles, and the top half of those at the third story and all of those at the second are covered over. The first floor windows are one-over-one double hung. All the first, second, and third story windows are surmounted by slightly arched lintels. The Roman arched door surround is brick.

#### Interior

With the exception of the Sanctuary, the interiors of the buildings which constitute the Samuel S. Fleisher Memorial retain no significant historical architectural detail. All were altered after Fleisher acquired them.

#### Sanctuary

The Sanctuary, although somewhat delapidated, is still rich in historical architectural features and embellishments. These correspond to the Italian Romanesque style of the exterior, with some Ruskinian and Richardsonian touches, and contributions from native Philadelphia talent. Added to the original features of the church are some elements dating from other periods, reflecting its use as an art school and museum.

#### Interior - Sanctuary

The Sanctuary plan is a simple I-shape consisting of nave and flanking side aisles south of the crossing. The main entry, directly on axis and below the very colorful rose window, consists of a pair of heavily panelled oak batten doors which have been barricaded in order to control entry to the complex.

Access to the Sanctuary is now gained only through the first floor of the old Campanile. The west side aisle is a blind arcade where the base of the tower intrudes on the symmetry of the basilica plan so that only the two bays closest to the rood screen are open to the west aisle. Flanking the rood screen, and terminating the side aisles, there are two small chapels, traditionally, a Mary Chapel to the left and a shrine to St. Joseph on the right, in this case, the Chapel of the Holy Sepulchre. North of the now vacant Mary Chapel to the west of the altar area is the organ equipment room, and opposite, the room north of the Chapel of the Holy Sepulchre is a vestments chamber. The altar area is raised up one step at the rood screen.

The walls of the clerestory are trompe l'œil plaster painted to look like alternating bands of light and dark stone masonry. The nave arcades have square brick piers with stone capitals, some of which are carved in various floral and geometrical designs. The arches are Roman, of alternating red and white stone blocks. The aisle ceilings are wood rafter and purlin, the nave, truss and purlin construction. The floor is of marble in the Chancel and wood and stone in the main body of the church. On the walls of the aisles are rather faded murals thought to have been executed by parishioners, alternating on the west side with Roman arched windows having ornamental brick surrounds.

The rose window over the original street entry was made in Roermond, Holland. In the clerestory of the Chancel there are six stained glass windows depicting saints and Biblical scenes, among the earliest examples of work by Lavers-Barrand & Westlake, London. A seventh stained clerestory window in the east wall of the nave is a later addition (1955) by John Lafarge (1835-1910) depicting "Art, Education, and Music". All other windows are clear.

The pulpit is raised six steps and is supported by a marble wall at the back and two marble columns at the front. It is made of a variety of imported colored marbles set and carved in elaborate geometrical patterns. On top of the newel is a twisted Paschal candlestick, also of marble. Behind it, the rood screen, copied from San Marco, Venice, was made in Paris. It has a high base of black and white marble on which rests an arcade of simple marble columns at either side of the accessway, where there are iron gates at the stoop.

In the Chancel there are two ranks of oak choir stalls on each side. On the walls behind them are l'incrasto panels set in carved oak mouldings. Above this is a frieze of red and blue stone setting off a series of frescoes below the clerestory. The frescoes, by Nicola d'Ascenzio (1871-1954), are in a neo-medieval style. Elsewhere in the Chancel, the walls are covered with green and pink marble inlaid in geometrical patterns.

Interior - Sanctuary

The reredos, a depiction of Moses and his mother, surrounded by scenes from Moses' life, is by Violet Oakley (1874-1960), and was commissioned in 1929 by Samuel Fleisher in memory of his mother. The murals on either side were done by Anne Webb for the original church. Two doors to the Chancel, on either side, have carved lintels.

The Sanctuary has two side chapels. To the east of the Chancel is the Chapel of the Holy Sepulchre, embellished with tiles and marbles given by Henry C. Mercer (1856-1930). It now serves as a shrine of eighteenth century Portuguese art. The Lady Chapel, to the west, contains frescoes by Robert Henri (1865-1929).

Because the Sanctuary now serves as an art museum, it houses a number of paintings and statues which are not indigenous to the building. They constitute an exhibition of Primitive, primarily European, works dating from the thirteenth to the fifteenth century.



# SIGNIFICANCE:

Statement: Write in your own words a brief statement of significance for each area checked.

## PERIOD

Date of construction: 1857, 1886, 1906

1600 - 1699   
1700 - 1799

1800 - 1899   
1900 - Present

architect: L.C. Baker, E.J. Dallett  
builder: \_\_\_\_\_

## AREA

- |  |   |   |
|--|---|---|
| <input type="checkbox"/> ARCHEOLOGY-PREHISTORIC  | <input checked="" type="checkbox"/> EDUCATION   | <input type="checkbox"/> POLITICS/GOVERNMENT            |
| <input type="checkbox"/> ARCHEOLOGY-HISTORIC     | <input type="checkbox"/> ENGINEERING            | <input checked="" type="checkbox"/> RELIGION            |
| <input type="checkbox"/> AGRICULTURE             | <input type="checkbox"/> EXPLORATION/SETTLEMENT | <input type="checkbox"/> SCIENCE                        |
| <input checked="" type="checkbox"/> ARCHITECTURE | <input type="checkbox"/> INDUSTRY               | <input type="checkbox"/> SCULPTURE                      |
| <input checked="" type="checkbox"/> ART          | <input type="checkbox"/> LANDSCAPE ARCHITECTURE | <input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN |
| <input type="checkbox"/> COMMERCE                | <input type="checkbox"/> LAW                    | <input type="checkbox"/> THEATER                        |
| <input type="checkbox"/> COMMUNICATIONS          | <input type="checkbox"/> LITERATURE             | <input type="checkbox"/> TRANSPORTATION                 |
| <input type="checkbox"/> COMMUNITY PLANNING      | <input type="checkbox"/> MILITARY               | <input type="checkbox"/> OTHER (SPECIFY)                |
| <input type="checkbox"/> CONSERVATION            | <input type="checkbox"/> MUSIC                  | _____   |
| <input type="checkbox"/> ECONOMICS               | <input type="checkbox"/> PHILOSOPHY             | _____   |

The Samuel S. Fleisher Art Memorial is a complex of buildings which, having served in their history a number of purposes, are significant in a number of ways. The Church of Evangelists, built in 1884-'86 on the site of an earlier church, is an embodiment of the taste and philosophy of late nineteenth century High Church Episcopalians. Architecturally, its Romanesque style tells of Ruskin, the ecclesiological movement, and the use of art and architecture to assist salvation.

St. Martin's College for Indigent Boys of 1906, a good example of a more secular Romanesque or Italianate style, was an effort on the part of the church to reach out to a somewhat alien community by providing free education to all, regardless of faith.

The Graphic Sketch Club, which took over the buildings, and later became the Samuel S. Fleisher Art Memorial, was a social/humanitarian effort on the part of one man to provide free art instruction to the public. The complex continues to house the only free art school and museum in the nation.

The Church of the Evangelists, Episcopal, was established in 1837 as a mission for the poor on Catharine Street in the district of Moyamensing. Among its founders were William Welsh, a prominent merchant and philanthropist, owner of "The North American and Philadelphia Gazette", and Horace Binney, a lawyer and at various times member of the Philadelphia Common Council, Pennsylvania Legislature, and U.S. Congress. In 1857 the congregation built a church at 711-'13 Catharine Street. (They had earlier had a small building at 5th and Catharine.) Because of changes in the neighborhood, however, the influx of immigrant populations of other faiths, the church began to fail, and by 1880 thought was given to closing it.

Continued

At the same time Henry Robert Percival, twenty-six years old, a recently ordained High Church enthusiast, saw this parish as an opportunity to carry out his theological and architectural philosophy. Percival was a Philadelphian, well connected socially and financially. He brought to the church friends and family from throughout the city, and by 1884 the parish was solvent and flourishing. The congregation had continued to worship in the 1857 building, a rather heavy Romanesque structure with a prominent Campanile. Percival, however, influenced by travels in Italy and having a sensibility which combined Italian and Anglo-Catholic romanticisms, had his own notions of what a church should be. He wanted, he said, to build the first reproduction of the later Italian Basilica in America. "It will have the same relative proportions of the Cathedral at Pisa, the square pillars will be like those in Saint Mark's, Venice, and the Sanctuary shall be square as in the Cathedral, Orvieto." He further defined a Basilica as "a style called Romanesque, much favored in Italy and Spain between the years 900 and 1400. . .the most ancient style of Christian Church, which seems suitable to show the changelessness of our faith." (As quoted in Zieget, p.7; see bibliography.)

As it happened, what the architects, Louis C. Baker and E.J. Dallett of Furness & Evans Co. produced, was more like San Zeno Maggiore in Verona, with a rood screen copied from St. Mark's, Venice. Frescoes in a neo-medieval style were done by well known artists (Robert Henri and Nicola d'Ascenzio) and not so well known parishioners. Other decorations were made in Europe, and much of the marble was collected by Percival in his Italian travels. The lions supporting the porch were left uncarved, so as to seem ancient and worn, like those Percival had seen in Italy. And, although the congregation was generous in its support of furnishings and decoration, many interior elements, such as column capitals and flooring, are still unfinished, awaiting the day when some devoted parishioner will pay for them.

Percival's Church of the Evangelists was the kind of manufactured artifact appropriate to house what James van Trump calls "a rather self-conscious coterie of late nineteenth century Philadelphia haute bourgeoisie 'engaged', one might say, in being 'Catholic', cultivated, and artistic." (van Trump, "The Charette", Jan. 1965, p. 17; see bibliography.) The building, in its basic style and decoration embraces Italy, Ruskin, the ecclesiological movement, and the pageantry of mediæval Christianity. As such, it is a vivid document of the taste of High Church romantic Italophile Americans of the period.

Under Percival, the parish was successful. The new church was opened on March 24th, 1886, and by 1889 the congregation was free of debt. Percival had become an influential theologian in this country and abroad, and a replica of his church was built in Portland, Oregon by his sister. In 1897 Percival resigned because of ill health (he died in 1903), and was succeeded by Rev. Charles W. Robinson, who founded St. Martin's College for Indigent Boys.

The College was intended to be a home and school for poor boys of any faith. It was a charitable institution supported by contributions. To house it, Louis C. Baker was again called on in 1906 to design an Italianate structure



adjacent to the church. But the Church of the Evangelists had for some time been an anomaly in its neighborhood; Percival's congregation was not indigenous, and probably faltered after he retired. The College may have been an effort to keep things going by providing a different kind of service to the immediate neighborhood, one more appropriate to the needs of a poor immigrant population. For whatever reason; neither the church nor the College was successful for long. Robinson retired in 1911, and for two years the church continued as a mission for Polish people. In 1913 the College building and adjacent row house were sold.

The year 1916 marks a kind of resurrection for this group of Romanesque buildings set in a poor, immigrant neighborhood. The dream and symbol of High Church cultural refinement, never particularly appropriate for this geographical area, was gone. In its place rose another kind of dream and symbol -- a free public art school.

In 1899 Samuel S. Fleisher had started, on Bainbridge Street, a series of free evening classes in drawing, open to the public. Fleisher, born in 1871, was the son of Simon B. Fleisher, who started the nation's first worsted yarn spinning mill. Samuel and his brother Edwin inherited and maintained a flourishing and lucrative business, and thus were able to engage in a number of civic and philanthropic activities. (Edwin A. Fleisher endowed the superb collection of music at the Free Library of Philadelphia.)

Samuel Fleisher, a leader in education and the playground movement, believed that the poor should have the opportunity to see and create beautiful things; that in those lives spent on arid streets and in delapidated buildings in the slums, there was need for release and, indeed, potential for creativity. The manifestation of this belief was the Graphic Sketch Club, which Fleisher started as the only free public art school in the country, and which he called "a playground for the soul".

In 1916, Fleisher bought the Church of the Evangelists and St Martin's College buildings and the adjacent rowhouse for his Club. (There is some disagreement among the sources as to when the church was acquired. Some give the unlikely date of 1894, others, 1922. 1916 seems to be the most plausible according to the deeds.) In expanded quarters the Graphic Sketch Club flourished, instructing thousands of students, many of whom have become well-known professional artists. It became a cultural oasis, holding exhibitions and performances of dance, music, and theatre. The College and row houses were used for offices, studios, and classrooms. The church became the Sanctuary.

This Sanctuary seems particularly to embody Fleisher's philosophy, which blends an almost religious belief in art and its salving effects with his humanitarian principles. Its purpose he said in a 1925 interview, was "to induce a mood calculated to make life easier to bear." (As quoted in Hine, "Philadelphia Inquirer", May 7, 1981; see bibliography.) For Fleisher, religion and art came together.

Fleisher Art Memorial  
8 Significance, Cont. 4

He endowed the Sanctuary with his own version of a Madonna, dedicated to his mother: a reredos by Violet Oakley depicting Moses and his mother. And he wrote, for a plaque outside the building: "To the patrons of the busy streets of Philadelphia: Enter this Sanctuary for rest, meditation, and prayer; may the beauty within speak of the past and ever-continuing ways of God."

In 1944, when Samuel Fleisher died, the Graphic Sketch Club lived on. Under his will, the name was changed to the Samuel S. Fleisher Art Memorial. To the Philadelphia Museum of Art was given the responsibility of administering it, with Fleisher's residuary estate left to support it. In 1959, the Memorial acquired the second row house, to the west.

The Fleisher Art Memorial is a legacy from two very different men, Henry Robert Percival, the High Church Episcopal priest, and Samuel S. Fleisher, the Jewish businessman, both of whom believed firmly in art as a means of salvation. The buildings with Roman Catholic, Italian and French Renaissance decorations, erected for a Protestant congregation, were transformed by a Jew into a sanctuary and symbol for all Philadelphians. Testimonials are legion from artists and the general public to the training, and simply the joy, provided by the Fleisher and its Sanctuary. The Fleisher Art Memorial continues to be an oasis in South Philadelphia, buzzing with creative activity; the Sanctuary continues to be a beloved refuge devoted to whatever deity its art may conjure.

## 9 BIBLIOGRAPHICAL DATA:

List major books and documents consulted to write the inventory form

- Collins, Herman Le Roy. Philadelphia, A Story of Progress. New York, Philadelphia, Chicago: Lewis Historical Publishing Co., 1941.
- Hine, Thomas. "The Problem of the Sanctuary". In The Philadelphia Inquirer, May 7, 1981.
- Jackson, Joseph. Encyclopedia of Philadelphia. Harrisburg: National Historical Association, 1931.
- Longstreth, Edward. The Art Guide to Philadelphia. Philadelphia, 1925.
- Morris, Charles. Makers of Philadelphia. Philadelphia: L.R. Hamersly & Co., 1894.
- Teitelman, Edward, & Richard W. Longstreth. Architecture in Philadelphia: A Guide. Boston: MIT Press, 1974.
- Twelves, Rev. J. Wesley, D.D. A History of the Diocese of Pennsylvania. Philadelphia, 1969.

Continued

## 10 GEOGRAPHICAL DATA:

Average of NOMINATED PROPERTY .25

### UTM REFERENCES

A 

1	8	4	8	6	7	0	0	4	4	2	0	7	9	0
ZONE		EASTING				NORTHING								

B 

ZONE		EASTING				NORTHING								

C 

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D 

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### Verbal boundary description and justification

Beginning at a point 90' west of the west line of 7th St., thence northerly 111' to a point; thence westerly 40' to a point; thence southerly 27'3" to a point, thence westerly 40' to a point; thence southerly 2'9" to a point; thence westerly 40' to a point, thence southerly 80' to a point; thence easterly 122' to the point and place of beginning.

## 11 FORM PREPARED BY:

NAME Trina Vaux

ORGANIZATION Hugh J. McCauley, AIA  
(if any)

TELEPHONE 215-732-8154

STREET 2103 Lombard Street

CITY Philadelphia

STATE Pa. ZIP 19146

DATE June 1, 1981

## 12 SEND COMPLETED FORM TO:

Office of Historic Preservation  
Pennsylvania Historical and Museum Commission  
P. O. Box 1026 Harrisburg, Pennsylvania 17120

Fleisher Art Memorial

9 Bibliographical Data, Cont.

Van Trump, James D. "Two Italian Romanesque Revival Churches in Philadelphia"  
In The Charette, Jan. 1965.

Zieget, Irene N. History of the Samuel S. Fleisher Art Memorial 1886-1963.  
Philadelphia: Samuel S. Fleisher Art Memorial, 1963.

Newspapers

Philadelphia Inquirer Jan. 22, 1944: Samuel S. Fleisher obituary

Records

Deed Books, Philadelphia Department of Records, City Hall  
1905 Photographs and Survey, Philadelphia Historical Commission, City Hall  
Annex





Samuel S. Fleisher Art Memorial  
Philadelphia County  
Zone 18 E486700 N4420790