

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

FOR USE ONLY

RECEIVED

DATE ENTERED

26

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC

Leidy (Dr. Joseph) House

AND/OR COMMON

Poor Richard Club

RECEIVED

JUL 22 1980

PH &amp; MC

**2 LOCATION**

STREET &amp; NUMBER

1319 Locust Street

Historic Preservation

CITY, TOWN

Philadelphia

VICINITY OF

--NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

PA 1st

STATE

PA

CODE

42

19107

COUNTY

Philadelphia

CODE

101

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> COMMERCIAL
<input type="checkbox"/> SITE	<input type="checkbox"/> PUBLIC ACQUISITION	<input type="checkbox"/> ACCESSIBLE	<input type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> ENTERTAINMENT
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> GOVERNMENT
		<input type="checkbox"/> NO	<input type="checkbox"/> INDUSTRIAL
			<input type="checkbox"/> MILITARY
			<input checked="" type="checkbox"/> OTHER: Union Ho

**4 OWNER OF PROPERTY**

NAME

District 1199C Health Care Employees Union Building Corporation

STREET &amp; NUMBER

1319 Locust Street

CITY, TOWN

Philadelphia

VICINITY OF

STATE

PA

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,

REGISTRY OF DEEDS, ETC.

Philadelphia City Hall, Department of Records

STREET &amp; NUMBER

Broad &amp; Market Streets

CITY, TOWN

Philadelphia

STATE

PA

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

Historical American Buildings Survey (PA 1515)

DATE

1971

--FEDERAL --STATE --COUNTY --LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

H.A.B.S.

CITY, TOWN

Washington, D.C.

STATE

# 7 DESCRIPTION

## CONDITION

EXCELLENT  
 GOOD  
 FAIR

DETERIORATED  
 RUINS  
 UNEXPOSED

## CHECK ONE

UNALTERED  
 ALTERED

## CHECK ONE

ORIGINAL SITE  
 MOVED DATE \_\_\_\_\_

### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

At the end of the 19th century, Philadelphia had evolved into a city of diverse and largely homogenous neighborhoods; to the north lived the nouveau riche; to the south were working class neighborhoods; west of Broad Street, around Rittenhouse Square was an important neighborhood of old Philadelphia families. But, to the east, extending west from 7th, and connecting to the Rittenhouse neighborhood, was a narrow corridor of important houses, inhabited by old Philadelphia families who remained close to their historic roots.

By the 1880's, one major zone of workers' houses between 12th and Broad Streets interrupted the Locust and Spruce corridor. In the mid-1880's that began to be reclaimed, first by various in-laws of members of Frank Furness's office, including Casper Wistar, (Furness), and Edmund S. Beale, and John T. Lewis (Allen Evans), in the 1300 block of Locust Street, and on 13th Street.

By 1890, Clarence Bloomfield Moore, son of Mrs. Bloomfield Moore whose South Broad Street house had attracted Louis Sullivan to Frank Furness's office, hired Wilson Eyre, Jr. to design a city house at the corner of Locust and Juniper, across the street from the Furness designed Library Company of Philadelphia. The arrival of the Eyre designed town house signaled a change in architectural generations, from high Victorian, individualistic and empathic building toward academic revival, and carefully styled architecture. In the immediate vicinity, over the next few years, small workers' houses were replaced with new houses, by members of Eyre's generation, notably Frank Miles Day, for Clement Newbold at 1311 Locust, and Theodore Ettig at 1229 Locust, as well as others by Day's former partner Lindley Johnson.

In 1893, the lot next to Eyre's Venetian Moore house became available, and was purchased by Joseph Leidy, M.D. Leidy was the nephew and namesake of Dr. Joseph Leidy, long America's foremost naturalist, President of the Academy of Natural Sciences, and Professor of Anatomy at the University of Pennsylvania's Department of Medicine. The younger Leidy, attended the School of Medicine at Pennsylvania with his uncle as his preceptor, and was made a junior demonstrator of laboratory procedure in his senior year in 1886-7.

Though Leidy never attained the reknown in medicine of his uncle, he left a clear record of his own interests in the roots of the United States--in its history, and its ceremonies. The Centennial had awakened the interest of many in the nation's history; numerous organizations were formed to acquire and preserve historic sites, and to recall the nation's founders, among them, the Sons of the Revolution; the Colonial Society, and the Sons of the War of 1812. Leidy was an active member of all of these by 1890.

It was no doubt these personal interests that caused Dr. Leidy to ask that his architect, Wilson Eyre, Jr., make his house in the Colonial or Georgian Revival mode of design. To be sure, this is an early example of the revival that looks backward toward the late Victorian Queen Ann, as much as forward to the minute and exacting imitations that would typify the 20th century Colonial Revival. Unlike Eyre's neighboring Moore house, which though clearly in the Venetian Revival mode, is picturesque in massing, polychromed in color, and individualistic in arrangement, the design of 1893 for Leidy took a more restrained course, being symmetrical in accord with Georgian precedent,

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

CONTINUATION SHEET

ITEM NUMBER

7

PAGE

2

but essentially monochromatic composition of red brick, and reddish brownstone, in accord with contemporary taste. Thus, what would ordinarily have been light stone or painted wood, here is brownstone--recalling the gable fronted colonial revival Library company of Frank Furness, just to the West on Locust Street.

Two themes unite the facade--plastic articulation accents the edges, in the form of massive brick quoins at either side of the building, and the projecting rusticated blocks of brownstone, that surround the arched centered doorway, and the four smaller, but similarly shaped windows of the third floor, recalling the designs of James Gibbs. Against this theme is that of verticality, established by the two story bays that flank the door. Originally the forces between the two themes, were resolved in an elaborate, but baroque cartouche framed window, which imaginatively caught the vitality of the Georgian, later drained by the more academic Georgian designers.

Interior: The center door reflects the interior arrangement of space, of a typical center hall, double city house. On either side of a narrow wainscotted vestibule, with a beamed ceiling, are flanking bay ended rooms, with fireplaces as accents. That to the left was used as a parlor, entered from the house; the room on the right, entered directly from the vestibule, was designed to serve as an office for Dr. Leidy's medical practice, with an additional room en suite beyond that served as a consulting room. These have since been incorporated into the main hall, presumably at the time when the house became the Poor Richard Club in 1925.

In that year, the first floor hall was enlarged by eliminating the rear consulting rooms, while the elaborate hall, with its ground stair was replaced by a convincing, and it must be acknowledged skillfull colonial revival stair by G. Edwin Brumbaugh. Brumbaugh had begun as successor to Charles Barton Keen's practice, which had specialized in the colonial revival. Creamy white replaced the dark wood of Eyre's day, as the house took on the light tones associated with the 20th century as opposed to the dark woods of the Queen Ann based colonial. Beyond the hall, the original elongated oval dining room survives intact, with the greater density of detail of Eyre's work. Deep, closely spaced beams, create a sense of interior closeness, while the mantel with its paneled wood, and dark stone, commands attention even as it comes close to overpowering the room. Only the light hues of its recent paint disguises its force.

The second floor was also reworked by Brumbaugh, to make a meeting room for the Poor Richards Club. In place of smaller chambers, Brumbaugh created one giant room, the entire width of the building, with two fireplaces on the west wall. Between the panels on the wall are enlargements of early 20th century popular views of the city of young Franklin, patron of the club.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 3

The results of the alterations by Brumbaugh was the creation of public spaces, sufficient for a club, and for the present use of the building--but with a style that was suited to the Eyre building. That of course was the consequence of the continuity of generation between themen of the 1890's and the succeeding generation.

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input checked="" type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> ARCHITECTURE	<input checked="" type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input checked="" type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES

BUILDER/ARCHITECT Wilson Eyre, Jr.

## STATEMENT OF SIGNIFICANCE

The lot at 1319-21 Locust Street, occupied until 1890 by the Universalist Church of the Messiah, was purchased in that year by Philadelphia merchant Clarence Bloomfield Moore (1856-1936). Moore hired Wilson Eyre, Jr., then the most prominent of the city's turn-of-the-century architects, to design a new townhouse on one corner lot at Juniper and Locust. In 1893, the neighboring, unused plot was sold to the nephew of the noted naturalist, anatomist, and physician, Dr. Joseph Leidy, Joseph Leidy, Jr., M.D. who also hired Eyre to design the building that would house his family for three decades. The result was an important early exploration of the colonial revival in an urban setting by a major Philadelphia architect, Wilson Eyre, Jr. And, as so often is the case in a city, the totality of the parts of the neighborhood create a richer whole than the individual pieces. In this instance the Leidy house joins with the neighboring Clarence Moore house, also by Eyre, to suggest the eclectic variety of style, and treatment possible at the end of the century, within the career of a single architect; and with the other houses, remaining, by Frank Furness, 221-3 S. 13th, and 1219-21 and 1320-22 Locust; Frank Miles Day, 1229 and 1213-15 Locust; and Lindley Johnson, 1223 Locust, the Leidy house forms a part of an important Philadelphia neighborhood, that retains its principal institutions--the Historical Society of Pennsylvania, and the Library Company of Philadelphia.

But, it is as an example of Eyre's work that the house has its greatest significance, for it was this architect who first turned the Philadelphian eclectic revival toward the creative interplay with tradition that anticipates the Philadelphia modern school, now headed by Robert Venturi.

Eyre after study at M.I.T., entered the office of James Peacock Sims, where high Victorian design was tempered by an awareness of contemporary French and English theories. There, Eyre evolved an innovative Queen Ann mode that incorporated elements of stick and shingle style in a powerful, and original synthesis in a number of major country houses. By the late 1880's, Eyre was working on the question of the city house, alternately employing the picturesque Venetian, and the northern Medieval as models.

For the Leidy house, Eyre returned to the vocabulary of the American colonial, no doubt because of his client's interest in early Americana. Perhaps Eyre was stimulated by Furness's now demolished massive colonial revival Library Company, which also explored the unifying tones of red brick and brownstone, with overscaled, and thus Victorian detail. But, the difference between the two is real, for Furness chose the colonial as a reference to the old William Thornton designed building the the Library Company would leave, while Eyre's revival was an intellectual decision based less on theoretical associationalism than on a conscious effort at establishing a continuity with the past. Architecture, for this generation, was eternal, not constrained by

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

CONTINUATION SHEET

ITEM NUMBER

8

PAGE

2

stylistic eras, and thus could evoke other times, and places quite as the brilliant illustrators of the era, Howard Pyle, N.C. Wyeth and the like could do in painting. In this sense, the continuity with the past suggests a final outgrowth of Victorian optimism, one clouded a generation later.

Within Eyre's oeuvre, the Leidy house, and its neighbor, the Moore house, represent the highest expression of his urban art. The Moore house, by virtue of its corner site is a masterful play on volumes, that turns the corner, and rolls relentlessly to its concluding garden wall (which ends by the way against the office designed by and for architects Mellor, Meigs and Howe). The Leidy house is facade architecture, but, even this is a strong plastic composition, a powerful interplay of bays, quoins, and voids. They are the Ariel and Calaban of Locust Street, and like Shakespeare's creation, though opposite, represent the poles of contemporary creativity.

One final point of significance--though others had explored the colonial revival in Philadelphia, it was Eyre who brought it to the fore as a potential regional style. Later works--notably the Borie Banking house, and the Dougherty house on Spruce Street would be more accurate revivals, but it was the Leidy house that brought the colonial revival to an important Philadelphia neighborhood and to an important Philadelphia family.

Apart from its architectural and urban importance as a part of Locust Street, the building has been important in recent years as the home of the Poor Richard Club, the fraternity of Philadelphia advertising, journalist and public relations workers. The Club moved in on November 30, 1925 (after spending over \$50,000 on refurbishing) and vacated its former headquarters, a narrow colonial house at 239 south Camac Street, which it had occupied since 1907. The Club was for many years a center of what it called "conviviality and friendship," as well as a civic force within its community. Among its earliest civic accomplishments was the raising of \$5 million to build the famous Benjamin Franklin Memorial, at the Franklin Institute of Science and Technology. But its primary service was the sponsorship of the Charles Morris Price School of Advertising and Journalism, which was established in 1920 and was endowed four years later by Mr. and Mrs. Michael G. Price in memory of their son who was lost at sea. For its faculty, the School called on the talented pool of Poor Richard Club members, each with expertise in specialized areas ranging from advertising production and layout to principles of marketing and "creative selling." The Price school was the first school established in America by an advertising club, and in the late 1970's it served about 200 students with a full curriculum. The highest tuition ever charged to students was less than \$1000/year, and the faculty members, though they received a small stipend, participated more out of love for their field than for personal profit. The Club also sponsored a counseling service, staffed by a number of Philadelphia advertising and business executives, to assist Price School students in planning their careers.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 3

At numerous times in its existence, the fate of the Poor Richard Club/Leidy House and its next-door neighbor, the Clarence B. Moore House, has been severely endangered. However, unlike the Moore House, which was permitted to deteriorate for many years, 1319 Locust has been fortunate in being the property of those who care enough to attempt to preserve the building's historical legacy. On September 1, 1979, the Club became the headquarters of District 1199C, the southeastern Pennsylvania affiliate of the National Union of Hospital and Health Care Employees, RWDSU, ALF-CIO, which plans to use the former Price School rooms for its training and upgrading program and the Club facilities for meetings, receptions and cultural events. The union's offices will be primarily located at 1321 Locust, and the entire complex will tentatively be called the Norman Rayford Labor Center, in memory of an 1199C organizer who was killed during a strike in the early 1970's.

**9 MAJOR BIBLIOGRAPHICAL REFERENCES**

The Colonial Society of Pennsylvania, Philadelphia 1899  
 Register of the PA Society of Sons of the Revolution, Philadelphia, 1893  
 Social Register for 1910  
 Webster, Richard. Philadelphia Preserved, Philadelphia 1976  
 Philadelphia Inquirer, 3 Oct. 1896  
 PRER&BG 23 August 1893, VIII:54; 7 February 1894, IX:6  
 Millard, Julian. The Work of Wilson Evre "Architectural Record"XIV:4 (Oct. 1903)p.280-325

**10 GEOGRAPHICAL DATA**

ACREAGE OF NOMINATED PROPERTY less than 1/10 acre

QUADRANGLE NAME Philadelphia

QUADRANGLE SCALE 1:24,000

UTM REFERENCES

A 18 48.6000 44217.70

B               

C               

D               

E               

F               

G               

H               

VERBAL BOUNDARY DESCRIPTION

Beginning at a point 25'8" east of Juniper Street, east along Locust Street 46'4"; then north 92', perpendicular to Locust Street, then west 46'4", parallel to Locust to a point 92' from Locust and 25'8" from Juniper, then south to the starting point

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	Pennsylvania	CODE	COUNTY	Philadelphia	CODE
-------	--------------	------	--------	--------------	------

STATE		CODE	COUNTY		CODE
-------	--	------	--------	--	------

**11 FORM PREPARED BY**

NAME / TITLE

George E. Thomas and David Fair

ORGANIZATION

CLIO Group, Inc.

District 1199C

DATE

10 July 1980

STREET & NUMBER

3920 Pine Street

1319 Locust Street

TELEPHONE

CITY OR TOWN

Philadelphia, PA 19104

Phila., PA 19107

STATE

**12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION**

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

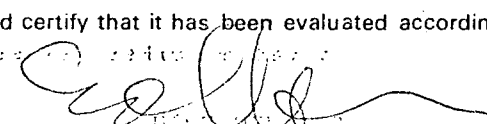
NATIONAL X

STATE     

LOCAL     

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE



TITLE DD WEINTRAUB, State Historic

DATE 10/21/80

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

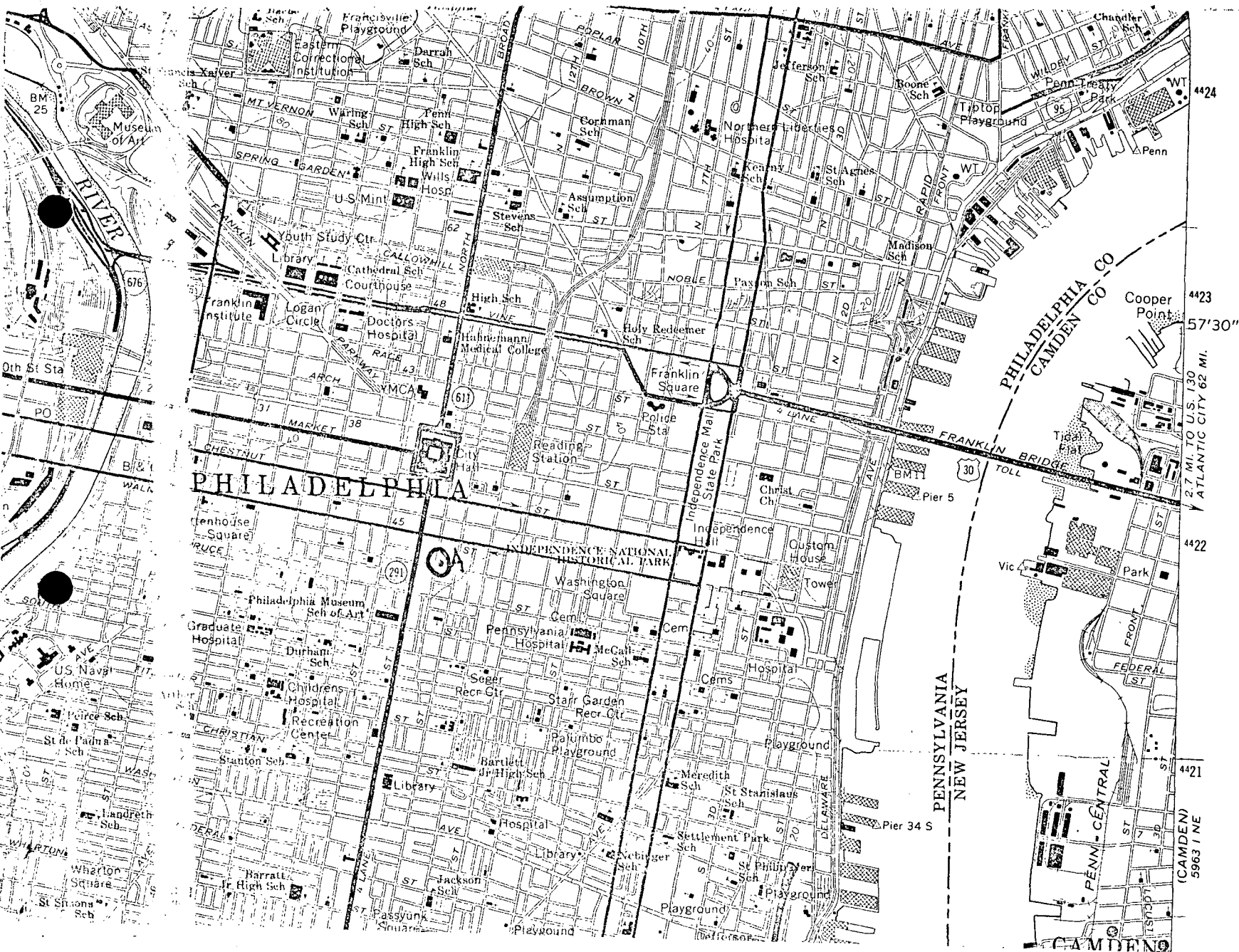
DATE

ATTEST:

CHIEF OF REGISTRATION

DATE





Br. Joseph Leidy House  
 Philadelphia County  
 Zone 18 5496000 N4421770

4424

4423

57'30"

2.7 MI. TO U.S. 130

ATLANTIC CITY 62 MI.

4422

4421

(CAMDEN)  
5963 1 NE