

**NOMINATION OF PUBLIC INTERIOR PORTION OF BUILDING OR STRUCTURE
PHILADELPHIA REGISTER OF HISTORIC PLACES
PHILADELPHIA HISTORICAL COMMISSION**

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

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

Street address: 1 North 30th Street
Postal code: 19104 Councilmanic District: 3rd

2. NAME OF HISTORIC RESOURCE

Historic Name: Thirtieth Street Station; Pennsylvania Station, Thirtieth Street
Current Name: Thirtieth Street Station

3. TYPE OF HISTORIC RESOURCE

Building Interior Structure Interior

4. PROPERTY INFORMATION

Condition: excellent good fair poor ruins
Occupancy: occupied vacant under construction unknown
Current use: Railroad station

5. BOUNDARY DESCRIPTION

Please attach an interior plan with the boundary marked and written description of the boundary.

6. DESCRIPTION

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

7. INVENTORY OF FEATURES AND FIXTURES

Please attach an inventory of all features including fixtures with their locations within the public interior portion indicated on architectural plans and/or annotated photographs (keyed to the plans).

8. SIGNIFICANCE

Please attach the Statement of Significance.
Period of Significance (from year to year): from 1933 to current 1955
Date(s) of construction and/or alteration: 1928-1934, 1989-944, 2013
Architect, engineer, and/or designer: Graham, Anderson, Probst & White
Builder, contractor, and/or artisan: _____
Original owner: Pennsylvania Railroad
Other significant persons: Walter Hancock, Karl Bitter

Commented [DJ1]: Amtrak proposes that the period of significance end in 1955, corresponding with the final implementation of the "Philadelphia Improvements" at the station (stairs/escalators to subway connector - now closed). This is consistent with the nomination's approach to the non-contributing elements, and with the expanded National Register period of significance currently recognized by the PA SHPO. It is also consistent with the period of significance (ends 1958) for the National Register-eligible Pennsylvania Railroad historic district with which the Station is associated. This would provide for a consistent approach and interpretation of contributing/non-contributing elements and other related interpretations in the event that a project is subject to review under multiple jurisdictions.

CRITERIA FOR DESIGNATION:

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

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

10. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach a bibliography.

11. NOMINATOR

Name with Title **Ben Leech, consultant to** Email **bentleech@gmail.com**
Organization **Preservation Alliance for Greater Philadelphia** Date **October 1, 2018**
Street Address **1608 Walnut Street, Suite 804** Telephone **215-546-1146**
City, State, and Postal Code **Philadelphia, PA 19106**
Nominator is is not the property owner.

12. PROPERTY OWNER

Name **Amtrak**
Organization
Street Address **60 Massachusetts Avenue NE**
City, State, and Postal Code **Washington, D.C. 20002-4285**

PHC USE ONLY

Date of Receipt: October 2, 2018
 Correct-Complete Incorrect-Incomplete Date: February 7, 2019
Date of Notice Issuance: February 7, 2019
Property Owner at Time of Notice
Name: Amtrak
Address: 60 Massachusetts Avenue NE
City: Washington State: DC Postal Code: 20002-4285
Date(s) Reviewed by the Committee on Historic Designation: March 12, 2019
Date(s) Reviewed by the Historical Commission: April 12, 2019
Date of Final Action: April 12, 2019
 Designated Rejected A, C, D, E, H, J; with Amtrak amendments 4/12/13

Commented [D12]: Amtrak corporate offices have moved. Now located at 1 Massachusetts Avenue, NW, Washington, DC 20001.

5. Boundary Description

The public interior portions of 30th Street Station (1 North 30th Street) subject to this nomination are those spaces which were originally designed and continue to be used for public circulation and which retain the majority of their historic finishes, fixtures and features. As delineated in the attached plan and section [Fig. 1], these spaces are composed of the Main Concourse, East and West Vestibules, Ticket Lobby, North Waiting Room, North Hallway, Northeast Baggage Hall, Suburban Concourse Ramp and Landings, South Exit Concourse, Southwest Hall, Central Arcade, and South Court. These boundaries include the open stairwells leading from the Main Concourse down to main track level, but exclude the track-level platforms themselves. These boundaries also exclude all ground-floor spaces historically designed as concession and service areas, including all partitioned retail spaces, restrooms, and private service areas. Non-historic freestanding or semi-detached retail or service kiosks and other structures in areas otherwise defined as public circulation spaces are considered non-contributing features within the boundaries of this nomination.

The boundaries of the resource follow and include the surface finish materials of the demising walls of the spaces described above. Included within these boundaries are all interior and exterior doors and windows along these walls. In the vertical dimension, the boundaries extend from the surface finish material of the floor to the surface finish material of the ceiling.

These contiguous areas satisfy the definition of a public interior eligible for historic designation as set forth in the Philadelphia Historic Preservation Ordinance and defined in the Philadelphia Zoning Code, §14-203 (252) as “an interior portion of a building or structure that is, or was designed to be, customarily open or accessible to the public, including by invitation,” and which retains “a substantial portion of the features reflecting design for public use.”

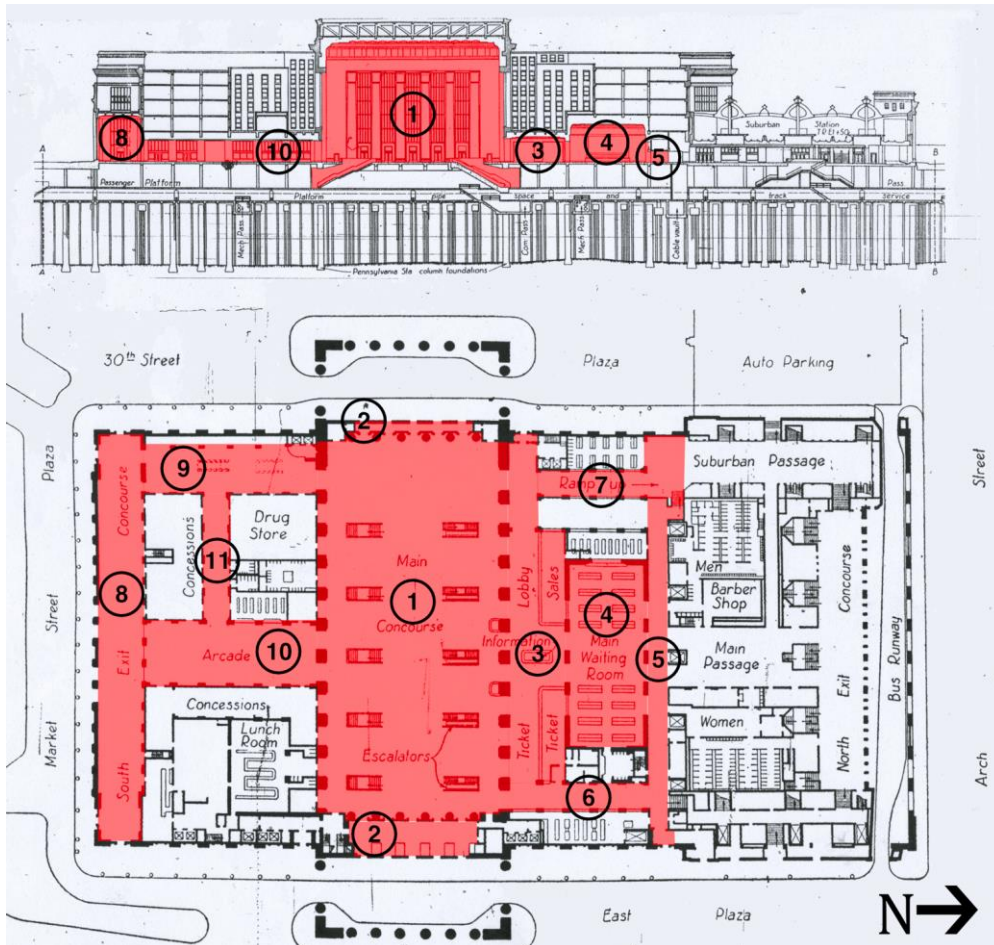


Figure 1: Section (top) and Ground Floor Plan (bottom), adapted from *Railway Age*, Nov. 1934.

- (1): ~~Grand~~ Main Concourse
- (2): East and West Vestibules
- (3): Ticket Lobby
- (4): North Waiting Room
- (5): North Hallway
- (6): Northeast Baggage Hall
- (7): Suburban Concourse Ramp and Landings
- (8): South Exit Concourse
- (9): Southwest Hall
- (10): Central Arcade
- (11): South Court

6, 7, 8. Description, Inventory, and Photo Keys

The public interior portions of Thirtieth Street Station subject to this nomination are all original to the building and were designed in a stripped Classical Revival style with Art Deco accents by the accomplished architectural firm of Graham, Anderson, Probst & White. The station's interior layout reflects the architects' proficiency in the Beaux Arts traditions of rational planning, strong axial orientations, and clear spatial hierarchies, with its cavernous Main Concourse anchoring and connecting two lower flanking wings to the north and south. Within the basic symmetry of this scheme, which is equally legible from both the exterior and interior of the station, different spaces are given individual identity within an overarching order. As originally conceived, passenger support services related directly to travel-- ticket counters, baggage services, porter stations, etc-- were clustered in the north wing, while less essential amenities like concession stands, food service, etc. were concentrated in the south wing. Nearly the entire ground floor was given over to public and semi-public uses, and each of the station's four exterior street faces communicated directly with the interior. Private and ticket-restricted areas were limited to the building's upper floors, which housed Pennsylvania Railroad offices in two ~~six~~five-story towers flanking the central Main Concourse block, and its lower level train platforms, located directly beneath the Main Concourse. With few exceptions, this basic pattern still holds in the station's current layout and use.

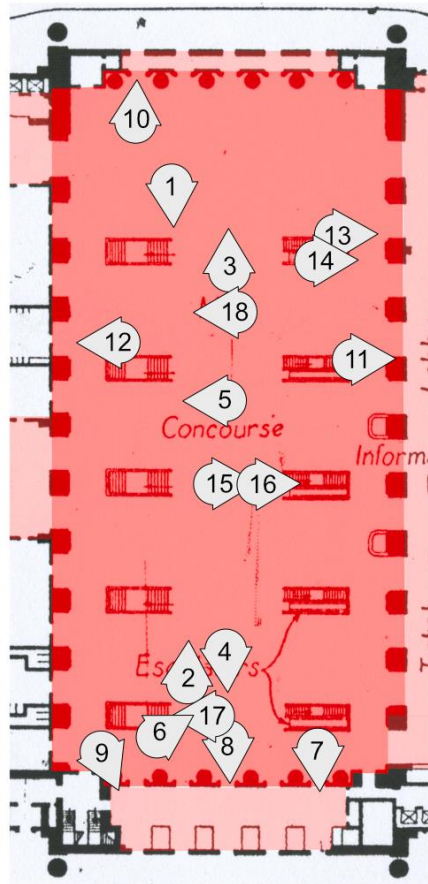
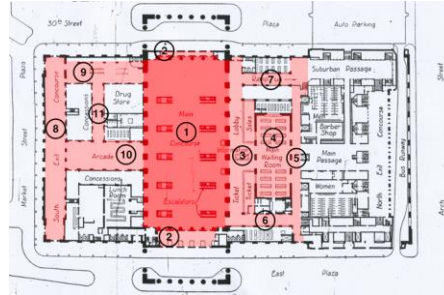
The public spaces included in this nomination (with limited exceptions noted below) share a consistent material palette of honed Tennessee marble floors, travertine limestone walls, ornamental and flat plaster ceilings, and bronze and bronze-painted fixtures, imparting a sense of cohesion and permanence to the station's interior which complements the monumental character of its Classical Revival exterior. Spatial hierarchies are established through the use of varied ceiling heights and embellishments, the size and design of light fixtures, and the strategic locations of clocks, ornamental railings, and other original fixtures.

Note: (1) The schematic plans used in the following photo keys are for general orientation and depict original configurations and uses not necessarily representative of current conditions. (2) At the time on this nomination (June 2017), the station was undergoing exterior renovations involving the encapsulation of some exterior windows.

(1) Main Concourse

The Main Concourse measures approximately 290 feet long and 135 feet wide with a 95-foot ceiling [Figs 1,2]. Oriented along the building's central east-west axis and spanning its full depth, the Main Concourse is the largest and grandest space within the building. Monumental Corinthian colonnades rise at its east and west ends, each featuring six fluted limestone columns with gilded capitals [Figs 3-4]. Its long north and south side walls are each divided into eleven bays, the upper portions of which are lit by tall sets of fixed-pane multi-light windows. All four walls are faced with travertine limestone panels and crowned by a running band of stylized metopes. The coffered ceiling is painted in tones of burgundy, salmon, cream, and gold. Ten massive Art Deco lighting fixtures, each measuring 18 feet in height, are suspended from the ceiling in two rows [Fig. 5]. The floor is clad in honed Tennessee marble.

The concourse is organized along a broad central aisle, flanked by five facing pairs of open stairwells leading down to the main track level below the concourse. An eleventh stairwell was recently added at the concourse's northwest corner c.1994, aligned with the other north side stairwells and in a location originally designated for its future addition. An original information desk, relocated from the Ticket Lobby, and contemporary train



information board are located at the center of the concourse, and the forty-foot bronze monumental sculpture *Angel of Resurrection* (Walker Hancock, 1952) stands at its east end [Fig. 6]. The concourse exits to the building's exterior through vestibules at the bases of the east and west colonnades.

The east colonnade [Fig. 3] fronts a recessed portico that rises from an open mezzanine above the ground-floor vestibule doorways. Five tall window bays dominate the rear portico wall, separated by flat travertine pilasters crowned with Corinthian capitals. Each window bay is divided by gold-painted, Art Deco-patterned iron mullions into a five-column, four-row grid of slender casement units. These bays light a four-story glass-enclosed walkway that connects upper floor office towers to the north and south of the Main Concourse. The portico ceiling is coffered and its base-- the mezzanine gallery above the entry vestibule-- is spanned by a gold-painted metal balustrade incorporating stacked columns of Pennsylvania Railroad keystone insignias-- an ornamental detail repeated throughout the station [Fig. 7]. While this mezzanine level itself is not currently public space and is not included within the boundaries of this nomination, the area's enclosing walls, windows, and ceiling are highly visible and character-defining elements of the main concourse volume, and therefore included within the nomination boundaries. This includes the mezzanine railing and the paired Art Deco sconces lighting the rear wall.

At the base of the east colonnade [Figs. 8-9], the columns engage with a partition wall separating the concourse from the entry vestibule. This one-story wall spans the full width of the colonnade and features wide stone doorway surrounds set between each column, projecting slightly from a backing field of gold-painted, chevron-faceted wood paneling. Each surround is framed in fluted bands and crowned with a crest of Vitruvian scrolls. The doors themselves are bronze-framed, double-leaf glass units set below tall fixed transoms.

The west colonnade [Fig. 4] mirrors the east in scale and character, but does not include a recessed portico or mezzanine. Its columns are slightly engaged with the rear concourse wall, which is also spanned by a four-level glass walkway behind five bays of tall casement windows [Fig. 10] The ground-floor doors and doorway surrounds mirror those of the east vestibule, but are not set into wood paneling.

The north and south concourse walls are composed of repeating five-story window bays set between flat limestone piers [Fig. 11]. On the north side, these piers form an open arcade at concourse level, connecting the space to the adjacent ticket lobby. On the south side, bronze-framed glass storefront partitions fill eight of the eleven ground-floor bays [Fig. 12], with the remainder open to adjacent circulation corridors. Along both walls, the base of each pier features a framed information panel and a projecting triangular sign board with ornamental art deco brackets and crests. Additional overhead signboards are suspended from the spandrel bases of each bay [Figs. 13, 14]. The central pier of each wall also bears a large open-faced wall clock and bronze “TAXICABS” placard with east-pointing arrow [Fig. 15].

The ten original open stairwells down to the main track level are surrounded by short limestone-faced railing walls and built-in oak benches with streamlined stone end rests [Fig. 18]. The railing walls also feature brass radiator grills. Escalators are included in the northern five stairwells [Fig. 16]; the southern stairwells feature full-width steps [Fig. 17]. All stairwells include original brass handrails and bronze-framed glass doors at their bottom landings. The eleventh stairwell, located at the northwest corner of the concourse, matches the originals in material and proportion, but is differentiated by simpler details. In addition to the relocated information desk at the center of the concourse, an historic “Red Cap” porters’ desk is built around the base of one of the north wall piers. Both original desks are faced in travertine and feature streamlined, rounded corners. Additional oak benches on stone bases are located between the stairwells [Fig. 18]; though original to the building, these have been relocated from their original location in the North Waiting Room.

Other features of the main concourse are later additions and alterations, including the train information board above the central information desk, a large freestanding directional sign and an information kiosk at the south end of the concourse, two granite and bronze torches flanking the portals to the South Arcade, and various freestanding kiosks and directories. ~~Contemporary planters are also currently installed at each stairwell and at the bases of the two monumental colonnades, and~~ Large-format advertising is periodically installed along the north and south concourse walls and on the concourse floor.

Commented [DJ1]: The “contemporary planters” were temporary and have been removed. Amtrak recommends taking new photos prior to approval to illustrate current conditions, if possible.

Historic Features and Finishes: Main Concourse

1. Travertine limestone walls and columns
2. Tennessee marble floors
3. Coffered plaster ceiling
4. Casement ~~and fixed-pane~~ windows with patterned mullions
5. Stone door surrounds (east and west vestibules)
6. Wood-paneled east vestibule wall
7. Bronze, wood, and glass storefront partitions (south arcade wall)
8. ~~Walnut and travertine~~~~Oak~~ built-in benches with Tennessee marble bases (stairwell enclosures)

Historic Fixtures

- A. *Angel of the Resurrection* (Granite base, bronze figures)
- B. Bronze and glass pendant lamps (x10)
- C. Bronze and glass ~~vestibule-mezzanine~~ wall sconces (x~~642~~)
- D. Bronze-framed glass doors (east and west vestibules, train platform landings, storefronts)
- E. Projecting pier-mounted concourse directories- frames only (x22)
- F. Flat pier-mounted concourse directories- frames only (x22)
- G. Lintel-box concourse directories-front frames only (x22)
- H. Open-faced wall clocks (x2)
- I. "PRR" insignia railings
- J. Central information desk (relocated from the Ticket Lobby)
- K. Porter's (aka "Red Cap") desk
- L. ~~Oak and marble~~Walnut waiting room benches (freestanding)
- M. Bronze and brass handrails (train platform stairwells)
- N. Bronze radiator grills and call-button plates (train platform stairwells)
- O. Miscellaneous original directional signage ("Taxicabs," etc.)

Non-contributing features, fixtures, and finishes

- a. ~~Central~~Train information ~~"flip-boards"~~ (central and in columns)
- b. Contemporary ("Amtrak blue") directional signage and directories
- c. Contemporary retail tenant signage
- d. Contemporary freestanding retail, advertising, and information kiosks
- e. ~~Contemporary planters (stairwells and column bases)~~
- f. Contemporary granite and bronze torcheres

Commented [DJ2]: Historic Fixtures, item C: There are no historic wall sconces on vestibule walls. We assume the writer is referring to the wall sconces located at the mezzanine level above the east vestibule. There is no such mezzanine at the west side.

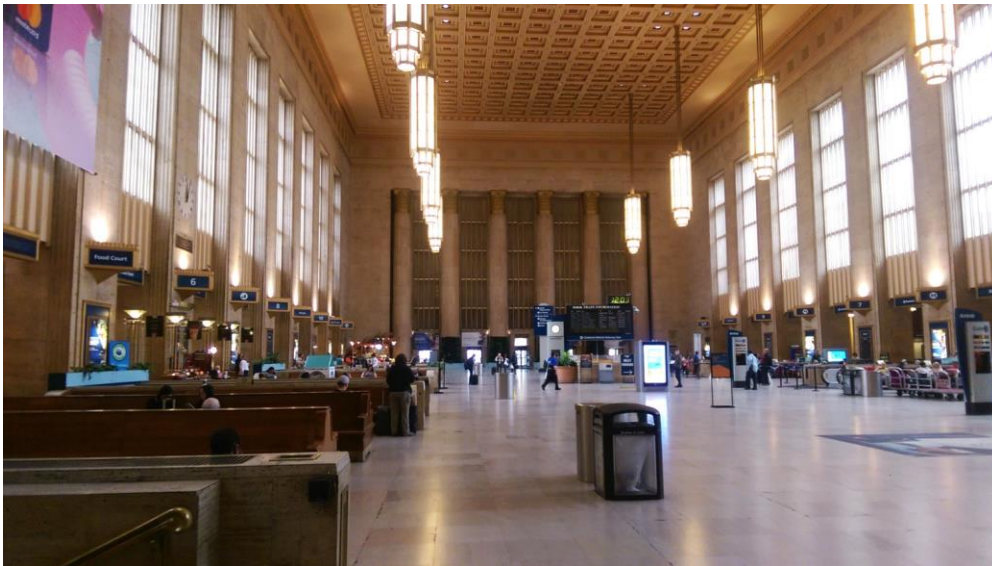


Figure 1 (top): Main concourse, looking east.

Figure 2 (bottom): Main concourse, looking west.

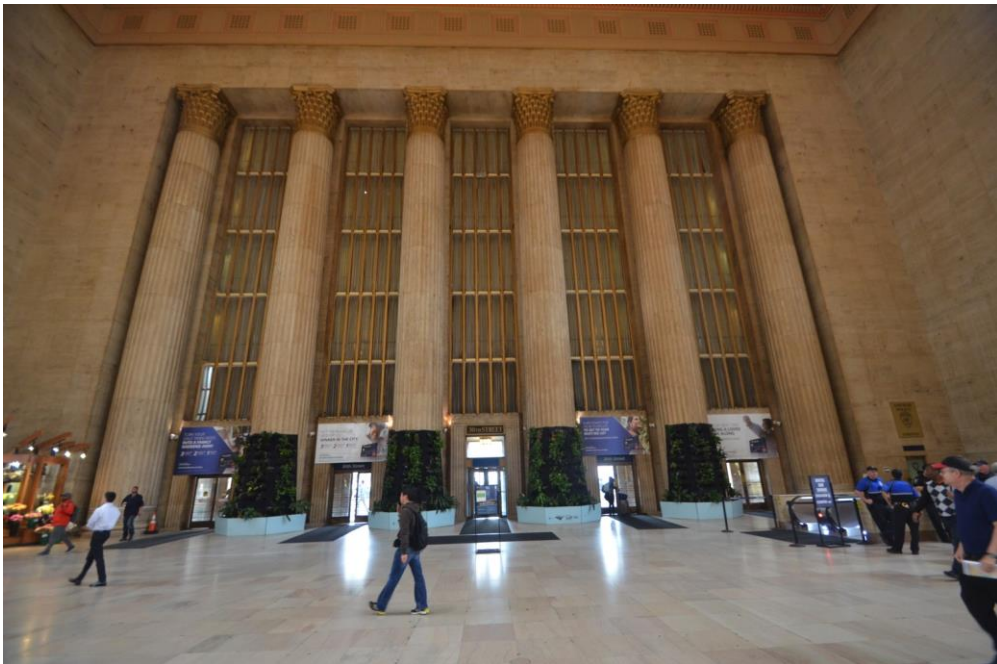


Figure 3 (top): East colonnade detail, with *Angel of the Resurrection*.
Figure 4 (bottom): West colonnade detail.



Figure 5 (top): South concourse wall, coffered ceiling, and pendant lamp detail.



Figure 6 (left): *Angel of Resurrection* and north concourse wall detail.



Figure 7 (top left): East colonnade recessed portico, mezzanine, and column capital detail.

Figure 8 (top right): East colonnade vestibule doorway (with historic directional signage) and column base.

Figure 9 (bottom left): Typical east colonnade vestibule door detail with bronze-framed glass doors, stone door surround with Vitruvian scroll crest, painted wood vestibule wall, and "PRR" insignia railings.

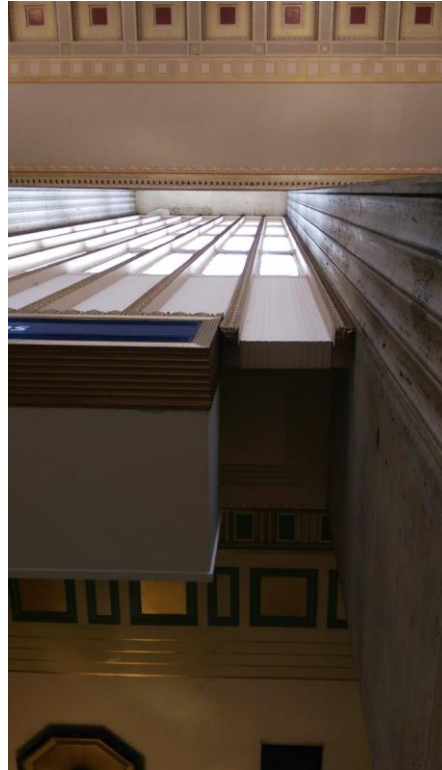


Figure 10 (top left): West colonnade window detail.
Figure 11 (top right): North concourse wall window detail (typical).

Figure 12 (bottom right): Typical retail front (with contemporary signage over existing glass), south concourse wall.





Figure 13 (top): Projecting gatemarker (center) and suspended box signs, typical.

Figure 14 (right): Framed track directory, typical.

Figure 15 (bottom): Concourse clock and historic signage detail.



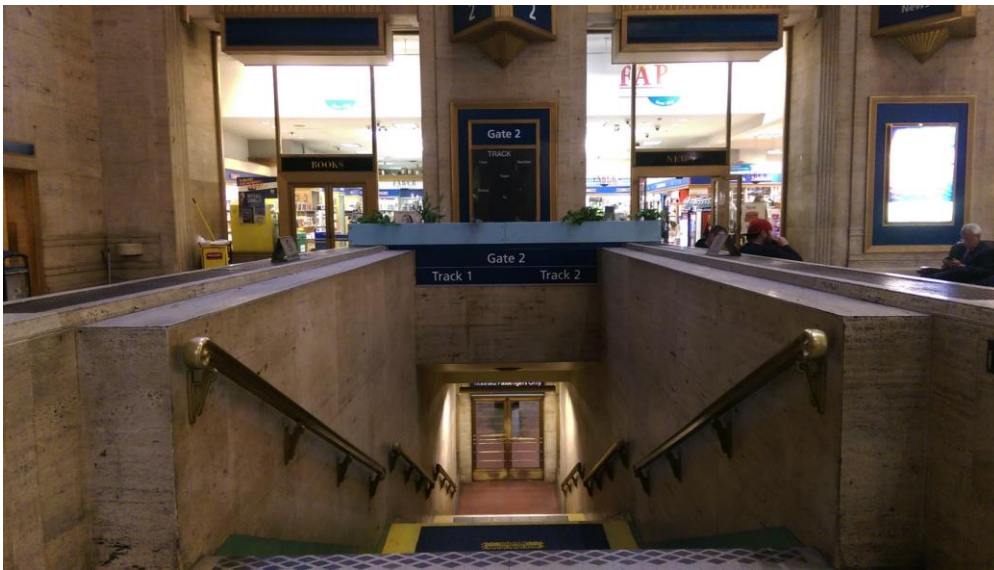


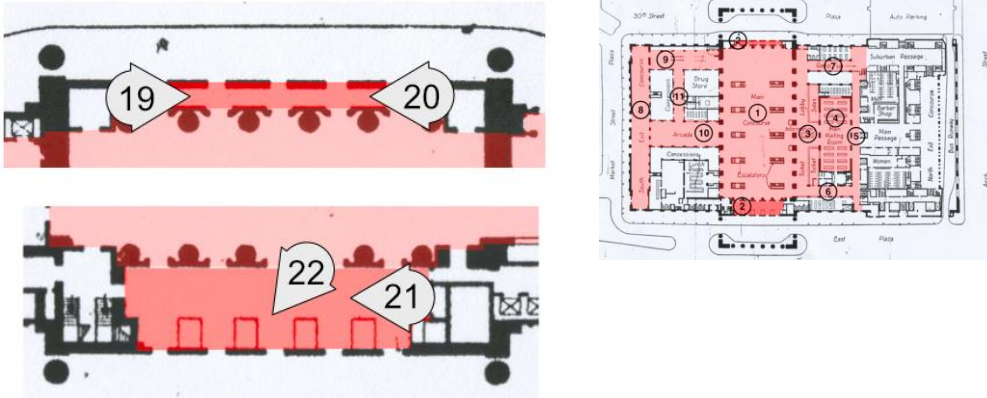
Figure 16 (top): Typical north stairwell.

Figure 17 (bottom): Typical south stairwell.



Figure 18 (top): Built-in oak benches with rounded stone end rests (left), oak waiting room benches on stone bases (right).

(2) West and East Vestibules



The Main Concourse is entered from the east and west through two shallow vestibules whose five sets of glass and metal exterior doors align with the five colonnade bays into the concourse. The East Vestibule is approximately 100 feet wide and 25 feet deep; the West Vestibule is approximately 80 feet wide and eight feet deep. Both feature 12-foot flat plaster ceilings with banded perimeter accents and ceiling-mounted octagonal light fixtures. The west vestibule has been modified by the addition of a central revolving door, which now divides the space into two halves. The east vestibule connects at each end to adjacent stair and elevator landings, which are not included within the boundaries of this nomination.

Historic Features and Finishes: East and west vestibules

1. Travertine limestone walls
2. Tennessee marble floors
3. Flat plaster ceiling with chevron moldings

Historic Fixtures

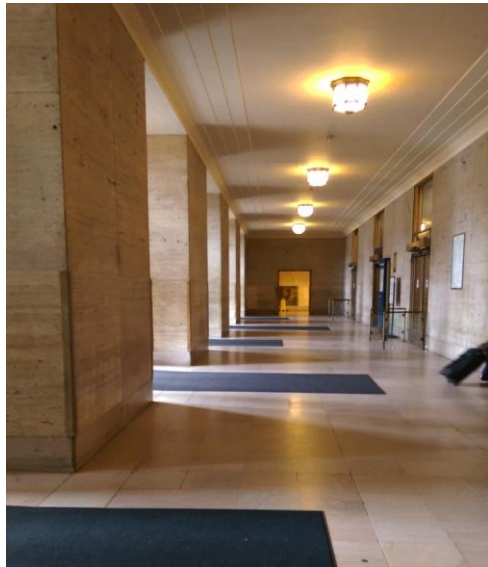
- A. Bronze and glass octagonal ceiling-mounted light fixtures (x10 west, x5 east)
- B. Bronze-framed glass doors
- C. Bronze radiator grills and call-button plates

Non-contributing features, fixtures, and finishes

- a. Revolving bronze-framed glass door (west vestibule)



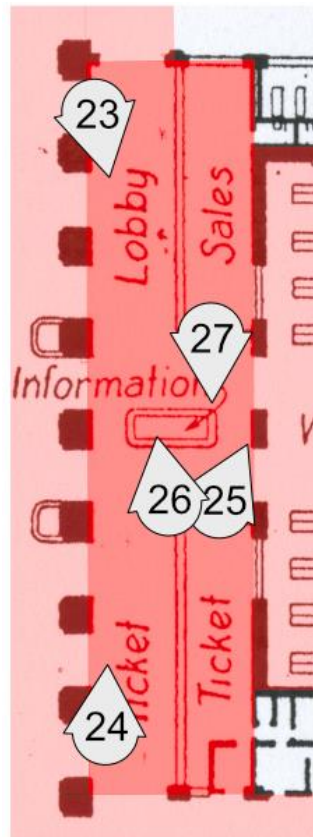
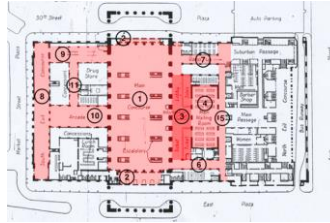
Figures 19, 20: West Vestibule



Figures 21, 22: East Vestibule

(3) Ticket Lobby

The Ticket Lobby is located immediately north of the Main Concourse, filling a long corridor approximately 45 feet wide and 200 feet long, with an approximately 20-foot ceiling. The ceiling is flat plaster with a coffered border painted in hues of turquoise and gold. Faceted cruciform pendant lamps are suspended from octagonal bronze ceiling plates in two rows; eleven of these fixtures are located in the space, with five blank ceiling plates indicating the likely removal of original fixtures. These blank plates are located over two service areas, a ticket counter in the lobby's southwest-northeast corner and a passenger services office in the southeast-northwest corner. Both are complementary later alterations and/or additions whose lower heights allow the original volume of the space to remain legible [Fig. 23]. The Ticket Lobby also features a double-sided, internally-illuminated bronze and glass pendant clock suspended from the ceiling, ornamented in Art Deco cresting and with clock faces reading "Eastern Standard Time" and a placard reading "Tickets" [Fig. 27].



Historic Features and Finishes: Ticket Lobby

1. Travertine limestone walls
2. Tennessee marble floors
3. Coffered and flat plaster ceiling

Historic Fixtures

- A. Octagonal bronze ceiling plates (x16)
- B. Cruciform bronze and glass pendant lamps (x11)
- C. Bronze and glass clock (x1)
- D. Bronze radiator grills and directory frames
- E. Marble ticket counter (altered)

Non-contributing features, fixtures, and finishes

- a. Contemporary passenger services office
- b. Contemporary ticket counter alterations
- c. Contemporary ("Amtrak blue") directional signage and directories
- d. Contemporary recessed ceiling lights
- d-e. Contemporary furniture



Figure 23 (top left): Ticket Lobby looking east
Figure 24 (top right): Ticket Lobby looking west
Figure 25 (bottom): Ticket Lobby looking west into North Waiting Room



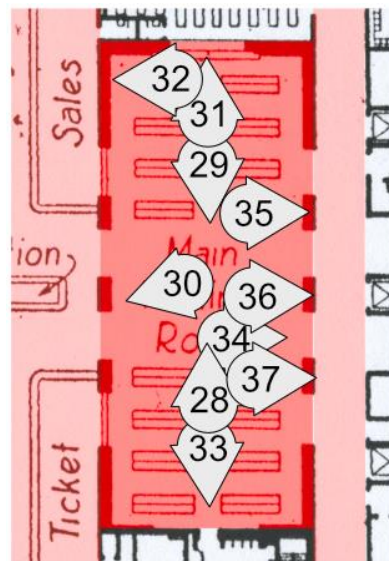
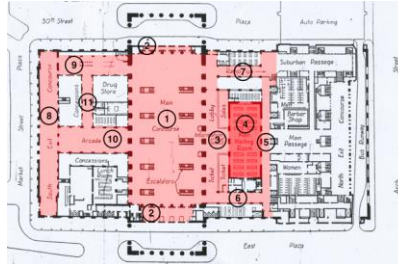
Figure 26: Ticket Lobby pendant and clock detail



Figure 27: Ticket Lobby ticket counter detail

(4) North Waiting Room

The North Waiting Room is located immediately north of the Ticket Lobby; it measures approximately 145 feet long by 60 feet wide with a 30-foot ceiling. The ceiling is flat plaster with a coffered border painted in hues of turquoise and gold. Eight tiered hexagonal pendant lamps are suspended from the ceiling in two square grids at the north and south ends of the space [Fig. 28]. The west wall is dominated by the *Spirit of Transportation*, a low-relief plaster processional tableau by sculptor Karl Bitter [Fig. 31]. Completed in 1895, it was originally located in Broad Street Station, the Pennsylvania Railroad's former Frank Furness-designed main Philadelphia terminal demolished in 1955. It was relocated to its present location in 30th Street Station in 1933 and is a highly significant original fixture within the space. The opposite east end wall features a central, blind doorway surround and an open-faced bronze wall clock [Fig. 33]. The south and north walls are open to the adjacent Ticket Lobby and North Hallway, respectively, through rows of wide portals topped by gold-painted [wood lintel panels](#)[fascia](#). The north wall portals are bisected by a mezzanine level, historically open but currently glass-enclosed, spanned by ornamental "PRR" insignia railings [Fig. 25]. Each of the three north wall piers features bronze commemorative plaques [Figs. 35-37]; the two corner end walls include decorative vent openings set into the travertine cladding [Fig. 32]. The south wall largely mirrors the [northwest](#) wall, but without the mezzanine level and with a blank half-height [faux-travertine-painted gypsum wall board wall, installed c. 2000, travertine wall panel](#) spanning its easternmost bay [Fig. 30].



Historic Features and Finishes: North Waiting Room

1. Travertine limestone walls
2. Tennessee marble floors
3. Coffered and flat plaster ceiling
4. Painted ~~wood or plaster~~metal lintel panels and vents
5. ~~Decorative-Punched~~ travertine wall vent openings

Historic Fixtures

- A. *Spirit of Transportation* plaster sculptural panel
- B. Hexagonal bronze and glass pendant lamps (x8)
- C. Open-face wall clock (x1)
- D. Commemorative bronze tablets (x3)
- E. "PRR" insignia mezzanine railings

Non-contributing features, fixtures, and finishes

- a. Flags and military banners
- b. Contemporary interpretive panels
- c. Contemporary recessed ceiling lights
- e-d. half-height faux-travertine-painted gypsum wall board south wall, easternmost bay



Figure 28: North Waiting Room, looking west

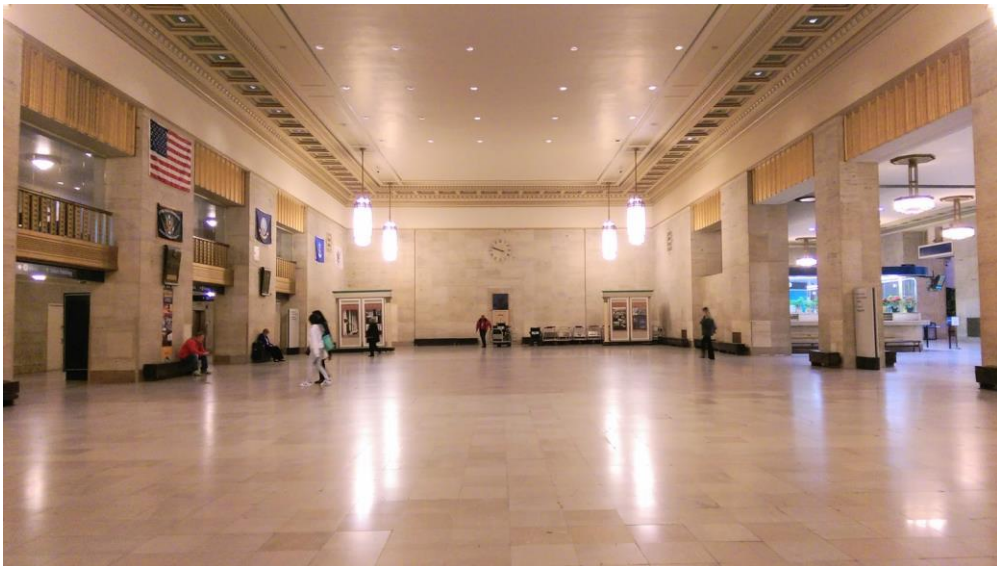


Figure 29: North Waiting Room, looking east



Figure 30: North Waiting Room, looking south into Ticket Lobby and Main Concourse



Figure 31: *Spirit of Transportation* detail



Figure 32 (top left): Pendant and vent detail

Figure 33 (top right): Clock and coffered ceiling detail

Figure 34 (bottom right): Mezzanine railing and grill detail



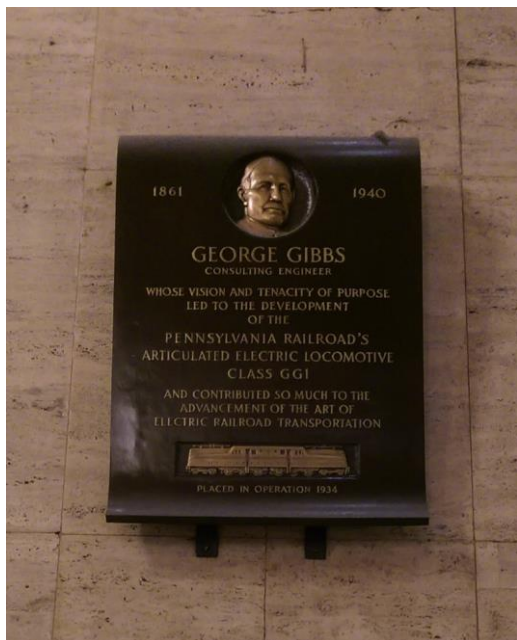


Figure 35-37: Pennsylvania Railroad bronze plaque details



(5) North Hallway

The North Hallway is a 15-foot wide, 250-foot long corridor that runs nearly the full depth of the station on an east-west axis immediately north of the North Waiting Room. It runs from an entry vestibule at its eastern end to a stairway landing at its western end, with a long row of elevator banks and service doorways aligned along its northern wall. The majority of the service doors are contemporary metal replacement units, but the five elevator banks still feature original doors and cab locators [Fig. 41]. The hallway walls are travertine and its floor is Tennessee marble; the low flat plaster ceiling ~~varies~~ steps between eight and nine feet, and is lit with a row of 20 hexagonal ceiling-mounted light fixtures [Fig. 40]. The eastern entry vestibule, enclosed by ~~a~~ two pairs of double-leaf bronze-framed glass doors, is included within the bounds of the nomination, but has been subdivided from its original configuration by a contemporary drywall partition.

Historic Features and Finishes: North Hallway

1. Travertine limestone walls
2. Tennessee marble floors
3. Flat plaster ceiling with chevron molding

Historic Fixtures

- A. Bronze elevator doors and cab locators
- B. Painted wood hallway doors
- C. Bronze and glass vestibule doors
- D. Hexagonal bronze and glass ceiling lamps (x20)
- E. Bronze and brass stairwell handrails
- F. Bronze radiator grills
- G. Historic bronze and glass restroom signage

Non-contributing features, fixtures, and finishes

- a. Contemporary directional signage
- b. Contemporary metal hallway doors

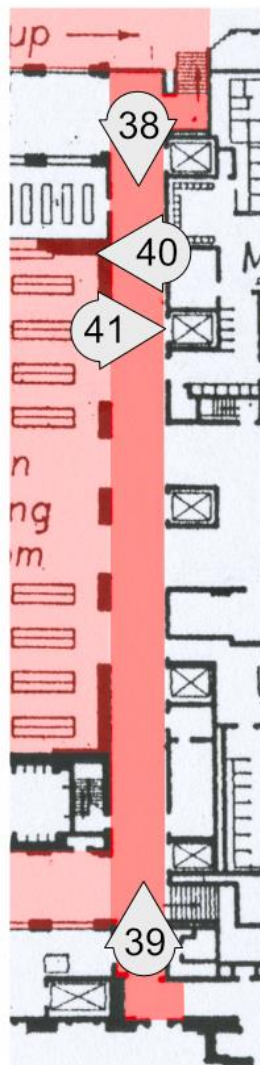
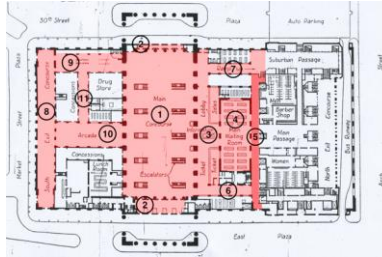




Figure 38 (left): North Hallway looking east; **Figure 39 (right):** North Hallway looking west

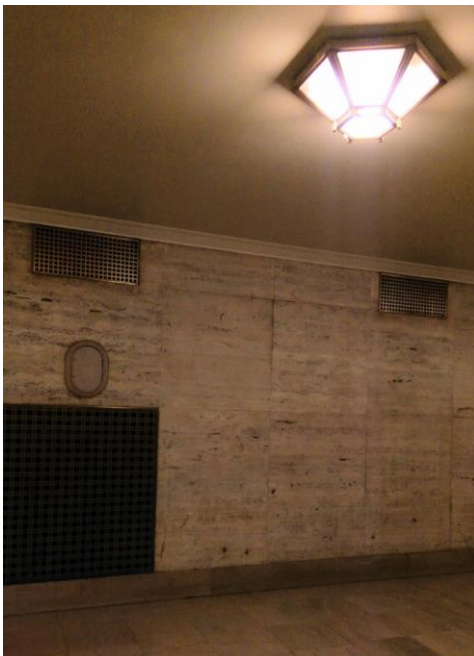
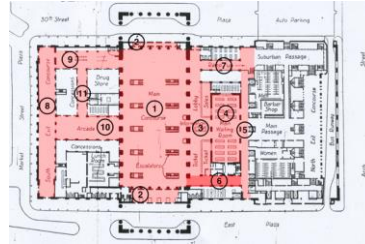


Figure 40 (left): Light fixture and grill details; **Figure 41 (right):** Elevator detail



The Northeast Baggage Hall connects the North Hallway to the Main Concourse at the station's eastern end. It is approximately 110 feet long and 18 feet wide with an 18-foot plaster ceiling. Four octagonal, ceiling-mounted light fixtures illuminate the space. Full-height interior glass windows and service counters line its eastern wall; half-height travertine walls with contemporary drywall infill panels line its eastern wall. A utilitarian bronze security gate spans its northern end.

Historic Features and Finishes: Northeast Baggage Hall

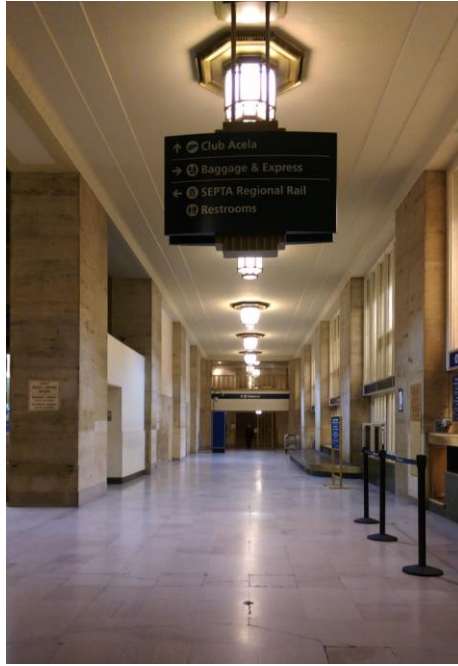
1. Travertine limestone walls
2. Tennessee marble floors
3. Green marble window bases
4. Flat plaster ceiling with chevron molding
5. Full-height metal and glass partitions

Historic Fixtures

- A. Octagonal bronze and glass ceiling-mounted lamps with bronze ceiling plates (x4)
- B. Service counter and window
- C. Bronze spandrel sign frames
- D. "PRR" insignia mezzanine railing

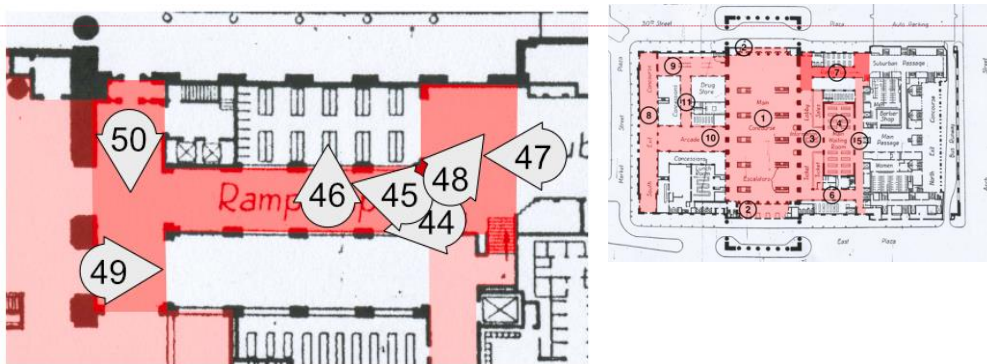
Non-contributing features, fixtures, and finishes

- a. Contemporary "Amtrak blue" directional signage
- b. Contemporary luggage carousel
- c. Contemporary drywall partition panels
- d. Bronze security gate
- e. Contemporary recessed ceiling lights



Figures 42, 43: Northeast Baggage Hall looking north

(7) Suburban Concourse Ramp and Landings



Commented [DJ3]: Swap photo numbers 44 and 45 on this graphic.

At the station’s western end, a 20-foot wide, 85-foot long ramp connects the Main Concourse to an adjacent mezzanine-level regional rail concourse. The ramp and its upper and lower landing areas are included in the bounds of this nomination; the adjacent concourse itself is not. The ramp slopes at an approximate eight-degree grade between rows of wide travertine-clad piers. An originally open, now glass-enclosed, mezzanine retail space with ornamental railings stands to the west of the ramp [Fig. 44]. Interior window partitions and travertine wall panels span the piers to the east [Fig. 45]. The ramp floor is terrazzo; the flat plaster ceiling features chevron moldings, shallow stepped border bands, and four octagonal light fixtures set in ceiling-mounted base plates. The bottom landing widens to an area approximately 60 feet wide and 20 feet deep, connecting with and located immediately west of the Ticket Hall, north of the Main Concourse, and east of a shallow vestibule to the building’s exterior [Figs. 49, 50]. The vestibule is included within the nomination’s bounds, but an adjacent low-ceilinged elevator lobby to its north is not included. Its 18-foot plaster ceiling includes three octagonal light fixtures matching those above the ramp, but without ceiling plates.

At the top of the ramp, an upper landing area measures approximately 50 feet wide and 25 feet deep with ten-foot ceilings featuring conical ceiling-mounted light fixtures [Figs. 47, 48]. A glass and metal storefront encloses the adjacent retail space to the south, an exterior fixed-pane multi-light window fills the landing’s western wall, and its eastern end connects to a stairwell down to the lower North Hallway and a side ramp up to private station areas. The stairway is included in the bounds of the nomination, but the side ramp area is not. Contemporary train information screens fill the northern ~~threshold-portal~~ between the landing and the concourse beyond.

Historic Features and Finishes: Suburban Concourse Ramp and Landings

1. Travertine limestone walls
2. Tennessee marble floors (bottom landing)
3. Terrazzo floors (ramp and top landing)
4. Flat stepped plaster ceiling with chevron moldings
5. Casement window with patterned mullions (top landing)
6. Bronze-framed glass doors (bottom landing vestibule)

Historic Fixtures

- A. Octagonal bronze and glass ceiling-mounted lamps with bronze ceiling plates (ramp, x4)
- B. Octagonal bronze and glass ceiling-mounted lamps without bronze ceiling plates (bottom landing, x3)
- C. Conical bronze and glass ceiling-mounted lamps with round bronze ceiling plates (top landing, x6)
- D. "PRR" insignia mezzanine railings

Non-contributing features, fixtures, and finishes

- a. Contemporary train information monitors (top landing)
- b. Contemporary glass partition wall (bottom landing)
- c. Contemporary "Amtrak blue" directional signage
- d. Contemporary glass and metal storefront partition (upper landing)



Figure 44 (top left): Ramp looking south
Figure 45 (top right): Ramp looking south
Figure 46 (bottom right): "PRR" insignia railing detail





Figure 47 (top): Upper ramp landing looking south
Figure 48 (right): Upper ramp landing looking northwest





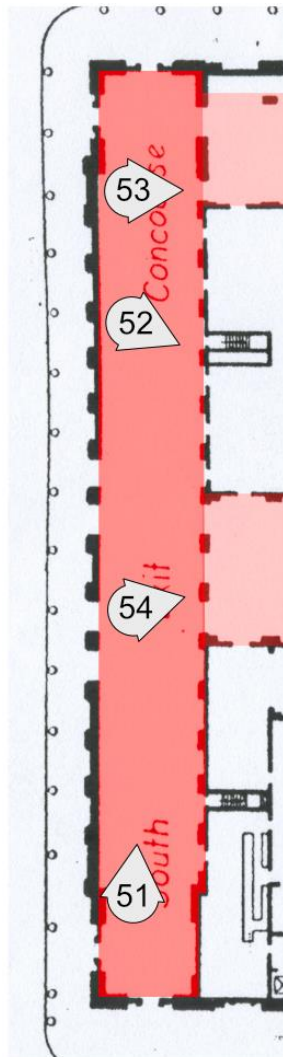
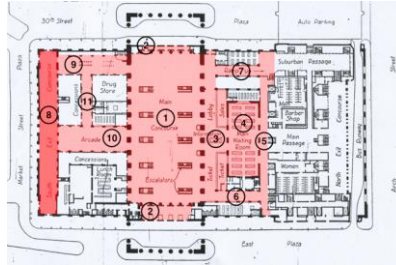
Figure 49 (left): Lower ramp landing looking north
Figure 50 (right): Lower ramp landing looking east

(8) South Exit Concourse

The South Exit Concourse spans the full width of the station immediately behind and parallel to its southern Market Street facade. This long corridor measures approximately 310 feet by 35 feet. Nine tall pendant fixtures are suspended in a long row from the 35-foot-tall flat plaster ceiling. The concourse's 15-bay south wall features entrance doors at its east and west ends, with flanking entrances at its adjacent east and west concourse end walls. Additional entrances are located in the fifth, sixth, eighth, and ninth bays of the south wall (counted east to west). All bays rise the full height of the concourse in a four-by-four grid of narrow fixed casement lights between ornamented mullions.

The concourse attaches at its western end to the adjacent Southwest Hall through a full-height portal [Fig. 53]. To its east, the north concourse wall features repeating bays of full-height window walls set between travertine piers [Fig. 52]. The seventh, eighth, and ninth bays (counted east to west) are open to the adjacent Central Arcade; the remainder are filled with a combination of retail storefronts and partitioned service areas. All bays feature gold-painted Metal spandrel panels with diffusers, ~~wood or plaster spandrel panels~~ set below double-hung clerestory windows, each bisected by patterned mullions. The passage to the Central Arcade is also marked with a double-sided bronze and glass clock suspended from a wall-mounted bracket [Fig. 54].

NOTE: Exterior windows were temporarily encapsulated at time of photographs (May 2017).



Commented [DJ4]: RE: "NOTE" at the bottom of the page: The windows are now uncovered. Amtrak recommends re-photographing the space and removing this note.

Historic Features and Finishes: South Exit Concourse

1. Travertine limestone walls
2. Tennessee marble floors
3. Flat stepped plaster ceiling with chevron moldings
4. Painted ~~wood or plaster~~ metal spandrel panels and vents
5. Casement and ~~fixed light~~ double-hung window bays (interior and exterior)

Historic Fixtures

- A. Bronze and glass pendant lamps (x9)
- B. Bronze-framed glass doors
- C. Bronze and glass hanging clock and bronze bracket (x1)

Non-contributing features, fixtures, and finishes

- a. Contemporary tables and chairs
- b. Contemporary security desk
- c. Contemporary directional signage and video monitors
- d. Contemporary planters
- e. Contemporary ATM kiosks
- f. Contemporary granite and bronze torcheres
- g. Contemporary recessed ceiling lights
- h. Entrance vestibules along south wall (x2)

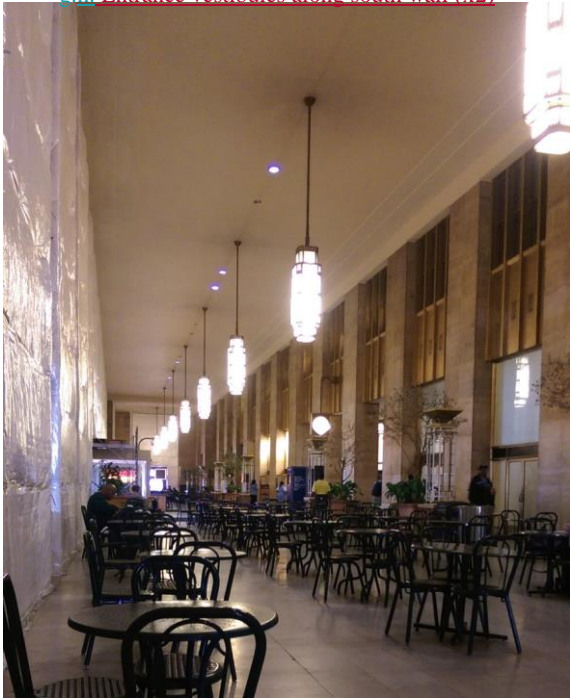


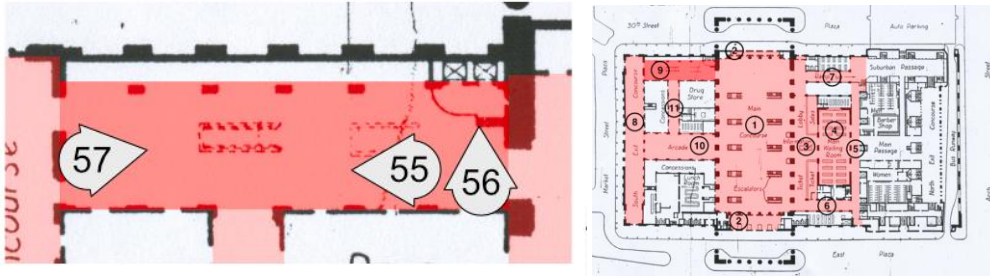
Figure 51 (left): South Exit Concourse looking west

Figure 52 (right): Pendant light and north concourse wall detail



Figure 53 (left): South Exit Concourse looking north into Southwest Hall
Figure 54 (right): Looking north into Central Arcade, with hanging clock detail

(9) Southwest Hall



The Southwest Hall connects the South Exit Concourse to the Main Concourse on a north-south axis parallel to and behind the west wing of the station's 30th Street facade. The hall measures approximately 130 feet long and 35 feet wide, with a 18-foot ceiling lit by two rows of ceiling-mounted light fixtures. A row of freestanding piers originally separated the public hallway space from a shallow five-bay concession area along its western perimeter, but this concession area has been modified and expanded over time to encompass portions of the original hallway space [Fig. 55]. The nomination boundaries follow the original dimensions of the hallway, excluding the original concession area between the freestanding piers and the exterior wall. The hall's ~~eastern~~southern wall is lined with glass and metal retail fronts set between travertine piers, with tall full-height transoms divided by patterned mullions. The retail area is bisected by the South Court, an open corridor that runs parallel to and connects the Southwest Hall to the Central Arcade. A rounded, raised podium with ornamental railings demarcates an open lobby area for two elevators serving private upper-floor offices at the hall's northwest corner [Fig. 56].

Historic Features and Finishes: Southwest Hall

1. Travertine limestone walls
2. Tennessee marble floors
3. Flat stepped plaster ceiling with chevron moldings
4. Raised travertine elevator landing
5. Bronze-painted ~~wood or~~ metal and Cardiff green marble storefront partitions with structural glass fascia signboards

Historic Fixtures

- A. Bronze and glass octagonal ceiling-mounted lamps with bronze ceiling plates (x12)
- B. Bronze elevator doors and cab locators
- C. "PRR" insignia mezzanine railings
- D. Bronze mailbox
- E. Bronze and brass handrail

Non-contributing features, fixtures, and finishes

- a. Contemporary tables and chairs
- b. Contemporary retail kiosks and freestanding partitions
- c. Contemporary directional signage and video monitors
- d. Contemporary retail signage
- e. Contemporary granite and bronze torcheres

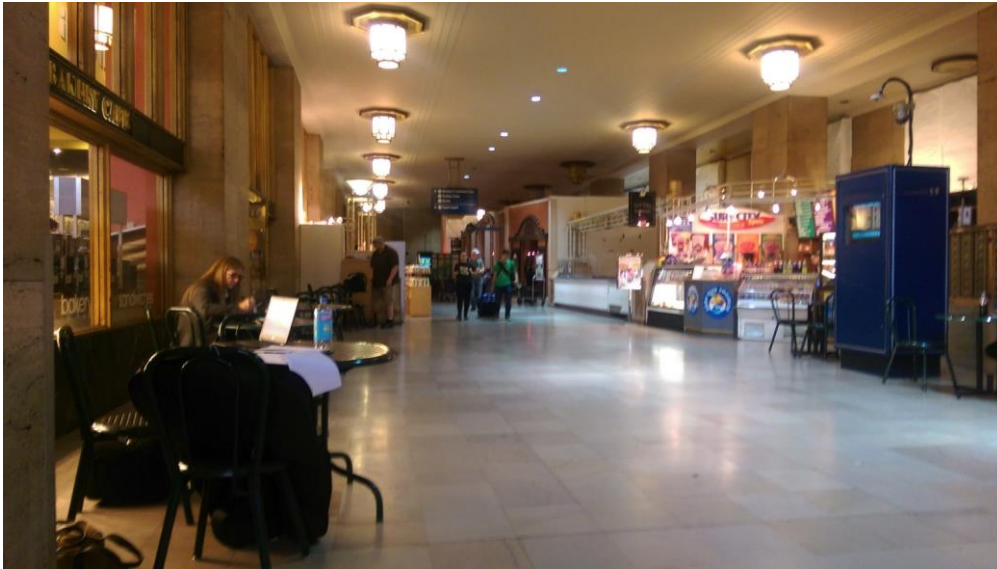
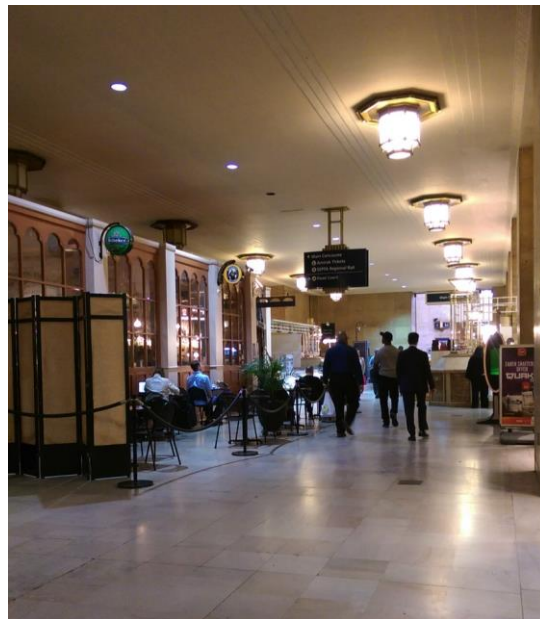


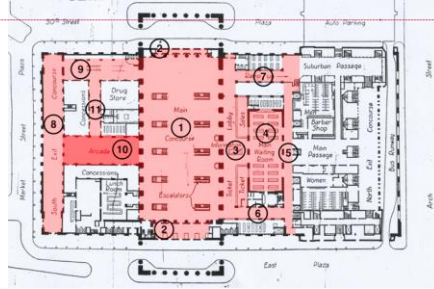
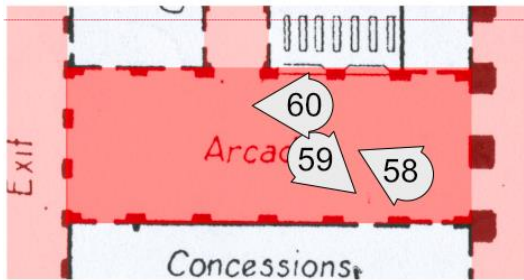
Figure 55: Southwest Hall looking south



Figure 56 (top): Southwest Hall elevator landing, looking west
Figure 57 (right): Southwest Hall, looking north



(10) Central Arcade



Commented [DJ5]: There are no elevators here or in the "south court" (see following edits).

The Central Arcade connects the South Exit Concourse to the Main Concourse along the station's central north-south axis. The arcade is approximately 130 feet long and 45 feet wide, with an 18-foot flat plaster ceiling pierced by a contemporary skylight well. Two rows of ceiling-mounted fixtures provide additional lighting, each row framed by gilded molding bands. The arcade is lined to its east and west by glass and metal retail fronts set between travertine piers, with green granite bases and bronze radiator grills. Contemporary retail kiosks and retail counters have narrowed the historic navigable width of the space.

Historic Features and Finishes: Central Arcade

1. Travertine limestone walls
2. Tennessee marble floors
3. Flat stepped plaster ceiling with chevron and gilded band moldings
4. Bronze-painted ~~wood~~ metal storefront partitions with green marble bases and structural glass fascias

Historic Fixtures

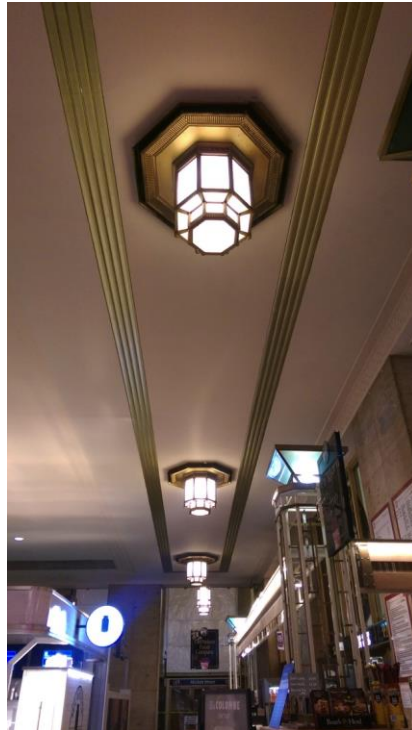
- A. Bronze and glass octagonal ceiling-mounted lamps with bronze ceiling plates (x12)
- ~~B. Bronze elevator doors and cab locators~~
- ~~C. B.~~ Bronze-framed glass storefront doors

Non-contributing features, fixtures, and finishes

- a. Contemporary tables and chairs
- b. Contemporary retail kiosks and freestanding partitions
- c. Contemporary directional signage
- d. Contemporary retail signage
- e. Contemporary granite and bronze torcheres
- e.f. Contemporary skylight



Figure 58 (top left): Central Arcade looking south
Figure 59 (top right): Central Arcade retail front detail
Figure 60 (bottom right): Light fixture and molding detail



(11) South Court

The South Court connects the Central Arcade to the Southwest Hall along an east-west axis at the approximate midpoint of each space. The corridor measures approximately 100 long and 18 feet wide from sidewall to sidewall, though contemporary retail counters now project into the space and reduce its navigable width. The flat plaster ceiling is approximately 18 feet high and features four ceiling-mounted octagonal bronze and glass light fixtures with bronze ceiling plates.

Historic Features and Finishes: South Court

1. Travertine limestone walls
2. Tennessee marble floors
3. Flat stepped plaster ceiling with chevron and gilded band moldings
4. Bronze-painted ~~wood or~~ metal storefront partitions with structural glass fascias and green marble bases

Historic Fixtures

- A. Bronze and glass octagonal ceiling-mounted lamps with bronze ceiling plates (x4)
- ~~B. Bronze elevator doors and cab locators~~
- ~~C. Bronze-frames storefront doors~~
- ~~D. C. Bronze radiator grills~~

Non-contributing features, fixtures, and finishes

- a. Contemporary tables and chairs
- b. Contemporary retail kiosks and freestanding partitions
- c. Contemporary directional signage
- d. Contemporary retail signage
- e. Contemporary granite and bronze torcheres

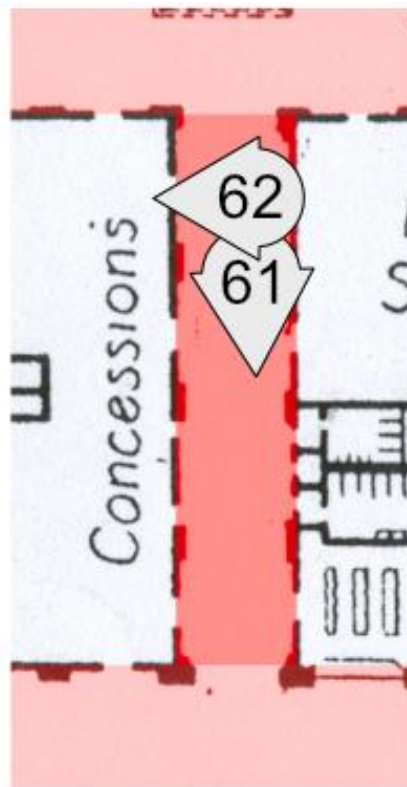
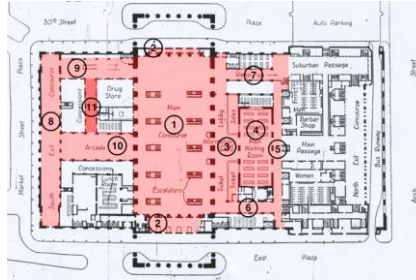




Figure 61 (top left): South Court looking east

Figure 62 (bottom left): South Court retail front detail



9. Significance

Commented [DJ6]: The station was opened in 1933, but construction continued into 1934.

Philadelphia's Thirtieth Street Station stands as one of the most significant and best-preserved monumental railroad stations in America and one of the most iconic architectural spaces in the city. Completed in 1934³ by the Pennsylvania Railroad, then the nation's largest railroad company, Thirtieth Street Station was the centerpiece of the Philadelphia Improvements Project, an ambitious joint undertaking with the City of Philadelphia that modernized the city's railroad infrastructure and radically transformed development patterns in and beyond Center City. The station was designed by Graham, Anderson, Probst & White, one of the most prolific and influential American architectural firms of the early twentieth century and heirs to the City Beautiful planning and design legacy of D.H. Burnham & Co. The station embodies distinguishing architectural characteristics of the monumental Classical Revival with forward-looking Art Deco accents, a juxtaposition of styles highly representative of its era. Thirtieth Street Station was listed on the National Register of Historic Places in 1978 and the Philadelphia Register of Historic Places in 1980. Per the station's National Register nomination, it "has endured as one of the last examples of the architecture of the past great railroad era. It is a building of self-evident importance and a significant landmark for the City of Philadelphia."¹

The station's public interior spaces are integral to building's architectural character and historical significance, and retain a high degree of integrity. They meet the following criteria for listing on the Philadelphia Register of Historic Places as established in Section 14-1004 (1) of the Philadelphia Zoning Code:

- A: Has significant character, interest, or value as part of the development, heritage, or cultural characteristics of the City, Commonwealth, or nation or is associated with the life of a person significant in the past;
- C: Reflects the environment in an era characterized by a distinctive architectural style;
- D: Embodies distinguishing characteristics of an architectural style or engineering specimen;

¹ Dunson, Edward. "West Philadelphia Station, Pennsylvania Railroad Station, Pennsylvania Station 39th Street, Penn Central Station, Penn Central 30th Street Station," *National Register of Historic Places Inventory Nomination Form*, Feb. 3, 1978, sec. 7, p. 4.

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

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

J: Exemplifies the cultural, political, economic, social, or historical heritage of the community.

Railroad Stations as Civic Spaces

Over the course of a century, from the advent of passenger rail service in the 1830s to its peak in the 1940s, the railroad station as a building type evolved from humble, makeshift utilitarian structures into monumental purpose-built facilities that reshaped and reoriented the American civic and commercial landscape. Completed in 1934 as one of the last major railroad stations built before the interstate highway system and commercial aviation supplanted railroads as primary modes of American travel, Thirtieth Street Station represents something of an apex in the design of the railroad station as a symbolic gateway and civic monument-- an apex made manifest by the station's interior design as much as by its exterior. Unlike its predecessor Broad Street Station (1881, expanded 1892-3) or the competing Reading Terminal Station (1893), both of which boasted monumental but essentially utilitarian train sheds as their primary interior volumes, Thirtieth Street Station is instead defined by the scale and character of its exclusively pedestrian main concourse, a space described by architecture critic Thomas Hine as "a room at the scale of a public square."²

This public character of the railroad station, virtually nonexistent in the first generation of small and typically peripheral antebellum station houses, began to emerge in the late Victorian era as competing railroad companies sought to distinguish themselves and lure passengers with larger, more amenity-filled, and more centrally located depots. At the same time, increased travel volumes posed ever more complex logistical challenges in the effective management of passenger and train movement, baggage and freight handling, and surrounding traffic patterns. Notes historian John H. Hepp,

During the late-nineteenth century, the railroads redefined the very nature of space in and around their central termini. To reach these new depots the railways separated their trains from road traffic by an increasingly elaborate network of bridges, viaducts, and tunnels.

² Hine, Thomas. "30th Street Has Arrived," *Philadelphia Inquirer*, June 12, 1991.

Not only did space become better defined between the railroad and the community but it also became better ordered within the stations. Passenger trains were separated from freight trains. Train space became more clearly divided from human space. Incoming and outgoing passengers had separate routes through the buildings. The railroads offered an increased range of passenger amenities within the structures. Like much of Victorian middle-class life, the world of the railway traveler became more elaborate and better organized.³

The archetypal Victorian station, epitomized locally by Broad Street Station and Reading Terminal, typically featured an ornate architect-designed headhouse fronting an expansive, engineer-designed train shed. The headhouse, often expressed at the scale of an office high-rise, contained various waiting rooms, ticket offices, and other passenger amenities spread over multiple floors, in addition to railroad company offices and other uses. The typically barrel-vaulted train shed covered long open platforms where passengers could embark and disembark under shelter and steam locomotives could idle without fear of asphyxiating said passengers.

By the turn of the twentieth century, the Victorian penchant for elaboration and organization fused with the ascendant City Beautiful movement to reimagine the station's ideal form and character. Expansive train sheds were soon rendered obsolete by electrification and diesel locomotives, both of which allowed trains to safely idle in more constrained areas, and the concourse began to eclipse the shed as the most monumental and iconic aspect of a station's design.⁴ Three stations built in the early 1900s epitomized the new station archetype: New York's Pennsylvania Station (McKim, Mead & White, 1902-10) and Grand Central Station (Reed and Stem, Warren and Wetmore, 1903-13), and Washington D.C.'s Union Station (D.H. Burnham & Co., 1903-07). All three embraced Beaux Arts classicism inside and out, and featured soaring concourses whose barrel-vaulted or arched roofs translated the form of the train shed into a new station setting. The civic character of these expansive new spaces was reinforced through the architectural symbolism of the Roman bath, antiquity's most overtly public building form, whose lunette windows and vaulted roofs were emulated in all three stations.⁵

Though public in character, New York's two new stations were constructed and operated by competing private railroad companies-- Pennsylvania Railroad with Pennsylvania Station, and New York Central Railroad with Grand Central Station. Washington, D.C.'s Union Station took the civic nature of the

³ Hepp, John H. IV. "Such a Well-Behaved Train Station: Evolving Spatial Patterns at Philadelphia's Late Victorian Central Passenger Depots, 1876-1901," *Pennsylvania History*, Vol. 70, no. 1 (Winter 2003), p. 8.

⁴ Pevsner, Nikolaus. *A History of Building Types*. Princeton: Princeton University Press, 1976, p. 232.

⁵ Kitt Chappell, Sally A. "Urban Ideals and the Design of Railroad Stations," *Technology and Culture*, Vol. 30, no. 2 (April 1989), pp. 355, 361.

station one step further by consolidating competing railroad depots into a unified facility planned as part of a larger municipal improvement effort. Both the station and the plan were given shape by Daniel H. Burnham, whose role as Director of Works at the 1893 World's Columbian Exposition in Chicago propelled him and his "make no small plans" credo into the national spotlight. In 1901 he was appointed (along with Charles McKim of McKim, Mead & White, landscape architect Frederick Law Olmstead, and sculptor Augustus Saint-Gaudens) to the Senate Park Commission charged with improving the appearance of the nation's then-disorderly and polymorphous capital. The resulting McMillan Plan re-envisioned Washington, D.C. largely as it stands today, with grand vistas along the National Mall anchored by monuments and lined with stately museums and government buildings designed in a uniform Neoclassical style. Central to the plan was Burnham's vision for a monumental new train station to serve as a "great and impressive vestibule to Washington" on undeveloped land northeast of the U.S. Capitol.⁶ The plan required the cooperation of multiple private railroad companies, city government, and federal officials, and its success hinged on the argument that the massive investment would result in a civic amenity whose benefit to the public good outweighed any private inconvenience - a central tenet of the City Beautiful movement. The resulting Union Station, completed in 1907, received universal praise and succeeded in elevating the train station into the pantheon of core civic structures that underpinned a generation of City Beautiful municipal plans.

Graham, Anderson, Probst & White and the Burnham Legacy

Burnham's chief designer for Union Station was Pierce Anderson (1870-1924), who studied at the Ecole des Beaux Arts before joining D.H. Burnham & Company in 1900. Also instrumental in the station's success was Ernest R. Graham (1868-1936), Burnham's partner since the days of the Columbian Exposition. Following Burnham's untimely death in 1912, the firm continued for five years as Graham Burnham and Company (with Anderson as head designer) before reorganizing as Graham, Anderson, Probst & White in 1917. Both iterations of the firm remained true to Burnham's founding vision of grand architecture in the service of municipal order and corporate citizenship. In addition to major station complexes in Chicago (Union Station, 1913-25),² Cleveland (Union Terminal and Terminal Tower, 1917-1930), and Philadelphia (Thirtieth Street Station, 1927-34,² and Suburban Station,² 1924-1929), the firm's impressive portfolio of civic and cultural landmarks includes Washington D.C.'s Post

⁶ Ibid., p. 360.

Office (1911-14), Chicago's Field Museum (1911-19), Shedd Aquarium (1925-30), Civic Opera Building (1927-29), and Post Office (1914-34), and numerous Federal Reserve Bank branches across the country. They were equally prolific in the private sector as well, mastering a style and design approach sometimes called "commercial classicism" through a series of iconic skyscrapers, banks, and stores: Chicago's Wrigley Building (1919-24), Field Building (1929-34), and Merchandise Mart (1928-30); Pittsburgh's Koppers Building (1927-29), Boston's Wm. Filene's Sons Company (1911-12), and Cleveland's Union Trust Building (1921-24), among the most significant. Graham, Anderson, Probst & White biographer Sally A. Kitt Chappell summarizes the firm's place in the architectural canon of the early twentieth century by observing,

As successors to Daniel Burnham, the principals of one of the largest firms of the turn of the century... were architects in the mainstream. At the center of the movement that produced big offices through the building boom decades of the 1920s, they were neither conservative nor avant-garde. They embraced tradition without question. Yet within the canons of good architecture handed down to them, they modified forms and made creative adaptations to solve some of the largest architectural problems of their times in railroad stations, in civic monuments, and in hundreds of banks offices, department stores, and other building types. Some of their works were beautiful; a few were masterpieces.⁷

The four partners presided over a two-hundred-man Chicago-based office organized into four divisions. Graham, the oldest and closest to Burnham in experience and temperament, headed the business division; Anderson headed the design division; Edward Probst (1870-1942) supervised the construction division; and Howard Judson White (1870-1936) oversaw the production division and managed the drafting rooms.⁸ This arrangement continued until Anderson's death in 1924 at the age of 53, whereupon the role of chief designer fell to gifted younger architect Alfred P. Shaw (1895-1970), with profound implications for the firm's late 1920s and early 1930s oeuvre, including Thirtieth Street Station.

Pennsylvania Railroad and the Philadelphia Improvements Project

The Pennsylvania Railroad was founded in 1846, and grew steadily through expansions and acquisitions to become the largest railroad company in the world by the 1870s. Headquartered in Philadelphia for nearly all of its existence, the Pennsylvania Railroad at its height owned and operated a 10,000-mile rail

⁷ Chappell, Sally A. Kitt. *Architecture and Planning of Graham, Anderson, Probst and White, 1912-1936: Transforming Tradition*. Chicago: University of Chicago Press, 1992, p. xxi.

⁸ Chappell, *Architecture and Planning*, pp. 260-1.

network covering twelve states from New York to Illinois. As one of the nation's largest corporations and the "Standard Railroad of the World," the company's significance to the economic, social and cultural development of Philadelphia is unparalleled.⁹ In 1881, the railroad opened its towering Broad Street Station and office headquarters across the street from Philadelphia City Hall, then still under construction. These two architectural landmarks symbolized the city's power structure for more than half a century.¹⁰

Yet the symbolic and convenient (for travelers) central location of Broad Street Station was also notorious for the operational and infrastructural challenges its location posed, and for the profound negative impacts the railroad's infrastructure wrought on Center City, especially after a major expansion of the station and its tracks in 1888-1892. Known officially as the Filbert Street Extension and colloquially as the "Chinese Wall," a massive 2,000-foot-long, block-wide stone and steel viaduct brought trains into and out of the station in a "stub-end" configuration which required lengthy locomotive reversing maneuvers. This "gloomy and dangerous" viaduct also occupied valuable commercial real estate and effectively marooned northwest Center City from the rest of downtown.¹¹

Civic pressure on the Pennsylvania Railroad to mitigate their impact on the city grew with the rise of Progressive Era policies and the associated visions of the City Beautiful movement in the early twentieth century. In 1909, Philadelphia mayor John Reyburn established an advisory Committee on Railway Terminals and Transportation, one of the city's first attempts at independent comprehensive planning for private infrastructure. Among its recommendations were the ~~construction of a Market Street subway to placement of existing Pennsylvania Railroad lines underground into Center City and removal~~ placement of the Chinese Wall, the whose land from which could then be redeveloped to offset the lost tax base many feared would suppress support for the city's marquee City Beautiful vision, the Fairmount Parkway (later the Benjamin Franklin Parkway). Development of the Parkway, first proposed in 1906, became reality in 1917, not only underscoring the pariah status of the Chinese Wall, but effectively blocking the Pennsylvania Railroad from any additional expansion of their again-congested Broad Street facility.¹²

⁹ Hepp, John. "Railroads," *Encyclopedia of Greater Philadelphia*, <http://philadelphiaencyclopedia.org/archive/railroads/>

¹⁰ Hepp, John. "Railroad Stations," *Encyclopedia of Greater Philadelphia*, <http://philadelphiaencyclopedia.org/archive/railroad-stations/>

¹¹ Churella, Albert. "External and Internal Networks on the Pennsylvania Railroad," *Business and Economic History On-Line*, Vol. 2, 2004, p. 3.

¹² *Ibid.*, pp. 5-7.

In 1925, the City of Philadelphia and the Pennsylvania Railroad entered into a formal agreement known as the Philadelphia Improvements Project. Under significant pressure from civic and business leaders, the railroad agreed to the complete demolition of Broad Street Station, its massive train sheds (which were heavily damaged by a fire two years previously), and the Chinese Wall. In their place, a new main station would be constructed across the Schuylkill River, removing long distance train traffic from Center City, and an electrified tunnel would serve a replacement station near Broad Street dedicated exclusively to regional commuter trains. The project scope also included the creation of Pennsylvania Boulevard, the relocation of the city's main post office to a site opposite the new station, and the construction of two new office towers: a 22-story main headquarters above a new underground "Suburban Station" at 16th Street and Pennsylvania Boulevard (now John F. Kennedy Boulevard), and a 14-story clerical office tower at 32nd and Market Streets.¹³ Significantly, the project also coincided with and depended in part on the Pennsylvania Railroad's parallel campaign to retire its steam locomotive fleet and electrify its entire rail network.¹⁴ As part of this initiative, the City pledged to place the "Market Street Elevated" and subway-surface lines underground along Market Street from 20th to 46th Streets and remove related bridges; the opening of an underground connection between the new subway and 30th Street Station in 1955 completed the original intermodal vision for the station.¹⁵

The railroad selected Graham, Anderson, Probst & White as head architects for its major building components of the improvements project: the Pennsylvania Railroad Office Building, Suburban Station, and Thirtieth Street Station. As heirs to Daniel Burnham's legacy of comprehensive city planning, the firm fully appreciated the transformational potential of the endeavor and were well-positioned, following major railroad station projects in Chicago and Cleveland, to apply traditional Beaux Arts design principles to the project's complex architectural and logistical challenges. But the death of the firm's head designer William Anderson in 1924, coupled with changing architectural tastes heavily influenced by the 1925 Paris *Exposition des Arts Decoratifs*, pointed the firm in a somewhat new direction for their Philadelphia commissions.

¹³ Hamilton, Cynthia Rose, "Pennsylvania Railroad Office Building," *National Register of Historic Places Registration Form*, Feb. 5, 2002, Sec. 8, p. 5.

¹⁴ Churella, p. 13.

¹⁵ "The Philadelphia Improvements, Part I: The Idea & Projects East of the Schuylkill River," Philadelphia Chapter, Pennsylvania Railroad Technical & Historical Society, September 1979, p. 12-13. Other modifications occurred at 30th Street Station in the 1950s around the time of the closure (and subsequent demolition) of Broad Street Station and consolidation of many operations at 30th Street. These improvements included elements designed by Edward Tichy (lounge, cafeteria) and Vincent Kling (ticket counter/offices). Those modifications were subsequently removed during later renovations.

Beaux Arts to Art Deco

The first completed element of the Philadelphia Improvements Project was the firm's Pennsylvania Railroad Office Building, which opened in 1927. Modestly ornamented with simplified Classical Revival details, the design was a handsome if unremarkable example of the firm's aptitude for "Commercial Classicism" in the early twentieth century. Yet certain ornamental details foreshadowed their more modern design for Suburban Station, which was completed three years later. Here, traditional classicism was swapped almost completely for an Art Deco-infused setback design with emphasized verticality and an ornamental program of zig-zags, chevrons, and abstracted botanical forms. This aesthetic shift is partially explained by the three-year age difference between the buildings; between 1927 and 1930, the firm completed two acclaimed Art Deco masterpieces-- Chicago's Civic Opera Building and Pittsburgh's Koppers Building-- with Albert Shaw as their new head designer reorienting the firm's design approach.¹⁶ Also significant were the two building's different contexts, both physical and symbolic. The first project was constructed to house the railroad's 5,000-person clerical department where company officials sought to project an image of sober efficiency.¹⁷ In contrast, Suburban Station had a two-fold purpose: to replace Broad Street Station as the company's main headquarters in the heart of a rapidly modernizing Center City, and to project an air of modernity befitting the advances in electrification which made the new underground station possible. For both reasons, the building's wholly modernistic design made good contextual sense.

For Thirtieth Street Station, the third, final, and by far the most important piece of the firm's Philadelphia Improvements Project portfolio, the architects deftly combined elements of both classical and modern architectural languages. From its earliest inception, the railroad envisioned a new station with monumental *gravitas* akin to New York's Penn Station or Washington D.C.'s Union Station, both of which turned popular tastes in station design firmly away from the Victorian Gothic reveries of Broad Street Station and towards the stoic grandeur of the Greek and Roman Revivals. Yet by the mid-1920s, a completely historicist Beaux Arts design would have been equally anachronistic, as evidenced by the ascendant popularity of Art Deco office towers, movie palaces, and other icons of contemporary culture. In retrospect, some fusion of classical and modern elements was perhaps inevitable, but its unique

¹⁶ Chappell, *Architecture and Planning*, pp. 14, 56.

¹⁷ Hamilton, sec. 8, p. 2.

execution in Graham, Anderson, Probst & White's final Thirtieth Street Station design is nevertheless exceptional. It broke ground in 1927 and was completed in 1934.

The first iteration of their design called for a straightforward Beaux Arts composition modeled, like New York's Penn Station and D.C.'s Union Station, after the Roman Baths of Caracalla. A second plan removed some of the station's Classical ornamentation, but greatly expanded its dimensions and maintained its barrel-arched character through an exposed iron truss structural system.¹⁸ Their final design, in contrast, featured a flat-roofed, clear-span concourse that erased all traces of the arched roof form as a practical or symbolic station-type necessity. In many ways, this is the most singular aspect of the station's design and a telling lens through which to view the architects' ultimate aesthetic intentions, breaking from established forms to create spaces that seem at once efficient, forward-looking, and immutable.

The station's interior layout follows an axial, rational Beaux Arts plan anchored by the Main Concourse, a 3.7-million-cubic-foot open volume anchored at each end by a monumental Corinthian colonnade and a five-story glass-enclosed catwalk reminiscent of Grand Central Station. Full-height window bays along each side wall provide dramatic natural illumination. Wings to the north and south of the Main Concourse housed travel services and concession areas arranged along and between open hallways. ~~And~~ ~~Because~~ electric locomotives rendered an attached train shed unnecessary, the concourse is efficiently located directly above the station's five boarding platforms and ten tracks, whose width define the concourse's length. The majority of the station's ground floor is dedicated to public circulation and congregation and is finished in a consistent palette of Tennessee marble floors, travertine limestone walls, elongated casement windows, and bronze and brass fixtures.¹⁹

While the monumental colonnades and coffered ceiling of the Main Concourse establish a distinctly Classical atmosphere, this overt historicism is distilled into a more abstract, "stripped classical" vocabulary elsewhere in the station's design. Wall piers are clean, angular, and accented with streamlined fluting, and ceiling ornamentation is reduced to chevron-embellished chamfered moldings, low-relief steppes, and streamlined bands. Yet this austerity is tempered by richly-ornamented fixtures, directional signage, patterned window mullions, decorative grilles and railings, and other intimately-

¹⁸ Dunson, sec. 8, pp. 1-2.

¹⁹ Howard, Neal D. "Philadelphia Improvements of the Pennsylvania Near Completion," *Railway Age*, July 28, 1934, p. 100.

scaled details throughout the station's public spaces, all rendered in a consistent Art Deco style similar to that of Suburban Station. Particular design attention was paid to the station's ornate bronze and frosted glass light fixtures, whose varied scales and configurations were used to define spatial relationships and hierarchies within the station plan: a characteristically Beaux Arts concern expressed in a modernistic vocabulary. While the station's exterior also includes some Art Deco details, this fusion of Beaux Arts and Art Deco design modes is most fully realized in the station's public interior spaces.

Public Art

Thirtieth Street Station's interior is also significant for its collection of public art and commemorative memorials. In particular, the Main Concourse prominently features Walter Hancock's *Angel of the Resurrection*, while the North Waiting Room features Karl Bitter's *Spirit of Transportation*, both of which are iconic and character-defining features of the station's public spaces. Interestingly, neither piece dates to the station's period of construction: *Angel of the Resurrection*, though designed specifically for the Main Concourse, was dedicated in 1952 as a memorial to Pennsylvania Railroad workers who perished in World War II, while *Spirit of Transportation*, though a prominent feature of the station since its completion in 1933, was originally completed in 1895 for the waiting room at Broad Street Station and subsequently relocated. Nevertheless, both pieces are significant works of art in their own right, and their placement within Thirtieth Street Station underscores the site's public character and civic prominence. The North Waiting Room also contains three prominent bronze plaques honoring notable Pennsylvania Railroad figures J. Edgar Thompson, William Wallace Atterbury, and George Gibbs.²⁰ Though not inherently significant objects themselves, they further reflect the station's historic and current role in commemorating the legacy of the Pennsylvania Railroad itself.

Spirit of Transportation is a low-relief plaster sculpture depicting a procession of allegorical figures representing modes of travel throughout American history. Karl Bitter (1867-1915) was an Austrian-born sculptor who immigrated to the United States in 1889 and rose to national prominence following his collaboration with Richard Morris Hunt on statuary for the Administration Building at the 1893

²⁰ Thompson (1808-1874), the "Father of the Pennsylvania Railroad," was the company's first chief engineer and third president, under whose tenure the railroad grew into the largest business enterprise in the world. Atterbury (1866-1935), the company's tenth president, was a decorated World War I general who initiated the company's first major electrification campaign in the 1920s. Gibbs (1861-1940) was a consulting engineer heavily involved in the planning of Thirtieth Street Station and the Philadelphia Improvements Project and advanced the company's electrification efforts into the 1930s.

Columbian Worlds Exposition in Chicago.²¹ In 1895, he was commissioned by Frank Furness and the Pennsylvania Railroad for a series of interior and exterior works for the remodeling and expansion of Broad Street Station. In addition to *Spirit of Transportation*, he completed a fifty-foot-long exterior terra cotta pediment, ten exterior medallions, an elaborate exterior clock ensemble, and miscellaneous interior and exterior relief panels, all of which were destroyed with the station's demolition in 1955. *Spirit of Transportation* was safely removed from the Broad Street Station waiting room and installed at its present location in 1933 as part of Graham, Anderson, Probst & White's original design.

Angel of the Resurrection, also known by its official title *Pennsylvania Railroad War Memorial*, is the work of renowned sculptor Walter Hancock (1901-1998) and was individually listed as a historic object to the Philadelphia Register of Historic Places in 2001. Designed specifically for its site, the 36-foot bronze and black granite sculpture commemorates the 1,307 Pennsylvania Railroad employees killed in World War II. Hancock taught at the Pennsylvania Academy of Fine Art for over two decades and himself served in World War II, specializing in the identification and protection of historic and artistic patrimony in advance of Allied military campaigns. Widely acknowledged as his masterpiece, *Angel of the Resurrection* was commissioned in 1945 and dedicated in 1952.²² Since that time, it has become an indisputable icon recognized by the Philadelphia Historical Commission as an "established and familiar visual feature" of both Thirtieth Street Station and the city.²³

Conclusion

Thirtieth Street Station, ~~the whose~~ exterior ~~of which~~ was listed on the Philadelphia Register of Historic Places in 1980, remains the city's primary railroad station and the third-busiest Amtrak station in the United States (following New York's Penn Station and Washington, D.C.'s Union Station). The station's public interior areas are integral to its historical and cultural significance, and survive with a high degree of integrity. Alterations over time have been limited in scope and largely reversible in character, and a major interior restoration campaign completed in 1994 sensitively upgraded the station's services and amenities without major impact to its historic character or original fabric. Perhaps

²¹ Greer, H.H. "The Work of Karl Bitter, Sculptor." *Brush and Pencil*, Vol. 13, no. 6 (March 1904), p. 470.

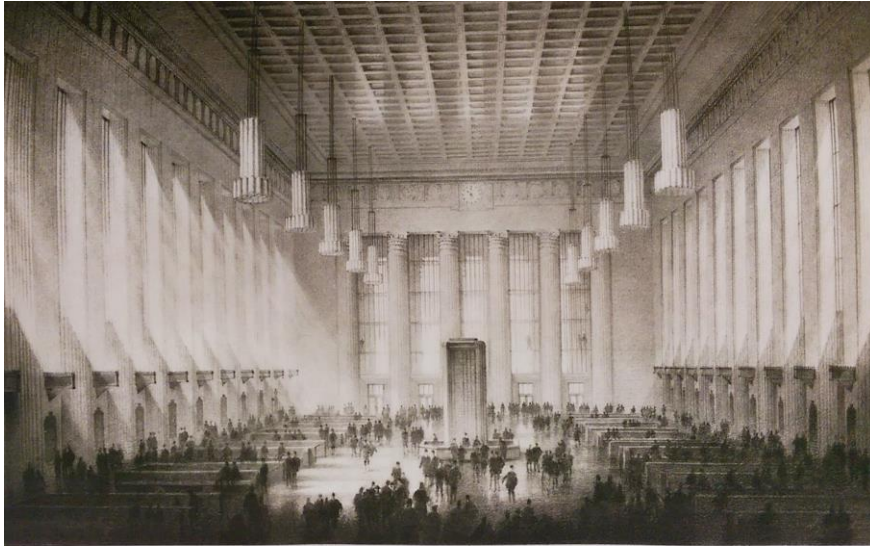
²² Potter, Janet Greenstein, "Public Art in Stations: Philadelphia and Cincinnati." *Vintage Rails*, July/August 1998, p. 36.

²³ Spina, Laura. "Pennsylvania Railroad War Memorial," *Philadelphia Register of Historic Places Nomination Form*, March 2001.

the most visible subsequent alteration involved the installation of contemporary “Amtrak blue” wayfinding signage and station directories in 2013 and the ongoing temporary installation of large-scale advertising.

As a landmark in the history of the Pennsylvania Railroad and its influence on both the development of Philadelphia and its twentieth-century railroad networks, the station satisfies Criteria A and J of Philadelphia’s Historic Preservation Ordinance. As a major work of the nationally influential firm of Graham, Anderson, Probst & White, and one that reflects its mastery of Beaux Arts and Art Deco design principles in the pivotal early decades of Modernism in the United States, the station likewise satisfies Criteria C, D, and E. Finally, as one of the city’s most iconic and trafficked public spaces, the station also satisfies Criterion H.

Historic Photographs



MAIN CONCOURSE
PENNSYLVANIA STATION, PHILADELPHIA, PA.
1932

Figure 63: Preliminary main concourse rendering, 1932. *The Architectural Work of Graham, Anderson, Probst & White, Chicago*. London: P.T. Batsford, Ltd., 1933.

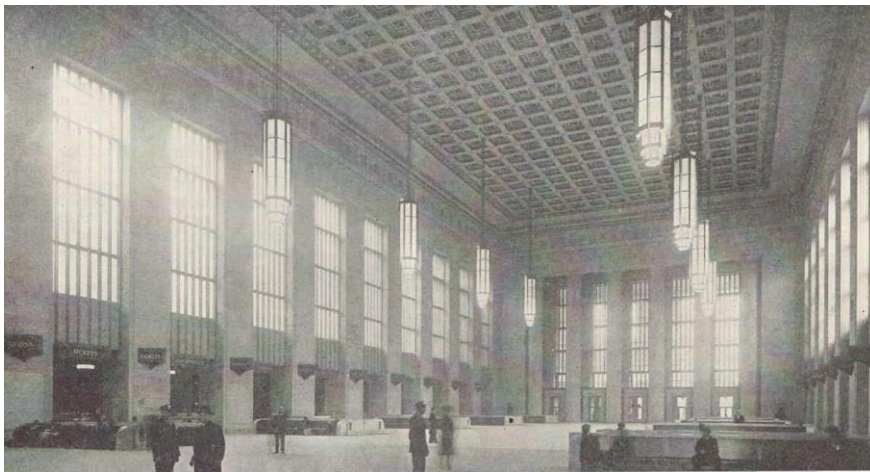


Figure 64: Main concourse, c. 1934. *Railway Age*, July 28, 1934



Figure 65: Main concourse in 1951. *Philadelphia Evening Bulletin Collection, Temple University Libraries, Special Collections Resource Center*



Figure 66: Main concourse in 1960. *Philadelphia Evening Bulletin Collection, Temple University Libraries, Special Collections Resource Center*



Figure 67: Main concourse in 1974. *Philadelphia Evening Bulletin Collection, Temple University Libraries, Special Collections Resource Center*



Figure 68: Main concourse in 1978. *Philadelphia Evening Bulletin Collection, Temple University Libraries, Special Collections Resource Center*



Figure 69: Ticket lobby in 1938. *Philadelphia Evening Bulletin* Collection, Temple University Libraries, Special Collections Resource Center



Figure 70: North waiting room in 1934. *Railway Age*, July 28, 1934



Figure 71: South exit concourse in 1969. *Philadelphia Evening Bulletin* Collection, *Temple University Libraries, Special Collections Resource Center*

10. Major Bibliographic References

- Kitt Chappell, Sally A. "Urban Ideals and the Design of Railroad Stations," *Technology and Culture*, Vol. 30, no. 2 (April 1989), pp. 354-375.
- Chappell, Sally A. Kitt. *Architecture and Planning of Graham, Anderson, Probst and White, 1912-1936: Transforming Tradition*. Chicago: University of Chicago Press, 1992.
- Churella, Albert. "External and Internal Networks on the Pennsylvania Railroad," *Business and Economic History On-Line*, Vol. 2, 2004.
- Dunson, Edward. "West Philadelphia Station, Pennsylvania Railroad Station, Pennsylvania Station 30⁹th Street, Penn Central Station, Penn Central 30th Street Station," *National Register of Historic Places*.
- Graham, Anderson, Probst, White. *The Architectural Work of Graham, Anderson, Probst & White, Chicago*. London: P.T. Batsford, Ltd., 1933.
- Hamilton, Cynthia Rose, "Pennsylvania Railroad Office Building," *National Register of Historic Places Registration Form*, Feb. 5, 2002.
- Hepp, John. "Railroads," *Encyclopedia of Greater Philadelphia*, <http://philadelphiaencyclopedia.org/archive/railroads/>
- Hepp, John. "Railroad Stations," *Encyclopedia of Greater Philadelphia*, <http://philadelphiaencyclopedia.org/archive/railroad-stations/>
- Hepp, John H. IV. "'Such a Well-Behaved Train Station:' Evolving Spatial Patterns at Philadelphia's Late Victorian Central Passenger Depots, 1876-1901," *Pennsylvania History*, Vol. 70, no. 1 (Winter 2003), p. 8.
- Hine, Thomas. "30th Street Has Arrived," *Philadelphia Inquirer*, June 12, 1991
- Howard, Neal D. "Philadelphia Improvements of the Pennsylvania Near Completion," *Railway Age*, July 28, 1934, pp. 92-110.
- Pevsner, Nikolaus. *A History of Building Types*. Princeton: Princeton University Press, 1976.
- "The Philadelphia Improvements, Part I: The Idea & Projects East of the Schuylkill River." *Philadelphia Chapter, Pennsylvania Railroad Technical & Historical Society*, September 1979.
- "The Philadelphia Improvements, Part II: Thirtieth Street Station," *Philadelphia Chapter, Pennsylvania Railroad Technical & Historical Society*, September 1980.
- Potter, Janet Greenstein, "Public Art in Stations: Philadelphia and Cincinnati." *Vintage Rails*, July/August 1998, pp. 33-42ff.

Spina, Laura. "Pennsylvania Railroad War Memorial," *Philadelphia Register of Historic Places Nomination Form*, March 2001.