

COMMENT ON NATIONAL REGISTER NOMINATION

ADDRESS: 775 S. Christopher Columbus Blvd, Southward Municipal Piers 38 & 40

OVERVIEW: The Pennsylvania Historical & Museum Commission (PHMC) has requested comments from the Philadelphia Historical Commission on the National Register nomination of 775 S. Christopher Columbus Blvd located on the Delaware River waterfront in South Philadelphia and historically known as Southwark Municipal Piers, also known as Piers 38 and 40. PHMC is charged with implementing federal historic preservation regulations in the Commonwealth of Pennsylvania, including overseeing the National Register of Historic Places in the state. PHMC reviews all such nominations before forwarding them to the National Park Service for action. As part of the process, PHMC must solicit comments on every National Register nomination from the appropriate local government. The Philadelphia Historical Commission speaks on behalf of the City of Philadelphia in historic preservation matters including the review of National Register nominations. Under federal regulation, the local government not only must provide comments, but must also provide a forum for public comment on nominations. Such a forum is provided during the Philadelphia Historical Commission's meetings.

The Southwark Municipal Piers, also known as Piers 38 and 40, are a pair of two-story, Beaux Arts-style, commercial piers on the Delaware River waterfront in South Philadelphia. The piers were designed by the City of Philadelphia's Department of Wharves, Docks and Ferries and built in 1914 and 1915. In 1957, the piers were connected when a concrete deck on pilings was built between them. They possess statewide significance under Criterion A in the areas of commerce and transportation as one of the defining achievements of the City's early twentieth century port modernization program. Built by the Snare & Triest Company of New York City, the piers helped Philadelphia to remain competitive in both international trade and passenger travel after 1915. In an era when steamships were becoming ever larger, Piers 38 and 40 were designed to receive and efficiently process cargo and passengers from many of the world's newest and biggest vessels, ensuring that the country's third largest city and second largest port continued to be a major center of commerce and industry. The Southwark Municipal Piers are also significant under Criterion C in the area of architecture as major examples of the Beaux Arts-style port terminals built along the U.S. waterfronts between 1900 and 1930. The period of significance begins in 1915, when the piers entered service, and ends in 1962, when Philadelphia completed a much larger, more modern port terminal in South Philadelphia. The Historical Commission is currently reviewing a nomination of the piers to the Philadelphia Register.



United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Southwark Municipal Piers (Piers 38 and 40, South Wharves)

Other names/site number:

Name of related multiple property listing: NA

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 775 S. Christopher Columbus Blvd.

City or town: Philadelphia State: PA County: Philadelphia

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national X statewide local

Applicable National Register Criteria:

 X A B X C D

<p>_____</p> <p>Signature of certifying official/Title:</p> <p>_____</p> <p>State or Federal agency/bureau or Tribal Government</p>	<p>_____</p> <p>Date</p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____</p> <p>Signature of commenting official:</p> <p>_____</p> <p>Title :</p>	<p>_____</p> <p>Date</p> <p>_____</p> <p>State or Federal agency/bureau or Tribal Government</p>

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>1</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>3</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE - Warehouse

Current Functions

(Enter categories from instructions.)

Vacant/Not in Use

7. Description

Architectural Classification

(Enter categories from instructions.)

Beaux Arts

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Concrete, Metal/steel

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Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Southwark Municipal Piers, also known as Piers 38 and 40, South Wharves, are a pair of two-story, Beaux Arts-style commercial piers on the Delaware River waterfront in South Philadelphia (Figures 1 and 2).¹ Designed by the City of Philadelphia's Department of Wharves, Docks and Ferries and built between 1914 and 1915, the piers each measure about 180' in width and extend on pilings about 551' into the Delaware River from the bulkhead along South Christopher Columbus Boulevard (historically Delaware Avenue). The west (inshore) and east (outshore) elevations of both piers, which serve as headhouses of a sort, were designed in the Beaux Arts style and constructed of reinforced concrete. The north and south elevations of both piers are much more utilitarian and functional in appearance, displaying the buildings' structural steel framework. Though they were built as part of a unified scheme, the piers were originally built as two individual buildings, and are counted as such. In 1957, within the period of significance, the piers were connected when a concrete deck on pilings was built between them to accommodate the increasing use of motor trucks for cargo deliveries and loading. Informally known as Pier 39, the deck is counted as a structure. The piers have integrity because their original design and materials remain largely intact, their relationship with the river has not changed, and they continue to convey their historic function as port terminal buildings.



Figure 1: Aerial view of the Southwark Municipal Piers in 2022, looking west (Binswanger). Pier 38 is on the right and Pier 40 is on the left.

¹ The South Wharves are those located south of Market Street, while the North Wharves are found north of Market Street.

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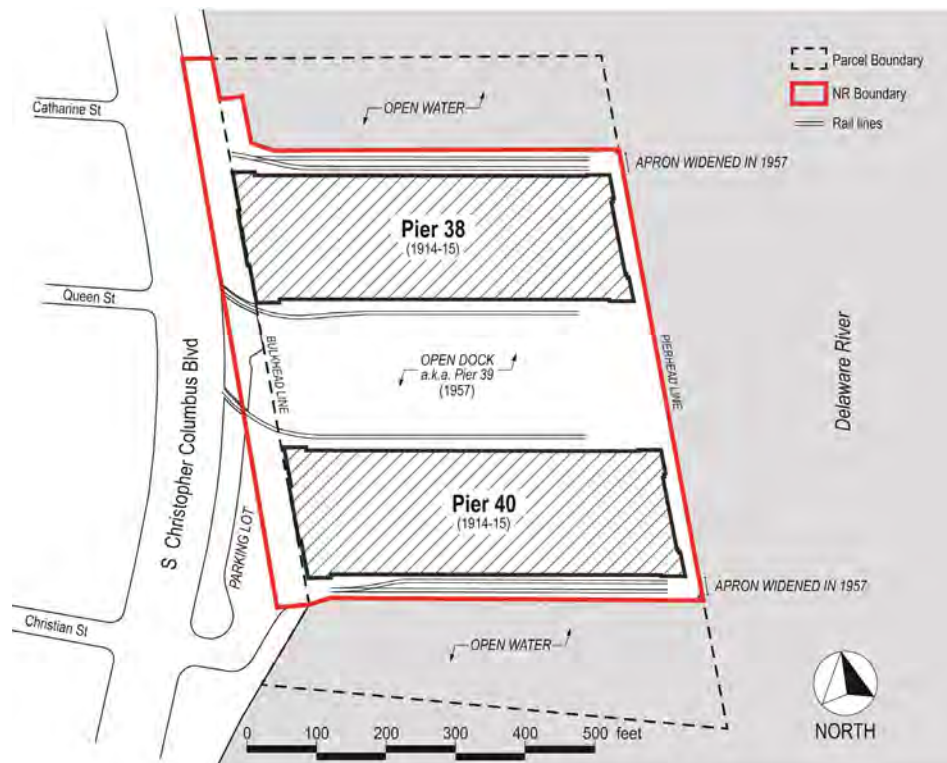


Figure 2: Site plan showing the National Register boundary in red. The current parcel, which matches the historic parcel, follows the bulkhead line on the west side, adjacent to Columbus Boulevard. Within the period of significance, there were no sidewalks or parking lot, and the street extended directly to the west elevation of each building (see Figure 8). However, because the public right-of-way was heavily used by trains and trucks entering and departing the historic property, the sidewalks along the west elevation of Pier 38 and a portion of the parking lot in front of Pier 39 are included within the boundary. Excluded from the boundary are those portions of the current parcel that exist over open water.

Site and Setting:

The Southwark Municipal Piers are situated in the urban environment of South Philadelphia. Interstate 95 is located about two blocks to the west. Between the highway and the historic property are a number of circa 1980 and later rowhouse developments. West of the highway is the primarily residential Queen Village neighborhood, which was historically known as Southwark, for which the piers are named. Other piers are found to the north and south. To the north is Pier 36, which contains the Penn's Landing Heliport. To the south is Pier 42, which contains the Sector Delaware Bay operations command center of the United States Coast Guard.

The Pier 38 and 40 buildings are each surrounded by a concrete and asphalt deck along the north, east, and south sides, which is enumerated in the resource count as a contributing structure. As explained above, the shared deck between the two piers was built in 1957, and the existing rail lines along the south elevation of Pier 38 and north elevation of Pier 39 were installed at this time (historically, trains entered directly into the piers through the archways on the west elevation of each building). As part of the same project, the aprons along the north elevation of

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Pier 38 and south elevation of Pier 39 were widened to their present size, providing space for the existing rail lines to be installed in these locations as well.

There are concrete sidewalks along the west elevation of Pier 38, but the gap between Columbus Boulevard and the west elevation of Pier 40 is much wider because of the curve of the street, allowing for an asphalt parking lot at the southwest corner of the site. The sidewalks and parking lot were installed sometime in the 1980s or early 1990s according to historic aerial photography. Within the period of significance, the street extended directly to the west elevation of each building (see [Figure 2](#)).

Exterior Elevations

The west (inshore) and east (outshore) elevations of Piers 38 and 40 are virtually identical. The west elevations are each seven bays wide, with the three central bays consisting of a triumphal arch that projects out from and above the wings on either side ([Photos 1 and 2](#)). The triumphal arch has rusticated concrete walls, which are painted white (all of the exterior concrete surfaces are painted, although some of the paint is flaking). The arched openings in the center bays each contain (from bottom to top) a mid-twentieth-century roll-down metal door, a cast iron entablature with the name of the building (Municipal Pier – No. 38/40), and a multi-light arched wood window ([Photo 3](#)). The roll-down metal doors, which are similar to the original doors, were installed within the period of significance. The bays immediately to the north and south of the center archways contain rectangular door and window openings on the first and second stories, respectively. The two first-story openings historically had roll-down metal doors but are now infilled with painted metal panels in both buildings. On Pier 38, the two second-story openings are covered with corrugated polycarbonate panels, which conceal three-light metal replacement windows that were installed sometime in the late twentieth century. On Pier 40, the two second-story openings contain single-light aluminum replacement windows that were installed within the last twenty to thirty years. In both buildings, the second-story openings flanking the central archway historically consisted of nine-over-one, double-hung wood windows (see [Figure 29](#)). The triumphal arches are topped by denticulated cornices and balustraded parapets.

The side wings of the west elevations are each two bays wide. On both buildings, the bays immediately flanking the triumphal arch contain mid-twentieth-century roll-down metal garage doors and the outer bays contain pairs of painted wood doors with painted cast iron surrounds. Both are located within segmental arched openings. On either side of each pair of doors, there are narrow sidelights consisting of one-over-one, double-hung wood windows, which are covered by painted plywood panels in some cases. Above each pair of doors, there are segmental arched transoms. The transoms above the Pier 38 doors are currently covered by corrugated polycarbonate panels, but the Pier 40 doors retain their original multi-light steel transoms. On the second story, the side wings each contain two tripartite groups of rectangular windows. Those on Pier 38 are three-light metal replacement windows that were installed in the 1970s or 1980s, outside the period of significance. The second-story windows on Pier 40 are single-light aluminum units that were installed within the last twenty to thirty years. These openings historically contained twelve-over-one, double-hung wood windows (see [Figure 29](#)). The side wings are topped by simple molded cornices and solid parapet walls.

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Photo 1: West elevation of Pier 38, looking northeast.



Photo 2: West elevation of Pier 40, looking southeast.

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Photo 3: West elevation of Pier 38, detail of the center bay, looking east.

The concrete treatment of the west elevations continues around into the westernmost bays on the north and south elevations of both piers. On all four elevations, the westernmost bays only contain a pair of small, rectangular clerestory windows on the first story, and tripartite groups of rectangular window openings that are currently covered by corrugated polycarbonate panels on the second story.

The east elevations are each five bays wide (Photos 4 and 5). The three central bays consist of large arches within a rusticated concrete wall. Like the west elevations, all concrete surfaces on the east elevations are painted. All three arches have monumental, multi-light steel windows above the first story where the center bay has several narrow slit-like windows and the outer bays each have roll-down metal garage doors that were installed during the 1950s, within the period of significance. Above the arches is a simple molded cornice and a pedimented parapet with the name of each building spelled out in applied copper lettering. The three arches are bookended by square, tower-like blocks with rusticated walls. The towers, which continue around into the easternmost bays on the north and south elevations, both have tripartite groups of narrow windows on each story, simple molded cornices, and pedimented parapets similar to those on the west elevations.

The north and south elevations of both piers are twenty-six bays wide (Photos 6-11). As described above, the westernmost and easternmost bays on each elevation continue the concrete treatment of the west and east elevations. The other twenty-four bays contain rows of evenly spaced, painted steel columns. On the first story, all twenty-four bays contain roll-down metal garage doors that were installed in the 1950s, within the period of significance. Historically, the first-story openings contained three-panel, counterweighted, vertically sliding wood doors with multi-light metal windows in the uppermost panel. On the second story, the bays alternate between windows, which sit atop original yellowish-brown brick spandrels, and roll-down metal garage doors, all of which are original on this level. On Pier 38, the glazed bays contain original, multi-light steel factory windows with operable awning sash. Those on Pier 40 contain aluminum replacement windows glazed with translucent polycarbonate panels that were installed sometime

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in the late twentieth century, outside the period of significance. The south elevations of both piers also have steel-framed, open catwalk structures that rise an additional story above the roof.



Photo 4 (left): East elevation of Pier 38, detail of the center bay, looking north.
Photo 5 (right): East elevation of Pier 40, detail of the center bay, looking south.



Photo 6: North elevation of Pier 38, looking east.

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Photo 7: South elevation of Pier 38, looking northwest.



Photo 8: North elevation of Pier 40, looking southwest.

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Photo 9: South elevation of Pier 40, looking northeast.

The roofs on both buildings are slightly pitched, sloping down to the north and south from a center, east-west ridge.

The open concrete and asphalt deck between the two piers was built on pilings over the water in 1957. The elevation of the concrete deck is about three feet below the first story of the piers, so there are raised loading platforms along the south elevation of Pier 38 and north elevation of Pier 40 ([Photo 10](#)). At the east end of the deck, and extending in front of the east elevation of both pier buildings, there is a row of painted metal bollards and concrete curbs ([Photo 11](#)).



Photo 10: The area between the two piers, looking east toward the river.

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Photo 11: East end of the dock, looking north toward Pier 38. The Benjamin Franklin Bridge is seen at right, in the background.

Interior: The interior of Pier 38 is almost entirely open in plan on each story. Both levels feature three rows of steel I-beam columns that create four bays of equal width along the east-west axis. On the first story, the columns support massive, five-foot-tall, riveted steel girders, which span the width of the pier at each north-south column line (Photos 12 and 13). Between and perpendicular to the girders are smaller, intermediate steel floor joists that support the concrete slab above (the concrete is visible at the ceiling on the first story). At the east and west ends of the first story, the perimeter walls are concrete. Along the north and south sides, the perimeter walls consist of continuous rows of metal garage doors, as described above. The floors are concrete, which is the original finish except where noted below. At the west end of the first story, the floors slope down toward the two garage doors on either side of the central triumphal arch on the west elevation, an original feature that allowed motor vehicles to enter the building. Historically, a portion of the floor along both sides of the center row of columns was depressed for nearly the entire length of the building, creating a track pit that allowed railcars to enter through the large arched openings on the west elevation (Figure 7). The tracks were removed and the track pits decked over with new concrete floors around 1957, within the period of significance. Historically, the interior contained a variety of equipment to move goods between the first and second stories, including spiral chutes, full-sized freight elevators, smaller package elevators, and ceiling/floor hatches. In Pier 38, both of the original freight elevators remain intact, and are enclosed within brick walls on the first story. The elevators are located adjacent to the outermost rows of columns a little more than one-third of the way into the building from the east elevation. Although the package elevators and chutes no longer exist, several of the hatches, which consist of pairs of steel doors within the ceilings, remain in the ceiling and are also visible within the floor on the second story.

At the northwest and southwest corners of the first story, there are small, bi-level groups of offices, which are original but contain late-twentieth century finishes like carpeting, imitation wood paneling, and dropped acoustical tile ceilings. Because the first story is so tall, the offices are entirely contained below the second story (the upper level of the offices is a mezzanine). At

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the northeast and southeast corners of the first story, there are small storerooms and toilet rooms, which are original. At all four corners, there are original steel stairs that provide access between the first and second stories. The stairs, which have simple metal pipe railings, have a U-return configuration at the west end and a straight-run configuration (parallel to the east elevation) at the east end.

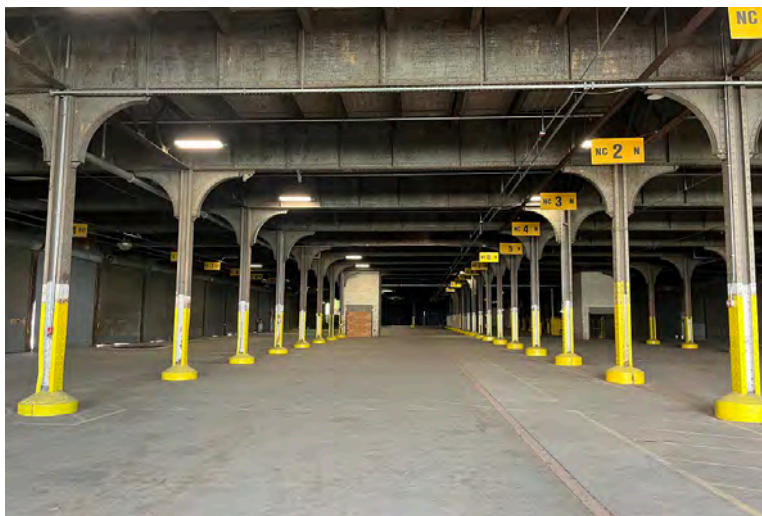


Photo 12: First story of Pier 38, looking west.

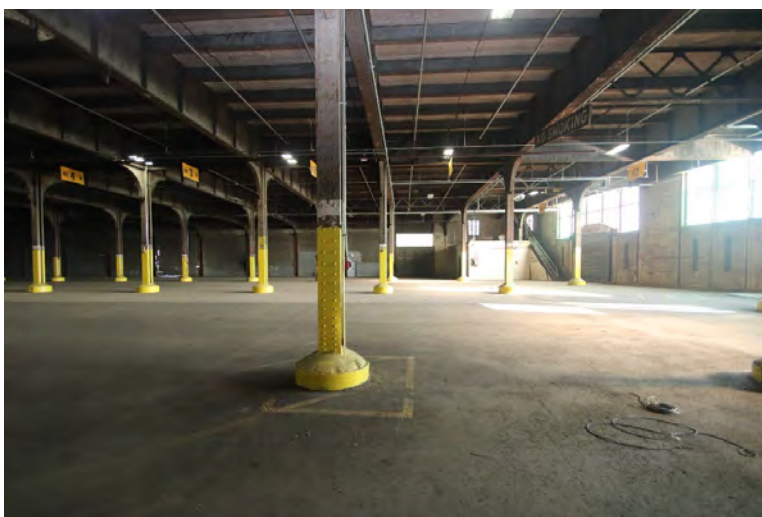


Photo 13: First story of Pier 38, east end, looking north.

On the second story of Pier 38, the columns support steel roof trusses, which taper down from the center east-west ridge line ([Photos 14 and 15](#)). On top of the trusses and visible within the second story space, there are equally spaced steel purlins onto which the corrugated metal roof is attached. The perimeter walls on the second story are concrete at the east and west ends and consist of alternating bays of roll-down metal garage doors and multi-light steel windows, the latter located above yellowish-brown brick spandrels, which are original. As mentioned above, there are numerous hatches consisting of double steel doors that open between the first and

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second stories. On the second story, the hatches are flush with the floor (Photo 15). In the eastern half of the second story, there are two original freight elevators that correspond to the brick elevator enclosures on the first story (Photo 16).



Photo 14: Second story of Pier 38, looking east.



Photo 15: Second story of Pier 38, looking west. In this view, one of the original floor hatches, which consist of double steel doors that swing open, can be seen next to the columns on the right side.

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Photo 16: Freight elevator on the second story of Pier 38, looking southwest.

The interior of Pier 40 historically was identical to that of Pier 38 in all respects, including its layout, steel structure, concrete floors, track pit, cargo handling apparatus, offices, and stairs, etc. For several decades, the building has been operated as a self-storage facility, a use that has allowed most of the original interior finishes and features to be preserved. On the first story, the only notable change has been the removal of the original offices at the southwest corner where the lobby and customer service desk for the self-storage facility is located. The remainder of the first story matches the first story of Pier 38 ([Photo 17](#)).

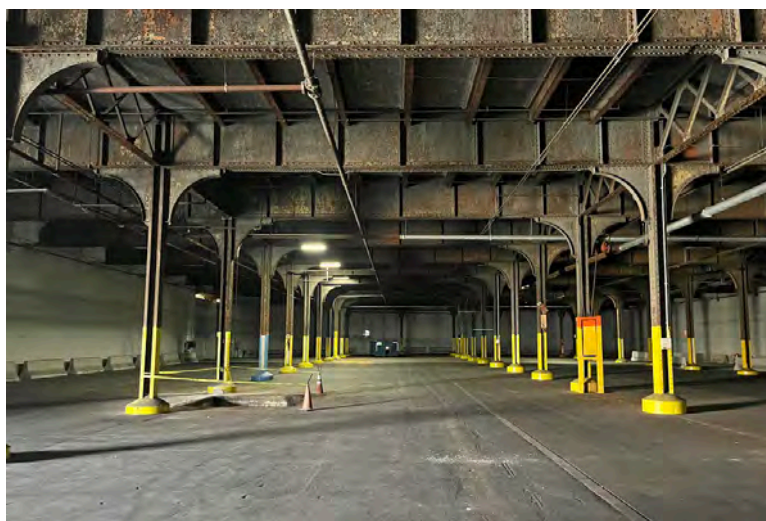


Photo 17: First story of Pier 40, looking east.

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All of the storage lockers are located on the second story. Except for some narrow circulation corridors and along the perimeter walls, the lockers cover much of the floor space on the second story. However, because the lockers are of limited height and do not touch the perimeter walls, it is still possible to view the steel structure of the roof and the windows and doors on all four elevations (Photo 18). The lockers are a fully reversible treatment; they could easily be removed in the future with no resulting impact on the building's integrity. The only other difference between the interior spaces of the two piers is that the original freight elevators, chutes, and hatches in Pier 40 have been removed.

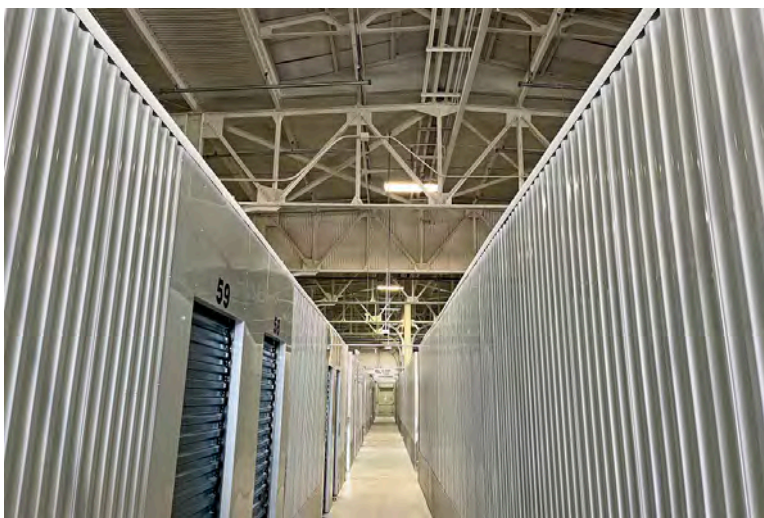


Photo 18: Second story of Pier 40, looking east.

Integrity:

The Southwark Municipal Piers (Piers 38 and 40, South Wharves) have integrity. In particular, the aspects of design, materials, and workmanship, are present. The distinctive and richly articulated Beaux Arts facades, which are highly intact, are typical of civic architecture in early twentieth-century Philadelphia and convey the seriousness with which the city approached the improvement of the port in this era. Additionally, the intact reinforced concrete and structural steel framework of the buildings reflect the materials and workmanship common among large industrial and commercial buildings built in Philadelphia and elsewhere after 1900. Although the original one-story hyphen that once connected the buildings at the west elevations was demolished and the space between the piers was decked over with concrete during the 1950s, these alterations were completed within the period of significance and therefore do not affect the property's integrity.

The aspects of location and setting are also present. The pier buildings remain on their original site and still have a direct and visible relationship with the Delaware River. While Interstate 95 resulted in the demolition of hundreds of historic commercial buildings west of the piers during the 1960s, the piers themselves still clearly convey their historic commercial function, which reinforces the aspects of feeling and association. For these reasons, the piers remain highly visible and iconic symbols of Philadelphia's dominance in maritime trade during the early twentieth century.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

COMMERCE
TRANSPORTATION
ARCHITECTURE

Period of Significance

Criterion A: 1915-1962
Criterion C: 1915

Significant Dates

1915
1957

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Philadelphia Department of Wharves, architects and engineers
Snare & Triest Company, builders

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Southwark Municipal Piers, also known as Piers 38 and 40, South Wharves, possess statewide significance under Criterion A in the areas of commerce and transportation as one of the defining achievements of the City of Philadelphia's early twentieth century port modernization program. The piers, which were designed by the city's Department of Wharves, Docks and Ferries, and built by the Snare & Triest Company of New York City, helped Philadelphia to remain competitive in both international trade and passenger travel after 1915. In an era when steamships were becoming ever larger, Piers 38 and 40 were designed to receive and efficiently process cargo and passengers from many of the world's newest and biggest vessels, ensuring that the country's third largest city and second largest port continued to be a major center of commerce and industry. The Southwark Municipal Piers are also significant under Criterion C in the area of architecture as major examples of the Beaux Arts-style port terminals that cities across the United States built along their waterfronts between 1900 and 1930. Influenced by the City Beautiful Movement, Philadelphia and other cities in this era imbued public buildings with a grandeur and refinement reminiscent of Ancient Rome, conveying through architecture both economic power and civic pride. The Southwark Municipal Piers, which remain remarkably intact, continue to evoke this era when port terminals became opportunities to adorn and beautify the city rather than simply to solve some functional problem. The period of significance of the Southwark Municipal Piers begins in 1915, when the piers entered service, and ends in 1962, when Philadelphia completed a much larger, more modern port terminal in South Philadelphia – the Packer Avenue Marine Terminal – that could handle the massive container ships that were transforming maritime trade. The Packer Avenue facility, which was followed by the Tioga Marine Terminal in North Philadelphia in 1972, effectively led to the obsolescence of Piers 38 and 40.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Port of Philadelphia in the Early 20th Century

At the turn of the twentieth century, Philadelphia remained one of the greatest manufacturing cities in the United States, but due to inadequate and aging port facilities the city was losing ground in maritime trade. While the Delaware River waterfront was replete with piers, the vast majority were owned either by the railroads (Pennsylvania Railroad, Reading, and Baltimore & Ohio) or by private industrial concerns. All other shipping business, whether for freight or passenger service, had to make use of a handful of city-owned piers at Chestnut, Race, and Arch Streets. Not only were they few in number, the city-owned piers, which were built in 1898, were also quickly becoming obsolete because their decks were too narrow, and they lacked the modern apparatus necessary to handle the cargoes of large ships. While steamship companies could acquire riverfront property and build their own piers, which historically some had done, increasingly they preferred not to be tied down geographically. Instead, the steamship lines sought out the ports offering the best handling facilities at the lowest rates. If Philadelphia was to

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maintain its position as a major commercial and industrial power, city leaders recognized, it had to vastly improve its port facilities and become a modern distribution center. In 1907, under Mayor John E. Reyburn, the city created a new Department of Wharves, Docks and Ferries (hereafter the Department of Wharves) to take charge and begin to overhaul the port.²

Early Projects by the Department of Wharves

One of the central long-term goals of the Department of Wharves was to build as many new municipal piers as funding would allow. Before that could happen, however, the department had to acquire much more riverfront property than it owned at the time. Focusing on the areas south and north of the most built-up and heavily-used wharves – those roughly between South Street and Vine Street – the department began to buy up both unimproved sites and those with existing piers. By 1910, the city owned forty sites along the Delaware River; excluding those not used for commercial shipping, the Department of Wharves now had at its disposal over three quarters of a mile of frontage for pier construction. In addition to clearing the sites of any existing structures, including old piers, the department repaired or rebuilt the bulkheads in concrete, preparing the sites for future pier construction.

The first pier completed by the Department of Wharves was Pier 19, North Wharves, at the foot of Vine Street. Begun in 1909 and completed the following year, Pier 19 was a double-deck structure measuring 166 feet wide, more than double the width of the old city-owned piers (Figure 3).



Figure 3 (left): Pier 19, North Wharves, at the foot of Vine Street, completed in 1910 (from the *Annual Report of the Department of Wharves, 1911*). The pier remains standing but has been heavily altered.



Figure 4 (right): Pier 16, South Wharves, at the foot of Dock Street, completed in 1913 (from the *Annual Report of the Department of Wharves, 1913*). Both the pier structure and the headhouses are now demolished.

As explained later by Carroll R. Thompson, chief engineer of the Department of Wharves, “The wide terminal with its large unobstructed deck areas is the feature which in many respects has the greatest influence upon the successful and economic handling of cargo between ship and freight

² The historical context in this and the following paragraph is drawn from The Department of Wharves, Docks and Ferries, *The Port of Philadelphia: Its History, Advantages and Facilities* (Philadelphia, 1926), and from “The Department of Wharves, Docks and Ferries,” *Journal of the Engineers’ Club of Philadelphia*, vol. XXXIV (1917), 73-78.

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car.”³ Pier 19 was followed by Pier 16, South Wharves, at the foot of Dock Street, in 1912 (Figure 4). Although not quite as large as the Department of Wharves would have preferred – Pier 16 measured 122 feet wide by 582 feet long – it nonetheless “will be of great service in temporarily relieving the pier shortage now becoming so acute,” as stated in the 1913 *Annual Report* of the Department of Wharves.⁴

Even with the new, improved piers, large ships would not be able to fully utilize the Port of Philadelphia until the navigable channel of the Delaware River was both deepened and widened, changes which were regulated and performed by the federal government. The U.S. Army Corps of Engineers had already deepened the channel from twenty-two feet to thirty feet, a project that was completed in 1908. As early as 1909, however, the city and the Department of Wharves began to lobby Congress for funds for additional dredging. The city argued that to allow more modern, larger draft vessels to reach the port, the channel had to be further deepened to thirty-five feet and widened from 800 to 1,200 feet.⁵ A congressional appropriation for the work was finally made in 1914, and dredging began almost immediately.⁶ By 1917, the project was complete.

The Southwark Piers

Anticipating that increased shipping activity would quickly follow the completion of dredging, the Department of Wharves pressed on in the planning of new piers. Championed by Mayor Rudolph Blankenburg, the progressive reformer who succeeded Reyburn in 1911, the development of the port took on an even greater urgency during the early 1910s.⁷ In 1913, even before dredging began, the Department of Wharves, now led by George W. Norris, announced what would be its biggest construction project yet: the double Southwark Piers, or Piers 38 and 40, South Wharves, at the foot of Queen and Christian Streets in South Philadelphia (Figure 5). Designed in-house by the Department’s own staff of architects and engineers, the Beaux Arts-style buildings would each be two stories in height and measure about 180 feet by 551 feet in plan, the length being the maximum permitted by the pierhead line established and controlled by the Army Corps. The increased capacity – the Southwark Piers would more than double the total square footage of the city-owned piers – could not come soon enough. Both of the new city piers at Vine and Dock Streets were operating at full capacity and demand was increasing by the month.⁸

³ Carroll R. Thompson, “Municipal Pier Construction in the Port of Philadelphia,” in *The Port of Philadelphia*, 138.

⁴ Department of Wharves, Docks and Ferries, *Annual Report for 1912* (Philadelphia, 1913), 13.

⁵ “The Department of Wharves, Docks and Ferries,” 76-77.

⁶ “Intend to Rush Delaware River Dredging Work,” *Philadelphia Inquirer*, October 11, 1914.

⁷ Lloyd M. Abernethy, “Progressivism, 1905-1919” in *Philadelphia: A 300-Year History*, ed. Russell F. Weigley (New York: W.W. Norton, 1982), 554.

⁸ “Two Municipal Piers Planned,” *Philadelphia Inquirer*, April 4, 1913.

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Figure 5: Early charcoal sketch of the proposed Southwark Municipal Piers, produced by the Department of Wharves in 1914 (from *The Port of Philadelphia*, 1926).

The Department of Wharves awarded the contract to build the Southwark Municipal Piers to the Snare & Triest Construction Company of New York City in early 1914. Construction progressed rapidly; work on Pier 40 began in January and was largely complete by November, when the pier was turned over to the city. Work on Pier 38 began in early summer 1914 and was largely complete in spring 1915. Because some additional work remained after the superstructures were finished, such as the installation of electrical systems and cargo handling equipment, the piers did not become fully operational until the end of summer 1915. The total costs were about \$1 million for each pier.⁹

The Southwark Municipal Piers, which at the time were the largest ever built in Philadelphia, improved on many of the features that had recently been implemented in the Vine and Dock Street Piers. First and foremost, the piers were built “with the idea of combining the latest conveniences and equipment for handling cargoes,” as later described by the Department of Wharves.¹⁰ This meant the widest decks of any of the City-owned piers, providing considerably more cargo space; continuous door openings on the first story and alternate openings in the second story to allow loading or discharging of cargo at any point along a ship’s berth; cargo masts that made it easier to unload cargo from virtually any point on the ship; numerous freight and package elevators, floor/ceiling hatches, and spiral chutes to easily transfer cargo between floors; and central depressed tracks to facilitate direct loading of heavy cargo onto freight cars entering the building from the existing rail line on Delaware Avenue (Figures 6 and 7).¹¹ In Pier 38, the two original freight elevators and many of the hatches have been preserved, but the smaller package elevators and chutes no longer exist. None of these features remain in Pier 40.

⁹ “Port Boom Seen in New City Piers,” *Philadelphia Inquirer*, October 17, 1915.

¹⁰ Department of Wharves, *The Port of Philadelphia*, 127.

¹¹ “Shipping Piers in Southwark District of Philadelphia,” *Engineering News* vol. 74, no. 9 (26 Aug 1915), pp. 421-424

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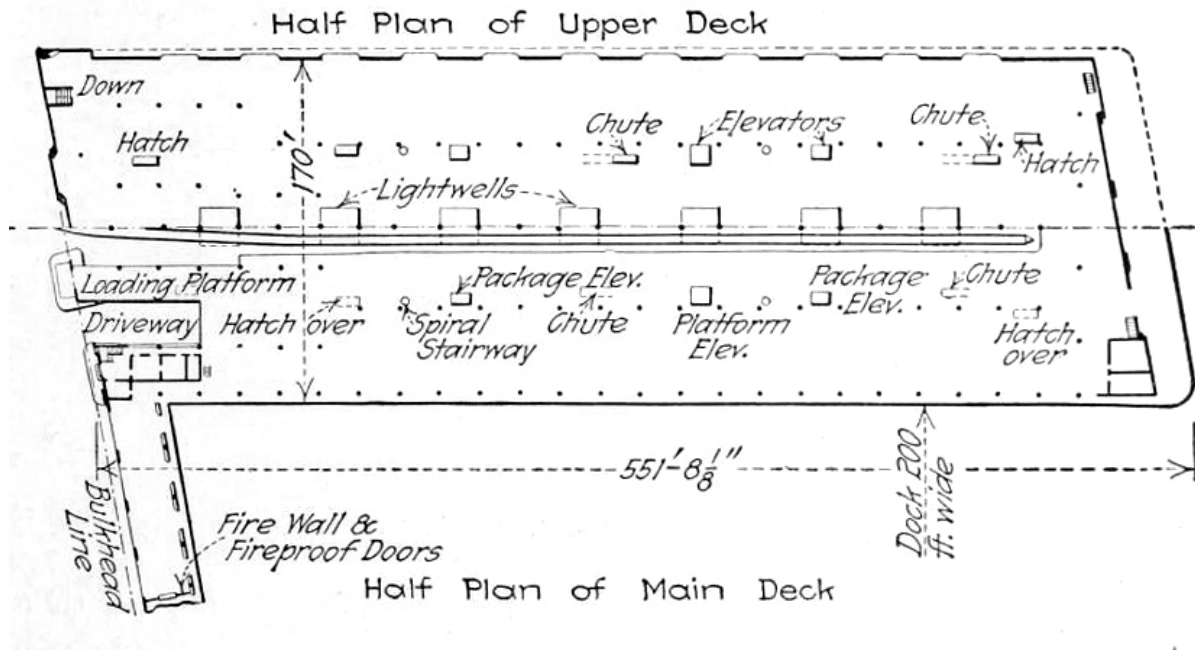


Figure 6: Half plans of Pier 38 (from *Engineering News*, August 26, 1915).

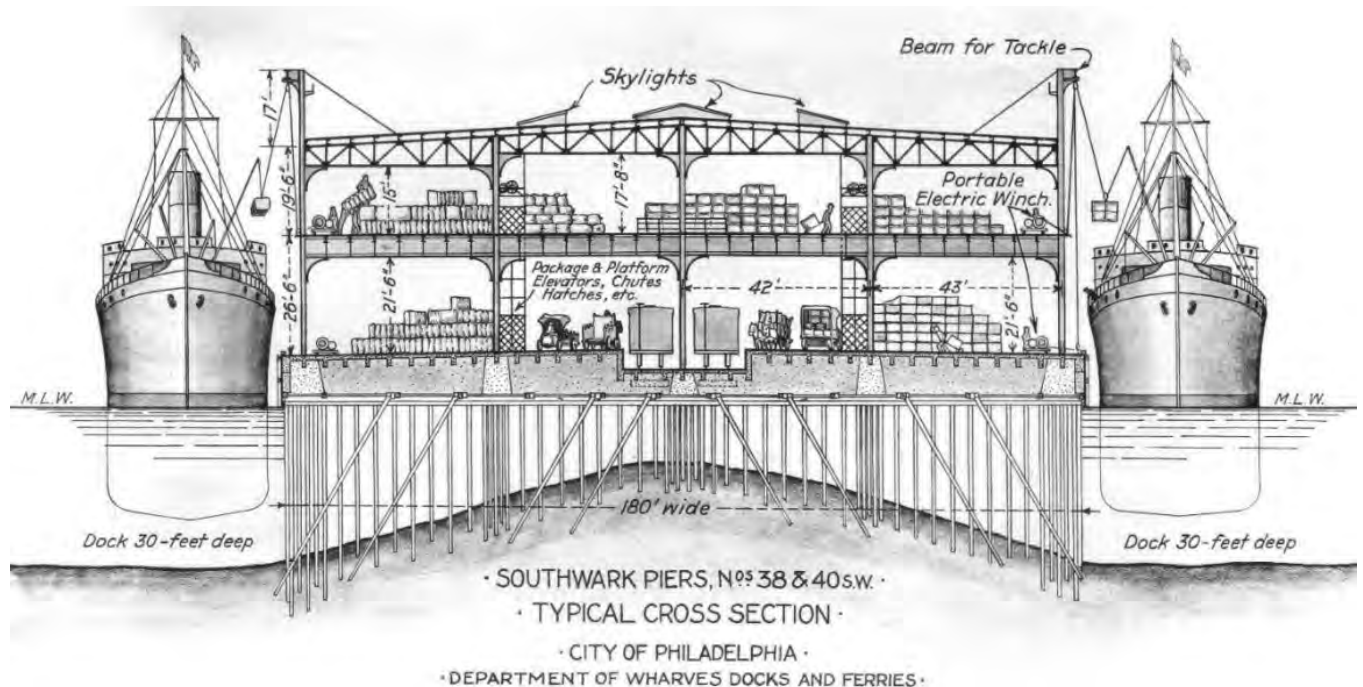


Figure 7: Typical cross section of the piers, drawn by the Department of Wharves in 1914 (from the Philadelphia Department of Records).

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Figure 8: The Southwark Municipal Piers pictured around 1916 (from the Philadelphia Department of Records).

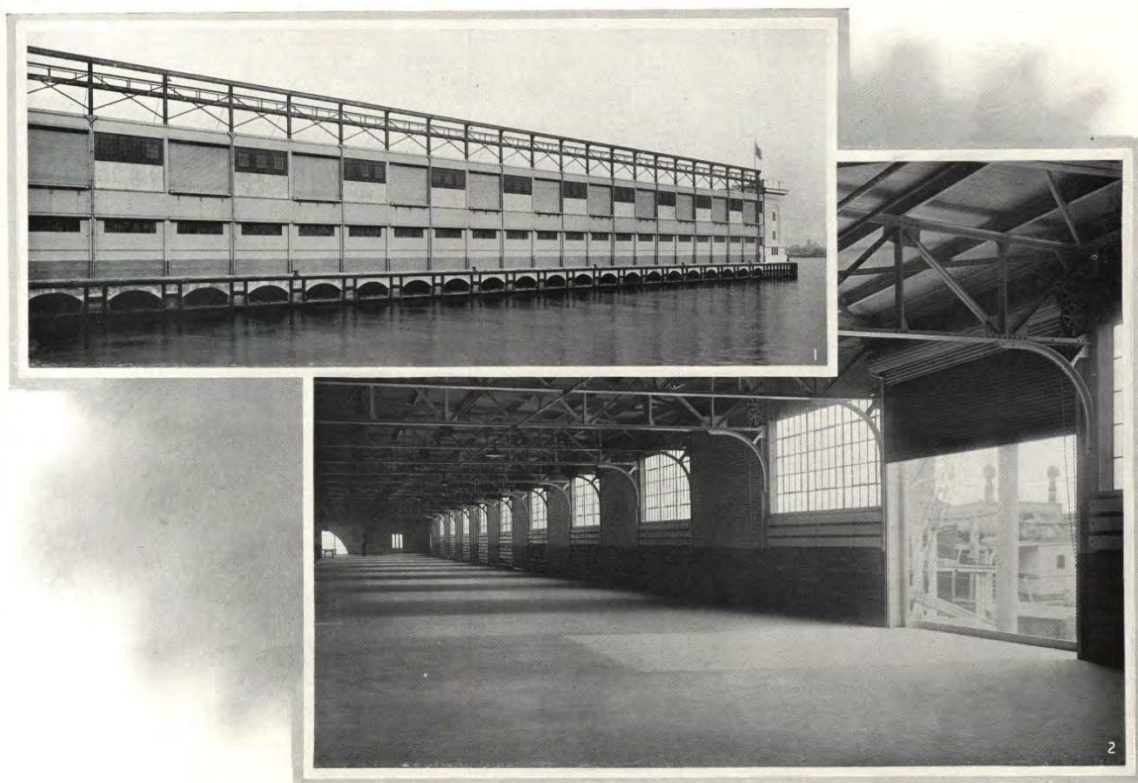


Figure 9: Exterior and interior views of one of the piers around 1916 (from the circa 1920 catalog, No. 52, of the Kinneer Manufacturing Company, who supplied the roll-down metal doors in both buildings).

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The two-story shed design itself was an important aspect of the new piers, one “that would permit of discharging the bulk of a ship’s cargo upon the upper deck, leaving the lower deck free for the accumulation and classification of the outbound freight which arrives at the terminal at intervals.”¹² Additionally, the one-story hyphen that connected the two buildings at the west elevation played a role in the efficient flow of goods within the piers; the structure handled local deliveries by motor trucks to avoid the congestion of trucks entering the pier sheds. All aspects of the piers’ design were considered carefully with an eye toward efficiency and minimizing turnaround time.¹³



Figure 10: View depicting the loading process on the second story of Pier 40 in 1916 (Philadelphia Department of Records).



Figure 11: A cargo of raw sugar awaiting processing on the second story of Pier 40 in 1916 (Philadelphia Department of Records).

¹² Department of Wharves, *The Port of Philadelphia*, 137

¹³ “Philadelphia’s Southwark Piers Completed,” *Engineering Record* vol. 72, no. 16 (16 Oct 1915), pp. 478-481.

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The opening of the Southwark Piers attracted press attention both nationally and internationally in 1915 and 1916. In the United States, professional journals like *Engineering News* and *Engineering Record* touted the structural and functional advantages of the buildings.¹⁴ Abroad, the piers were featured in a piece on the development of Philadelphia's port in the London-based *Journal of Commerce*, which was "Recognized as the English shipping and commercial authority," according to the *Philadelphia Inquirer*.¹⁵ Locally, too, much was written about the piers. In November 1915, one writer in the *Philadelphia Inquirer* expressed optimism that "With the opening of the new Southwark Piers...which are capable of mooring the largest vessels afloat and with an active campaign begun for the expansion of this city's foreign trade relations, Philadelphia bids fair in the near future to take its place at the forefront of this country's import and export trade."¹⁶



Figure 12: Aerial view of the Southwark Piers in 1939, looking northwest (Dallin Aerial Survey Collection at the Hagley Museum & Library).

The Southwark Piers exceeded all expectations of city leaders, the Department of Wharves, and outside observers nearly immediately upon entering service, becoming hives of activity related to both freight and passenger service between Philadelphia and destinations around the globe. The impact of the new piers on foreign trade in particular was significant. In 1906, the Port of Philadelphia handled a total of about \$88 million in exports and \$72 million in imports, figures which remained more or less flat over the next nine years. By 1916, the first full year in which both of the Southwark Municipal Piers were operational, exports increased substantially to \$321 million while imports rose to \$111 million.¹⁷ Speaking in 1916, George S. Webster, who succeeded Norris as director of the Department of Wharves under Mayor Thomas B. Smith, attributed the increases directly to the municipal piers, saying, "It is impossible to estimate the value of these piers as a distributing centre of freight. Millions of dollars of all kinds of commodities are passing through them yearly. This circulation of freight represents in the civic

¹⁴ See footnotes 9 and 11.

¹⁵ "London Journal Devotes Columns to Port of Phila.," *Philadelphia Inquirer*, October 8, 1916.

¹⁶ "With 2 New Piers City Looms Large As Port of Trade," *Philadelphia Inquirer*, November 7, 1915.

¹⁷ Department of Wharves, *The Port of Philadelphia*, 15.

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development very much what the circulation of blood means to the development of the human body. Its value cannot be overestimated” (Figure 13).¹⁸

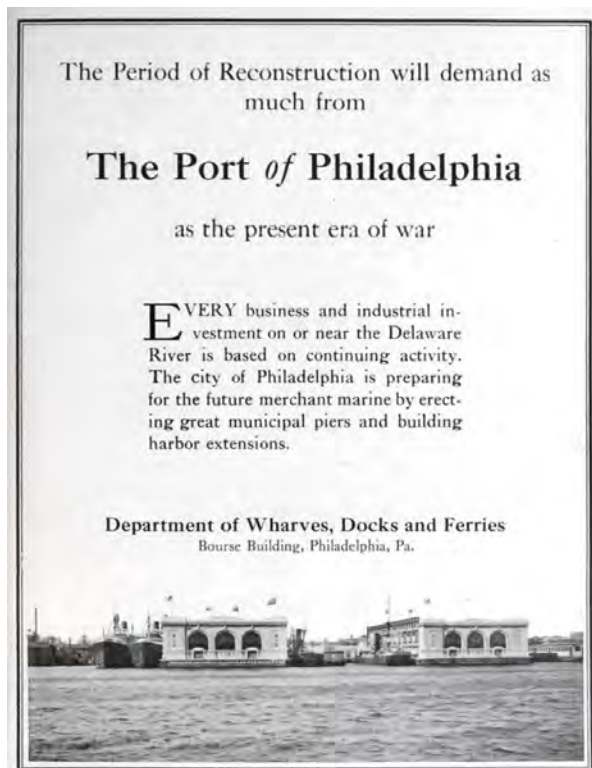


Figure 13: The Southwark Municipal Piers pictured in a Department of Wharves advertisement that appeared in *The Nation's Business* magazine in May 1918.

The following examples represent only a small fraction of the uses to which Piers 38 and 40 were put during their first two decades, but nonetheless illustrate the diverse range of shipping endeavors and trade connections the new piers made possible:

- In October 1916, the newly formed Philadelphia and South American Steamship Corporation launched its maiden voyage on the 5,500-ton *Carolyn* from Pier 38, inaugurating the first direct freight service between Philadelphia and Rio de Janeiro, Buenos Aires, and other South American ports.¹⁹ The line eventually acquired other ships and offered monthly sailings. In its first voyage south, a large portion of the *Carolyn's* cargo consisted of automobiles.
- In early 1919, the English steamship line Furness, Withy & Company, which had been using Pier 16 at Dock Street, leased the entirety of Pier 38. With over 200 cargo and passenger ships, Furness, Withy & Co. was likely the largest user of the city-owned piers

¹⁸ "Port Boom Seen in New City Piers," *Philadelphia Inquirer*, October 17, 1915; "Trade Overruns Municipal Piers As Fast As Built," *Philadelphia Inquirer*, April 11, 1916; "With 2 New Piers City Looms Large as Port of Trade," *Philadelphia Inquirer*, November 17, 1915.

¹⁹ "New Ship Makes This Port," *Evening Public Ledger*, October 9, 1916.

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during the 1910s.²⁰ The company carried everything from bananas to coffee beans to sugar, playing a major role in the importation of foodstuffs. Furness, Withy and Co. remained at Pier 38 for about ten years.

- In August 1919, the *Società Nazionale di Navigazione* began regular freight and passenger service between Philadelphia and Genoa, Italy, operating two ships from Pier 40.²¹
- In September 1920, a Furness, Withy & Company ship docked at Pier 38 after sailing from Africa with twenty-three varieties of wild animals – including zebras, giraffes, and baboons – destined for zoos in Philadelphia, New York, and Washington, D.C. Local papers called the ship “A modern Noah’s Ark.”²²
- In April 1922, the Roosevelt Steamship Company began freight service on the steamer *Key West* between Pier 40 and Antwerp in Belgium. In its first voyage, the *Key West* carried 85,000 bushels of corn, 2,000 bags of barley malt, 23,000 bags of granulated sugar, 4,000 barrels of lubricating oil, and a variety of other cargo, demonstrating the vast quantity of exports handled at the pier in just one sailing.²³
- During the 1920s, Pier 38 became one of the city’s primary gateways for the importation of unprocessed wool, a material essential to Philadelphia’s vast textile industry. In August 1925, one Furness, Withy & Co. ship docked at Pier 38 with 2.5 million pounds of wool with a value of \$1.5 million, a cargo destined entirely for Philadelphia mills.²⁴
- In 1931, the Hamburg-American Line inaugurated an annual series of wintertime Caribbean cruises, sailing on the *Milwaukee* from Pier 40 to Bermuda, Nassau, and Havana. Offered December through March for many years, rates for the twelve-day voyages started at \$125.
- In March 1932, the Grace American Line, based in New York, began weekly passenger service from Pier 40 to ports on the west coast of the United States via the Panama Canal. By one account, the line’s four brand new ships were “the most luxurious ever built in the United States.”²⁵
- In October 1935, the steamship *American Banker* arrived from London at Pier 40, carrying a shipment of silver bullion worth \$1.8 million. The 3,080 bars of silver were destined for coinage at the United States Mint in Philadelphia.²⁶

²⁰ “Along the Atlantic Coast,” *Shipping* vol. VI, no. 12 (22 March 1919), 24.

²¹ “New Ship Line to Italy,” *Evening Public Ledger*, July 23, 1919.

²² “Modern Ark to Dock Today With Animals,” *Evening Public Ledger*, September 2, 1920.

²³ “News of the Ships and Shipping Men,” *Philadelphia Inquirer*, April 3, 1922.

²⁴ “News of the Ships and Shipping Men,” *Philadelphia Inquirer*, August 26, 1925.

²⁵ “Port Gains New Line,” *Philadelphia Inquirer*, March 23, 1932.

²⁶ “Silver Bullion Shipment Arrives,” *Philadelphia Inquirer*, October 16, 1935.

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Figure 14: A circa 1925 postcard view of the Southwark Municipal Piers, looking northwest from the Delaware River (from the private collection of the author).

Later Piers Built by the Department of Wharves

The Southwark Municipal Piers were the Department of Wharves' crowning achievement in the redevelopment of the Central Delaware section of the port. But the overhaul of Philadelphia's port facilities was not over. Speaking in 1914, George W. Norris remarked, "It is the belief of the department that when these [piers] are complete, the four piers," referring to Southwark in addition to the Vine and Dock Street piers, "will represent as large an investment as is advisable to make in this section." Moving forward, Norris continued, "It will be better to erect piers in the southern district where land can be purchased more economically."²⁷

Because, as the *Philadelphia Inquirer* reported in early 1916, trade was overrunning the municipal piers as fast as they were being built, the city continued on in the construction of new piers, including a group of four piers farther south along the riverfront, as Norris had suggested.²⁸ Planning for what became known as the Moyamensing Piers (Piers 78, 80, 82, and 84, South Wharves), which would be built about a mile south of Pier 40, began in 1916. Work on the new group started in 1919, although by 1926 only Piers 78 and 84 had been completed. The first two Moyamensing Piers were larger than the Southwark Piers, ranging in width from 250 to 336 feet and in length from 841 to 900 feet (Figure 15).²⁹ Otherwise, they were simply iterations, both in terms of their Beaux Arts architectural treatment and in an operational sense, of the model perfected in Piers 38 and 40 several years earlier. Pier 80, which was built in 1951, and Pier 82, which was built in 1942, did not adhere to the original Beaux Arts design scheme but rather presented two different forms of a more utilitarian architectural treatment. Therefore, despite sharing a contiguous stretch of waterfront, the Moyamensing Piers do not read as a

²⁷ "Mayor Accepts New City Pier," *Philadelphia Inquirer*, February 4, 1914.

²⁸ "Trade Overruns Municipal Piers As Fast As Built," *Philadelphia Inquirer*, April 11, 1916.

²⁹ Carroll R. Thompson, "Municipal Pier Construction," 140-141; Carroll R. Thompson, "Engineering Side of Pier Construction," *Engineers and Engineering*, vol. 44, no. 6 (June 1927), 147-150.

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unified architectural ensemble in the way that the Southwark Piers do, especially because the only two piers built according to the original Beaux Arts design are at the northernmost and southernmost ends of the group, with a distance of over 1,500 feet between them. All four of the Moyamensing Piers remain standing and have integrity.



Figure 15: Inshore view of Pier 78, South Wharves, one of the Moyamensing Piers, designed by the Department of Wharves and built 1919-20. Extant (from the *Annual Report of the Department of Wharves, Docks and Ferries*, 1918). Pier 84, completed in 1926, is similar in appearance. Piers 80 and 82, which were not built until 1952 and 1941, respectively, were much more utilitarian in their architectural treatment.

Despite Norris's expectation that the Central Delaware section of the port would see no further pier construction, already by 1916 the Department of Wharves started to plan for a new pier at Cherry Street, or Pier 9, North Wharves. Significantly delayed by World War I, Pier 9 was completed in 1919.³⁰ The new pier measured 100 by 540 feet in plan and was one story high, demonstrating that there was still a need for smaller piers even after the first of the much larger Moyamensing Piers was put into operation (Figure 16). Pier 9 was followed in 1921 by Pier 30, South Wharves, at Kenilworth Street, which was one-story in height, measured 120 by 547 feet in plan, and was situated only a few blocks north of Piers 38 and 40 (Figure 17).³¹ In 1922, the department also completed Pier 4, South Wharves, at Chestnut Street, a two-story building that measured 76 by 554 feet in plan and provided space for the department's new main office (Figure 18).³² And in 1922-23, the department built what became known as the Girard Group, or Piers 3 and 5, North Wharves, just south of Pier 9 (Figure 19). The Girard Group piers, along with Pier 4, were the first of the municipal piers to depart from the Beaux Arts style, instead relying on a simpler, Art Deco-influenced treatment in brick and stone. Otherwise, in terms of size, layout, and equipment, the later piers closely resembled the Southwark Piers. While Pier 9 and the Girard Group piers remain standing and have integrity, Pier 4 and Pier 30 were demolished in 1965 and 1988, respectively. The Girard Group piers were listed in the National Register of Historic Places in 1983 (NRHP Ref. No. 83002269).

³⁰ Annual Report of the Department of Wharves, Docks and Ferries, 1919 (Philadelphia, 1920), 22.

³¹ "Mayor to Accept New Pier Friday," *Philadelphia Inquirer*, May 1, 1921.

³² "The New Chestnut Street Municipal Pier," *Philadelphia Inquirer*, July 1, 1922.

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Figure 16 (left): Inshore view of the Cherry Street Pier (Pier 9, North Wharves), designed by the Department of Wharves and built 1918-19. Exant (Philadelphia Department of Records).

Figure 17 (right): Outshore view of Pier 30, South Wharves at Kenilworth Street, designed by the Department of Wharves and built 1920-21. Demolished in 1988 (Philadelphia Department of Records).



Figure 18 (left): Inshore view of Pier 4, South Wharves, designed by the Department of Wharves and built in 1922. Demolished in 1965. (Philadelphia Department of Records).

Figure 19 (right): Inshore view of Pier 3, North Wharves, one of the Girard Group, designed by the Department of Wharves and built 1922-23. Extant (Philadelphia Department of Records).

The Southwark Piers and the Port of Philadelphia after 1930

During the early 1930s, the Great Depression caused a slowdown in shipping traffic to and from the Port of Philadelphia, much like it did elsewhere. By the end of the decade, however, the port had fully recovered, with the *Philadelphia Inquirer* proclaiming in March 1937 that a “port boom” had begun to tax the city’s facilities.³³ For the first time in six years, the paper reported, the municipal piers were at full capacity and demand was still growing. Although there was an immediate need for additional terminals, World War II prevented most plans to expand the port from moving forward. The only major project completed during this period was on Pier 82. The Department of Wharves had built the substructure of the pier during the 1920s, but it lay undeveloped for nearly two decades. In 1941, the city leased Pier 82 to the Pennsylvania

³³ “Phila. Port Boom Taxes Facilities; All Piers Rented,” *Philadelphia Inquirer*, March 21, 1937.

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Railroad, which would use the pier to improve connections between its rail lines and the port.³⁴

The railroad quickly built a one-story brick shed on the pier, although this building was much smaller than its predecessors at Piers 78 and 84 and did not conform to the original Beaux Arts scheme for the Moyamensing group.

With demand for pier space at an all-time high, the Southwark Municipal Piers remained a critical component of Philadelphia's port infrastructure, processing upwards of 190,000 tons of goods annually.³⁵ During the war, Pier 38 was leased by the U.S. Army Quartermaster Corps to be used in connection with their Philadelphia facility, which was the largest Army supply depot in the country at the time, while Pier 40 was occupied entirely by the Merchants Warehouse Company, a local commercial warehousing and transportation concern. Following the war, in 1946 Pier 38 was leased to the Mack Warehouse Corporation and, at the end of the Merchants Warehouse lease in 1952, Pier 40 went to the Philadelphia Tidewater Terminal.³⁶ The two companies were among the largest operators of piers in Philadelphia, both municipal and private, handling a significant percentage of the general cargo that arrived in and departed from the port. It was during Mack Warehouse's tenure that Pier 38 played a central role in postwar humanitarian aid, becoming the primary distribution center for the CARE organization (Cooperative for American Relief in Europe). Founded in 1946, CARE's mission was to provide aid to a war-ravaged Europe and later to other places where people were in significant need (it eventually changed its name to Cooperative for American Relief Everywhere). Over the next twenty years, CARE sent 100 million packages of food and supplies from Pier 38 to locations around the world, becoming one of the most important international providers of humanitarian relief. This effort was the origin of the term *care package*.³⁷

At the end of World War II, the City of Philadelphia revisited plans to build new terminal facilities along the Delaware, anticipating what would become an enormous increase in both international and coastwise maritime trade. During the low years of 1932 to 1936, the port handled an average of 4.5 million tons annually, but the end of the Depression and increased shipping activity related to the war effort substantially increased the yearly average (between 1943 and 1946) to over 10 million tons, a figure which grew yet again to 13 million tons by 1955.³⁸ Much of the increase was related to the importation of crude oil and other petroleum products – Philadelphia had seven major refineries by the early 1950s and handled more oil than all other ports in the United States combined – but there was still a pressing need for additional pier space for general cargo.

³⁴ "City Receives Bids for Space on Piers," *Philadelphia Inquirer*, October 3, 1941; "P.R.R. Adds to Philadelphia Freight Facilities," *Railway Age* vol. 113, no. 8 (22 Aug 1942), 322.

³⁵ "New Municipal Pier Leased by U.S. Lines," *Philadelphia Inquirer*, May 11, 1951.

³⁶ Information on the use and tenancy of the piers was plentiful in the near daily reports of port activity published in the *Philadelphia Inquirer*, as well as in *Port and Terminal Facilities at Ports on the Delaware River*, a report published by the U.S. Army Corps of Engineers in 1941.

³⁷ Edgar Williams, "CARE Turns 40: Pier 38 Plaque Honors Phila.'s Contribution," *Philadelphia Inquirer*, October 29, 1986.

³⁸ Board of Engineers for Rivers and Harbors, United States War Department, *Port Series No. 4: The Ports of Philadelphia, PA, Camden and Gloucester, NJ* (Washington, D.C., 1939). Later editions of the same report, published in 1948 and 1956, are included in the bibliography.

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To fulfill this need, the Department of Wharves started making plans to develop the last of the Moyamensing Piers, or Pier 80, South Wharves. Completed in 1951, Pier 80 was similar in size to Piers 78 and 84 but was not built according to the original Beaux Arts design scheme for the group.³⁹ Rather, Pier 80 had a much more functional architectural treatment that varied significantly from its predecessors. Likewise, Pier 82, which was built by the Pennsylvania Railroad in 1941, was much more utilitarian in appearance than Piers 78 and 84 and was also much smaller. For these reasons, the Moyamensing Piers never achieved effectiveness as a unified architectural group in the way that the Southwark Piers did immediately upon their completion.

Starting in 1952, supervision of the Port of Philadelphia was handed over to the Delaware River Port Authority (DRPA), a new bi-state agency established that year to manage port development and operations in both Philadelphia and in Camden, New Jersey, replacing the Department of Wharves.⁴⁰ The city's and DRPA's solution to the pier shortage was the construction of a vast new terminal in far South Philadelphia, on a thirty-two-acre site below Packer Avenue, about two miles south of the Southwark Piers. Planning for what became known as the Packer Avenue Marine Terminal began in the mid-1950s, and the facility was operational by 1962.

Because the construction of the new Packer Avenue facility would take many years, the city and the DRPA sought to quickly modernize existing facilities where they could. The centerpiece of this effort was the adaptation of the Southwark Municipal Piers for use by motor trucks, which were quickly becoming one of the most common forms of freight transportation. To make the piers more usable by large trucks, the space between the two structures was decked over with a new concrete slab on pilings ([Figure 20](#)). Trains were still able to access the piers, but the focus of the improvements was to make it easier for trucks to enter the site, load or unload their cargoes, and have enough space to turn around when ready to depart. The \$3 million project, which was expected to nearly double the capacity of the Southwark Piers from 190,000 to 332,000 tons per year, began in early 1957 and was completed toward the end of 1958 ([Figure 21](#)).⁴¹ Following the completion of the work, the first stories of the pier sheds were leased to Atlantic and Gulf Stevedores, Inc., and the second stories to the Mack Warehouse Corporation, a combination of tenants that would "assure a maximum flow of cargo across the piers and the greatest possible development of new tonnage for the port," in the words of Philadelphia Commerce Department Director Fredric R. Mann.⁴²

³⁹ "New Municipal Pier Leased by U.S. Lines," *Philadelphia Inquirer*, May 11, 1951.

⁴⁰ Delaware River Port Authority, *Handbook of the Delaware River Port* (Philadelphia, 1956), 5.

⁴¹ "City Launches Project to Rebuild 2 Piers" *Philadelphia Inquirer*, March 19, 1957.

⁴² "Stevedores, Warehouse Lease New City Piers," *Philadelphia Inquirer*, October 29, 1958.

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Figure 20: Outshore aerial view of the Southwark Municipal Piers in the 1970s, showing the concrete deck that was built between the buildings in 1957-58 (Port of Philadelphia).

The modernization of the Southwark Municipal Piers succeeded in increasing the Port of Philadelphia's capacity for general cargo, helping the port to remain the second largest in the country. However, with the opening of the massive Packer Avenue Marine Terminal in 1962, Piers 38 and 40 became less important to the future of the port. It was not simply a question of the Southwark Piers' decreasing share of overall port capacity that led to their obsolescence, but the fact that they were not capable of handling large container ships. Beginning in the early 1960s, containerization – the shipment of goods in large, sealed metal boxes, which could be easily be transferred from ship to rail car or truck – transformed maritime commerce around the world and was “by far the most important development in the shipping industry in decades,” as reported by the *Philadelphia Inquirer* in 1969.⁴³ Shipping by container reduced labor costs, made the transfer of freight more efficient, and made it possible to ship much larger quantities of goods in a single vessel. But the handling of containers in port required broader stretches of open waterfront and specialized equipment for loading and unloading. The Southwark Piers could accommodate neither. The Packer Avenue facility, on the other hand, was planned with containerization in mind, as was the Tioga Marine Terminal, another large terminal built by the city and the DRPA much farther north on the Delaware River waterfront, just south of the Betsy Ross Bridge, between 1968 and 1971.⁴⁴ While the Southwark Piers remained in operation long after the Packer and Tioga terminals entered service, they were relegated to secondary status among Philadelphia's port facilities.

⁴³ William F. Feist, “Delaware River Port Plans for Its Future,” *Philadelphia Inquirer*, October 28, 1966; Ronald DeGraw, “Port Welcomes Arrival of First Container Ship,” *Philadelphia Inquirer*, November 5, 1969.

⁴⁴ “\$50 Million Port Terminal to Cover 1 ½ Mi. on River,” *Philadelphia Inquirer*, October 16, 1966; Port Gets Its New Terminal,” *Philadelphia Inquirer*, October 15, 1971.

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Figure 21: DRPA advertisement detailing the modernization of the Southwark Municipal Piers (*Philadelphia Inquirer*, October 4, 1960).

Even with the modern Packer and Tioga terminals, the Port of Philadelphia could not avoid shifting global trade patterns at the end of the twentieth century, when rapidly expanding trans-Pacific routes between Asia and the west coast of the United States led to a decline in east coast shipping. Philadelphia's port remained the second largest in the country well into the 1970s, but now ranks about 22nd nationally, handling about 28.5 million tons per year. As a result of this decline, Piers 38 and 40 have not been actively used in maritime trade since the 1980s. Rather, over the last thirty years, the piers have primarily been used as warehouses. Currently, Pier 38 is completely vacant, and Pier 40 was most recently used as a self-storage business but is also now vacant.

Comparative Examples of Port Improvement Projects in the United States

Nationally, the only publicly funded, municipal port improvement projects that compared in size and scope to that which occurred in Philadelphia between 1907 and 1928 were the Chelsea Piers in New York City and the Embarcadero in San Francisco.

Built by the New York City Department of Docks and Ferries between 1902 and 1910, what was originally known as the Chelsea Section Improvement consisted of nine two-story, 825-foot-long piers along a contiguous, half-mile-long site on the west side of Manhattan between 12th and 22nd Streets. While the piers were impressive in their street-facing architecture – they were designed in the Beaux Arts style by Warren & Wetmore, the architects behind Grand Central Station – they were not nearly as wide as the piers later built in Philadelphia, each measuring only between 60 and 128 feet in width. The relative narrowness of the piers put them at a slight disadvantage when it came to handling cargo. The Chelsea Piers fell into decline in the 1960s after air travel became more widespread, and most of the structures were eventually demolished. Although four of the nine piers survive today, their street-facing facades were heavily altered during the late 20th century and retain no architectural integrity. Other large port terminals built

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in New York City during this period include the Gansevoort Group (1897-98), which had five 700-foot-long piers; the 55th and 56th Street Terminal (1915-1917), which consisted of three 700-foot-long piers; and the 44th-52nd Street Terminal (1915-1936), which was composed of five 950- to 1100-foot-long piers. All were located on the west side of Manhattan. Like the Chelsea Piers, these piers were all relatively narrow, with none measuring more than 125' in width. Many of these pier structures survive, but similar to the Chelsea Piers, they have all been heavily altered.⁴⁵

Around the same time that Philadelphia began to rebuild its port, San Francisco too embarked on a long-term campaign of pier construction on the city's northeast waterfront. Between 1913 and 1936, the city built twelve one- and two-story piers along the Embarcadero, in nearly a continuous row between the San Francisco-Oakland Bay Bridge at the south end and Fisherman's Wharf at the north end. Like the Philadelphia and New York City examples, most of the Embarcadero piers were designed in the Beaux Arts style. Like the Chelsea Piers, they were long but narrow, with many between 700 and 800 feet long but only 80 to 120 feet wide. The piers along the Embarcadero both fueled and benefitted from San Francisco's rapid growth during the early twentieth century, bringing people and goods from around the world, including on ships that departed from the Southwark Piers in Philadelphia. The Embarcadero piers were particularly important to California's agricultural export economy. Many of the piers survive with a high degree of integrity today, and the entire row was listed in the National Register of Historic Places as the Port of San Francisco Embarcadero Historic District in 2006 (NRHP #06000372).⁴⁶

Other cities, such as Boston and Baltimore, also pursued port improvement projects during the early twentieth century, but none were nearly as extensive as those that occurred in Philadelphia, New York, and San Francisco. Apart from dredging and bulkhead construction, Boston's program consisted of a single large pier. Built by the Boston Port Board and completed in 1914, the two-story Commonwealth Pier (Pier 5) was another grand Beaux Arts-style building; measuring 440 by 1,500 feet in plan, by some accounts it was the largest pier in the world.⁴⁷ However, because Boston did not attract as much international trade as other cities at this time, additional piers were not necessary. Similarly, Baltimore built only one enclosed municipal pier devoted to maritime trade: the two-story Broadway Pier, a Beaux Arts-style building measuring about 500 by 150' in plan that was completed around 1915. Although the City of Baltimore owned and operated about a dozen other piers, the vast majority of these were open piers with no permanent structures.⁴⁸

⁴⁵ "The Chelsea Section Improvement," *Architects' and Builders' Magazine* (Feb 1910), 165-173; Michael S. Raber, "West 55th Street and West 56th Street Piers," Written Historical and Descriptive Data, Historic American Buildings Survey (HABS NY-147).

⁴⁶ Michael R. Corbett with Marjorie Dobkin and William Kostura, "Port of San Francisco Embarcadero Historic District," National Register of Historic Places Nomination Form, 2006.

⁴⁷ Keith N. Morgan with Richard M. Candee, Naomi Miller, and Roger G. Reed, *Buildings of Massachusetts: Metropolitan Boston* (University of Virginia Press, 2009), 224.

⁴⁸ Board of Engineers for Rivers and Harbors, U.S. War Department, *Port Series No. 16: The Ports of Baltimore, MD, Washington, DC, and Alexandria, VA* (Washington, DC, 1934).

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The Architecture of the Southwark Municipal Piers

The Southwark Municipal Piers are major examples of the Beaux Arts-style port terminal buildings that cities across the United States built along their waterfronts between about 1900 and 1930. As a building type, the municipal pier was a relatively new concept. While large piers had long been a common feature of port cities, these structures were very often strictly functional in appearance with little to no architectural embellishment. There simply was no incentive for a railroad or a manufacturer to spend money on stylistically formal, architect-designed pier buildings; like factories, most piers were not meant to be used by the public. After the turn of the twentieth century, however, as cities began to improve their ports to attract international trade, the municipal pier became one of the primary means by which a city could signal the importance that maritime commerce played in its economy. Evoking the grandeur of classical and Renaissance-era monuments, municipal piers replaced what had often been a motley collection of ramshackle piers and sheds with formal works of architecture that beautified and brought order to the waterfront while conveying economic power and prestige.⁴⁹

In many ways, the architecture of the Southwark Municipal Piers and others like them was closely related to the railroad terminals being built in major cities across the United States after 1900. Union Station in Washington, D.C., (D.H. Burnham & Company, architects, 1903-07; extant) and Pennsylvania Station in New York City (McKim, Mead & White, architects, 1904-10; demolished) are among the best examples. Designed in the Beaux Arts style, both stations were influenced by the architecture and urban planning of the World's Columbian Exposition held in Chicago in 1893 (Figures 22 and 23). Following decades of eclectic and exuberant Victorian design, the architecture of the Chicago fair went in a classical direction, opting for the order, balance, and refinement of classical and Renaissance-era works. The fair buildings, which were defined by their symmetry, employment of the classical orders, and the uniform application of light-colored, artificial stone (to simulate more expensive limestone or marble), were immediately influential, helping to spur the City Beautiful Movement. Championed by progressive reformers, the City Beautiful Movement prescribed Beaux Arts grandeur and monumentality to beautify the city, improve urban quality of life, and instill moral virtue and civic pride in city residents. The Beaux Arts style was applied to urban buildings of many types; of these, the railroad terminal was perhaps the most visible because it was used by the public more than any other. In examples like Union Station and Pennsylvania Station, the Beaux Arts-style terminal became a highly visible symbol of national progress and of the industrial and commercial achievements of the American city.⁵⁰

⁴⁹ Robert A.M. Stern, *New York 1900: Metropolitan Architecture and Urbanism, 1890-1915* (New York: Rizzoli, 1983), 49; Charles R. Denison, "Seaports and Ship Terminals," in *Forms and Functions of Twentieth Century Architecture*, ed. Talbot Hamlin, FAIA (New York: Columbia University Press, 1952), 555-564.

⁵⁰ Leland M. Roth, *American Architecture: A History* (Boulder, CO: Westview Press, 2001), 321.

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Figure 22: Union Station in Washington, D.C. in 1914, designed by D.H. Burnham & Company and built 1903-07 (Library of Congress).



Figure 23: Pennsylvania Station in New York City, designed by McKim, Mead & White and built 1904-10 (Library of Congress).

In the same way that the Beaux Arts style helped the railroad terminal to convey the railroad's central importance in the nation's economy and its ever-growing presence in the daily lives of Americans, it effectively communicated through the municipal pier the increasingly pivotal role that maritime trade was playing in the growth of American prosperity. Naturally, the new municipal piers most often appeared in major east and west coast ports like New York and San Francisco, as discussed earlier. At the Chelsea Piers in New York and along the Embarcadero in San Francisco, the municipal piers built between 1900 and 1930 dominated large sections of waterfront and became, by virtue of their size and formal Beaux Arts treatment, civic monuments as important to the urban scene as the rail terminal, city hall, or public library (Figures 24 and 25). Even in smaller cities like Boston and Baltimore, which handled lower volumes of maritime trade, municipal piers were among the most architecturally sophisticated public buildings (Figures 26 and 27).

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Figure 24 (left): The Chelsea Piers in New York City, designed by Warren & Wetmore and built 1902-10 (Library of Congress).

Figure 25 (right): One of the piers along the Embarcadero in San Francisco, built between 1913 and 1936 (Library of Congress).



Figure 26 (left): The Commonwealth Pier in Boston, completed in 1914 (Library of Congress).

Figure 27 (right): The Broadway Pier in Baltimore, completed around 1915 (Maryland Center for History and Culture).

Much like the piers built in New York, San Francisco, Boston, and Baltimore, in Philadelphia the architectural treatment of the Southwark Municipal Piers demanded close consideration. Much was expected of the piers in regard to maintaining Philadelphia's position as a major industrial and commercial center. Although the Department of Wharves had already built two new piers – the Vine Street Pier (Pier 19, North Wharves), completed in 1910; and the Dock Street Pier (Pier 16, South Wharves), completed in 1913 – the Southwark Municipal Piers would be the city's largest pier construction project to date and a major opportunity to express the seriousness with which the city approached port modernization. Although the architectural treatment of the piers was left to the Department of Wharves' in-house staff of architects and engineers, like all public buildings the design ultimately required the approval of the city's Art Jury. In its 1914 *Annual Report*, the Department of Wharves, referring to the Southwark Municipal Piers, explained:

A presentable appearance in commercial structures is perhaps a minor consideration, but public opinion is demanding that it should be assigned a greater importance every

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year, and in the case of these piers much study has been given to designing their fronts with proper reference to economy of construction, yet with due deference to the esthetic demands of the city's Art Jury, by which body the plans had to be approved (Figures 28 and 29).⁵¹

The Art Jury, apparently quite pleased with the efforts of the Department of Wharves, said in their own annual reports in 1913 and 1915 that the Southwark piers had "constituted a new standard for such structures," and that they "marked a new era in the development of the waterfront," continuing, "Too much emphasis on the regeneration of the Delaware waterfront, that will result from these precedents, cannot be given."⁵²



Figure 28: Pencil and charcoal rendering of one of the Southwark piers, made by the Department of Wharves in 1914.

The Southwark Municipal Piers improved on the architecture of the city's two earlier municipal piers at Vine and Dock Streets, creating a model for the Department of Wharves' future port terminal projects. Completed in 1910, the Vine Street Pier, which had a highly ornate, Renaissance-inspired headhouse bookended by two Second Empire-style towers, suggested the lingering influence of Victorian notions of ornamentation (Figure 3). The Southwark piers, on the other hand, distilled the Beaux Arts conception of classical architecture to a more basic and monumental form, creating a clearer, more visually impactful composition that relied less on surface ornamentation. While Piers 38 and 40 were clearly influenced by the Beaux Arts tradition in their symmetry, rusticated concrete wall surfaces, and denticulated cornices, the

⁵¹ Department of Wharves, Docks and Ferries, *Annual Report* (Philadelphia, 1914), 12.

⁵² Third Annual Report of the Art Jury (Philadelphia, 1913), 32; Fifth Annual Report of the Art Jury (Philadelphia, 1915), 17.

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effectiveness of their architecture largely comes from their hierarchical arrangement of volumes. The center bay of each inshore elevation, for example, takes the form of a triumphal arch that pushes slightly forward of and above the wings on either side, conveying a sense of immediacy and assertiveness that the Vine Street Pier and even the Dock Street Pier (Figure 4), completed in 1912, lack. The same kind of economical but highly effective disposition of form characterized many of the Department of Wharves' later projects, such as the first two Moyamensing Piers, Pier 9, North Wharves, and Pier 30 South Wharves (Figures 15-17), demonstrating that the architecture of Piers 38 and 40 became a model throughout the port. Of the Southwark Piers, Columbia University professor Roy S. MacElwee wrote in his 1918 book, *Ports and Terminal Facilities*, that the buildings were a "worthy example that the waterfront of a commercial port may be orderly and artistic as well as efficient."⁵³ Outside of Philadelphia, the closest comparable pier buildings are the Chelsea Piers in New York City and the Embarcadero piers in San Francisco.

Like all of the piers built by the City of Philadelphia between 1907 and 1928, the Southwark Municipal Piers were designed in-house by the Department of Wharves' own staff of architects and engineers. It is not possible to attribute the overall design to a single person, as the names of numerous architects, engineers, and draftsmen appear on the original drawings. A sketch illustrating an early design for the piers, made in 1913 and appearing in the *Philadelphia Inquirer*, was signed by architect Paul Monaghan, a figure who later became well known in Philadelphia's architectural community.⁵⁴ However, because Monaghan was only a draftsman at the time and left the Department in 1913 to start his own practice, it is unlikely that he played a leading role in the design. The construction drawings held by the Philadelphia City Archives were made by staff architect Harry Raech, draftsman Benjamin L. Berry, structural draftsman Walter S. Miller, and two others whose initials were R.G.L. and C.W. (their full names are currently not known). These five men worked under the direction of Assistant Engineer Carroll W. Simon and Harbor Engineer Norman L. Stamm. Final approval for the plans was given by John Meigs, Assistant Director of the Department of Wharves, in June 1914 (Figure 29).

⁵³ Roy S. MacElwee, *Ports and Terminal Facilities* (New York: McGraw-Hill, 1918), 153.

⁵⁴ "Two Municipal Piers Planned." *Philadelphia Inquirer*. April 4, 1913.

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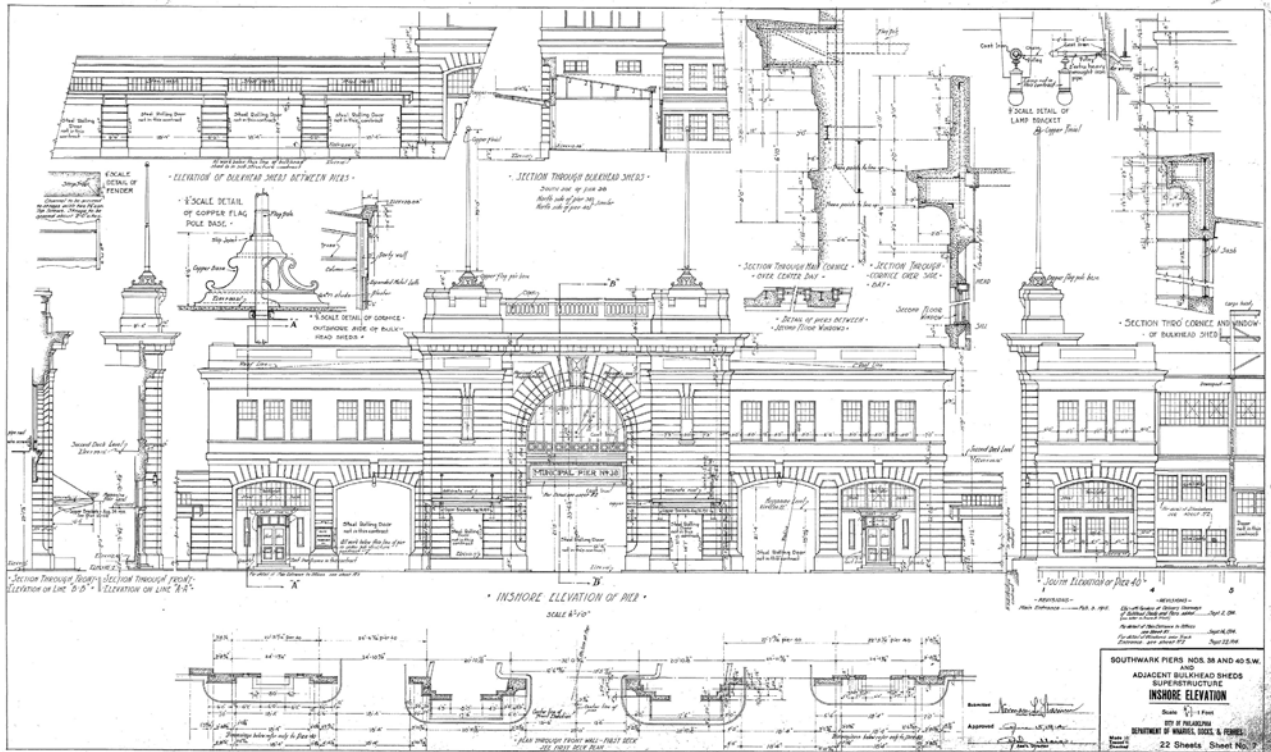


Figure 29: Original elevation drawings and details for Pier 38, made by the Department of Wharves in 1914.

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other

Name of repository: _____

Historic Resources Survey Number (if assigned): PA SHPO Resource #1983RE00479

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10. Geographical Data

Acreage of Property ~9.1 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|-------------------------------|------------------------------|
| 1. Latitude: <u>39.935716</u> | Longitude: <u>-75.140963</u> |
| 2. Latitude: _____ | Longitude: _____ |
| 3. Latitude: _____ | Longitude: _____ |
| 4. Latitude: _____ | Longitude: _____ |

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary of the property is shown as a red line on the accompanying map entitled “**Figure 2: Site Plan with the National Register Boundary.**” The sidewalks along the west side of Pier 38 and a portion of the parking lot on the west side of Pier 40, neither of which existed at the time the piers were built, are included within the boundary because the area directly west of the building would have been heavily used by trains and trucks entering the historic property.

Boundary Justification (Explain why the boundaries were selected.)

The current parcel, which matches the historic parcel, follows the bulkhead line on the west side, adjacent to Columbus Boulevard. Within the period of significance, there were no sidewalks or parking lot, and the street extended directly to the west elevation of each building (see Figure 8). Accordingly, the area that encompasses the sidewalks and parking lot was never part of the historic parcel and remains outside the boundaries of the current parcel. The parking lot, which was installed sometime in the 1980s or early 1990s, is only associated with Pier 40 through an easement. Although the area west of the piers was never part of the historic property, as a public right-of-way it was heavily used by trains and trucks entering and departing the historic property, therefore the sidewalks along the west elevation of Pier 38 and a portion of the parking lot in west of Pier 40 (of the same width as the sidewalks) are included within the National Register boundary. Excluded from the boundary are those portions of the current parcel that exist over open water.

Form Prepared By

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date: January 22, 2024, revised March 27, 2024

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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Southwark Municipal Piers (Piers 38 and 40 South Wharves)

City or Vicinity: Philadelphia

County: Philadelphia State: PA

Photographer: Kevin McMahon

Date Photographed: October 3, 2023 (Photos 1-16), March 26, 2024 (Photos 17 and 18)

Description of Photograph(s) and number, include description of view indicating direction of camera:

<i>Photograph #</i>	<i>Description of Photograph</i>
1.	West elevation of Pier 38, looking northeast.
2.	West elevation of Pier 40, looking southeast.
3.	West elevation of Pier 38, detail of the center bay, looking east.
4.	East elevation of Pier 38, looking north.
5.	East elevation of Pier 40, looking south.
6.	North elevation of Pier 38, looking east.
7.	South elevation of Pier 38, looking northwest.
8.	North elevation of Pier 40, looking southwest.

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9.	South elevation of Pier 40, looking northeast.
10.	The area between the two piers, looking east toward the river.
11.	East end of the dock, looking north toward Pier 38.
12.	First story of Pier 38, southernmost bay, looking west.
13.	First story of Pier 38, east end, looking north.
14.	Second story of Pier 38, looking east.
15.	Second story of Pier 38, looking west.
16.	Freight elevator on the second story of Pier 38, looking southwest.
17.	First story of Pier 40, looking east.
18.	Second story of Pier 40, looking east.

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<i>Figure #</i>	<i>Description of Figure</i>
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2.	Site plan with the National Register Boundary.

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<i>Figure #</i>	<i>Description of Figure</i>
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4.	Pier 16, South Wharves.
5.	Early charcoal sketch of the proposed Southwark Municipal Piers.
6.	Half plans of Pier 38.
7.	Typical cross section of the piers.
8.	The Southwark Municipal Piers pictured around 1916.
9.	Exterior and interior views of one of the piers around 1916.
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21.	DRPA advertisement detailing the modernization of the Southwark Municipal Piers, 1960.
22.	Union Station in Washington, D.C.

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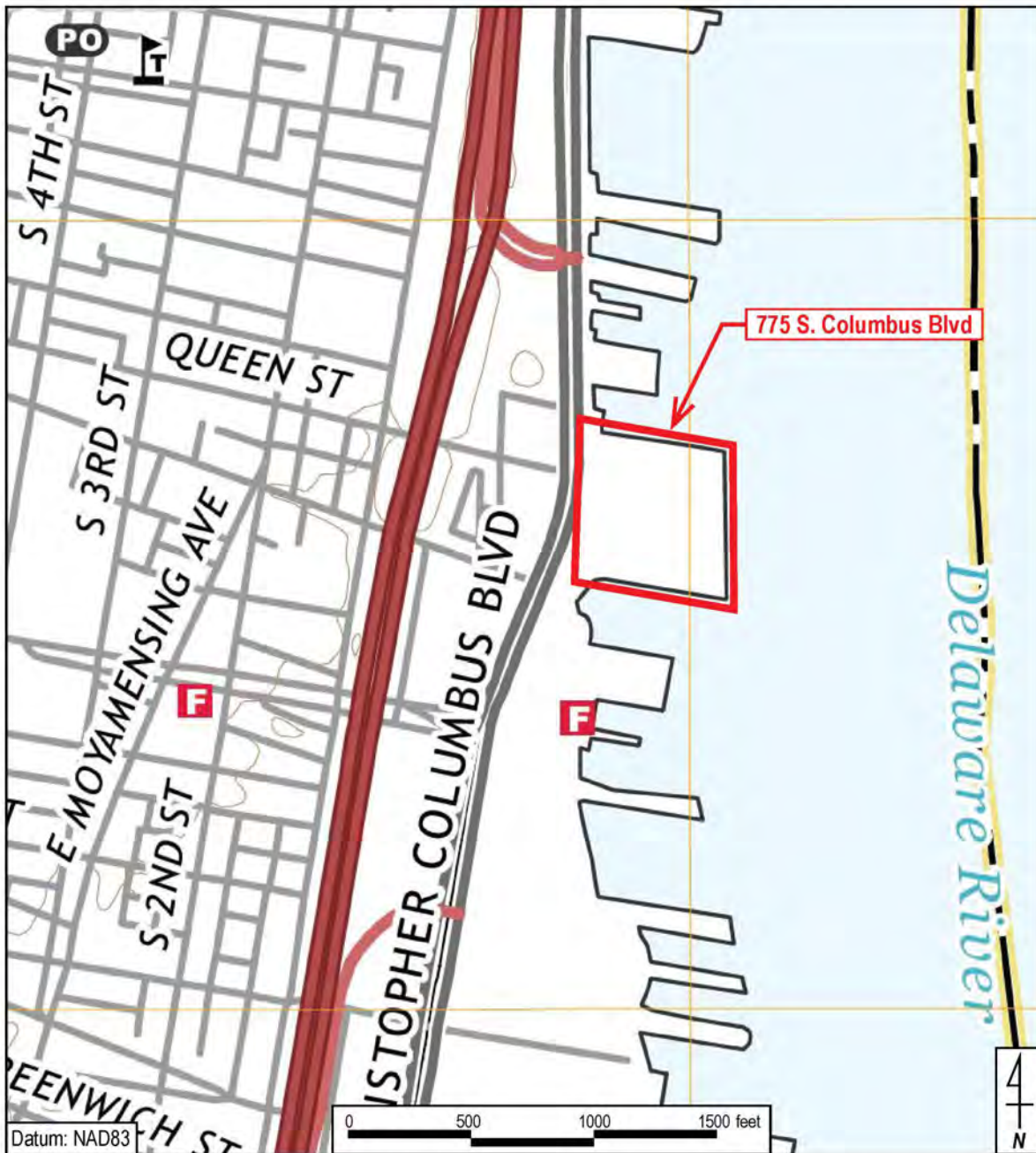
23.	Pennsylvania Station in New York City.
24.	Chelsea Piers in New York City.
25.	One of the piers along the Embarcadero in San Francisco.
26.	Commonwealth Pier in Boston.
27.	Broadway Pier in Baltimore.
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29.	Original elevation drawings and details for Pier 38, 1914.
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33.	Pier 38 – Plan of second floor with photo key.
34.	Pier 40 – Plan of first floor with photo key.
35.	Pier 40 – Plan of second floor with photo key.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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USGS Map - Philadelphia Quadrangle - PA, NJ (2019)

Southwark Municipal Piers (Piers 38 and 40, South Wharves)
775 S. Christopher Columbus Blvd
Philadelphia, Philadelphia County, PA

Latitude, Longitude
39.935716, -75.140963

Figure 30: USGS Map (excerpt).

Southwark Municipal Piers (Piers 38 and 40 South Wharves)
Name of Property

Philadelphia County, PA
County and State

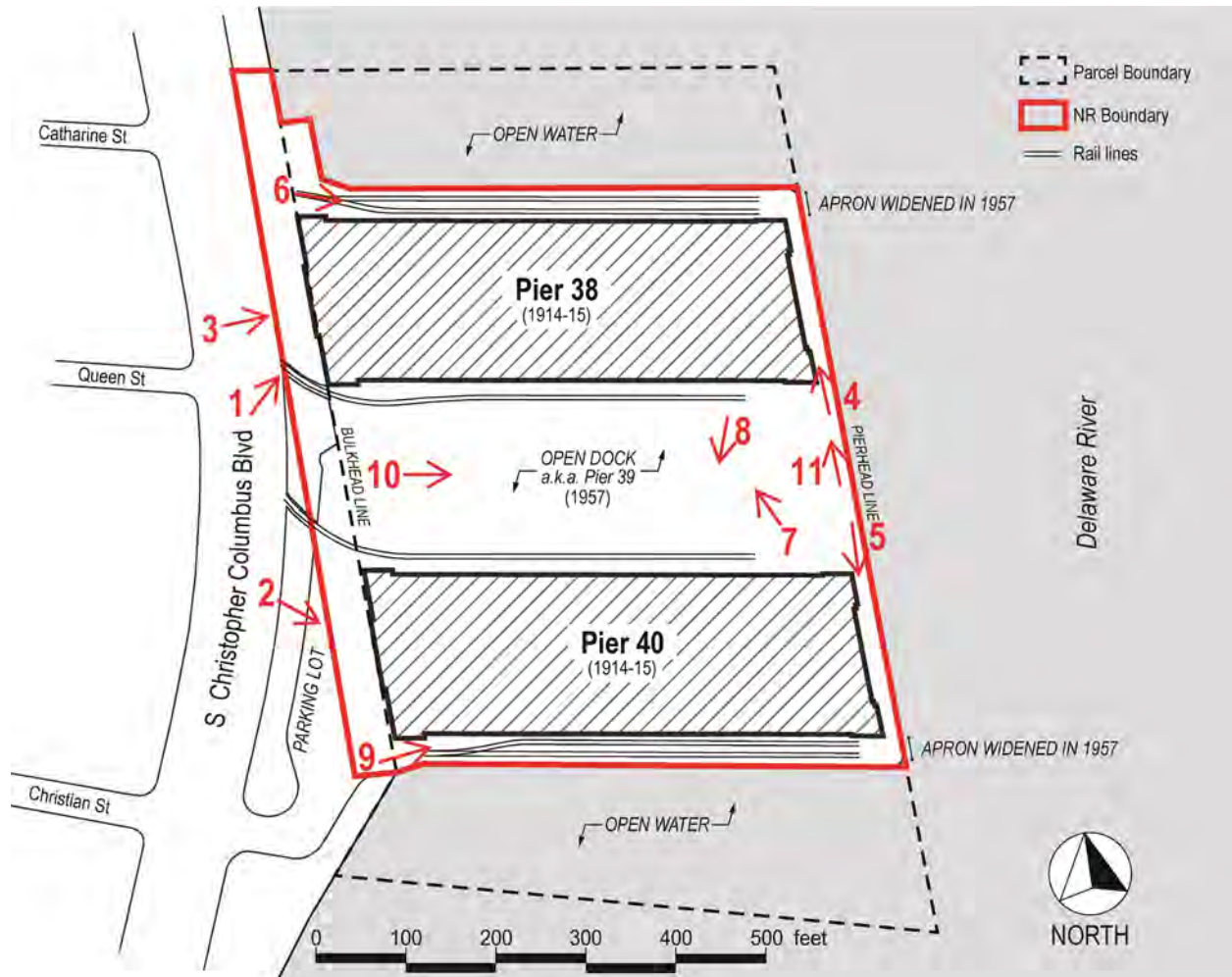


Figure 31: Site plan with photo key.

Southwark Municipal Piers (Piers 38 and 40 South Wharves)
Name of Property

Philadelphia County, PA
County and State

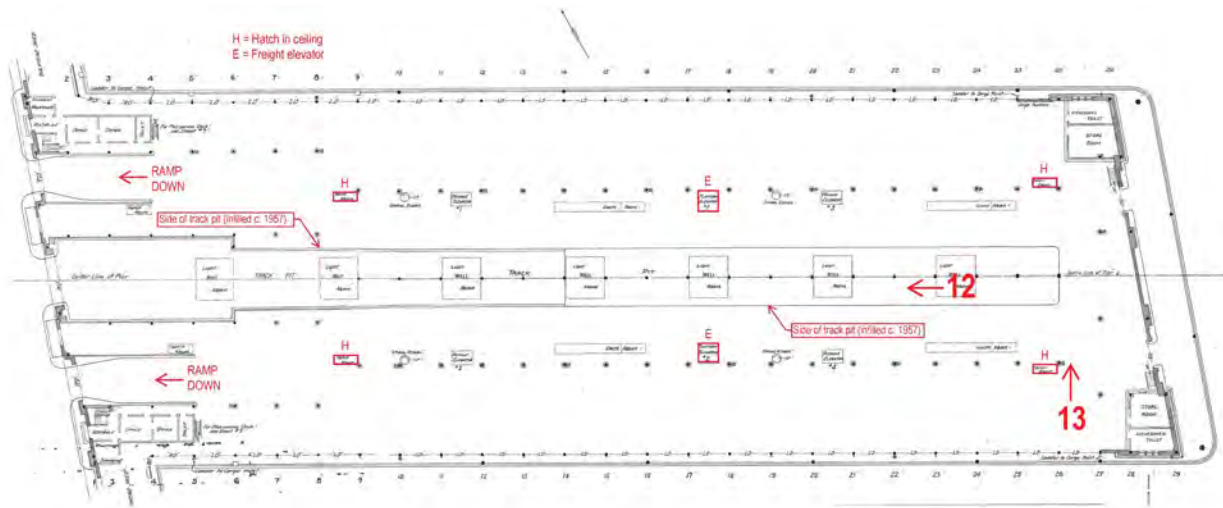


Figure 32: Pier 38 – Plan of first floor with photo key. This plan is taken from the original set of construction drawings and, with the exception of some missing equipment as noted, accurately represents the existing conditions. The remaining elevators and hatches are noted.

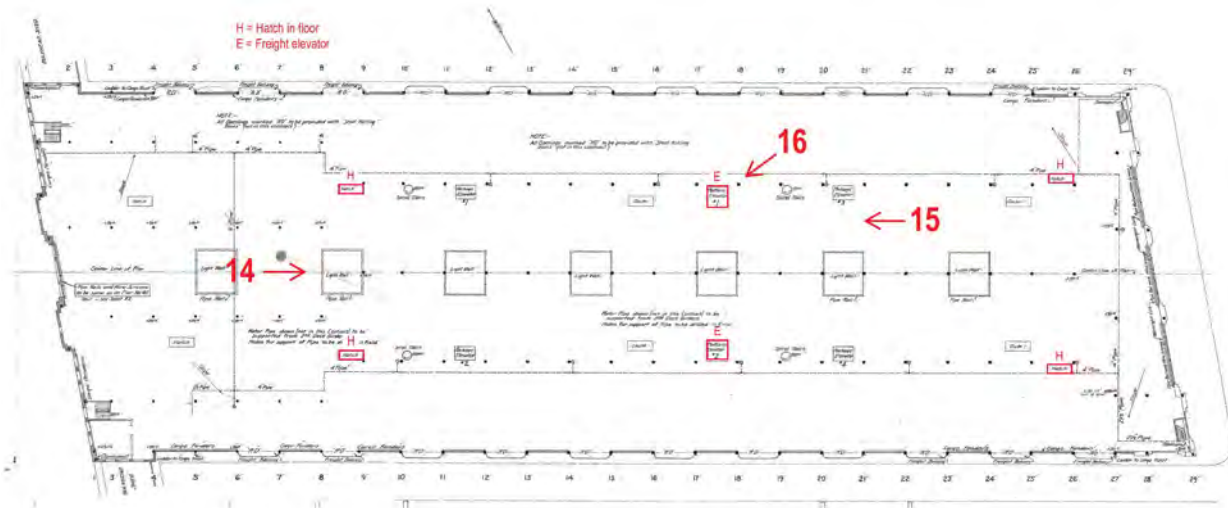


Figure 33: Pier 38 – Plan of second floor with photo key. This plan is taken from the original set of construction drawings and, with the exception of some missing equipment, accurately represents the existing conditions. The remaining elevators and hatches are noted.

Southwark Municipal Piers (Piers 38 and 40 South Wharves)
Name of Property

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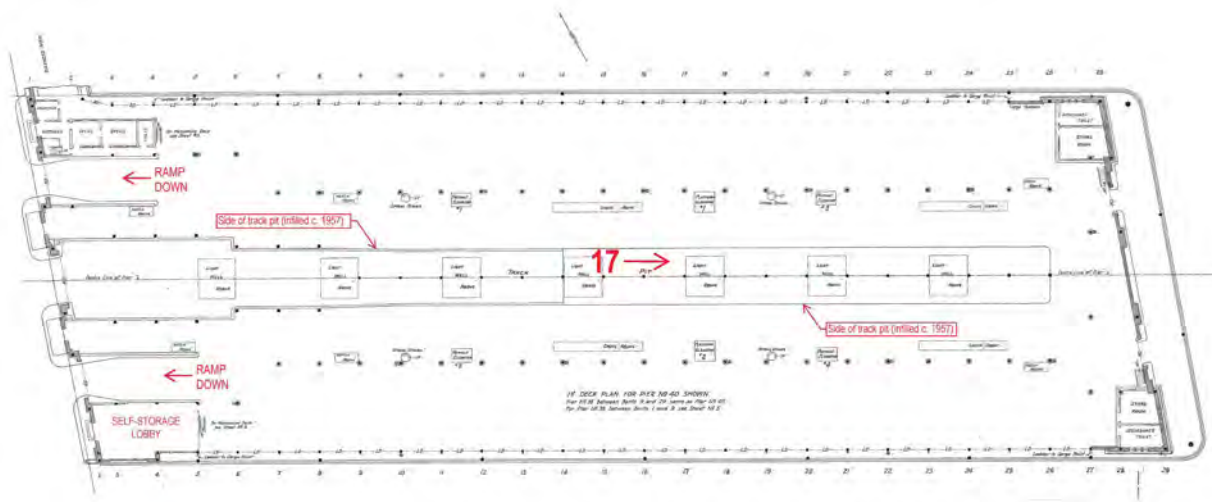


Figure 34: Pier 40 – Plan of first floor. This plan is taken from the original set of construction drawings and, with the exception of the missing equipment, accurately represents the existing conditions.

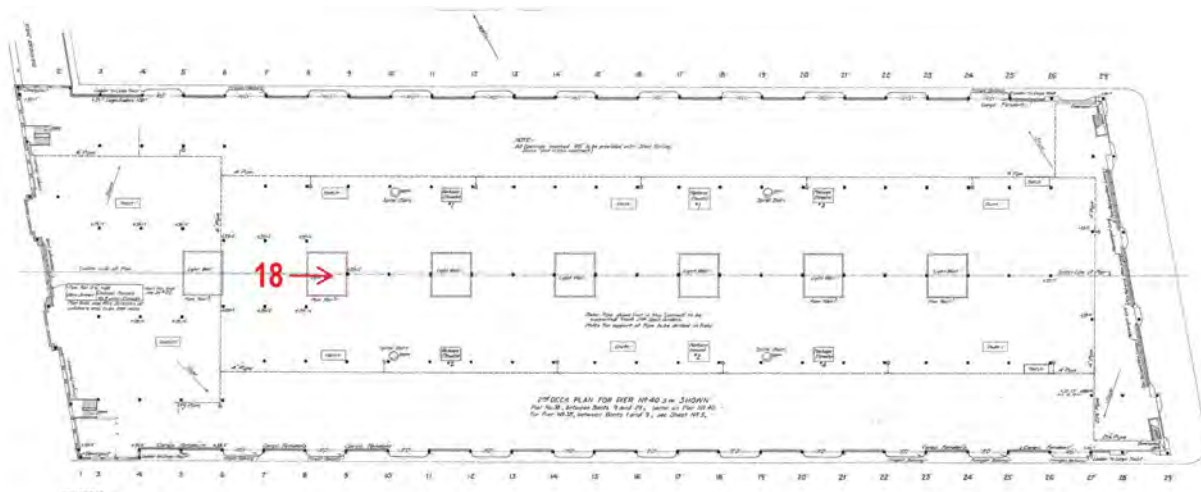


Figure 35: Pier 40 – Plan of second floor with photo key. This plan is taken from the original set of construction drawings and, with the exception of some missing equipment, accurately represents the existing conditions. The storage lockers are not depicted.