

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: <b>New Jersey</b>	
COUNTY: <b>Hudson</b>	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
	<b>JUL 24 1973</b>

2415 N 4532511

1. NAME

COMMON:  
**Erie-Lackawanna Railroad Terminal at Hoboken**

AND/OR HISTORIC:  
**Delaware, Lackawanna, & Western Railroad Terminal and Ferry in Hoboken**

2. LOCATION

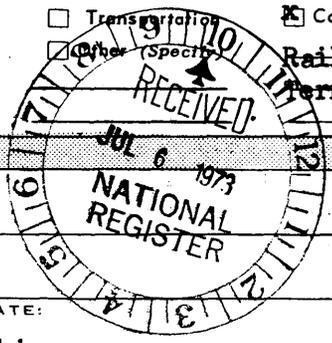
STREET AND NUMBER:  
**Bank of Hudson River, at the foot of Hudson Place**

CITY OR TOWN:  
**Hoboken**

STATE: **New Jersey** CODE: **34** COUNTY: **Hudson** CODE: **017**

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object <input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input checked="" type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input checked="" type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input checked="" type="checkbox"/> Other (Specify) <b>Railroad Terminal</b> <input checked="" type="checkbox"/> Comments



4. OWNER OF PROPERTY

OWNER'S NAME:  
**Erie-Lakawanna Railroad**

STREET AND NUMBER:

CITY OR TOWN: **Cleveland** STATE: **Ohio** CODE: **39**

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:  
**Hudson County Courthouse**

STREET AND NUMBER:

CITY OR TOWN: **Jersey City** STATE: **New Jersey** CODE: **34**

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:  
**New Jersey Historic Sites Inventory (1480.9)**

DATE OF SURVEY: **1972**  Federal  State  County  Local

DEPOSITORY FOR SURVEY RECORDS:  
**Dept. of Environmental Protection, Historic Sites Section**

STREET AND NUMBER:  
**Post Office Box 1420**

CITY OR TOWN: **Trenton** STATE: **New Jersey** CODE: **34**

SEE INSTRUCTIONS

STATE: New Jersey  
COUNTY: Hudson  
ENTRY NUMBER: JUL 24 1973  
DATE: JUL 24 1973  
FOR NPS USE ONLY

7. Description

CONDITION	(Check One)					
	<input type="checkbox"/> Excellent	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input type="checkbox"/> Altered	<input checked="" type="checkbox"/> Unaltered		<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site	

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The Delaware, Lackawanna, & Western Railroad Terminal and Ferry in Hoboken is a concrete, copper, steel, wrought-iron, and stone structure of American Industry style built in a manner to be fireproof. The entire structure is built over water, the design of the steel and concrete foundation allowing for unequal settlement.

The train sheds are also concrete with each pair of tracks having a separate roof, although connected to the others - a departure from the great arch scheme so typical at the time. The train shed accomadates 14 tracks.

The main building has a frontage of 750 feet on the Hudson which originally served three branches of ferries in New York, granting two slips to each branch for a total of six slips.

From the ferries passangers are landed onto a two deck concourse. Beyond the first floor concourse is the waiting room, 100 feet long and 90 feet wide, and finished off in limestone and bronze. On the second floor is a handsome dining room, whose windows command a view of the Hudson River and Manhattan Island. There was originally an emergency hospital and a barber shop within the complex.

The complex itself is covered with copper-plating on the exterior. The interior is molded plaster, maple and marble terrazzo floors, with white oak woodwork and finish. The restaurant is finished off in cherry.

Originally a 225 feet tower illuminated with electric lights topped the termnial, but was removed when it became a hazard to commuters. A frame steel microwave tower has replaced it.

As a whole the complex appears much as it did when first constructed in 1907. Exceptions are the bell tower, the tarred over skylights in the train concourse, and the lunch room which is mow amens locker room. Also, certain rooms have been divided up into smaller offices. All these changes changes came as the ferry mode of transportation - became obselete and the Holland and Lincoln Tunnels were completed.

CONGRESSIONAL REPRESENTATION

Clifford P. Case, Senator  
Harrison A. Williams, Jr., Senator  
Dominick V. Daniels, Representative (14th District)



SEE INSTRUCTIONS

8. Significance

PERIOD (Check One or More as Appropriate)

- Pre-Columbian |  16th Century |  18th Century |  20th Century  
 15th Century |  17th Century |  19th Century

SPECIFIC DATE(S) (If Applicable and Known) 1907

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- |  |   |  |  |
|--|---|--|--|
| <input type="checkbox"/> Aboriginal              | <input type="checkbox"/> Education              | <input type="checkbox"/> Political                 | <input type="checkbox"/> Urban Planning        |
| <input type="checkbox"/> Prehistoric             | <input checked="" type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Philosophy       | <input type="checkbox"/> Other (Specify) _____ |
| <input type="checkbox"/> Historic                | <input type="checkbox"/> Industry               | <input type="checkbox"/> Science                   | _____  |
| <input type="checkbox"/> Agriculture             | <input type="checkbox"/> Invention              | <input type="checkbox"/> Sculpture                 | _____  |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape Architecture | <input type="checkbox"/> Social/Humanitarian       | _____  |
| <input type="checkbox"/> Art                     | <input type="checkbox"/> Literature             | <input type="checkbox"/> Theater                   | _____  |
| <input type="checkbox"/> Commerce                | <input type="checkbox"/> Military               | <input checked="" type="checkbox"/> Transportation | _____  |
| <input type="checkbox"/> Communications          | <input type="checkbox"/> Music                  |  | _____  |
| <input type="checkbox"/> Conservation            |   |  | _____  |

STATEMENT OF SIGNIFICANCE

The terminal took the place of a series of small frame buildings which had become obsolete by the twentieth century. Although the station covered a greater area it followed the general lines of its predecessor.

Architecture/Engineering.

The Hudson River waterfront at Hoboken is geologically unstable. Ferry stations, or docks, therefore, must be constructed with the utmost care and precision. In building large structures stability and uniformity of the foundation is most important. Hoboken Terminal was deficient in both areas, the soil being unstable and inconsistent. The engineer of the Delaware, Lackawanna, and Western Railroad, Lincoln Bush, made adjustments for these factors and built concrete and steel piers for the D.L.&W Terminal to withstand any settling or tremors. It was Bush who also designed the innovative trainsheds with arches that just cleared the tops of the train coaches.

Kenneth Murchison was the architect who designed this American Industrial-style terminal. It is one of the few remaining examples in the Metropolitan area of Murchison's work.

Transportation.

The Hoboken and Jersey City area was a major focal point for the development of modern industrial America. The Hoboken Terminal gives evidence to this development as the United States gradually transformed from an isolated agrarian economy to a cosmopolitan industrial economy. The The Hoboken Terminal played a sizable role in this development.

SEE INSTRUCTIONS



**9. MAJOR BIBLIOGRAPHICAL REFERENCES**

The Railway Age. Volume 40, August 25, 1905.  
Engineering News. Volume 55, September 20, 1906.  
The Lower Hudson, "A Report of the Second Regional Plan."  
 December, 1966.  
Romance of the Hoboken Ferry. Harry Smith. New York: Prentice-Hall, 1931.  
 Verbal information from:  
 Conrad Milster, Chief Engineer, Pratt Institute, Brooklyn, New York.  
 J.J. Petete and James Wilson, Erie-Lackawanna RR, Hoboken.

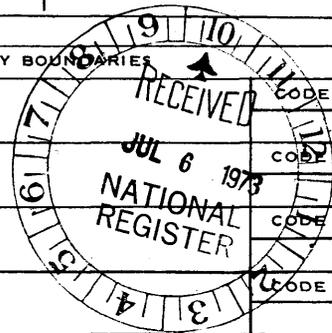
**10. GEOGRAPHICAL DATA**

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			OR	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	° ' "	° ' "		° ' "	° ' "	
NE	° ' "	° ' "		40 44 6	74 1 44	
SE	° ' "	° ' "				
SW	° ' "	° ' "				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: **4 acres**

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

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE



SEE INSTRUCTIONS

**11. FORM PREPARED BY**

NAME AND TITLE:  
**Historic Sites Section Staff (Terry Karschner, Historian)**

ORGANIZATION: **Dept. of Environmental Protection** DATE: \_\_\_\_\_

STREET AND NUMBER:  
**Post Office Box 1420**

CITY OR TOWN: **Trenton** STATE: **New Jersey** CODE: **34**

**12. STATE LIAISON OFFICER CERTIFICATION**

**NATIONAL REGISTER VERIFICATION**

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

National  State  Local

Name: *Richard J. Sullivan*  
**Richard J. Sullivan**

Title: Commissioner, Dept. of Environmental Protection

Date: June 13, 1973

I hereby certify that this property is included in the National Register.

*Robert M. Utley*  
 Chief, Office of Archeology and Historic Preservation

Date: 7/24/73

ATTEST:  
*[Signature]*  
 Keeper of The National Register

Date: 9/23/73

7300102

United States Department of the Interior  
National Park Service

JAN 2 2005

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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Erie-Lackawanna Terminal

other name/site number listed in National Register on 7/24/1973 as Erie-Lackawanna Railroad Terminal at Hoboken

2. Location

street & no. One Hudson Place  not for publication

city or town Hoboken  vicinity

state New Jersey code NJ county Hudson zip code 07030

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  nationally  statewide  locally. (  See continuation sheet for additional comments.)

[Signature] 12/7/04  
Signature of certifying official/Title Date

John S. Watson, Jr., Assistant Commissioner Natural & Historic Resources/DSHPO  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. (  See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of certifying official/Title Date

\_\_\_\_\_  
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.  See continuation sheet.
- determined eligible for the National Register  See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): Accept additional documentation on this previously listed property.

[Signature] Signature of the Keeper Date of Action

\_\_\_\_\_

\_\_\_\_\_

Patrick Andrews 2/17/2005

Erie-Lackawanna Terminal  
Name of Property

Hoboken, Hudson County, New Jersey  
City, County and State

**5. Classification**

**Ownership of Property**  
(check as many boxes as apply)

**Category of Property**  
(check only one box)

**Number of Resources within Property**  
(Do not include previously listed resources in the count.)

- private
- public-local
- public-State
- public-Federal

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

Contributing	Noncontributing	
3		buildings
		sites
1		structures
		objects
4		Total

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

**Number of contributing resources previously listed in the National Register**

**6. Function or Use**

**Historic Function**  
(Enter categories from instructions)

**Current Function**  
(Enter categories from instructions)

Transportation/rail-related

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Transportation/water-related

---

Other/immigration

---



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Transportation/rail-related

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**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

**Materials**  
(Enter categories from instructions)

Late Victorian/High Victorian Eclectic

---

Late 19th and 20th Century Revival/Beaux Arts

---



---



---

foundation Concrete, wood piles

---

walls Concrete, copper

---

roof Asphalt

---

other

---

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

See continuation sheet(s) for Section No. 7

Erie-Lackawanna Terminal  
Name of Property

Hoboken, Hudson County, New Jersey  
City, County and State

**8. Description**

**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.)

Property is:

- 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 of age or achieved significance within the past 50 years.

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References**

**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**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 # NJ-135-A \_\_\_\_\_

**Areas of Significance**

(enter categories from instructions)

- Architecture \_\_\_\_\_
- Commerce \_\_\_\_\_
- Community Planning and Development \_\_\_\_\_
- Engineering \_\_\_\_\_
- Transportation \_\_\_\_\_

**Period of Significance**

1907-1951 \_\_\_\_\_

**Significant Dates**

1907, 1930 \_\_\_\_\_

**Significant Persons**

(Complete if Criterion B is marked above)

**Cultural Affiliation**

**Architect/Builder**

Kenneth Murchison (1872-1938) – Architect  
Lincoln Bush (1860-1940) – Civil Engineer

See continuation sheet(s) for Section No. 8

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other Name of repository: \_\_\_\_\_

See continuation sheet(s) for Section No. 9

Erie-Lackawanna Terminal  
Name of Property

Hoboken, Hudson County, New Jersey  
City, County and State

### 10. Geographical Data

Acreage of Property Approximately 9 acres

#### UTM References

(Place additional boundaries of the property on a continuation sheet.)

1 18 5 8 / 21 / 06 45 / 097 / 8 8  
Zone Easting Northing

2 / / / / / / / / / / /  
Zone Easting Northing

3 / / / / / / / / / / /  
Zone Easting Northing

4 / / / / / / / / / / /  
Zone Easting Northing

#### Verbal Boundary Description

(Describe the boundaries of the property.)

Property Tax No.

#### Boundary Justification

(Explain why the boundaries were selected.)

See continuation sheet(s) for Section No. 10

### 11. Form Prepared By

name/title Julie P. Carmelich, Architectural Historian; Stacy Spies, Architectural Historian

organization ARCH<sup>2</sup>, Inc. date March, 2004

street & number 16 Wernik Place telephone 732-906-8203

city or town Metuchen state NJ zip code 08840

#### Additional Documentation

Submit the following items with the completed form:

#### Continuation Sheets

**Maps** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

**Photographs:** Representative **black and white photographs** of the property.

**Additional items:** (Check with the SHPO or FPO for any additional items)

#### Property Owner

name/title NJ TRANSIT

street & number 1 Penn Plaza East telephone 973-491-7000

city or town Newark state NJ zip code 07105

**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. 470 *et seq.*).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

**United States Department of the Interior  
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section 7 Page 1

Erie-Lackawanna Terminal, City of Hoboken, Hudson County, New Jersey

**Introduction**

The Erie-Lackawanna Terminal is an intermodal transportation complex that links rail, ferry, subway, and pedestrian traffic. The complex at one time also served trolley traffic. Located in a formerly industrial area at the west shore of the Hudson River, the complex abuts the urban commercial and residential area of Hoboken. The complex consists of the joined Ferry and Railroad Terminal, the Train Shed, the Baggage/YMCA Building, and the former Pullman Building and Immigrant Station. Completed in 1907, the Erie-Lackawanna Terminal was one of the finest transportation terminals servicing some of the country's busiest northeastern cities. Now in its 96<sup>th</sup> year of continuous use, the terminal has played a key role in the urban and economic development of Hoboken, as well as New Jersey's development in general. The terminal, which served as the hub for all Delaware, Lackawanna & Western (DL&W) commuter rail lines, allowed easy access to New York City for passengers commuting from their suburban New Jersey residences. In addition to passenger transport, the Erie-Lackawanna Terminal was also a hub for freight shipments. The Erie-Lackawanna Terminal is significant under National Register Criterion A for its association with the development of rail and ferry transportation. The terminal is also significant under National Register Criterion C as an exceptional example of early-twentieth century terminal construction by a classically trained architect, Kenneth Murchison, and a renowned civil engineer, Lincoln Bush.

The Erie-Lackawanna Terminal was listed in the National Register of Historic Places on July 24, 1973. Sections 7 and 8 are part of a revised nomination, as required by a Memorandum of Agreement for the Hoboken Yard and Modification Project executed February 12, 2001 between the New Jersey State Historic Preservation Officer, Federal Transit Administration, and NJ TRANSIT. In addition, in an effort to rehabilitate the terminal, the firm of Beyer, Blinder, Belle (BBB) was hired to develop a preservation plan for the building. With full access to the building and its facilities, BBB created a preservation plan with a complete description of the structure's existing conditions. The following section borrows heavily from that report, particularly in areas that were inaccessible to the writers of this nomination.

The railroad station [Ferry and Railroad Terminal] consists of a cubic, two-story main block, which encloses a grand double-height Main Waiting Room (for outbound train passengers); attached was a one-story baggage room wing [later the YMCA Building] – practically a separate building – which opened from the north end of the train concourse. Doors on all elevations of the Main Waiting Room, which is almost square in plan, lead into subsidiary spaces surrounding the room's perimeter. A wide vestibule leads from the main entrance on the Plaza into the north side of the Main Waiting Room. Ticket windows were located to the right, in the northwest corner, and on the west wall was a set of six doors, bisected by a newsstand. The doors opened directly onto the Train Concourse, a wide walkway at the head of the tracks covered with a glass roof, and the Train Shed beyond. On the west wall, opposite the train doors, was the focal point of the room – a grand double stairway leading up a landing and vestibule that lead to the second floor Ferry Concourse; the vestibule underneath the stair lead to the Ferry's first floor Team Concourse. A Women's Room and a Smoking (i.e. Men's) Room with adjoining restrooms were located in spaces off of the northeast corner of the Main Waiting Room, with doors on the east and north walls, respectively. Located off of the southeast corner was a large Lunch Room, sometimes referred to as the Buffet, with an entrance on the south wall. Another vestibule

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National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section 7 Page 2

Erie-Lackawanna Terminal, City of Hoboken, Hudson County, New Jersey

passageway on the south wall led to a vestibule and stairs to the terminal's second floor restaurant – a grand space that served both the train station and the ferry house, as well as visiting patrons.<sup>1</sup>

The [Ferry Terminal] stretches across the breadth of the site in a long arcaded wing. Because the complex served three separate ferry lines – for Barclay, Christopher, and Twenty-Third Streets in Manhattan – there were several entrances from the Plaza, including one for each ferry line and one main entrance that led into the main Ticket Lobby and Ferry Waiting Room, a space curiously boat-like in its plan. Beyond the entrance area, the Team Concourse stretched across the length of the ferry house linking the six first floor (or lower deck) ferry slips; several subsidiary waiting rooms, with restrooms, were located in the spaces between the ferry slips.<sup>2</sup>

On the second floor was the spacious and elaborately finished Ferry Concourse...The one other component of the complex, the Pullman Building and Immigrant Station, also designed by Murchison, served dual duty in housing a station for immigrants embarking from ferries from Ellis Island to the train, as well a depot for the supply of Pullman dining cars. The...freestanding building, located purposefully away from the main complex at the head of a separate canal, represents the complete segregation of immigrants from other passengers. Further separating the small building from the main complex was a separate Immigrant Track that served the one-story Immigrant Station on the east side of the building, and a service driveway that provided access to the two-story Pullman depot on the west side.<sup>3</sup>

With the exception of the Baggage Building/YMCA Building and nearly all of the Train Shed, which are located on land, the complex is constructed on a concrete platform supported by 80-foot- to 90-foot yellow pine pilings set into the bed of the Hudson River. Atop these pilings is laid a base of alternating 12-inch by 8-inch and 12-inch by 12-inch timbers. Concrete footings reinforced with steel were poured on top of this base. The 730-foot long Ferry Terminal and Rail Terminal building has a total river frontage of 566 feet, 2<sup>1/8</sup> inches. The poured concrete structure is reinforced with steel I-beams and supported by steel girders with riveted connections. The structurally flexible building is constructed to withstand and absorb the impact of the berthing ferry boats. The entire complex is sheathed with stamped ornamental copper sheets or galvanized metal attached to the concrete via wood nailers. The copper sheets were fabricated offsite. The sheets were reinforced with iron riveted onto the back and then bolted onto the concrete.<sup>4</sup> The sheets were then oxidized with acetic acid to create brown or green patinas,<sup>5</sup> depending upon the final destination of the piece. The roof, which was restored in 1996, is constructed of rolled asphalt. The use of wood was minimized due to the threat of fire, which consumed its predecessor. The only major use of wood was for the ferry transfer bridges. Partition walls are constructed of flat metal studding and wire lath. In locations where load-bearing capability is beneficial, the partition walls are filled solid with concrete. All finished rooms are plastered with three coats of plaster over galvanized metal lath.

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1 BBB, I.10.

2 BBB, I.10.

3 BBB, I.10.

4 Scull, 32.

5 Scull, 32.

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National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Section 7 Page 3**

**Erie-Lackawanna Terminal, City of Hoboken, Hudson County, New Jersey**

Alterations have occurred throughout the terminal complex and can be generally grouped into three time periods:

- 1907 to 1930. A Few alterations and additions are undertaken to the terminal's circulation routes, spaces, and fabric occurring as the DL&W tailored their new building to the railroad and ferry operational needs and to the passenger needs.
- 1930 to ca. 1978. Electrification of the yard and system in 1930, and a two-fold increase in retail space in the terminal. The decline of the terminal slowly occurred with the removal of the Public Service Railway service (and, thus, the removal of the trolley building), in 1949, cessation of ferry operations in 1967, and of long distance railroad service in 1970.
- 1978 to the present. The terminal is acquired by NJ TRANSIT, which began rehabilitation activities.

The property is in overall fair condition, with particular spaces' conditions ranging from excellent to poor. Despite the loss of materials due to deterioration, the property retains a moderate level of integrity.

**Plan and Circulation**

The plan for the terminal was designed with disparate traffic requirements in mind. Murchison and his project engineer, Charles Hurlbut, estimated that the ferries carried approximately 10,000 passengers per day, with much of the traffic during morning and evening rush hours. Half of the travelers made a connection by rail and the other half arrived or departed by trolley, motor vehicle, or on foot.<sup>6</sup> In addition to passengers, the ferries carried baggage and mail carts, horse-drawn wagons with freight, and motorized cars and trucks. The plan utilized separated approaches, one-way ramps, and several sets of stairs to handle the movement, much of it concentrated within morning and evening rush hours. To prevent the entanglement of railroad passengers and vehicles, train travelers were encouraged to pass from the train concourse to the ferries by means of ramps and stairs to an upper pedestrian ferry concourse and onto the ferry's saloon or upper deck. Even people arriving on the streetcars and on foot passed into an enclosed waiting room in the ferry house's lower level, where, after paying their fares, they were also drawn up by a convenient set of stairs to board the boats above the freight traffic.<sup>7</sup>

The angled plan of the complex appears to be the logical result of Murchison's intent to "divide access to the ferry between the train passengers and everything and everybody else. "Hence, the ferry [terminal], instead of being sited directly at the end of the terminal tracks, was angled to partially abut the railroad [terminal] while it also opened onto a large forecourt to receive the non-railroad traffic. The result was a layout entirely unique in waterfront terminal design."<sup>8</sup> The terminals were designed as "two distinct self-sufficient components linked by internal circulation arteries. Each component had a separate entryway at the Plaza."<sup>9</sup> The angled plan helped to prevent congestion and separate the throngs of passengers moving between the train, the street, the trolley, and the three ferry lines.

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6 Scull, 28.

7 Scull, 28.

8 Scull, 28.

9 BBB, I.10.

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National Park Service**

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Although the train station and ferry house were functionally autonomous and self sufficient, they were integrally linked by three major circulation arteries, which connected the Train Concourse with the two levels of the ferry house: (1) the Inclined Concourse linked the south end of the train concourse with the second floor Ferry Concourse and the upper decks of the ferries; (2) the Eastbound Ferry Waiting Room, an angled passageway-like space also at the south end of the complex, opened directly onto the ferry Team Concourse and the lower decks of the ferries; (3) the Stepped Concourse linked the north end of the train concourse to the second floor Ferry Concourse; (the Stepped Concourse also had a door on its north side which opened onto the narrow corridor that separated the rows of office spaces behind the Ferry Concourse). Passengers could also traverse between the rail station and the ferry house by way of the grand marble stairway and vestibule in the Main Waiting Room.<sup>10</sup>

The terminal complex was also designed to accommodate throngs of passengers when part of the transportation network broke down. Murchison and Hurlbut planned the Main Waiting Room and the Ferry Concourse as “ample waiting room” because it was evidently not unusual for ferryboats to be delayed. They designed the waiting areas and concourses to accommodate up to 20,000 people at one time during rush hour.<sup>11</sup> One crush load estimate places the maximum number of persons as high as 40,000 “without overcrowding or creating the danger of spilling back onto the train platforms and into the street.”<sup>12</sup>

**Exterior – Ferry and Railroad Terminal**

North Elevation

The north elevation of the Ferry Terminal is unadorned (see Photo Plate 1). The façade is constructed of pargetted poured concrete and is pierced by a series of metal-framed windows at the west end of the elevation. Most of the windows are boarded-up or missing (see Photo Plate 2).

East, Waterfront, Façade

The east elevation of the Ferry Terminal stretches across the Hudson River waterfront in six great elliptical arched openings...[see Photo Plate 3]. The heavily ornamented surfaces appear encrusted with classical motifs – even flat wall or panel surfaces are fabricated with corrugated copper and striated with heavy ridging; yet, the design is tightly organized with specific motifs clearly serving to articulate structural parts. The massive battered piers that buttress each end of the long arcade are designed in the manner of a bridge toll house: front and side elevations are divided vertically into a tripartite composition featuring a prominent central aedicule replete with window opening enframed by a triangular pediment and ironwork balconet; a square-headed

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10 BBB:I.10.

11 BBB:I.10.

12 Scull, 30.

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opening at the base of the pier and a blind rondel enframed by a draped garland and arched molding at the top complete the composition, and similar motifs adorn the imposts of the arcade. The elevation is crowned by a dentilled cornice molding. At the roofline was a low parapet fabricated of delicate ironwork wrought in a repetitious circle-in-square pattern. Behind the parapet screen were a series of open pavilions, each corresponding to a pier or pier pilaster below. At the center of the composition, two large belvedere pavilions, each crowned with a high cupola, [enframe] a sign that [bears] the "Lackawanna" name in letters six feet high.<sup>13</sup>

1,400 lights were used in five electric signs: one on each side of the tower and the sign with six-foot high letters surmounting the ferry slips.<sup>14</sup> The Erie Railroad added its name above Lackawanna in 1960. Both signs were restored in 1996. Very large areas of copper have been lost or are detached, especially on the northernmost and southernmost ferry bays (see Photo Plate 4). Portions of the copper cornice were restored in 1996.

The ironwork balconets and parapet, as well as the open pavilions, have been lost or removed. In addition, 880 more lights delineated the arches and imposts of the ferry slips, as well as the large pediments of the west elevation of the ferryhouse, and the cornice of the plaza entrance to the Main Waiting Room.<sup>15</sup>

Many of the light fixtures have been lost. None of the fixtures is operational.

Reinforcing the notion of the development of the east side of the terminal as a pleasure pavilion was Murchison's location of an elegant restaurant at the south end of the Ferry Terminal, overlooking the Hudson River with a view of Manhattan [see Photo Plate 5]. The second story restaurant, with commissary department below on the first story, is designed as if it were a freestanding building; the highly embellished façade with its unique fenestration pattern and ornamental motifs, as well as the low hipped roof, reinforce the freestanding effect. The south elevation of the Restaurant, divided into seven narrow bays by projecting pier pilasters, features tall, narrow window openings surmounted by triangular pediments on the end bays and transom lights on the inner bays [see Photo Plate 6]. French doors on the east elevation, which is composed of five bays, led out onto a dining balcony enclosed by an elegant cast iron railing accented by five torchieres with single globe lamps.<sup>16</sup>

All that remains of the balcony are the copper-clad consoles that once supported it.

Above the pedimented doorways, rondels bearing the Lackawanna initial were set into leaded glass transom lights. Iron trelliswork, used later to support for a striped awning, originally covered the balcony.<sup>17</sup>

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13 BBB, I.10-11.

14 BBB, I.10-11.

15 BBB, I.10-11.

16 BBB, I-11-12.

17 BBB:I.12.

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The tower that rose above the rooflines of the various components appear[ed] to anchor the intersection of the two largest volumes in the complex: the rectangular ferry concourse, its long, flat roof studded with eight skylight monitors along its length, and the cubic volume of the railroad station's Main Waiting Room, with its high skylit gable roof. From the approaching tracks to the west, the tower's location is revealed to rise directly above the center of the Main Waiting Room. The tower featured a clock on each face, a 2,500 pound bell within the open cupola that formed its pinnacle, and the Lackawanna named emblazoned on each façade; but as Hurlbut pointed out in 1906, "otherwise its purposes are purely ornamental." The steel skeletal structure was covered only in ornamental copper, which [was] reinforced with angles and bolted to the steelwork.<sup>18</sup>

Ca. 1955, the tower was removed and replaced with a metal lattice communications tower.

South Elevation

A view of the south elevation of the complex clearly reveals the additive joining of the volumes that enclose several service spaces and circulation routes at this end of the building...The volume adjacent to the commissary and restaurant is the second floor stair corridor that provides access from the Lunch Room and Eastbound Ferry Waiting Room on the first floor to the restaurant above [see Photo Plate 7].<sup>19</sup>

The low rectangular volume at the west corner of the south elevation encloses the double-height space of the Inclined Concourse. The south and north elevations of the concourse are glazed with larger, multi-paned windows, which replicate those on the adjacent Main Waiting Room to the north. Behind the volume enclosing the Inclined Concourse rises the high south gable of the Main Waiting Room, faced simply in panels of corrugated copper.<sup>20</sup>

West Elevation Facing Train Shed

The west elevation of the terminal contains a clock centered on the façade above the roof of the Train Shed (see Photo Plate 8). Large multi-light windows that illuminate the Main Waiting Room are located above the roofline of the adjacent Train Concourse. These windows are surmounted by a row of blind windows.

Plaza Elevations (see Photo Plate 9)

The irregularly-shaped plaza is surrounded by the west elevation of the Ferry Terminal (see Photo Plate 10), the north elevation of the Railroad Terminal (see Photo Plate 11), and the east elevation of the Baggage Building/YMCA Building (see Photo Plate 12). The plaza is paved with Belgian block. The plaza was originally illuminated with slender lampposts composed of high pedestal bases and a single globe shade. A

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18 BBB:I.11.

19 BBB:I.12.

20 BBB:I.12.

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statue of Samuel Sloan was placed at the east end of the plaza facing the north elevation of the Railroad Terminal. Lampposts with double globe shades flanked the statue. During the 1990s, the plaza was reconfigured and repaved with Belgian block. At that time, the Sloan statue was moved a short distance to the north to the foot of Newark Street and Sinatra Drive. The lampposts were removed at an unknown date.

The plaza elevation of the Ferry Terminal contains five bays sheathed with intricately-ornamented copper sheets.

The pedimented bays, designed as pavilions, are separated by large panelled and battered piers. Raking cornices are outlined with electric lamps and small acroteria and crowned with large shell-shaped acroteria at the crests. Within the tympanum areas are stilted-arch openings fitted with multi-paned [casement] windows...profuse surface ornament, consisting of stylized floral and sea life motifs surrounding a bisected roundel design, covers the interstitial space above. The raking frieze of the central bay bears the sign 'Ferries to New York,' while those of the remaining bays are ornamented with a rectangular chain motif.<sup>21</sup>

The light fixtures, while extant in some locations, are no longer functional.

A continuous canopy shelters the entrances to the Ferry Terminal. The copper-clad steel canopy with frame decking was rehabilitated during 2001-2002. The new canopy includes a three-sided projection in the location of the former "Passenger Entrance" to the Ferry Waiting Room (demolished).

Located beneath the canopy are the entrances to the Team Concourse. Steel columns supporting the west elevation of the Ferry Terminal distinguish these openings. Cast-iron capitals in an acanthus pattern top these square-section columns. Several of these capitals remain. The capitals are aligned with the stamped copper cornice that spans the openings. Personnel entrances were originally located at the north and south ends of the west elevation of the Team Concourse. These entrances were articulated with a round-arched pediment of stamped copper. The south entrance retains its cast-concrete corbels. The north entrance is ruined except for the pediment.

The remaining portion of the west elevation of the Team Concourse was reserved for vehicles, and therefore was never enclosed with the exception of tall metal picket gates, one of which remains at the southern end of the elevation. The vehicular entrances to the Team Concourse from the Plaza were enclosed with plywood and concrete block during the 1980s.

At the second story,

[t]he battered ornamental pier that terminates the south end of the Ferry Terminal façade abuts directly onto the unornamented end bay of the adjacent railroad station façade in a curiously awkward composition. The long, low body of the Ferry Terminal, with its pavilion-like bays,

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21 BBB:I.12.

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multi-pitched roofline, and festive ornament was designed in distinct contrast to the high, cubic volume of the railroad terminal [see Photo Plate 13], its façade articulated with rectangular bays, flat roofline, and architectonic ornament.<sup>22</sup>

Above the continuous shed roof, the railroad terminal façade is designed in a tripartite composition featuring a central projecting frontispiece. The easternmost bay of the façade is obliterated by the abrupt junction of the Ferry Terminal and Railroad Terminal, while the bay on the west end is articulated with a blind window with triangular pediment. The projecting frontispiece is composed of three window bays. The slightly larger, center bay is crowned at the cornice with an arched pediment bearing "1907" – the date of completion – in the tympanum; low flanking ornamental parapet walls terminate in urn-like finials bearing flagpoles. Below the dentilled cornice, which is highlighted with a line of electric lamps [presently non-functional], the frieze area is inscribed "Lackawanna R.R." The large multi-paned windows within the frontispiece bays are crowned with wreaths and garlands. Below the center window, resting on the shed roof is a [newly rehabilitated] sign inscribed "Waiting Room." The entrance to the Main Waiting Room is through double doors located at the center of the rusticated limestone base of the façade.<sup>23</sup>

**Interior – Ferry and Railroad Terminal****Ferry Terminal – Team Concourse**

The lower level of the Ferry Terminal was constructed primarily to accommodate freight traffic carried in wagons by teams of horses, thus providing the Team Concourse with its name. Ferry passengers arriving on foot or by carriage would have entered the Ferry Waiting Room located in the center of the Team Concourse behind a row of ticket booths. The position of this entrance is marked by the point where the canopy on the west elevation projects. A flight of stairs led from the waiting room to the Ferry Concourse upstairs. The east end of the waiting room was removed before 1940 in response to declining ferry service. The remaining area was converted to a mail-handling facility during the 1940s. The waiting room was demolished altogether at a later, unknown date.

The Team Concourse, which fills the entire first level of the Ferry Terminal, was designed as a utilitarian space with few finishes (see Photo Plates 14 and 15). Structural steel columns, many of them concrete-encased, punctuate the space and support the concrete slab ceiling. The floor, constructed of Belgian block and brick, is covered with concrete and asphalt paving. At the location of the ferry slips, the floor is constructed of wood planks over timber, which helped to protect the structure from the impact of docking ferryboats. The ferry slips are enclosed with metal picket fences on the first and second levels (see Photo Plate 16).

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22 BBB, I.13.

23 BBB, I.13-14.

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Located between each ferry slip is a two-story building that has, over time, contained waiting rooms, workshops, and storage space. The poured concrete Pier Buildings are clad with galvanized metal stamped to resemble clapboard (see Photo Plate 17). The rectangular window openings contain 3/3 sash windows with metal surrounds and projecting headers. Missing windows and replacement windows are numerous. The structures are articulated with a stamped metal cornice at approximately the height of the slip openings. Steel brackets support the steel roof truss, which is open to below. The brackets are sheathed with decorative metal corbels that spring from the cornice line. Metal stairs located at the west elevation of Pier Buildings Numbers 2 and 4 provide additional access between the first and second levels of the ferry decks. The stairs are enclosed with a decorative metal balustrade in a rectilinear starburst pattern that is also located in Pier Building Number 5 (see Photo Plate 18). It has been reported that the design was also used in the Eastbound Ferry Waiting Room and the Main Ferry Waiting Room.<sup>24</sup> The balustrades terminate in paneled, square section newel posts capped with spherical finials (see Photo Plate 19). Portions of the balustrades and newel posts have deteriorated and are missing.

Pier Building Number 5, presently used as an engineers' locker room and radio shop, retains the highest level of integrity among the pier buildings. The interior stair has a similar treatment to the exterior stairs, as described above. The second story has a tongue-and-groove wood floor, molded wood baseboards, and paneled wood doors beneath three-light transoms. The interiors of the other pier buildings have simple finishes with plaster walls and floors and hollow, metal-framed windows and doors.

The Team Concourse provided direct access to the lower level of ferryboats docked in the six slips, as well as to the two-story Pier Buildings. While the primary entrance to this space was through the Ferry Terminal gates, the Ferry Waiting Room, and the service driveway at the south end of the building, there were also doors connecting the Team Concourse to the Eastbound Ferry Waiting Room and the Lunch Room, and a vestibule that led directly to the Main Waiting Room. The entrances to the Eastbound Ferry Waiting Room and the Lunch Room have been altered over time as the use of these spaces has been altered.

**Ferry Terminal – *Ferry Bridges***

Stern's design for the ferry bridges at Erie-Lackawanna Terminal was based on a two-tiered structure.<sup>25</sup> "While the standard ferry bridge had either only one deck, or separately operated upper and lower decks that had to be adjusted independently by two attendants, Stern's ferry bridges at Hoboken could be adjusted together by one attendant."<sup>26</sup> Two ferry bridges remain and are located in the two southernmost slips (see Photo Plate 20). A portion of a third bridge is located on the former mail pier adjacent to the pier to the south.

The upper deck of each bridge was supported by columns carried on the lower deck. Thus, the two attached decks moved together with the tide or through mechanical adjustments. The supporting columns rested on rails, along which they could slide in the case of ferry collision. The west (shore) end of the lower deck was supported by piles to which

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24 BBB, I.19.

25 All information on Stern's ferry bridges was taken nearly verbatim from HAER No. NJ-59. The information was also extensively used by Beyer Blinder Belle. The ferry bridges were described in Hurlbut's *Engineering News* article on the terminal in 1907.

26 BBB, I.20.

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it was connected by bearing sockets and rockers. The east (river) end of the bridge was supported by a pontoon, as well as by a roof truss from which chains and counterweights were suspended. The pontoon functioned to carry the weight of the free, outer end of the bridge, while the chains and counterweights were used to adjust the bridge to the level of the ferry, depending on the load it carried.

The moveable upper deck of the bridge was divided into three sections. The short end was attached by pin to the gallery of the ferry concourse and was also supported at the outer end by columns. Each upper bridge was supported by two pairs of columns, each pair connected by a girder, forming an arch. A pedestrian passageway, measuring 8'7 1/2", is carried above each of these arches. Between the two pairs of columns was located a connecting truss.

The middle portion of the upper deck was attached to the inner portion by a pin. Columns provided cantilevered support. The short forward apron of the upper bridge was pivotally supported.

Ferry Terminal – Ferry Concourse

The elegantly-appointed and vast Ferry Concourse measures 70 feet wide, 470 feet long, and 28 1/2 feet high (see Photo Plate 21). The 29,000-square foot space is stated to be "one of the largest unobstructed interior spaces in the world."<sup>27</sup> Extending the full length of the Ferry Terminal, the Concourse originally contained six entrances, two for each ferry line, to the ferry slips on the east elevation of the room (see Photo Plates 22 and 23). In the room's southwest corner are doors to the Stepped Concourse. The doors are replacements, but the large, multi-light transom above remains.

Pairs of colossal freestanding columns originally subdivided the space into seven bays. An eighth bay at the south end of the space is irregularly shaped due to the angled intersection of the Ferry Terminal and the Railroad Terminal. Constructed of hollow plaster, the pairs of Doric columns

share a common plinth and rise up to meet an entablature that extends along the deep transverse ceiling beams, as well as along the walls within each bay. The entablature consists of a simple architrave band, a frieze articulated by roundels and elongated rectangular panels, and a cornice consisting of denticulated and rope molding surmounted by a crowning band of dentils. Within the ceiling bays formed by the transverse members, cross beams enframe art glass skylights.<sup>28</sup>

The skylights were blackened in 1942 during World War II. Two were restored to their original appearance in 1996 (see Photo Plates 24 and 25).

Below the entablature, the discrete wall elevation of each bay was enframed by paired engaged pilasters corresponding in size and location to the paired columns. The typical wall elevation was subdivided horizontally by engaged pilasters that rise about two-thirds the height of the wall, delineating three bays, each of which held double doors. The pilasters rise to a simple cornice about two-thirds the height of the wall; the upper area, divided by pilasters strips with an ornamented pilaster face surmounted by a lion's head, features three openings covered by metal

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<sup>27</sup> Scull, 33.

<sup>28</sup> BBB,I.21.

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grillage in a diamond pattern. Within the larger central bay, the main double doorway was flanked by simple wall panels and surmounted by an "Entrance" sign. Above this central composition was a larger sign indicating the ferry line; for example, "Barclay St. Boat." The double doors located in each end bay were surmounted by a simple plaster panel.<sup>29</sup>

Most of these doors have been removed and the doorways enclosed. However, where extant, the paneled wood sliding doors contain wire glass in the upper half.

The pattern of the black and white mosaic tile set against the serpentine and red terrazzo floor echoes the pattern of the bays. Rectangles of small circular structural glass disks are set into the terrazzo floor beneath the skylights. The glass provides natural light to the Team Concourse below. Light fixtures with bare lamps, some of which are still functional, are located along the ceiling's transverse members.

In the 1950s, most of the colossal columns in that area were removed when the space was used as a mail handling facility. Partition walls, since removed, were constructed to enclose the space. Four pairs of columns remain, located near the junction of the Stepped Concourse and the Ferry Concourse.

Ferry Terminal – Long Hall

The "Long Hall," as it is historically known, consists of a long narrow hallway flanked by offices located along the west elevation of the Ferry Concourse (see Photo Plate 26). Retaining its original use into the present day, each office is accessed from the hallway through paneled wood doors. Light is provided to the hallway through clerestory windows with rippled glass (see Photo Plate 27). The plastered walls are simply embellished with a molded chair rail. The interiors of the offices are largely altered with dropped ceilings and drywall partition walls. The offices along the west side of the hall face out onto the plaza. These offices contain wood-sash fixed and casement windows. The offices along the east side of the hall do not contain windows. Several offices at the north end of the Long Hall were removed during construction of the 1950s mail handling facility mentioned above. That space is presently gutted.

Ferry Terminal – Restaurant

One of the most ornamented spaces in the terminal complex was the Restaurant. The space is 72 feet by 53 feet.

[t]he restaurant complex, located at the southeast corner of the Ferry Terminal, included an anteroom or entrance foyer with stairs, elevator and toilet rooms, a kitchen with serving pantry and buffet, and a large dining space with adjoining covered outdoor terrace. Diners could enter the restaurant through either of two entrances located at each end of the west wall. John Perry reminisced in his book, *American Ferryboats*, that "the terminal had a fine restaurant, finished in rare woods, bronze, gilt, and gleaming mirrors..."<sup>30</sup>

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29 BBB, I.21-22.

30 Ibid.

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The walls of the elegant room were divided into equal bays by panelled pier pilasters. On the north and west interior elevations, each bay consisted of a large panels enframed with egg and dart molding: a large recessed panel over which was a smaller panel adorned with a wreath motif; a clockface was set into the wreath in the center of the west wall. Both sets of double doors on the west wall and a double door to the kitchen on the north wall were crowned with triangular pediments surmounted by a panel with an oval cartouche adorned with an abundant garland of flowers and berries. Between the pilasters on the east and south walls were French doors with multi-paned lights; panels above these doors were fitted with stained glass rendered with a similar wreath motif.<sup>31</sup>

The room was crowned with a frieze articulated with a triglyph motif above each pilaster capital. The cross beamed ceiling was dominated by a great oval cove in the center, encircled with a modillion band and a wreath of fruits and berries. Soffits of the deep rectangular area enframing the oval were fitted with ventilation grilles and single bulb lamps. Floors were laid in terrazzo and mosaic in pattern that followed the rectangular divisions on the ceiling. Lighting consisted of two ornamental chandeliers, hanging from, each end of the oval ceiling, consisting of six prongs fitted with four lamps each. The prong design was repeated in sconces, placed on each pilaster, which encircled the room.<sup>32</sup>

The restaurant was closed and the space converted to offices in the 1940s. The room has been insensitively altered in more recent decades with the installation of a dropped ceiling, a process that involved chipping away the tops of the plaster pediments. The ornamental ceiling, plaster panels and frieze, clockface, chandeliers, and stained glass on the upper portions of the walls were not visible. However, they may remain *in situ*, obscured by the ceiling. The wall sconces have been removed. The former kitchen area now contains offices that appear to have been constructed within the last twenty years.

Railroad Terminal – *Main Waiting Room*

The Main Waiting Room is a cubic space 100 feet square and 54 feet in height.

Passing from the Plaza into the Main Waiting Room, the entry doors on the north elevation of the Rail Terminal enter into Vestibule Number 1, which is faced with rusticated limestone like the exterior. A similar space, Vestibule Number 2, connectes the Main Waiting Room to the Team Concourse. Vestibule Number 2 is presently enclosed with a frame screen, but has had several functions over the years, including a Lost and Found.

Passage through the low, relatively dark, tunnel-like vestibules heightens the dramatic effect of stepping into the double-height, expansive space of the Main Waiting Room, with its splendid materials and ornamental finish bathed in a blend of natural and electric light. In his description of the terminal, Charles Hurlbut wrote that the interiors of the building “will be finished for the most part in plaster and while not ornate in treatment will follow the modern French school.”

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<sup>31</sup> Ibid.

<sup>32</sup> Ibid.

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The grand space, designed to accommodate outbound train passengers while serving as the heart of the station, was...the most lavishly embellished room in the complex. The patterned mosaic and terrazzo floor, rusticated limestone walls, great windows framed by panelled pier pilasters, ornamental plasterwork ceiling, a stained glass skylight, and ornate, gilded metalwork – all conform to the high level of ornament and materials that characterize “the modern French school” or the Beaux-Arts manner. Also incorporated were details characteristic of the English and American Arts and Crafts movement, such as stained glass signs, art glass, and Craftsman-styled reading lamps.<sup>33</sup>

The Main Waiting Room, which is roughly square in plan, is designed around a main symmetrical axis that runs west to east through the two focal points of the room: the grand stairway on the east elevation and the monumental news kiosk set against a full height window on the west elevation [see Photo Plates 28 and 29]. Each elevation of the Main Waiting Room is composed around a central projection of the wall, running from the base of the room through to the cornice, which forms frontispieces that reinforce the major east-west axis and the secondary north-south axis. The first story walls of the great room, above a plain marble base, are composed of rusticated ashlar blocks of buff limestone; the ... channelling ... consists of smooth blocks beveled at the top and bottom only. The rustication pattern deviates to form voussoirs around an ornamental keystone above the segmentally arched openings that occur around the perimeter of the room; transom areas in these openings are fitted with signs or geometric patterns rendered in stained glass. A frieze border at the top of the limestone walls is incised with sections of Greek fretwork centered above each opening.<sup>34</sup>

The second story elevations, each composed of seven bays with the projecting frontispiece making up the larger center bay, are veritable window walls. The tall multi-paned windows alternate with panelled pilasters, which support a frieze punctuated with round medallions above each pilaster. The metal-framed [copper-clad] windows have fixed frame, multi-paned glazing, four panes by eight panes; the lower range of panes is covered by an ironwork balconet railing that replicates the ornamental design of that on the grand stair. Panes at the bottom range of the windows are actually French doors that open for ventilation purposes.<sup>35</sup>

The terrazzo and mosaic floor of the Main Waiting Room – one and one half inches of terrazzo surface made up of cement and Italian marble chips in predominately serpentine and white colorations – is patterned in a series of banding and rectangles rendered in two shades of terrazzo set within borders of white mosaic along the perimeter and circulation paths of the room. A large diamond-shaped outline articulates the seating area in the center of the room.<sup>36, 37</sup>

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33 BBB, I.15.

34 Ibid.

35 Ibid.

36 “This floor was also typical in the principal rooms, including the Ferry Waiting Room, Restaurant, Lunch Room, Kitchen, Service Room, Barber Shop and the Westbound (Stepped) and Ferry Concourses.” BBB:I.15.

37 BBB, I.15.

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Ventilation outlets are incorporated into the ornamental plaster ceiling that rises from the modillioned cornice in a deep cove; the cove is punctuated with curved vertical panels, corresponding to each pilaster on the second story elevation, which enframe strips of perforated [metal grates decorated with applied wreaths] for ventilation purposes. A leaded stained glass skylight is set into an ornate plaster framework consisting of coffered beams ornamented with lozenge-shaped modillions along the sides and rosettes at the corners. Rendered in clear leaded glass with a border of stained glass in yellow, orange, and brownish hues, the art glass of the skylight is of abstract, geometric design, generally conforming to the square grid in the leaded glass.<sup>38, 39</sup>

In addition to the natural light from the west windows, incandescent light from the back-lit skylight, and diffused light from the adjacent concourses through glazing on the south and north walls, electric light was provided by lamps concealed in the plasterwork and by ornate metal lighting fixtures.

Concealed in the ceiling cove were 120 lamps, and lamps were placed in the forty rosettes of the ceiling framework. In each of the four corners of the room, a huge chandelier hung on a large chain from the rosette in the coffered corner of the skylight frame. Each chandelier, with one central globe pendulum surrounded by a circle of twelve smaller globes, was outfitted with forty-eight lamps, 16 cp each. On the lower walls were eighteen sconces, fitted with a total of 129 lamps. The three main openings on the north, south, and east elevations, had three-bracket sconces with globe lights; similar wall sconces, with only one bracket and globe, were set between the arched openings.<sup>40</sup>

Historic photographs show that ambient lighting was provided by large reading lamps that were once mounted at each end of the three long, double-sided benches at the center of the room. The lamps, each with one continuous shade extending between them along the flat-topped ridge of the benches, were fitted with a total of 336 four-cp lamps.<sup>41</sup> The panelled mahogany benches, raised on a low plinth with seating on each side sectioned off by curved dividers of an oversized scroll design, were heated by internal registers with metalwork grilles at each end. The design of the lamps, as well as that of the blue and white stained glass signs set into the tympanum areas of the arched openings around the room, and the skylight art-glass, all exhibit characteristics of the Craftsman style...[The stylistically eclectic] interior is consistent with Murchison's design of the exterior of the building, where he merged English Victorian coloration and massing with French Beaux-Arts ornament.<sup>42</sup>

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38 "Stained glass restoration consultants have identified the skylight art glass manufacturer." BBB:I.15.

39 BBB, I.15.

40 BBB, I.15-16.

41 BBB, I.16.

42 BBB, I.16-17.

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On the east elevation of the room, opposite the entrance from the trains, is a grand double stairway with ornate railing, which rises from four curved marble steps and shallow landings at the southeast and northeast corners of the space to a central balcony landing at second story level.

The iron stair rail, as well as the matching balconets on the second story windows, feature wreaths and garlands rendered in black ironwork set into a rectangular framework of...ironwork [that was originally gilded]. Under the stair in the arched opening, to the north of Vestibule Number 2, is the entrance to the Ladies' Waiting Room, a space composed of a small anteroom and an adjoining toilet room. The opening just to the south of Vestibule Number 2 was dedicated to the Parcel Room, and a small rectangular window opening served as an Information counter; both services were indicated by small hanging signs positioned above each opening.<sup>43</sup>

Across the room on the west elevation, at the center of a range of six openings [that] lead to the Train Concourse, was a monumental kiosk fabricated of metal on a marble base. Above the kiosk, a high window extends the height of the room, its arched top breaking through the ceiling cove. Set within the arch is an ornate plaster cartouche that enframes the interior side of a double-faced clock, the verso side of which is displayed on the exterior west elevation of the building.<sup>44</sup>

The north elevation of the room bears the main entrance from the plaza in the central projecting bay, Vestibule Number 1. To either side of the vestibule are three segmentally arched openings; those on the west end of this elevation served as ticket windows, and were fitted with blue and white stained art glass "Ticket" signs. Just to east of the vestibule, the opening held the entrance to the "Smoking Room," also indicated in the same type of art glass sign. The Smoking Room (i.e., Men's Room) space was composed of a large anteroom and an adjoining toilet room.<sup>45</sup>

The central projecting frontispiece of the south elevation of the main waiting room was originally fitted with a blind wall that [holds] an ornate copper water fountain in the form of a lion's head. Openings on the west end of this elevation were also blind, while those on the east end held one entrance to a long vestibule that led to either the Eastbound Ferry Waiting Room or to a stair that rose up to the second floor restaurant; another entrance, marked by an art glass sign, led to the "Lunch Room."<sup>46</sup>

The Main Waiting Room underwent a major restoration during 1999-2001. The art glass ceiling light was restored, including re-cladding the window frames with copper. The terrazzo floor was replaced with a replica of the original. The limestone walls were cleaned and repaired. The plaster walls were repaired and painted. The handrails, worn landings, and treads of the great stair were restored. The chandeliers, which were removed before 1950, were replaced with new fixtures replicating the originals. The original art glass reading lamps,

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43 BBB, I.17.

44 Ibid.

45 Ibid.

46 Ibid.

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which were removed ca. 1970, were replaced with new fixtures of a sensitive design executed in a bronze-colored finish. The news kiosk and the clock at the west elevation were also reproduced at that time.

Railroad Terminal – Lunch Room

The Terminal's Lunch Room ... was a large space dominated by a winding counter with stools, which followed the irregular L-plan of the room. The Lunch Room could be entered through an entrance from the Main Waiting Room; through two doors, one on each end of the East Bound Ferry Waiting Room, and through an entrance that opened from the Ferry Concourse. The room, crowned with coved and panelled ceiling, was finished with a terrazzo floor outside the counter and a composition floor on the area inside the counter. Most walls were articulated with plaster panels within molded frames, while the south and southeast elevations, adjacent to the East Bound Waiting Room, were fitted with multi-paned windows.<sup>47</sup>

Railroad Terminal – Eastbound Ferry Waiting Room

Adjacent to the Lunch Room to the south was located the angled Eastbound Ferry Waiting Room. Passengers traveled through this space between the Ferry Concourse and the Train Concourse. By 1930, the space was altered as part of the Lunch Room expansion, including the construction of an addition to the south elevation. Around the same time, the open area in front of the doors that led to the Train Concourse was enclosed for retail use.

The room's original appearance is described as follows:

The floor of the Eastbound Ferry Waiting Room, was "of specially selected rock asphalt."<sup>48</sup> The room was elegantly appointed, with bench seating extending along the lower portions of the north and south elevations, and upper walls composed of alternating pier pilaster and panelled sections enframed with ear moldings. Above the benches on the southernmost wall of the angled south elevation were double hung sash windows with eight-over-eight lights. The covered ceiling was divided with rectangular panels, except at the joint of the angle, where the panel was an irregularly shaped trapezoid. The metal and glass doors were typically composed of a single nine-pane light, a bottom panel, and a transom light, and were fitted with wire glass. The elevator had an ornamental wrought iron gate and the stairway had a decorative metal banister wrought in a starburst pattern. Wall sconces were mounted on each pier pilaster.<sup>49</sup>

By 1967, the former Lunch Room and Eastbound Ferry Waiting Room were converted, with further alterations, for use as the conductors' lounge and locker room. Remaining original features in these two rooms are the

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47 Ibid.

48 BBB, I.19.

49 BBB, I.19.

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1907 stair connecting the room to the second floor Ferry Concourse, most of original ornamental plaster ceiling and dropped beams, portions of original walls, including windows, and one sliding door.<sup>50</sup>

Railroad Terminal – Inclined Concourse

The Inclined Concourse, located adjacent to the south elevation of the Main Waiting Room, is finished in a simple version of that used for the Ferry Concourse with plaster walls and ceiling (see Photo Plate 30). The floor is covered with white terrazzo. Cast iron pipe railings with volutes as end caps follow the walls. Paneled pilasters separate the multi-light windows and pivoted transoms on the south and west elevations. The north elevation is shared with the south elevation of the Main Waiting Room. The ceiling is finished with deep cross beams encircled with dentil courses similar to those in the Ferry Concourse.

Alterations to the space began nearly as soon as the terminal was opened. Before August 1907, “the Inclined Concourse, which originally ramped down to the centerline of the Train Concourse and interfered with north-south pedestrian flow, was shortened to terminate at the line of intersection of the ramp and the Train Concourse.”<sup>51</sup> The space has been insensitively altered over time with the replacement of the east and west elevation doors, the installation of utility lights at the bases of the pilasters, and the insertion of a boiler in the northwest corner of the space.

Railroad Terminal – Stepped Concourse

The Stepped Concourse, located adjacent to the north elevation of the Main Waiting Room, has finishes similar to those used in the Inclined Concourse (see Photo Plate 31). The floor is covered with white terrazzo. Several cast iron pipe railings with volutes as endcaps are located at the stairs. A fluted cast-iron Ionic column topped with a spherical finial serves as the end post for the truncated stairs. Paneled pilasters separate the multi-light windows and are surmounted by a paneled frieze. The south elevation of the space is shared with the north elevation of the Main Waiting Room. The ceiling is finished with deep cross beams encircled with dentil courses similar to those in the Ferry Concourse. Small, exposed-lamp light fixtures are located in the cross beams.

The Stepped Concourse is divided into several spaces and planes as a result of its location at the juncture of multiple levels and spaces. The southern half of the space contains a ramp enclosed by a tall metal fence. This ramp is the remaining portion of a larger ramp that was constructed during the 1920s to connect the space with the upper level of the Public Service Trolley Building located adjacent to the west elevation of the Baggage Building/YMCA Building. As described by Beyer Blinder Belle,

[E]ntrance between the ramp and the concourse [was] through a small Ferry Fare Collection Room [at the east end of the Stepped Concourse]... Trolley passengers entered the Terminal Building from the Trolley Ramp and passed through the room. A wrought iron fence separated trolley passengers from train passengers who used the north side of the Stepped Concourse. A portion of the fence, the perimeter wall of the Ferry Fare Collection Room (the room is presently

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50 BBB, II.5.  
51 BBB, II.1.

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used for NJT Ticket Sales Collection) and the ramp<sup>52</sup> are extant.

At the time the additional stories were added to the Baggage Building/YMCA Building, the stairs were reduced from eight sections to four sections in width to accommodate the ramp. By 1956, the stairs were reduced from four sections to three sections in width (see Photo Plate 32).

Railroad Terminal – Train Concourse

The Train Concourse is a long, wide circulation area located between the Main Waiting Room and the Train Shed (see Photo Plate 33). The concourse provides access to the train platforms and functions as a north-south axis through the Railroad Terminal portion of the complex (see Photo Plate 34). The Train Concourse has a bare concrete floor. The trussed steel canopy over the concourse consists of rounded (replacement) glass panels and concrete panels set into a steel structure. The rounded skylights were installed in 1980, replacing the original wire glass in cast iron frame (see Photo Plate 35).

The east elevation of the concourse contains six segmental-arched doorways that lead to the Main Waiting Room and frame retail kiosks, constructed in 1999, that resemble the original kiosks in this location. The wall area and ceiling cove between the Rail Terminal façade and the canopy are covered with Guastavino tile, which extends the length of the concourse. The buff-colored tile is offset with dark bands of dark green tile. Segmental arched openings spanning the six doorways to the Main Waiting Room spring from square pilasters with terra cotta capitals. The gap between the façade and the canopy is filled with a narrow, coved vault of rectangular tile set in a basketweave pattern.

**Train Shed**

The Erie-Lackawanna Terminal Train Shed consists of a series of seven canopies, each canopy spanning a 20-foot platform that serves two tracks (see Photo Plate 36). The columns supporting the canopies are located along the centerline of each platform. The canopies are 607 feet in length and provide 16'-3<sup>1/16</sup>" of clearance (see Photo Plate 37). The Train Shed covers nearly five acres.

The roof is constructed of steel and supported by fluted cast-iron columns of the Ionic order (see Photo Plate 38). The columns support transverse-arched plate girders. The shed roof is braced by plate-and-angle curved flange braces riveted to the steel truss above and bolted to the columns below. The roof was originally constructed of concrete slabs and wire glass panels.

Continuous slots over the tracks vented gases or smoke generated by the locomotives.

The low arched roof has narrow openings, which extend the length of the shed, and which were located so that they would be positioned directly over the smokestack of the train engines. The openings were faced with aprons that extended below the roof as low as the smokestack of the

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52 BBB, II.2, II.7.

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engine; theoretically, all engine smoke passed directly up and out of the shed. The aprons also projected slightly above the roof to form parapets, which were to divert driving rain from falling through the openings onto the platforms and passengers.<sup>53</sup>

Connecting the space between each two columns were steel members that formed a copper-lined trough, which served both as a stringer to support the roof structure and as a rain water conductor, passing the rain off into leaders enclosed within the columns, and thence out to drains located under the platforms. The low arched roof was composed largely of skylights of the "Anti-Pluvius" type, which illuminated the platforms.<sup>54</sup>

The glass panels were eventually replaced with additional concrete slabs as the glass proved difficult to clean.

The shed is ornamented with egg-and-dart copper molding on the west exterior cornice line of the roof. Elaborate copper ornamental finials that rested atop copper bases inscribed with "DL&W" were located atop the roof above each column line. The finials were removed by the 1920s.

Passenger access to the platforms was controlled with ornamental wrought iron gates at the east end of the shed at the Train Concourse. The gates were attached to the cast-iron columns. Fences curved around the end of each set of tracks.

By the end of the 1970s, the Train Shed had fallen into disrepair. Restoration work on the shed began in 1980.

**Exterior – Baggage/YMCA Building**

The Baggage Building, later known as the YMCA Building, originally operated as the service area for the collection and distribution of long-distance passenger baggage. The one-story building is constructed of rusticated Indiana limestone in the same manner used for the first story of the Railroad Terminal, with overscaled keystones and voussoirs. The segmental arched openings on the east and north elevations originally contained baggage counters. The building was originally capped with an unadorned copper frieze, cornice, and low parapet beside a shed roof. In 1907 or 1908, the walkways along the south end of the east elevation were enclosed with an iron-framed window wall to provide an entrance to the Hudson & Manhattan Railroad (now PATH) entrance underground.

Three additional stories were added to the building ca. 1922 to provide a YMCA for railroad employees. The second floor is stated to have contained a recreation room with sleeping quarters on the third and fourth floors.<sup>55</sup> The upper stories are constructed of structural terra cotta block. The north and east elevations are sheathed in copper in a style similar to that of the Ferry Terminal, and also appear to have been designed by

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53 BBB, I.29.

54 Ibid.

55 Ehrenkrantz:[5].

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Murchison (see Photo Plate 39).<sup>56</sup> The east (plaza) elevation contains five tripartite window bays encircled by egg and dart molding and separated by pilasters. The north elevation contains three similar window bays. Festooned panels ornamented with garlands are located between the second and third floors. A projecting cornice beneath a low, paneled parapet sheltered the fourth story. Nearly the entire parapet is missing. Many of the second-story windows have been boarded up with plywood. Windows in the upper stories are replacements. The baggage counter openings were infilled with stuccoed masonry after long-distance travel was discontinued from this location in 1970.

**Interior – Baggage/YMCA Building**

The interior of the building retains no historic materials. In addition to the baggage and YMCA functions, the building also contained at one time the stationmaster's office, which was converted to a drugstore before 1940 and later demolished. Today, the first floor of the building contains a food court, built in 1996-1997. The second floor has been gutted and remains empty. The third and fourth floors contain offices constructed within the last 20 years with drop tile ceilings, modern fire doors, and replacement plasterboard.

**Exterior - Pullman Building and Immigrant Station**

The Pullman Building and Immigrant Station is a one- and two-story building constructed in 1905 (see Photo Plates 40 and 41). The building originally contained two distinct functions, which were reflected in its two-section design. The two-story west section constructed for the Pullman Company contained storage rooms, repair rooms, offices, and toilet facilities. The single-story east section was constructed to contain offices and waiting areas for the processing of immigrants arriving from Ellis Island.

The building measures approximately 94 feet on the east and west elevations and approximately 90 feet on the north and south elevations. The building measures 16'-6" high at the east elevation and 24'-3" at the west elevation. The building's south wall and half of the north wall are slightly angled, reflecting the building's awkward site constraints and alterations undertaken over time.

The building is constructed of poured concrete reinforced with steel, and rests on wood pilings set into the riverbed. The exterior is sheathed with metal sheets nailed to furring strips. The east elevation was the only ornamented elevation, reflecting its former prominence as the first view immigrants would have had of the building as they arrived via ferry. The east elevation is covered with stamped metal sheets in a Beaux Arts design that echoes the design of the east elevation of the ferry terminal. However, the extant finish is not copper, as is that of the terminal; it is unclear whether the original east elevation finish was copper or galvanized metal. The east elevation has a dentilled cornice and a low parapet also constructed of stamped metal. The three remaining elevations were given a utilitarian treatment. These elevations have a plain parapet and are covered with corrugated galvanized metal.

The building is seriously deteriorated. The metal cladding is either missing, corroded, or in the process of detaching from the building. Corrugated metal patches have been attached in various locations. In an effort to disguise the

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<sup>56</sup> BBB, II.1.

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building's condition, the west and north elevations are screened by full-height vinyl panels lashed to a frame of metal pipes (see Photo Plate 42). The building retains a low level of integrity and is in poor condition.

The building's integrity has been degraded through extensive, although incremental, alterations. The largest single alteration to the building was the ca. 1925 removal of the northernmost bay of the building's east elevation. This removal was undertaken to extend Track 15 to allow access to a mail terminal on the adjacent pier. No original doors remain and several new openings have been cut. On the north, south, and west elevations, all but one window have been replaced or infilled. On the east elevation, the original multi-light fixed and pivot wood-framed windows within the arched bays have been removed and replaced by large metal-framed, fixed-light windows.

**Interior – Pullman Building and Immigrant Station**

The eastern half of the building, the Immigrant Station, originally contained a hallway, a paymaster's office, two waiting areas, two toilet rooms, and a small office. After 1924, the Station was no longer needed by the U.S. Immigration and Naturalization Service and the building was converted to offices and storage. During subsequent decades, the space was used as an electrical substation, a locker room, and storage rooms. This space has been recently renovated and now contains the waiting and concession areas for New York Waterways ferry service.

The western half of the building, the Pullman area, is ruined. The first floor has been gutted by fire. The second floor contains an office that has been refurbished within the last fifteen years. One paneled wood double-leaf door remains in the center corridor of the second floor. All of the trim and all remaining doors have been removed.

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Erie-Lackawanna Terminal, City of Hoboken, Hudson County, New Jersey

**Introduction**

Completed in 1907, the Erie-Lackawanna Terminal was one of the finest transportation terminals servicing some of the country's busiest northeastern cities. Now in its 96<sup>th</sup> year of continuous use, the terminal has played a key role in the urban and economic development of Hoboken, as well as New Jersey's development in general. The terminal, which served as the hub for all DL&W commuter rail lines, allowed easy access to New York City for passengers commuting from their suburban New Jersey residences. In addition to passenger transport, the Erie-Lackawanna Terminal was also a hub for freight shipments. The Erie-Lackawanna Terminal is significant under National Register Criterion A for its association with the development of rail and ferry transportation. The terminal is also significant under National Register Criterion C as an exceptional example of early-twentieth century terminal construction by a classically trained architect, Kenneth Murchison, and a renowned civil engineer, Lincoln Bush.

**CRITERION A**

*Hoboken's Municipal Development*

"Hoboken's modern history began when Henry Hudson's navigator made note of the area's green-veined rock during the 1609 voyage up the river that now bears the explorer's name."<sup>1</sup> Several years later, representatives of the Dutch West India Company attempted to settle in Hoboken, which was considered the seasonal territory of the Lenni Lenape Indians. However, their venture ended when they failed to live amicably with the Native American tribe.

In 1658, Peter Stuyvesant, Dutch Governor of Manhattan, purchased all the land between the Hackensack and Hudson Rivers from the Lenni Lenape for 80 fathoms of wampum, 20 fathoms of cloth, 12 kettles, 6 guns, 2 blankets, 1 double kettle, and half a barrel of beer.<sup>2</sup> In 1663, Nicolas Verlet acquired the land through a grant from Peter Stuyvesant.<sup>3</sup> After Verlet's death in 1675, the land was transferred to his stepson, Samuel Bayard, whose descendants owned the land until the Revolutionary War.<sup>4</sup>

By the Revolutionary War, a crude ferry service was already established in Hoboken and was later occupied by British troops for most of the war.<sup>5</sup> In 1784, Colonel John Stevens purchased the former Bayard farm for about \$90,000.<sup>6</sup> An avid inventor and entrepreneur, Colonel Stevens is the man most responsible for shaping Hoboken's landscape. In fact, he was the person who gave Hoboken its name, divining it from a combination of the Dutch word "Hoebuck" meaning "high bluff" and the Lenni Lenape name for the area "Hopoghan Hackingh" meaning "Land of the Tobacco Pipe."<sup>7</sup>

Within the first few years of the nineteenth century, Col. Stevens hired Charles Loss, the surveyor of New York City, to divide and map Hoboken for future development. The Loss map of 1804 established Hoboken's street grid and Col.

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1 [www.hobokenmuseum.org](http://www.hobokenmuseum.org), "The Abridged History of Hoboken."

2 Ibid.

3 BBB, I.1.

4 Ibid.

5 Scull, 8.

6 BBB, I.1.

7 [www.hobokeni.com](http://www.hobokeni.com), "Hoboken's Early History."

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Stevens offered Hoboken lots for sale to the general public in the spring of 1804.<sup>8</sup>

When Col. Stevens died in 1838, his holdings were incorporated as the Hoboken Land and Improvement Company, a development corporation run by members of the Stevens family. The company held the power to “purchase, improve, mortgage and dispose of lands and estates in and about Hoboken for the purpose of grading and laying out the streets and squares, erecting wharves, and managing the docks and ferries.”<sup>9</sup> “Although incorporated as a city in 1855, Hoboken’s land was held by the Stevens family through the Hoboken Land and Improvement Company... Gradually, the company began to sell off property for industry and residences while retaining the highest land, Castle Point, for the family.”<sup>10</sup> The company quickly became a powerful force in the development of Hoboken as a transportation and resort community.

By 1855, the City had approximately 7,000 inhabitants and boasted a ferry service that ran both day and night.<sup>11</sup> Between that time and the end of the nineteenth century, the City’s population grew at a rate of 1,000 persons per year. The mid-nineteenth century also saw the rise of Hoboken as a resort community. Known throughout the region for the Elysian Fields, a popular landscaped riverfront playground, Hoboken became the weekend destination for urban-weary, middle-class New York families.<sup>12</sup>

Hoboken’s waterfront prosperity sparked the need for municipal and public buildings; in 1879, construction began for Hoboken’s first City Hall, and the Hoboken Free Library was dedicated in 1897. Likewise, the Stevens Institute of Technology was established in 1870 from portions of the Stevens family estate.<sup>13</sup>

Unfortunately, after the construction of Central Park in Manhattan’s mid-town, the need for Hoboken’s Elysian Fields diminished and the City became a waterfront industrial community. Attracted by the ease with which one could communicate with New York City, industrialists began to take advantage of Hoboken’s waterfront. Soon, the City boasted a thriving industrial waterfront catering to such shipping companies as the North German Lloyd, the Hamburg-American Line and the Wilson Line servicing England.

**Hoboken’s Transportation Development**

*Ferry Service*

Colonel John Stevens was the first person to establish consistent and dependable ferry service to New York City. Using a team boat (so named for its use of horses to propel the boat) of his own design, he was able to navigate the unpredictable Hudson River in a way that sail or row boats could not. By 1811, Col. Stevens designed a steam engine to service the growing passenger demand.<sup>14</sup> The “Juliana,” named after his daughter, made its maiden voyage from

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8 Ibid.

9 BBB, I.2.

10 [www.hobokeni.com](http://www.hobokeni.com), “Hoboken’s Early History.”

11 BBB, I.2.

12 Scull, 13.

13 Scull, 18.

14 Scull, 9.

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Hoboken to Vesey Street on September 18, 1811.<sup>15</sup> Within the first five days, the boat completed eight round trips and carried an average of 100 passengers per trip.<sup>16</sup> Unfortunately, the State of New York gave Robert R. Livingston and Robert Fulton exclusive rights to navigate the Hudson River with steam powered boats, and John Stevens had to temporarily retire his burgeoning ferry business. By 1821, however, the monopoly was dissolved and within a year, Col. Stevens established the Hoboken Steamboat Ferry Company, with 100 passenger ferries running every hour to the Barclay Street pier.<sup>17</sup> The steam ferry became the ferry of choice when the 1826 "Fairy Queen" replaced the last of the team boats on the Canal Street run.<sup>18</sup>

After Col. Stevens' death, ferry service to New York City came under the control of the Hoboken Land and Improvement Company (HL&IC). To deal with the growing demand for ferry service to and from Hoboken, the HL&IC created the subsidiary Hoboken Ferry Company, which was run ostensibly by Stevens' heirs.

In 1888, the HL&IC negotiated the purchase of land and materials for the Hoboken Ferry Company. For approximately \$1,372,847.00, HL&IC purchased:

The ferry house in the City of New York at Barclay Street, Christopher Street, and Fourteenth Street; the land at Barclay Street in Fee and a leasehold for the other two ferries, the ferry houses in the City of Hoboken at Ferry Street and Fourteenth Street, including a suitable cartilage [sp?] of land therewith; also the storehouse fronting on Hudson Place and the machine shop on River Street, twelve steam ferry boats, with their boilers, engines, furnaces, and tackle [sp?] complete; that is to say, the Morristown, James Rumsey, Secaucus, Hackensack, and Moonachie, which are wooden vessels, the Lackawanna, Hoboken, Pannpeck [sp?], Hopatcong, and Musconetcong, which are iron vessels, the Orange and Montclair which are steel vessels, also the Bergen, a steel vessel with soran [sp?] propellers, now in course of construction, but not yet complete. And also the ferry franchise of the Hoboken Land and Improvement Company.<sup>19</sup>

In payment for this property, the HL&IC sold stock in the ferry company worth a total of \$899,000. In addition, Hoboken Ferry Company bonds were accepted and payable 20 year after the date with a 5% interest.<sup>20</sup>

In 1893, the Hoboken Ferry Company contracted with the Delaware, Lackawanna and Western Railroad Company (DL&W) to ferry its passengers to and from New York City. In a special meeting called by the Board of Trustees of the Hoboken Ferry Company, it was decided: "Whereas – The President of the Hoboken Ferry Company has agreed with the Delaware, Lackawanna and Western Rail Road Company upon a contract for ferriage to take effect January 1, 1893. Resolved – that the President be authorized and directed to sign such contract, and that the Secretary be

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15 Ibid.

16 Ibid.

17 Scull, 11.

18 Ibid.

19 "Hoboken Ferry Company Corporate Record Books," Excerpt taken from the October 9, 1888 Board Meeting. Manuscripts on file at Syracuse University, Special Collections.

20 "Hoboken Ferry Company Corporate Record Books," Excerpt taken from the October 9, 1888 Board Meeting. Manuscripts on file at Syracuse University, Special Collections.

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instructed to attest the same...<sup>21</sup> By June of that same year, passengers from the DL&W had paid the Hoboken Ferry Company \$42,643.85 for ferry service.<sup>22</sup>

In 1894, the perishable property owned by the Hoboken Ferry Company included the following ferries:

Morristown	\$5,000.00
Secaucus	66,724.26
Moonachie	27,065.76
Lackawanna	35,286.24
Hoboken	39,146.51
Pannpeck [sp?]	39,146.50
Hopatcong	56,813.18
Musconetcong	56,813.18
Orange	117,575.90
Montclair	89,403.04
Bergen	106,491.42
Hamburg	163,012.85
Brennen [sp?]	163,012.85
Netherlands	<u>177,016.46</u>
	\$1,142,508.15 <sup>23</sup>

The HL&IC retained exclusive control of the ferry service until 1903, when it leased the ferry service to the Delaware, Lackawanna and Western Railroad Company after William Truesdale, President of the DL&W, threatened to create a mid-town ferry connection to New York City at 23<sup>rd</sup> Street.<sup>24</sup>

Under the DL&W Railroad Company, the Hoboken terminal became the hub for all passenger and freight service coming into and going out of New Jersey. In the month of September 1908, the Hoboken ferry system shipped a total of 171,638,942 lbs. of freight from the Hoboken Terminal to New York City and points east, while, in the same month, the ferries transported 55,159,259 lbs. of freight from New York City to the Hoboken piers. At \$.0003 per pound, the DL&W Railroad Company produced an income of \$68,039.46 in freight shipments in one month alone.

During World War II, the 14<sup>th</sup> Street shipyard in Hoboken, which was a leased property of the DL&W Railroad Company, was commandeered by the U.S. Navy for the manufacture and repair of its warships. The Hoboken terminal itself remained in service, as an important hub for freight and passenger transport; however, the terminal's beautiful stained glass skylights were blacked out for added protection. Several skylights remain blacked out to this day.

21 "Hoboken Ferry Company Corporate Record Books," Excerpt taken from the December 23, 1892 Board Meeting. Manuscripts on file at Syracuse University, Special Collections.

22 "Hoboken Ferry Company Corporate Record Books," Excerpt taken from the June 15, 1892 Board Meeting. Manuscripts on file at Syracuse University, Special Collections.

23 "Hoboken Ferry Company Corporate Record Books," Excerpt taken from the June 14, 1894 Board Meeting. Manuscripts on file at Syracuse University, Special Collections.

24 Taber & Taber, 25.

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Erie-Lackawanna Terminal, City of Hoboken, Hudson County, New Jersey

The DL&W Railroad Company suspended ferry service to New York in 1967. In 1976, NJ TRANSIT, a state agency was not fully formed until 1979, acquired the property. Within a couple years, NJ TRANSIT assumed control of the railroad terminal and its services. Today, ferry service from the original piers has been suspended indefinitely.

*Railroad Service*

“For many years, Hoboken had one of the smallest railroads in existence known as the Hoboken Shore Railroad. The tracks are a part of the original trackage which Colonel John Stevens laid on his Castle Point estate so his farm produce might be transported to wharves on the riverfront for shipment to New York.”<sup>25</sup>

By the mid-nineteenth century, the Hoboken Land and Improvement Company built a railroad from Hoboken to Newark, which allowed the Morris and Essex Railroad to reach the city.<sup>26</sup> In time, there were four wooden Hoboken rail terminals, separate from the ferry houses, each one larger than its predecessor to handle the railroad’s growing passenger and freight business.”<sup>27</sup>

The current rail terminal is the fifth rail terminal constructed in Hoboken, the first terminal opened on November 14, 1862.<sup>28</sup> The history of rail service in Hoboken is as varied as that of the ferry service. The DL&W is the result of an end-to-end merger between the Lackawanna and Western Railroad, formed on April 14, 1851, and the Delaware and Cobb’s Gap Railroad, chartered by the Legislature of Pennsylvania on April 7, 1849.<sup>29</sup> The merger was approved by Pennsylvania’s state legislature on March 11, 1853.<sup>30</sup> Taber sums up the early years of the DL&W in the following description:

...the DL&W Railroad operations as referred to in the 19<sup>th</sup> century period, represented only the track within the Commonwealth of Pennsylvania included in its corporate charter. We refer to the DL&W as the line extending roughly from the Delaware River to the Pennsylvania-New York state line on the Susquehanna River at Great Bend. At the eastern end, the Warren Railroad – a New Jersey corporation built by the DL&W – extended DL&W operations to Hampton, New Jersey, and in 1869, the Valley Railroad, a New York State corporation constructed for the DL&W, a line of railroad from the Susquehanna River to Binghamton. Both of these lines had no equipment and were operated as a part of the DL&W known as the “Main Line.”<sup>31</sup>

The Warren Railroad, so named for the county it traversed, opened for traffic on May 28, 1856.<sup>32</sup> It was nineteen miles

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25 Unknown.

26 Heaney, John, J. “The Bicentennial Comes to Hoboken.” n.p.

27 Scull, 15.

28 Reilly, 9.

29 Taber, 156.

30 Taber, 148.

31 Taber, 157.

32 Taber, 160.

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Erie-Lackawanna Terminal, City of Hoboken, Hudson County, New Jersey

The Warren Railroad, so named for the county it traversed, opened for traffic on May 28, 1856.<sup>32</sup> It was nineteen miles long and connected the DL&W with the Central Railroad of New Jersey. Under the leadership of President William Haynes Truesdale, the DL&W continued to expand further into New Jersey during the last quarter of the nineteenth century, ultimately wresting control from the Erie Railroad and the Hoboken Ferry Company to dominate Hoboken's rail and ferry service.

In the first three years of the Truesdale regime non-coal traffic had increased 14%, but now the railroad was ready to make strong efforts to get more of the business. In 1903, a further 15% increase was visualized. The Hoboken yard had been built in the 1870s when there was no idea of the amount of business that one day might be crowded through it. The yard could not be expanded. The Erie lay to the south, the City of Hoboken to the north, and Bergen Hill to the west.<sup>33</sup>

The solution to the imminent overcrowding problem was the construction of a new rail and ferry terminal complex. As a result, President Truesdale and the DL&W Railroad Company Board of Directors put Kenneth Murchison on retainer to design a new terminal.

The DL&W became a leader in the use of clean-burning anthracite coal to power its locomotives. To publicize the railroad, the advertising department developed the mythical Phoebe Snow who rode the train in a white dress and gloves expounding on the virtues of anthracite. Phoebe Snow had a long career as the company's spokesperson and was often the subject of popular poems:

Her laundry bill for fluff and frill  
Miss Phoebe finds is nearly nill.  
It's always light though gowns of white  
Are worn on Road of Anthracite.<sup>34</sup>

The use of coal to power the DL&W's locomotives did not last long into the twentieth century. By 1928, the DL&W Railroad Company, under the oversight of its new president, John M. Davis, undertook to electrify its suburban commuter lines. While it would initially require a considerable investment, electrifying the lines would eventually pay for itself with the elimination of a fireman, the lower cost of electricity versus coal and less costly terminal operations. The estimated cost for electrification was \$14,000,000, to be paid entirely by the railroad.<sup>35</sup>

The electrification project eventually cost the railroad \$11,411,876 and the new cars cost \$5,534,158, for a total of \$16,946,034.<sup>36</sup> The entire process went very smoothly and on September 3, 1930 the first official run of the new electric lines went from Hoboken to Montclair with Thomas A. Edison reportedly at the controls.

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32 Taber, 160.

33 Taber & Taber, 25.

34 Scull, 43.

35 Taber & Taber, 110.

36 Taber & Taber, 110.

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Erie-Lackawanna Terminal, City of Hoboken, Hudson County, New Jersey

The Depression era saw the beginning of the decline in rail use, as cars and trucks became the preferred mode of transportation for commuters and freight service. Passenger service rebounded slightly during wartime, despite rail service becoming less dependable as a result of its manpower shortage. "The post war years saw most of the non commuter passenger equipment replaced, the railroad dieselized, and most of the freight cars replaced."<sup>37</sup>

On October 15, 1951 the Delaware, Lackawanna and Western Railroad Company celebrated its centennial in Scranton.<sup>38</sup> A bronze plaque placed on the Scranton passenger station marked the celebration. Just a few short years later, however, in 1954, declining ridership and revenues forced the DL&W's president Perry M. Shoemaker, to approach the president of the Erie Railroad Company about possibly consolidating the two rail lines.<sup>39</sup>

The Hoboken Station had capacity to handle the Erie trains due to cut backs in Boonton Branch service and the 1931 electrification which simplified switching at the station... On October 13, 1956 the Erie non-rush hour trains started to use Hoboken, and on March 25, 1957 the rush hour trains were switched over. Hoboken was now receiving 142 Lackawanna and 79 Erie eastbound trains daily. In the ninety minutes between 7:30 and 9:00 a.m. 63 trains arrived and 18 departed. Eleven thousand additional passengers began passing through the station each morning and a like amount in the afternoon.<sup>40</sup>

In 1968, further declining revenues forced the Erie-Lackawanna Railroad to merge with a new company named Doreco.<sup>41</sup> The new company could not improve revenue and by 1972, the railroad merged again, this time with Conrail – a corporation designed to save the Penn Central.<sup>42</sup> By the end of the decade, the railroad finally came under the control of its current owner, NJ TRANSIT.

*Hudson and Manhattan Railroad – PATH System*

As early as 1874, there had been attempts to construct an underground rail line between New Jersey and New York City. However, financial and technological constraints prevented such a feat until 1905, when construction of the Hudson and Manhattan (H&M) Railroad began under the direction of William G. McAdoo, a Georgia-born lawyer.<sup>43</sup> "The railroad was designed to link three New Jersey railroad terminals – the Pennsylvania, the Erie, and the Lackawanna – to two direct lines under the Hudson into Manhattan."<sup>44</sup> On February 25, 1908, the H&M Railroad opened to the public and ran from the Hoboken Terminal to 19<sup>th</sup> Street and 6<sup>th</sup> Avenue in Manhattan; by 1910, it reached its present terminus at 33<sup>rd</sup> Street. The railroad quickly became a popular route for suburban commuters and began to siphon off business from the ferry service. When the Holland and Lincoln tunnels opened, however, like all public transportation coming into the terminal, ridership for the H&M railroad dropped off significantly and by 1954,

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37 Taber & Taber, 124.

38 Taber, 128.

39 Taber, 134.

40 Ibid.

41 Taber, 147.

42 Ibid.

43 Scull, 74.

44 Ibid.

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the H&M railroad declared bankruptcy.<sup>45</sup>

The subway system remained dormant for almost a decade before the New York Port Authority assumed control of the H&M system in 1962.<sup>46</sup> Renamed the Port Authority Trans-Hudson Corporation, the PATH system, as it is known today, provides an inexpensive commute to New York City for passengers coming from Hoboken.

*Immigration*

Immigration peaked in the United States between the years 1905-1914. By 1890, in Hoboken alone, 40 percent of the population was foreign born and well over half of that was German.<sup>47</sup> The Lackawanna Railroad Company "one of thirteen companies under contract to provide services to the federal immigration station at Ellis Island, undertook construction of [the Immigration Station] to supplement those of the U.S. Immigration and Naturalization Service (INS)."<sup>48</sup> The Immigrant Station, to the south of the terminal, served as a way station for immigrants arriving by ferry from Ellis Island. From Hoboken, immigrants could depart only by rail to points north. While the Lackawanna Railroad contracted its services to the Immigration and Naturalization Service, it made a point to keep the incoming immigrants completely separated from the daily commuters who filled the main Lackawanna terminal. The immigrant station had its own pier.

**CRITERION C**

**Hoboken Rail and Ferry Terminal**

*Design*

The "Hoboken Terminal and Yard Preservation Plan" prepared by Beyer Blinder Belle sums up Murchison's sophisticated design for the terminal in the following way:

Murchison's design represents a sophisticated merge of three concurrent trends in architecture and planning in the early years of the twentieth century: the monumental grandeur of the Beaux Arts classical tradition, which engendered the City Beautiful movement; the persistent, but waning influence of English High Victorian architecture; and in America alone, new amusement park developments such as those at Coney Island. In producing a monumental building ornamented in the classical tradition, Murchison accorded the Hoboken Terminal the elevated status that the railroad station has as a key element in City Beautiful planning, but the additive quality of the massing, the multi-patinated copper, and the tall clock tower suggest English Victorian architecture. The over scaled signs and the prolific use of electric illumination all suggest the aesthetic of the waterfront amusement parks, such as Luna Park and Dreamland at Coney Island...<sup>49</sup>

Murchison's perspective rendering of the proposed new Lackawanna Terminal, which was exhibited in model form at the Twentieth Annual Exhibition of the Architectural League of New York in 1905, best reveals the odd configuration

45 Scull, 75.

46 Scull, 77.

47 [www.hobokeni.com](http://www.hobokeni.com), "Hoboken's Early History."

48 BBB, I.31.

49 BBB, I.7.

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of the complex, wherein the long axis of the ferry house and the short axis of the waiting room and adjacent train sheds intersect to form an angle of about 120 degrees.<sup>50</sup> Murchison's departure from a more traditional *Beaux-Arts parti*, where the axes typically intersect at a right angle, was dictated by the deviation of the pier head and bulkhead lines along the river from the rectangular grid of the street and track layout.<sup>51</sup>

The earliest extant drawings, dated 1904, indicate that Murchison began designing a new rail and ferry complex for the site well before the catastrophic fire of August 7, 1905, which destroyed the timber frame building constructed in 1886. After the fire, temporary ferry sheds were built to maintain service during construction of the new terminal. Snare and Triest, Contractors oversaw the construction of the terminal.<sup>52</sup> Plans for constructing the new terminal had to include ways to build around the approximately 100,000-person daily commuter traffic. One report estimated that in the first six months of 1906, an average of 94,300 people per day utilized the three ferries entering the terminal.<sup>53</sup> As a result, Murchison and his firm's project engineer, Charles Hurlbut, designed the new structure to be built in "six consecutive sections, each of which could be opened for traffic before starting the succeeding one."<sup>54</sup>

Murchison's first goal, above his design aesthetic, was to make the terminal fireproof. The terminal was constructed almost entirely of steel and concrete clad in copper. The use of wood was limited to the ferry transfer bridges, under canopies, and the underwater pilings. According to Theodore Scull, the author of *Hoboken's Lackawanna Terminal*, Murchison's fireproofing and systems design was innovative for its time:

Fireproof doors separated storage areas and offices from the enclosed public spaces. The elaborate firefighting system consisted of wet fire lanes and standpipes winding throughout the terminal, with high-pressure turret nozzles on the roof that could reach the entire building surface.

The air-cooling system was one of the first installed in a major building in this country. Electrically operated paddle fans circulated the air, chilled by huge blocks of ice, through a network of ducts to all interior spaces.<sup>55</sup>

Murchison's use of copper and concrete was unique in its departure from the contemporary trend to produce ornament "that expressed the ductile quality of metal or the sculptural or plastic properties of concrete."<sup>56</sup> Instead, Murchison conformed the copper and concrete to express classical elements and motifs, "but specifically designed the ornament with a hard-edged, linear character that expressed the metallic rather than the ductile quality of metal. The overall aesthetic is further enhanced by the division of expanses of walls into panels by hard-edged dividers and by the use of corrugated copper sheathing..."<sup>57</sup>

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50 Ibid.

51 Ibid.

52 BBB, I.8.

53 Hurlbut, 297-304.

54 BBB, I.8.

55 Scull, 30.

56 BBB, I.7-8.

57 BBB, I.7-8.

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Train Shed

From an architectural and functional viewpoint, the train shed, designed by Lincoln Bush, the Chief Engineer for the Lackawanna Railroad from 1902 to 1909, was the most innovative feature of the entire plan.

Previous to the Bush Train Shed...the most common design for very large stations was the wide-span or umbrella or balloon-type shed of which there were many examples in existence at the time. The Pennsylvania Railroad's nearby waterfront terminal at Exchange Place has a notable one, and even better known was Philadelphia's Broad Street Station and the Reading Terminal, the latter the only remaining one in the country today...

While the umbrella shed was spectacularly spacious, it was costly to build, to maintain and to heat. Steam-era trains vented their smoke upward only to be trapped beneath the roof, on busy days creating an unpleasantly polluted atmosphere.

Lincoln Bush's design used a series of seven low-level canopies, with each one spanning 20-foot platforms servicing two tracks. The 607-foot steel and concrete canopies, held up by fluted iron columns topped with ionic capitals supporting transverse-arched plate girders, protected the passengers from the elements while allowing natural light to enter through wire mesh glass skylights.

Open smoke ducts over the center of each track, running the entire length of the shed and just clearing the height of the trains, allowed the steam engines' smoke to escape directly upward into the air and not accumulate under the canopy roof. The passengers breathed cleaner air, the interior of the train shed proved to be cooler of hot days, and there was less heat loss in the winter. In addition, the entire low-level structure was much easier and cheaper to build and maintain. Except during torrential downpours when water would drop through the narrow openings and cascade from the roof of the passenger coaches, most of the rail accumulated in the canopies' gutters and was carried by pipes through the center of the hollow columns into the drains beneath the platforms.

The entire shed covered almost five acres, and beyond the end of each row of ornamental columns, a decorative lamp stood on a roof pedestal above the carved initials 'DL&W' facing west.<sup>58</sup>

Given Murchison and Bush's thoughtful design of the terminal, it is no surprise that the building became the flagship property for the DL&W Railroad Company. While there have been several waves of renovation and restoration projects in the past thirty years, the building remains only in fair condition.

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<sup>58</sup> Scull, 38-40.

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*Kenneth Murchison, Architect*

Kenneth Mackenzie Murchison was born in 1872 in Brooklyn, New York.<sup>59</sup> After graduating from Columbia University in 1894, Murchison spent several years studying architecture at the Ecole Des Beaux Arts. By 1900, Murchison found work at the New York architectural firm of Lord, Hewlett & Hull. Two years later, he launched his own practice in which he specialized in the design of railroad stations and large commercial buildings. Some of Murchison's major commissions include Union Station, Baltimore (1910); the Havana Terminal in Cuba (1911); and terminals for the Lehigh Valley Railroad.

In 1934, Murchison gave up his architectural practice to become the vice-president of the Central Savings Bank, New York City, serving as public relations counselor for the remainder of his career.<sup>60</sup> Murchison remained visible on the New York architectural scene, however, by writing in the architectural press even after his practice began to decline. Kenneth Murchison died in New York in December 1938.

*Lincoln Bush, Engineer*

Murchison was not the only person involved in the design of the Terminal. Lincoln Bush designed a train shed whose style still bears his name. According to Theodore Scull, "from an architectural and functional viewpoint, the train shed, designed by Lincoln Bush, the Chief Engineer for the Lackawanna Railroad from 1902-1909, was the most innovative feature of the entire plan" (see Section 7 for a complete description of the train shed).<sup>61</sup>

Lincoln Bush was hired by the DL&W Railroad Company in 1900 as a bridge engineer. By 1902, he was promoted to Chief Engineer for the entire Lackawanna rail system. His innovative design for the train shed at the Hoboken Terminal was not his first remarkable engineering feat while employed by DL&W. Prior to designing the train shed, he designed a 1000-ton drawbridge in Newark, New Jersey that moved by means of sand jacks on barges.

Bush left the DL&W in 1909 to start his own engineering consulting firm in New York City. He returned once more to the DL&W as a private consultant from 1912-1916. In this capacity he designed the Tunkannock Viaduct; the structure was reputed to be one of the largest masonry bridges ever built.<sup>62</sup> "During World War I, Bush served as a major, lieutenant colonel and colonel in the construction division of the Quartermaster's Corps of the U.S. Army. As associate officer in charge of the engineering division, he was responsible for the design and practical operation of the seven terminal ports at Boston, Brooklyn, Port Newark, Philadelphia, Norfolk, Charleston, and New Orleans."<sup>63</sup>

Bush died on December 11, 1940, just three days before his 80<sup>th</sup> birthday. His peers recognized his long and distinguished career with such accolades as a lifetime membership to the American Society of Civil Engineers and an honorary doctoral degree by the University of Illinois.

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59 BBB, I.5

60 BBB, I.6.

61 Scull, 38.

62 BBB, I.6.

63 BBB, I.6.

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**CONCLUSION**

The Erie-Lackawanna Terminal is without a doubt one of the most important transportation terminals in the country. At its peak, it serviced nearly half a million people a week, as well as serving as a hub for freight shipments. From its earliest incarnations, the rail and ferry terminal was integral in the development of Hoboken as a municipality. In the nineteenth century, it established the community as a destination for middle-class New Yorkers looking for a little fresh air. By the turn of the century, the rail and ferry companies promoted international trade as Hoboken, in turn, became a culturally diverse community.

The fifth and final terminal, the current Erie-Lackawanna Terminal, is a building befitting its role within the City of Hoboken. Kenneth Murchison's attention to architectural detail evokes the romance of passenger train and ferry travel, while Lincoln Bush's engineering feats provide the assurance of dependable freight transport. The combined efforts of these two men created a flagship property for the Delaware, Lackawanna and Western Railroad Company that has never been equaled, and remains to this day the only ferry and rail terminal still in operation.

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Erie-Lackawanna Terminal, City of Hoboken, Hudson County, New

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Verbal Boundary Description

The Erie-Lackawanna Terminal is situated on Block 139, Lot 3 in the City of Hoboken, Hudson County, New Jersey.

Boundary Justification

The boundary includes the ferry and train terminals with associated waiting rooms and concourses, the Baggage/YMCA Building, the train shed, and the Pullman/Immigration Building that have historically been a part of Kenneth Murchison and Lincoln Bush's original 1907 design for the complex. The boundary ends to the north and east at the Hudson River, to the south by the southern lot line, and to the west by the western edge of the train shed, as this encompasses the entire 1907 complex.

**United States Department of the Interior**  
**National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES**  
**CONTINUATION SHEET**

**Section number Photographs Page 1**

**Erie-Lackawanna Terminal**  
**Hudson County, New Jersey**

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For all photographs:

Property Name: Erie-Lackawanna Terminal  
Property Location: Hoboken, Hudson County, New Jersey  
Photographer: Robert Tucher  
Date: August, 2002  
Location of ARCH<sup>2</sup>, Inc., 16 Wernik Place  
Negatives: Metuchen, NJ 08840

Photograph No. 1 of 42:

View: Erie-Lackawanna Terminal: North Elevation, Looking South.

Photograph No. 2 of 42:

View: Erie-Lackawanna Terminal: East and North Elevations, Looking Southwest.

Photograph No. 3 of 42:

View: Erie-Lackawanna Terminal: East Elevation, Looking West.

Photograph No. 4 of 42:

View: Erie-Lackawanna Terminal: South and East Elevations, Looking Northwest.

Photograph No. 5 of 42:

View: Erie-Lackawanna Terminal: East Elevation, Looking West.

Photograph No. 6 of 42:

View: Erie-Lackawanna Terminal: South Elevation, Looking Northeast.

Photograph No. 7 of 42:

View: Erie-Lackawanna Terminal: South Elevation, Looking East.

Photograph No. 8 of 42:

View: Erie-Lackawanna Terminal: West Elevation, Looking East.

Photograph No. 9 of 42:

View: Erie-Lackawanna Terminal: North and West Elevations, Looking Southeast.

Photograph No. 10 of 42:

View: Erie-Lackawanna Terminal: West Elevation, Looking East.

Photograph No. 11 of 42:

View: Erie-Lackawanna Terminal: North Elevation, Looking South.

Photograph No. 12 of 42:

View: Former YMCA Building: East Elevation, Looking West.

Photograph No. 13 of 42:

View: Erie-Lackawanna Terminal: West Elevation, Looking East.

Photograph No. 14 of 42:

View: Erie-Lackawanna Terminal: Team Concourse, Looking North.

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section number Photographs Page 2

**Erie-Lackawanna Terminal  
Hudson County, New Jersey**

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Photograph No. 15 of 42:

View: Erie-Lackawanna Terminal: Team Concourse, Looking South.

Photograph No. 16 of 42:

View: Erie-Lackawanna Terminal: Team Concourse – Ferry Slip, Looking East.

Photograph No. 17 of 42:

View: Erie-Lackawanna Terminal: Team Concourse – Ferry Slip, Looking East.

Photograph No. 18 of 42:

View: Erie-Lackawanna Terminal: Detail - Team Concourse Stairwell, Looking Northwest.

Photograph No. 19 of 42:

View: Erie-Lackawanna Terminal: Team Concourse Stairwell, Looking East.

Photograph No. 20 of 42:

View: Erie-Lackawanna Terminal: Detail - Ferry Bridge, Looking Southeast.

Photograph No. 21 of 42:

View: Erie-Lackawanna Terminal: Ferry Concourse, Looking Southwest.

Photograph No. 22 of 42:

View: Erie-Lackawanna Terminal: Ferry Concourse, Looking Southwest.

Photograph No. 23 of 42:

View: Erie-Lackawanna Terminal: Ferry Concourse, Looking West.

Photograph No. 24 of 42:

View: Erie-Lackawanna Terminal: Ferry Concourse, Looking South.

Photograph No. 25 of 42:

View: Erie-Lackawanna Terminal: Detail - Ferry Concourse Skylight.

Photograph No. 26 of 42:

View: Erie-Lackawanna Terminal: Long Hall, Looking Northeast.

Photograph No. 27 of 42:

View: Erie-Lackawanna Terminal: Detail - Long Hall Door, Looking East.

Photograph No. 28 of 42:

View: Erie-Lackawanna Terminal: Main Waiting Room, Looking East.

Photograph No. 29 of 42:

View: Erie-Lackawanna Terminal: Main Waiting Room, Looking West.

Photograph No. 30 of 42:

View: Erie-Lackawanna Terminal: Ramped Concourse, Looking West.

Photograph No. 31 of 42:

View: Erie-Lackawanna Terminal: Stepped Concourse, Looking West.

Photograph No. 32 of 42:

View: Erie-Lackawanna Terminal: Stepped Concourse, Looking East.

Photograph No. 33 of 42:

View: Erie-Lackawanna Terminal: Train Concourse, Looking East.

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section number Photographs Page 3

**Erie-Lackawanna Terminal  
Hudson County, New Jersey**

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Photograph No. 34 of 42:

View: Erie-Lackawanna Terminal: Train Concourse, Looking South.

Photograph No. 35 of 42:

View: Erie-Lackawanna Terminal: Train Concourse, Looking North.

Photograph No. 36 of 42:

View: Erie-Lackawanna Terminal: Train Shed, Looking West.

Photograph No. 37 of 42:

View: Erie-Lackawanna Terminal: Train Shed, Looking East.

Photograph No. 38 of 42:

View: Erie-Lackawanna Terminal: Detail – Train Shed Canopy, Looking West.

Photograph No. 39 of 42:

View: Erie-Lackawanna Terminal: Main Waiting Room - North Elevation  
Former YMCA Building: North Elevation, Looking South.

Photograph No. 40 of 42:

View: Pullman Building and Immigrant Station: East Elevation, Looking West.

Photograph No. 41 of 42:

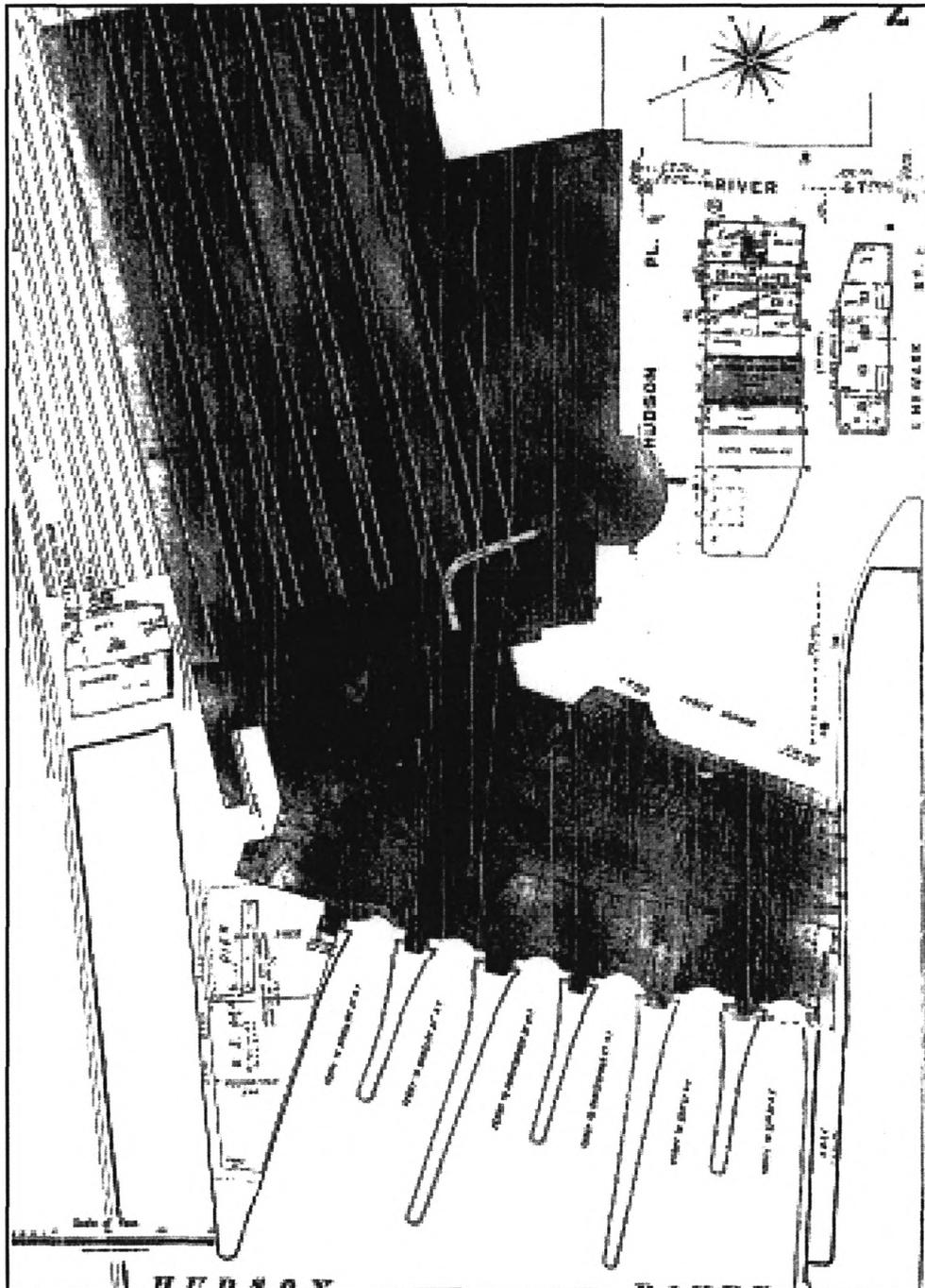
View: Pullman Building and Immigrant Station: West and South Elevations, Looking Northeast.

Photograph No. 42 of 42:

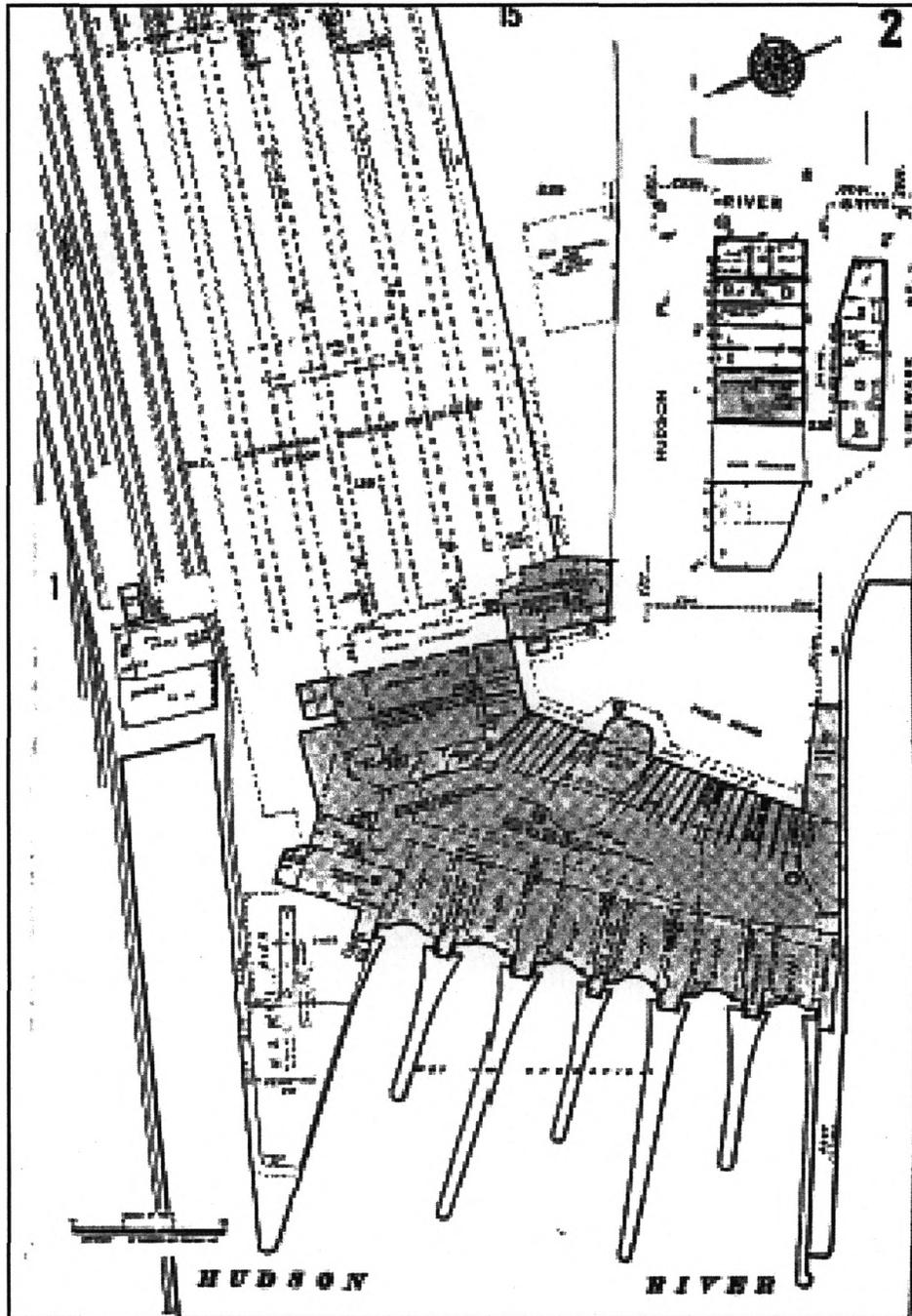
View: Pullman Building and Immigrant Station: East and North Elevations, Looking Southwest.



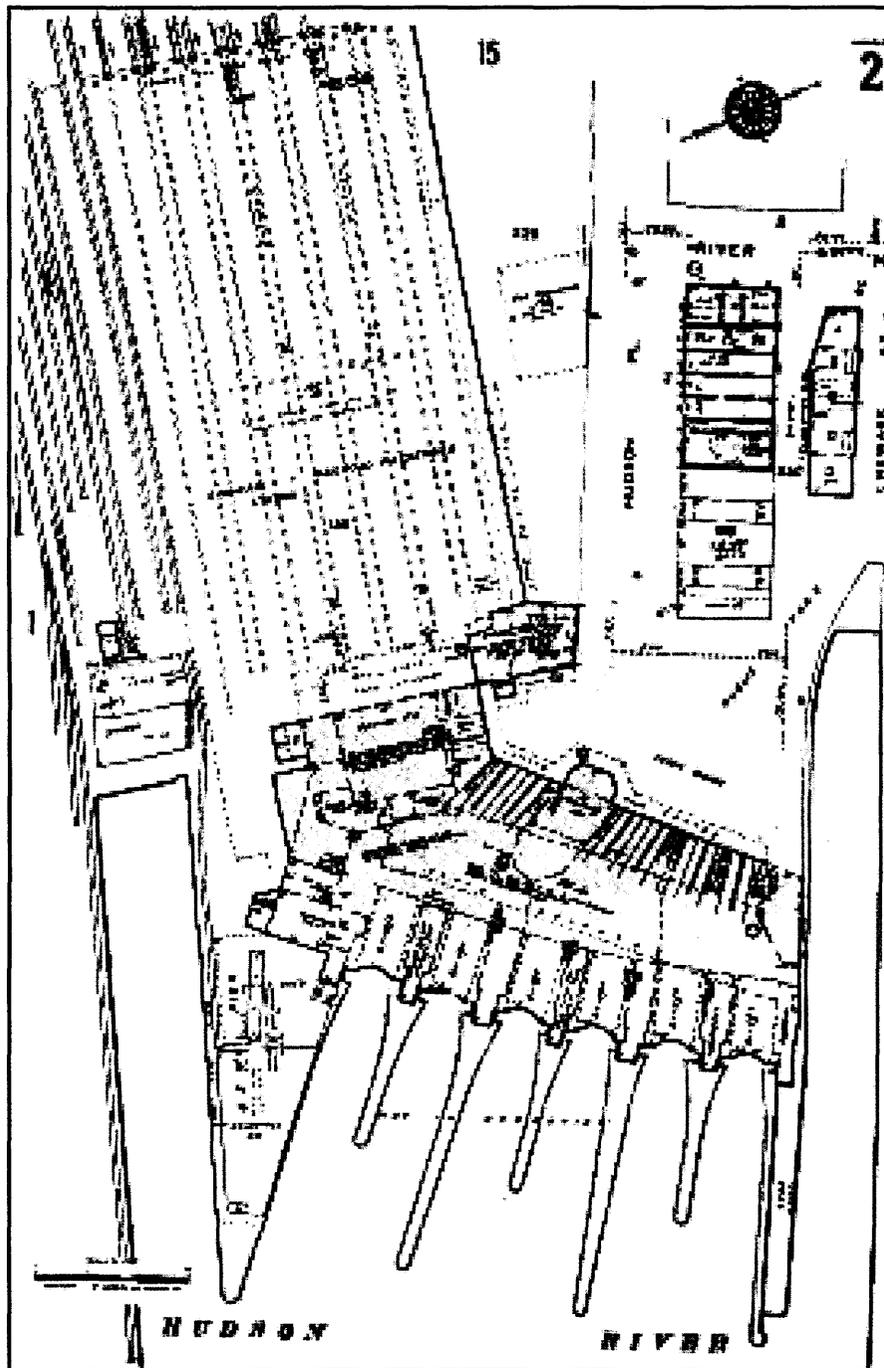
1937 Sanborn Map of Hoboken, New Jersey  
National Register of Historic Places Nomination  
Erie-Lackawanna Terminal, Hoboken, Hudson County, New Jersey



**1979 Sanborn Map of Hoboken, New Jersey  
National Register of Historic Places Nomination  
Erie-Lackawanna Terminal, Hoboken, Hudson County, New Jersey**



**1990 Sanborn Map of Hoboken, New Jersey**  
**National Register of Historic Places Nomination**  
**Erie-Lackawanna Terminal, Hoboken, Hudson County, New Jersey**



**Site Plan**  
**National Register of Historic Places Nomination**  
**Erie-Lackawanna Terminal, Hoboken, Hudson County, New Jersey**

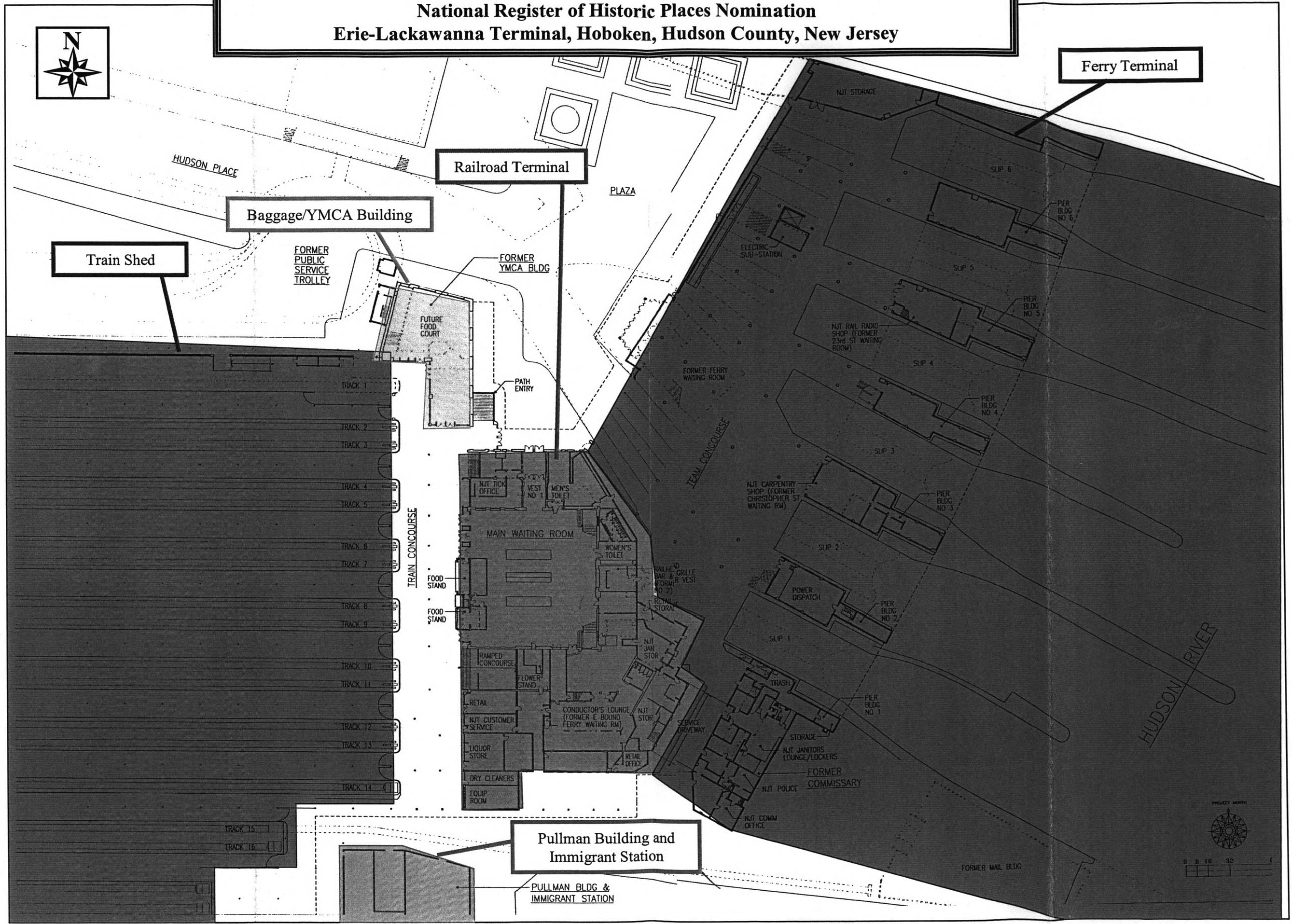


Ferry Terminal

Railroad Terminal

Baggage/YMCA Building

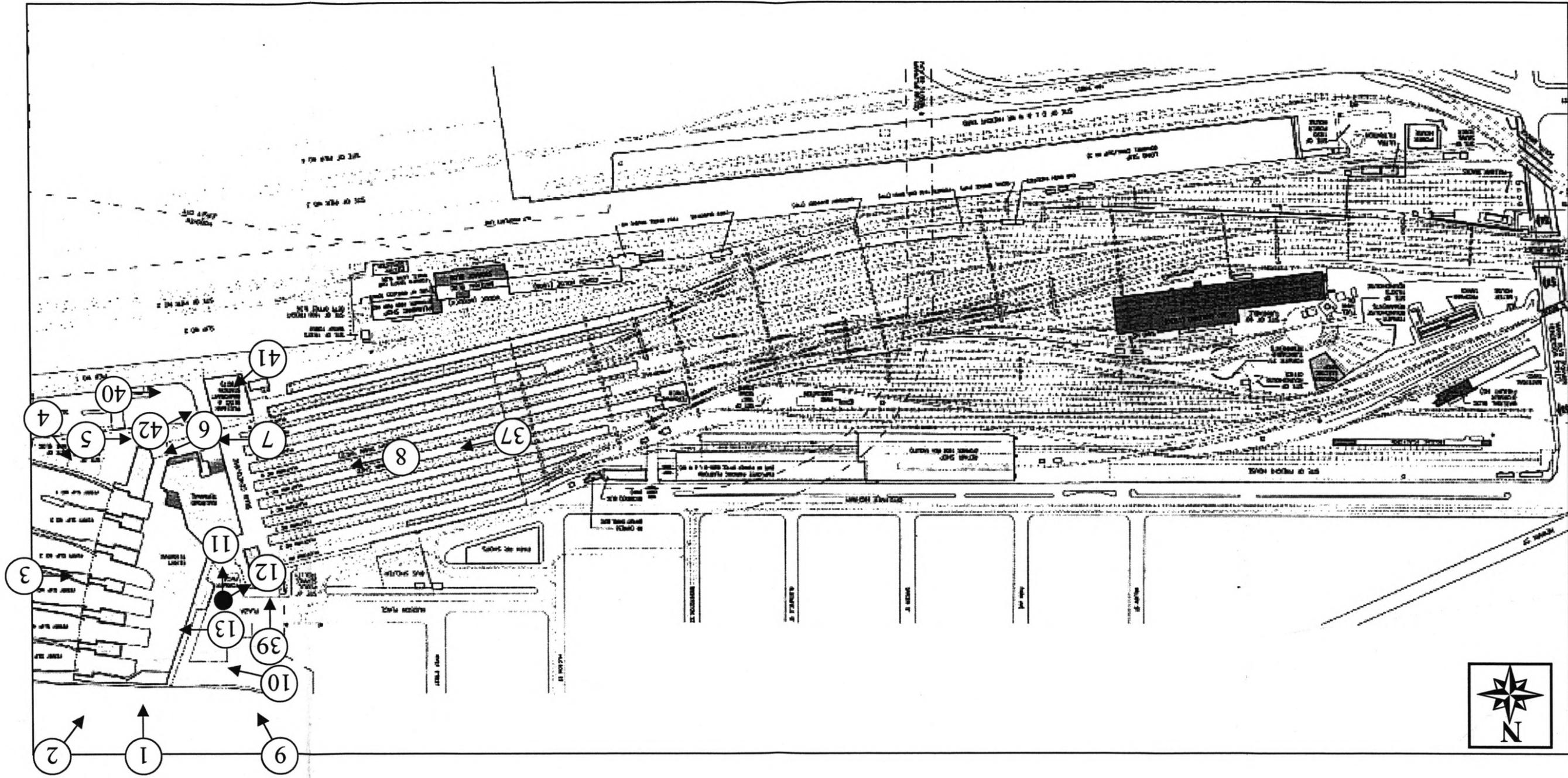
Train Shed



Pullman Building and  
Immigrant Station

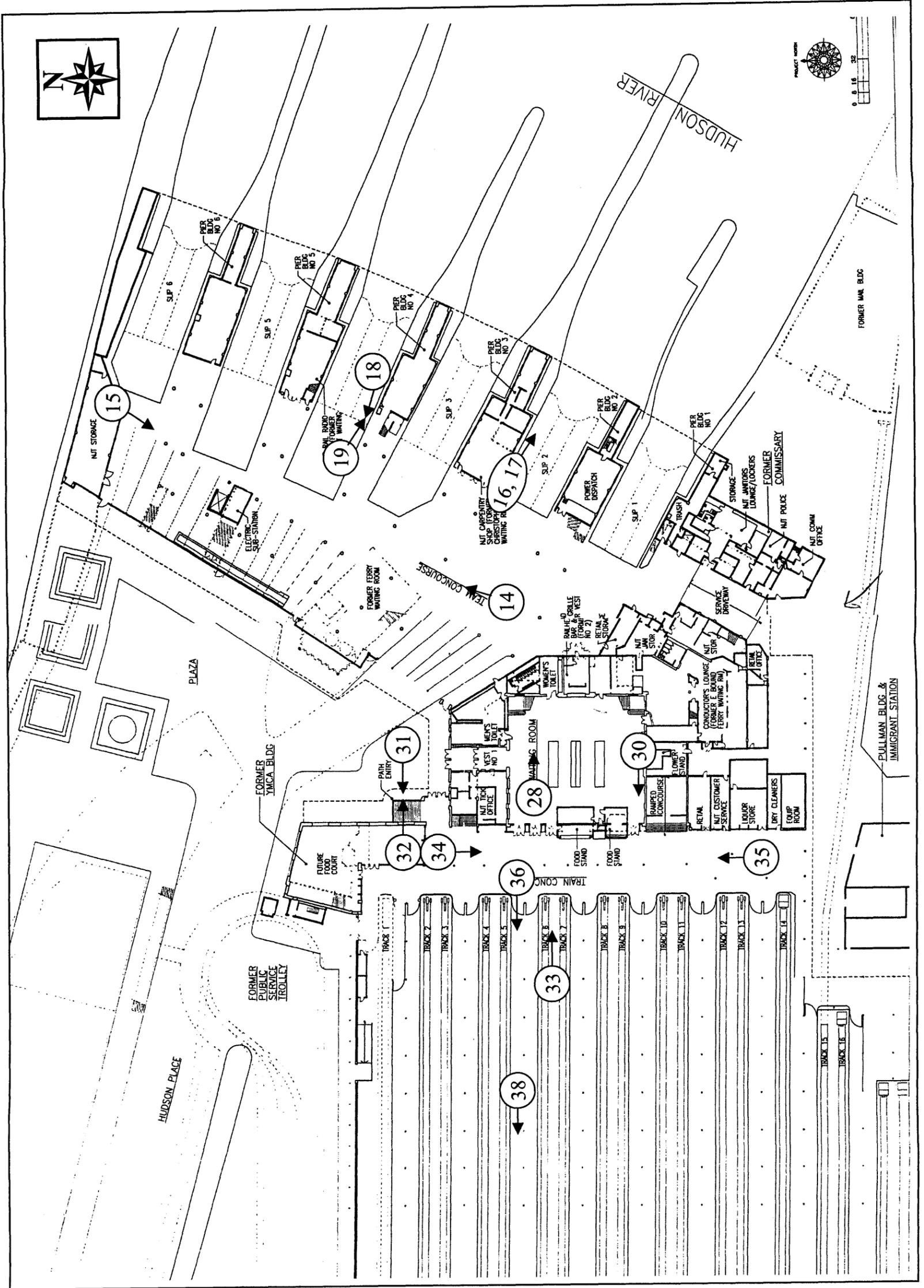
PULLMAN BLDG &  
IMMIGRANT STATION





**Photograph Key Map - Site Plan**  
**National Register of Historic Places Nomination**  
**Erie-Lackawanna Terminal, Hoboken, Hudson County, New Jersey**

**Photograph Key Map – First Floor**  
**National Register of Historic Places Nomination**  
**Erie-Lackawanna Terminal, Hoboken, Hudson County, New Jersey**





**Site Plan**  
**National Register of Historic Places Nomination**  
**Erie-Lackwanna Terminal, Hoboken, Hudson County, New Jersey**

NORTH



Observer Highway

Hudson Place

Newark Street

Hudson Street

River Street

Block 139  
Lot 1.1

Train Shed

Baggage/YMCA Building

Pullman Building and  
Immigrant Station

Block 139  
Lot 3

Railroad Terminal

Ferry Terminal

**KEY**

Tax Map



Contributing Features



Boundary Delineation



Scale in Feet

