

United States Department of the Interior  
National Park Service

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# National Register of Historic Places Registration Form

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



## 1. Name of Property

Historic name: Juvenile and Domestic Branches of the Municipal Court

Other names/site number: Family Court Building

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

## 2. Location

Street & number: 1801 Vine Street

City or town: Philadelphia State: Pennsylvania County: Philadelphia

Not For Publication: NA Vicinity: NA

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X 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 X meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

\_\_\_ national      X statewide      \_\_\_ local

Applicable National Register Criteria: \_\_\_A      \_\_\_B      XC      \_\_\_D

<u>Andrea McDonald</u>	<u>2/6/2014</u>
Signature of certifying official/Title:	Date
<u>Pennsylvania Historical &amp; Museum Commission</u>	
State or Federal agency/bureau or Tribal Government	

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

## 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register

other (explain):

<u>Jon Edson H. Beall</u>	<u>3.31.14</u>
Signature of the Keeper	Date of Action

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**5. Classification**

**Ownership of Property** (Check as many boxes as apply.)

Private:

Public – Local

Public – State

Public – Federal

**Category of Property** (Check only **one** box.)

Building(s)

District

Site

Structure

Object

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

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

Number of contributing resources previously listed in the National Register: 0

**6. Function or Use**

**Historic Functions** (Enter categories from instructions.)

Government/Courthouse

**Current Functions** (Enter categories from instructions.)

Government/Courthouse

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## 7. Description

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

Late 19<sup>th</sup> and 20<sup>th</sup> Century Revivals / Beaux Arts

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property:

Foundation – Granite

Walls – Limestone

Roof – Asphalt membrane / Copper

## Narrative Description

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

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### Summary Paragraph

The Family Court Building, originally known as the Juvenile and Domestic Branches of the Municipal Court, is a large Beaux Arts-style, institutional building located at 1801 Vine Street, Philadelphia, Pennsylvania. The property, consisting of one contributing building and associated site wall and minimal landscaping, occupies an entire city block north of Logan Square. It is bounded to the north by Wood Street, to the south by Vine Street and to the east and west by 18<sup>th</sup> and 19<sup>th</sup> Streets respectively. The limestone and granite building was constructed between 1938 and 1941, and is set in a densely populated area among many prominent buildings along the Benjamin Franklin Parkway. The Family Court Building is surrounded by major commercial and institutional buildings including the Free Library of Philadelphia (its sister building), and the Franklin Institute and the Cathedral of Saints Peter and Paul, all lining the grand boulevard connecting Center City with Fairmount Park.

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### Narrative Description

#### Exterior

#### Site and Setting

The Family Court stands next to the Free Library of Philadelphia, separated by North 19<sup>th</sup> Street, both facing Logan Circle. Also known as Logan Square, this park was one of the original five parks planned in Philadelphia's grid, and today the Circle is a focal point along the Benjamin Franklin Parkway. The square was reconfigured and designed as a circle, with a prominent

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central fountain, in the 1920s by Jacques Gréber, a landscape architect and colleague of Horace Trumbauer. The inspiration was the Place de la Concorde in Paris, France, and the Free Library and Family Court buildings were modeled after the twin buildings of Paris's Hôtel de Crillon. Other prominent historic buildings flank Logan Circle, including the Franklin Institute, the Academy of Natural Sciences, Moore College of Art and Design, and the Cathedral-Basilica of Saints Peter and Paul. The Vine Street Expressway runs below street-level between the Circle and the Family Court and Free Library buildings.

The Family Court Building fills much of its block, with minimal room for formal grass, ornamental trees, and low shrubbery plantings, primarily along the 19<sup>th</sup> and 18<sup>th</sup> Street sides. A low stone wall extends around the building on the Vine Street, 18<sup>th</sup> Street and 19<sup>th</sup> Street sides. Exterior metalwork including two flagpoles, two torchieres and eleven hanging lanterns add ornament to the building. The flagpoles are located on the site wall on the far southeast and southwest corners. The torchieres are also on the site wall, where it meets the outside of the loggia on Vine Street. Each lantern is set in its own arch within the loggia. All of these elements are bronze and cast iron (Photographs 14 and 15). Sloping concrete drives with entrances from Vine and Wood streets run parallel to both 18<sup>th</sup> and 19<sup>th</sup> Streets on the east and west sides of the building, dividing the grass areas, to provide access to the basement level.

#### *Vine Street Façade (South, Main Façade)*

The main entrance to the Family Court Building is located along the Vine Street facade. The three sets of doors are set within a deep loggia with eleven arched openings. Eight of the arched openings are screened with wrought iron gates that were added to the façade in the 1990s (Photographs 1 and 2). There is a double set of doors in the central bay, flanked by one single door on either side, each set within its own bay. The entrance is screened by fluted Corinthian columns supporting a coffered ceiling (Photograph 3). The doors each have a granite base and are raised above surrounding grade, accessed by a flight of five limestone steps spanning the width of the entrance portico (Photograph 4).

The eleven-bay loggia is flanked by a large pavilion on either side. Each pavilion is five bays wide, with the three central bays under a gabled pediment. On the second story, the three central bays are flanked by blind niches and on the third story the bays are flanked by medallions. The three central bays on the second and third stories each contain one window, for a total of six windows. There are four engaged Corinthian columns separating the three central bays, as well as separating those from the east and west bays (Photographs 5 and 6).

The main doors are flanked by four bays of arched windows on each side, for a total of eight wood casement windows. Each window has eight panes, with the top two panes slightly larger, forming the arch. The second story, also containing eleven bays, has eleven rectangular, wood casement windows, each set within its own bay and separated by engaged Corinthian columns. Each window on the second story has eight panes. Similar to the first and second stories, the third story has eleven bays as well, each containing a six-paned wood casement window (Photograph 7). There is a decorative swag below each window on the third story.

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The first and basement levels of the main façade are covered with large rusticated limestone blocks with deep, recessed joints. There are small window openings with flat arches, as well as a projecting belt course separating the first and second stories. The second and third stories are clad with ashlar limestone and flush joints to form a smooth planar surface (Photograph 8).

The roof is flat, with a low limestone balustrade located between the east and west pavilions. Below the roof there is a modillion cornice, with a plain frieze. Each of the pavilions has gabled pediments flanked on each side by a swag detail, for a total of four swags. Both east and west pediments on the south façade have limestone figures carved in high and low relief. The west pediment, designed by Louis Milione, is named *Juvenile Protection* and measures 120 inches high and 516 inches wide. The sculpture contains three sections. The central portion portrays a seated woman with an olive branch symbolizing protection of the court along with scales of justice and an oak garland, symbolizing strength of the court. To the left of the woman is a doctor examining a small child and to the right is a mother teaching her child to walk.

The east pediment, called *Family Unity*, was designed by Giuseppe Donato. Similar to the west pediment, the east pediment measures 120 inches high and 516 inches wide. Also like the west pediment, the sculpture has three sections. In the center is a seated female figure. To the left is a woman reclining and holding her baby towards the seated figure and to the right is a man reclining and holding a dog.

#### Wood Street Elevation (Rear Elevation)

The Wood Street elevation is the rear elevation of the Family Court Building. Although similar to the Vine Street façade, the rear elevation is in lower relief and has less ornamentation. The Wood Street elevation was also constructed in three sections. The central section has eleven bays. Unlike the Vine Street façade, this section is flat and does not have a loggia (Photograph 9). The center bay in this section has a small set of double doors. There are five windows on either side of the doors, each set within its own bay. There is a small, rectangular, two-paned transom above the main doors and over each window. There is a decorative swag underneath every other window, for a total of six swags (Photograph 10).

There are two pedimented pavilions on either side of the central section, each containing five bays. Although similar to the Vine Street façade, the central bay in each pavilion has a large set of wooden double doors. There is also a loading entrance on the far right bay of the east pavilion. All of the windows on the ground level have protective screens placed on top. Finally, unlike the Vine Street façade, the pediments on the pavilions do not have sculptures within them (Photograph 11).

#### 18<sup>th</sup> (East) and 19<sup>th</sup> Street (West) Elevations

The side elevations of the Family Court Building face 18<sup>th</sup> Street on the east side and 19<sup>th</sup> Street on the west. Both elevations have a central section containing eleven bays. There is a set of double doors in the center of each elevation's basement level, the only doors located on these sides of the building. The first story contains eleven arched windows, one within each bay. The

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windows, each with eight panes, are set within large rusticated limestone blocks with deep, recessed joints, matching the first floor of the other elevations.

The second and third stories are clad in ashlar limestone with flush joints, forming a smooth planar surface. Each bay is framed by engaged Corinthian columns. All of the windows on the second and third stories match those on the Vine and Wood Street elevations, with balustrades under the second story windows and decorative swags under the third story windows. The main, central sections of the east and west elevations are flanked on either side by single bays, separated by engaged Corinthian columns. The bays have blind niches on the second story and medallions on the third story. There are two small rectangular, eight-paned windows on the first story, one on each of the far bays. The roof is flat, with a low limestone balustrade located between the north and south bays. Below the roof there is a modillion cornice, with a plain frieze. There are no pediments or sculptures located along these elevations (Photographs 12 and 13).

There are several other exterior elements contributing to the significance of the Family Court Building. The exterior metalwork includes two flagpoles, two torchieres and eleven hanging lanterns. The flagpoles are located on the site wall on the far southeast and southwest corners. The torchieres are also on the site wall, where it meets the outside of the loggia on Vine Street. Each lantern is set in its own arch within the loggia. All of these elements are bronze and cast iron (Photographs 14 and 15). The minimal landscaping around the building consists of grass, trees and shrubs on the 18<sup>th</sup> and 19<sup>th</sup> Street elevations.

Although the majority of historic elements remain intact, a few exterior alterations have taken place since the building's completion in 1941. In September of 1987, the double hung steel windows in the courtyard were replaced and new security grates were installed. The Philadelphia Historical Commission did, however, deny the request for replacement of the wood casement windows with metal ones in March of 1988. Approval for a new roof was given in 1987 as well as improvements to the building's gutter and flashing systems.

In August of 1993, a bird proofing installation was approved as part of the restoration of the Vine and Wood Street pediments. The tops of columns and horizontal masonry projections were wrapped with netting for protection. In February of 1995, ornamental gates were approved to secure the front portico. Replacement of the Wood Street exterior doors was also approved. Finally, in 1995, the masonry at the entrance portico was cleaned, although no stamp from the PHC was given for that project. The city did approve the architecture firm Kelly/Maiello's proposal for patching limestone on the exterior elevations at about the same time (Permit records of the Philadelphia Historic Commission).

### INTERIOR

The rectangular plan of the Family Court Building contains four ground-floor court rooms with two spacious public waiting areas, a grand entrance lobby and extensive office and auxiliary facilities. When completed, the building embodied an "agenda of social dignity through the grandeur of its high-ceilinged, well-lit, richly-detailed lobbies, waiting rooms, and courtrooms"

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(Leech, 2010, p.12). The interior also contains 37 original murals by Joseph Capolino, Walter Gardner, George Harding, Joe Hirsch, Alice Kent Stoddard, Vincent Maragliotti, Frank Schwarz, Benton Spruance, and Stuyvesant Van Veen; a large stained-glass window in the main section of the building by D'Ascenzo Studios; and large marble statue by Walter Hancock. In addition to the original artwork, many fine finishes and treatments remain throughout the building, especially the areas intended to be accessed by the public.

### First Story

Approximately one-third of the first story of the Family Court Building is accessible to the public. The areas included in this public access are the central halls, courtrooms and waiting rooms. The vestibule, reception hall and main hall are centrally located, while the courtrooms and waiting areas are located in the southern portion of the plan. The northern portion of the first floor consists of offices and auxiliary areas. There is a clear distinction between the public areas and the office areas, as the finishes are much less decorative.

The Entry Vestibule, measuring 39 feet wide by 23 feet deep, is located on the south portion of the building. This is the primary public entrance to the building, accessible from the portico on Vine Street. There are three sets of aluminum doors along the southern, exterior entryway, with three sets mirroring the exterior doors on the interior wall. All of the doors are located within 8-foot by 16-foot arched openings. The interior doors, measuring 3 feet by 8 feet, are paneled wood doors that have been painted and have multiple sidelights and transoms (Photograph 16).

The vestibule retains many of the elements original to the interior of the building. Although the walls in the vestibule are not travertine, they are meant to resemble that material, with unpainted, scored and textured plaster covering each wall. Original brass duct grilles remain in the walls. The floor and the wall bases consist of true travertine and there is a 30-inch travertine wainscot on each wall. The steps, also travertine, have their original brass handrails. The plaster ceiling has cream, gold and burgundy painted moldings and the brass handles and kick plates remain intact on the original wooden doors. From the interior doors of the Entry Vestibule, guests are led into the Reception Hall.

The largest of the public areas is the three-section rectangular Hall, centered on the north-south axis. The south portion is the Reception Hall and contains a large, wood-paneled reception desk, altered c.1995 to comply with ADA standards (Leech, 2010, p. 4). The Reception Hall measures 39 feet by 31 feet. The original elements of the Reception Hall remain, including a terrazzo floor and a plaster ceiling with egg-and-dart cove molding, and voluted brackets and dentils. The tabby wall panels were created with crushed seashells, with a six-inch travertine base and 30-inch travertine wainscot, similar to the Entry Vestibule. Most of the historic elements are intact, including a round brass clock, brass duct grilles and a brass chandelier. Murals in the Reception Hall and Main Hall were painted by George Harding (see Section 8 for details about the original artwork and artists).

After visiting the main desk, guests pass through arched openings into the South Main Hall or one of the long halls leading to the East and West Waiting Rooms (Photograph 17). The main

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stairs are located on the east side of the Main Hall and the elevators are located on the west side. There are three arched openings leading to the North Main Hall on the north end, and two large light wells on either side of the central Hall. These lightwells provide light and air to the first floor courtrooms, as well as to the offices on the floors above. There is a set of doors on either side of the Reception Hall, leading into the East and West Waiting Rooms. Each door is outlined with a floral pattern of painted stencil, and two half-round murals. The doors each contain frosted glass lights and a divided clear glass transom. There is a set of three brass directories next to each door.

The East and West Waiting Rooms are located on either side of the Reception Hall, with secondary staircases located between. Each waiting room measures 85 feet by 33 feet and serves two courtrooms: Courtrooms A and B on the west and Courtrooms C and D on the east. Many historic elements remain in the waiting rooms including original linoleum flooring, tabby walls with paneled wood wainscot, fluted pilasters, coffered plaster and acoustic tile ceiling with elaborate stenciled cove moldings. There are also paneled wood doors, glazed and unglazed, separating the waiting rooms from courtrooms and surrounding hallways. The original accessories also remain intact, including brass lighting fixtures, historic wall-mounted clocks and brass duct grilles (Photograph 18). Murals in the Waiting Rooms are by John Joseph Capolino and Vincent Maragliotti.

Courtroom A, measuring 26 feet by 55 feet, is located to the west of the West Waiting Room, while Courtroom B, measuring 40 feet by 22 feet, is located to the south of the West Waiting Room. Courtroom C, measuring 40 feet by 22 feet, and Courtroom D, measuring 26 feet by 55 feet, mirror Courtrooms A and C on the East side. Each of the four courtrooms retains their original exterior in-swinging casement windows. Courtroom A has four of these wood casement windows facing 19<sup>th</sup> Street and Courtroom D has four similar windows facing 18<sup>th</sup> Street. Courtrooms B and C, however, each have three windows facing Vine Street. Most historic elements remain intact including tabby walls with paneled wood wainscot, plaster ceiling, linoleum flooring, hanging light fixtures, wall-mounted clocks and brass duct grilles (Photographs 19-21). The far southeast and southwest corners of the building are occupied by offices and judges' chambers (Photographs 22 and 23). Murals in the Courtrooms were painted by Alice Kent Stoddard (Courtroom A), Stuyvesant Van Veen (B and D), and Joseph Hirsch (C).

The Main Hall is located to the north of the Reception Hall and occupies the majority of the central portion of the building. The South Main Hall measures 39 feet by 65 feet, and the North Main Hall measures 39 feet by 32 feet, for a total of 39 feet by 97 feet. The North and South Main Halls are separated by a colonnade wall, similar to that which separates the Reception Hall. The finishes from the Reception Hall are carried into the Main Hall: terrazzo floors, tabby walls with travertine wainscot, and plaster and acoustic tile ceilings. At the center is a large marble statue of Charles Lincoln Brown, president judge of the municipal court, created by Walter Hancock in 1940 (Photographs 24 and 25). Most of the historic elements remain intact in the Main Hall: a bronze chandelier, light court windows, doors and transoms, directional signage, brass duct grilles and a brass clock. Finally, the entire room is lined with flagpoles attached to the walls.



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The Elevator Lobby, measuring 27 feet by 15 feet, is located on the west side of the Main Hall. It has the same floor, ceiling and wall finishes as the Main Hall. There are four elevators, two on the north wall and two on the south. Most of the historic elements remain intact including the stenciled elevator doors, brass chandeliers, terrazzo floors, tabby walls with travertine wainscot, plaster and acoustic tile ceiling surfaces, and a large stained glass D'Ascenzo Studios panel set in a bronze metal frame (Photographs 26 and 27). Murals in the Elevator Lobby are by Frank Schwarz.

The Central Stairway is located on the east side of the Main Hall, across from the Elevator Lobby. There are two lightwells next to the Elevator Lobby and Central Stairway, providing light to those areas, as well as to the offices and corridors above. The Central Stairway carries three flights of stairs to the top story, with brass handrails on bronze balusters. The original plaster ceiling with stenciled cove moldings remains intact above the staircase. The doors located within the stairwell are painted glazed metal. Other historic elements include tabby walls with travertine wainscot, brass sconces at each landing, brass duct grilles and a brass chandelier centered in the stairwell ceiling (Photograph 28).

While the south portion of the first story serves the public, the northern half is decidedly more utilitarian in nature. At the north end of the main hall, a small vestibule leads to a secondary exit along the north (Wood Street) elevation. Offices, meeting rooms, interview rooms and small courtrooms line the perimeter of the first floor. Typical finishes include painted plaster and/or drywall walls, acoustic tile ceilings, and linoleum floors. In one of the offices along the Wood Street elevation, an original vault remains intact, hidden behind long panels of fabric (Photograph 29). Some of the judges' chambers also were designed with murals, including those in the chambers now used as conference rooms; the West Conference Room mural is by Walter Gardner and the East Conference Room mural is by Benton Murdoch Spruance.

Few changes have occurred to the first floor interior since its original design. In 1993, many of the unoccupied rooms were renovated for smaller court rooms, waiting rooms and offices.

### Mezzanine

The mezzanine level is used as office space. The offices line the perimeter of the floor plan, with the central portions open to below. There is a large room on the west side that is used as a Juvenile Probation office. In 1987, a new partition and door were installed in the north corridor of the mezzanine. In 1993, the mezzanine stairs were closed and a fire exit door was added. Typical finishes include painted plaster and/or drywall walls, acoustic tile ceilings and linoleum floors.

### Basement

The Basement, also known as the Ground Floor, houses much of the mechanical equipment for the building, as well as provides space for Sheriff's offices and support spaces. The Ground Floor also originally hosted space for maintenance offices, janitors' lockers, a kitchen, incinerator, stock rooms, etc. The basement can be accessed from sloping drives that run parallel

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to 18<sup>th</sup> Street and 19<sup>th</sup> Street. It can also be accessed from the Main Stairway, which leads to a large, square hallway and the elevator lobby (Photograph 30). From the hall, there are three corridors leading to the other sections of the basement. There are several offices in the basement, some that are centrally located and some that are located along the perimeter of the plan.

The largest room on this floor is the Fan Room, centered in the southern wing. In the southeast corner, there are female holding cells, as well as juvenile and adult male holding cells. There is a large women's toilet room adjacent to the women's holding room. In the southwest corner there is a well that was previously "fed by constant underground streams, and from which cool water is pumped into the air conditioning system" (Keast, 1941, p. 8). The finishes in the basement are less formal than those on the first floor. The parts which are accessible to the public have linoleum floors, and either painted gypsum or exposed painted brick walls. Most of the lighting consists of rectangular fluorescent fixtures. Parts of the basement are not accessible as the holding cells are still currently in use.

### Second Story

The second story of the Family Court Building is primarily used as offices and support spaces. Originally, this floor was devoted to "probation" functions. In addition to offices were interview rooms, and records storage and associated pneumatic tube systems used to transmit legal-size files. The offices are arranged around the perimeter of the floor plan. There is a main, central corridor, as well as a continuous corridor that wraps around the entire floor. Similar to the other upper stories, there is an octagonal vestibule opening into the Central Stairway and elevator bank. The east and west lightwells are larger on these floors than they are on the first story. Finally, there is a secondary set of stairs located at the east and west ends of the lightwells. The mail room is located north of Corridor 221, north of the elevator lobby (Photograph 31). Just east of the mailroom is a large room that serves as the Juvenile Stenographic Unit and Records. On the east side of the second story, there is a State Intensive Aftercare Unit and an Intensive Drug and Alcohol Unit. The corridors on the second story have linoleum floors, painted gypsum walls, wood paneled doors and dropped ceilings with recessed lighting. The offices, conference rooms and support spaces are carpeted with painted gypsum walls. The ceiling is dropped with recessed fluorescent light fixtures.

### Third Story

The Third Floor is very similar to the second story, with the central hall adjacent to the elevator lobby and Main Stairway (Photograph 32). This floor originally held the Medical Division for the Court, with examination rooms, physicians' offices, a laboratory for analyzing blood and fluid specimens, a library, staff meeting room, and conference rooms. The central hall has a north/south corridor running through it, leading to a perpendicular corridor in the north and south sections of the floor plan. The north and south corridors connect to the east and west corridors. The floors in the corridors are linoleum and the walls are painted gypsum. Similar to the second story, the ceilings are dropped with recessed lighting and paneled doors lead to offices, conference rooms and judges' chambers around the perimeter of the plan (Photographs 33 and 34). The offices have carpet, painted gypsum walls and dropped ceilings with fluorescent lights. Also located on this floor is a Clinical Evaluation Unit, the Dependent Court Operations, the

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Adoption Unit and the Juvenile Court Representatives. Each of these offices is located in the south wing of the floor plan.

### Roof

The roof level of the Family Court Building is a square shaped plan roughly following the perimeter of the building. The center of the plan is open to the lightwells below. The penthouse shelters additional mechanical equipment as well as a small amount of office space. Office space is located on the east and west wings of the roof. The exterior of the roof is accessed by a small step up from the offices (Photographs 35 and 36). Originally, the roof level was intended to provide recreational space and a promenade for children, partly as a space for children and estranged parents to visit.

### Integrity

Since the building's completion in 1941, there have been general changes made. In 1993, the security system was expanded. In January of the following year, the duct work on each floor was altered. In 1996, a funding request was submitted for Phase III of the master plan, to take place between 1997 and 2001. The plan included façade restoration, window and roof replacement, basement renovations, HVAC and MEP upgrades, and the restoration of historic lighting. A new chiller and exhausts were installed in 1997, and in 1998 the approval was received for landscaping and parking, as well as duct cleaning and alterations in the cells. Also in 1998, further interior alterations were made and a sprinkler system was installed (Permit records of the Philadelphia Historic Commission).

In July of 2001, a permit was approved for more interior renovations, courtroom restoration and toilet room renovations. In 2002, repairs were made to the HVAC system. The last set of alterations took place in 2008; the existing roof was removed and a new roof and new flashing were installed. The cornice gutter was also repaired. Finally, at the end of 2008, a new handrail was installed at the front entrance (Permit records of the Philadelphia Historic Commission). Despite the changes that have been made to both the interior and exterior of the building, the building retains its historic integrity. None of these changes have compromised the integrity of the Family Court building.

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## 8. Statement of Significance

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

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

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

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

**Areas of Significance** (Enter categories from instructions.)

Architecture

**Period of Significance**

1941 (year construction completed)

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**Significant Dates**

1938-1941

**Significant Person** (Complete only if Criterion B is marked above.)

NA

**Cultural Affiliation**

NA

**Architect/Builder**

Windrim, John Torrey

Keast, William Richard Morton

McShain, John (Builder)

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

The Family Court Building is nominated under Criterion C as it embodies the distinctive characteristics of a type, period, or method of construction. It represents the work of a master and possesses high artistic values. The building is one of the most significant early twentieth-century Beaux Arts buildings in Philadelphia, was funded in part by the federal New Deal efforts, and was perhaps the largest public art project created under the Public Works Administration in Philadelphia. This nomination focuses on the architectural and artistic merits of the building. Potential exists for the building to demonstrate significance for Social History themes, as well, but those have not been thoroughly researched.

The building served an important function within Philadelphia's legal system, and future research may show that it is significant under Criterion A for its role in centralizing and modernizing the court's efforts related to families and children.

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

The Family Court Building was designed by John Torrey Windrim, one of Philadelphia's most popular architects during the early twentieth century. He began his architectural career in 1882 under the supervision of his father, James H. Windrim, a prominent Philadelphia architect and director of public works. James designed the first scheme for the Benjamin Franklin Parkway in 1891, the future location of the Family Court Building. The following year, he became the city architect, leaving John as the head of the firm. John continued his father's legacy and implemented a similar design style for his projects throughout the city. Some of their larger

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projects “reflected both in their massing and materials the importance of the client” while other projects were more utilitarian in nature (Tatman).

Like many architects practicing in the United States during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, John Windrim implemented the style taught at the Ecole des Beaux Arts in Paris. “The Ecole had trained hundreds of young Americans and inspired curricular reforms in most American architectural schools” (Brownlee, 1989, p. 2). Many large-scale public buildings, such as libraries, railroad stations, museums and exhibition halls, “reflected the enormous impact of Beaux-Arts training. Beaux-Arts classicism is characterized by the use of paired columns on the façade, monumental flights of stairs and the use of figurative sculpture on the façade and along the roofline. Buildings are symmetrical in plan, with clearly expressed central bays and supporting wings” (Gallery, 2009, p. 76).

The Beaux Arts style became especially popular in Philadelphia. The earliest, and possibly the largest project was Memorial Hall in Fairmount Park, designed by Herman J. Schwarzmann in 1874. Schwarzmann based his designs from Nicolas Felix Escalier’s *Un Palais pour l’Exposition des Beaux-Arts*, published in 1867. Schwarzmann’s adaptation of the design is “sometimes cited as the first of the academic classical Beaux-Arts Style buildings in America that would become popular in later decades, especially after our architects began to attend the Ecole des Beaux-Arts in Paris” (Moss, 2008, p. 204). In the years following, Windrim became the best-known designer of the Beaux-Arts style in Philadelphia as most of his public and commercial projects were of this style, including the Franklin Institute (also facing Logan Circle) and the John Wanamaker Department Store.

One of the chief architects for Windrim’s firm was William Richard Morton Keast, who was employed with the firm for about 25 years and assisted with the design of the Franklin Institute and the Wanamaker Store. Other projects of Keast’s include several Bell Telephone Buildings and the house group for Girard College. Keast also played a crucial role in the development of the Benjamin Franklin Parkway. In 1910, thirty years before the completion of the Family Court Building, Keast appropriately won the Cope Memorial Prize for his design for a “Treatment of a Public Square on the Parkway” (Tatman). Keast was Windrim’s successor following his retirement in 1933, and renamed the firm after himself. Though the original designs for the Family Court Building were created by Windrim himself, Keast saw the project to its completion eleven years after its initial design.

As early as 1911, a Comprehensive Plan for the Parkway had shown a pair of similar structures on the north side of Logan Circle. The west building, the Free Library, was designed by Horace Trumbauer and completed in 1927, fourteen years prior to the completion of the Family Court Building on the east side. When designs for the Free Library became known, “the façade of its neighbor was automatically fixed” (Brownlee, 1989, p. 99). The two buildings would replicate the twin palaces on La Place de la Concorde in Paris, built in the mid-18<sup>th</sup> century by Jacques-Ange Gabriel for Louis XV. While the Parisian buildings were quite a bit larger in plan, their principal entrance facades are almost identical. The use of this monumental style for two

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prominent municipal buildings and the obvious reference to the grandeur of 18<sup>th</sup>-century Paris are emblematic of Philadelphia's aspirations for the 20<sup>th</sup> century.

Although voters approved the funds for construction of the Family Court Building in 1916, it took over two decades of planning and fundraising for construction to commence. In 1920, Windrim and Keast began initial plans for the building that included a public health hospital, a prison and the headquarters for all the court facilities, especially those used for children and families. Though the building's exterior was to be an almost exact replica of the Library, the design for the Family Court Building "was even more archaeologically correct than Trumbauer's library had been, for among other things, the floor levels of the courthouse matched those of the Paris example, enabling him to copy its pattern" (Brownlee, p 99).

The proposal for the Family Court Building was directly connected to the development of the Philadelphia Municipal Court System. The building would be the first in which Juvenile and Domestic Relations branches of the Philadelphia Municipal Court System were contained within one single facility. Prior to its completion, all of the different branches of the Municipal Court System were located in inferior facilities. Since 1914, many of the offices were "makeshift" quarters scattered throughout the city. According to one probation officer, "it is in such [dingy] surroundings that Philadelphia has been attempting to deal with the problems of wayward boys and girls, broken families, unmarried mothers, and unwanted children. The sordid surroundings cast a shadow of sordidness over all the cases that come before it" (Cassidy, 1940).

By 1930, Windrim's office had finalized plans for this new building, which were approved by the Art Jury and City Council the following year. The new court building was "designed to be a civic showcase and a model of judicial efficiency" (Leech, 2010, p. 10). Despite approval, lack of funds for the \$3.5 million project delayed construction until 1938. It was at this time that \$1.5 million was given to the project by the federal government, as well as other loans from the city of Philadelphia. In 1933, President Roosevelt had signed the National Industrial Recovery Act as part of the New Deal. This initiative gave \$3.3 billion for the creation of the Federal Emergency Administration of Public Works, also known as the Public Works Administration (PWA), which was focused on national infrastructure improvements. These ranged from the Lincoln Tunnel in New York City to the Grand Coulee Dam in Washington State, as well as schools, hospitals, and other types of civic or public buildings across the country, including Pennsylvania. (Leech, 2010, p. 10). PWA projects in Philadelphia include Central High School, the Naval Hospital, and the Martin Orthopedic School. The creation of a new municipal court building to transform the city's existing facilities fit into that program.

New Deal efforts by the PWA, the Works Progress Administration, and the Treasury Department resulted in the construction of other Philadelphia buildings as well. One of the most prominent is the former Philadelphia Post Office located at 30<sup>th</sup> Street. The Post Office was built in 1935 in the Art Deco Style. Many of the finishes are similar to those in the Family Court Building, including limestone exterior walls and travertine floors in the interior. Also built in the Art Deco style was the US Customs House, built in 1934. The building, designed by Ritter and Shay, is

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located at 200 Chestnut Street. It houses 31 murals painted by George Harding, who painted several in the Family Court Building. The Spring Garden Post Office was built in 1937, and features murals by Walter Gardner, another prominent artist for the Family Court Building. Many of these federally funded buildings feature art, which was part of an effort to employ artists and funded by various divisions within federal agencies.

There were other New Deal projects throughout the state of Pennsylvania as well. In Pittsburgh, the Crafton Borough Municipal Building was constructed in 1938. The large limestone building was designed in the Art Deco style and houses municipal offices, police and fire departments. Similar to the Family Court Building, the State Finance Building in Harrisburg was a place where all branches of a particular government function were joined within one building, all of which were scattered throughout the city prior to its completion (University of California).

During the seven-year period between design completion of the Family Court Building and the beginning of construction, several changes were made to the original plans; including updating the utilities and implementing an air conditioning system. Those seven years made securing funding for the building possible, and also gave approval to a large-scale public art project for the interior of the building. The public areas were “further enhanced by the inclusion of a Public Works Administration-funded art program depicting the social benefits of the justice system” (Leech, 2010, p. 10).

The large-scale art project included 37 murals and a large stained glass panel. Most of the murals were painted throughout the public areas of the building, including the Entry Vestibule, the Reception Hall, the Main Hall, the Central Stairway, the Elevator Lobby, the East and West Waiting Rooms and four courtrooms. The painters that were hired for the project were Joseph Capolino, Walter Gardner, George Harding, Joe Hirsch, Vincent Maragliotti, Alice Kent Stoddard, Frank Schwarz, Benton Spruance and Stuyvesant Van Veen. All of them were “locally or nationally significant artists and proponents of social realism, a style virtually synonymous with Depression-era public art” (Leech, 2010, p. 11). Most of the artists either lived in Pennsylvania or had studied or taught in Philadelphia at the Pennsylvania Academy of Fine Arts, Philadelphia Art Museum, Philadelphia College of Art, University of Pennsylvania, or another Philadelphia institution.

George Harding was a Philadelphia native who studied at the Pennsylvania Academy of Fine Arts. He became an illustrator whose work appeared in *the Saturday Evening Post* and *Harpers* magazines, and worked as a combat artist for the US Army during WWI and for the Marine Corps during WWII. He painted seven murals for the Family Court in 1940, each with three panels that were painted around doorways in the Reception Hall and Main Hall. The murals were painted on a woven canvas and a water-soluble ground, and screwed to the walls. The murals were painted in egg tempera, and show a man throwing dice, a hospital scene, a large eagle and several images of children (Materials Conservation Co., LLC, 2013, p. 5-7). Harding also painted murals in Philadelphia’s US Custom House, the north Philadelphia Post Office branch, and Wilkes Barre’s Kington Post Office branch, as well as the Montgomery County Courthouse.



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Frank Schwarz, a New York-based painter, has murals decorating the Oregon State Capital and other WPA period works in the US and Canada, painted the two murals in the Family Court elevator lobby in 1940. The murals, painted in oil on canvas, and glued to the wall, are located on the north and south walls above the elevators. The images depict family life; the north mural bears the inscription, “*Examination, diagnosis and treatment cure social ills,*” and the south mural reads, “*Investigation and probation aid humanized justice.*” (Materials Conservation Co., LLC, 2013, p. 8-9).

John Joseph Capolino, once a director for Philadelphia’s Spring Garden Institute and the Chestnut Hill Art Center, and a former student at the Pennsylvania Academy of Fine Arts, painted eleven murals in Waiting Rooms A and B. They were painted in oil on a coarse, heavy canvas glued to the wall (Materials Conservation Co., LLC, 2013, p. 10-12). The murals include images of Alexander Graham Bell, Robert Fulton, Mark Twain, Benjamin Franklin, Abraham Lincoln, David Crockett, Stephen Girard, Thomas Edison, Ulysses S. Grant, an unknown naval officer and the Declaration of Independence.

In Waiting Rooms C and D are eleven murals by Vincent Maragliotti. He was an Italian-born immigrant who completed a number of murals for the Pennsylvania Capitol Complex buildings, including the South Office Building, Education and Finance Buildings, and the State Museum, as well as decorative painting for large hotels and theatres throughout the east coast including the Waldorf Astoria and Strand Theatre in New York. His 1940 murals for the Family Court were painted in oil on coarse, heavyweight canvas and depict several family scenes, a scene with a doctor and two scenes in a courtroom. These murals are more somber than those in the other waiting rooms.

Courtroom A features a single 1940 mural by Alice Kent Stoddard, a prolific and prominent landscape and portrait painter who lived in Philadelphia for much of her career. She studied at the Pennsylvania Academy of Fine Arts, and her work continued to be exhibited there through her career. The painting is located on the south wall above the judge’s bench. The oil paint was applied on water-soluble ground on canvas, glued to the wall (Materials Conservation Co., LLC, 2013, p. 16). The mural shows a construction scene, a family scene, and a man and a woman planting a tree.

Stuyvesant Van Veen, a New Yorker whose murals also appear in the Pittsburgh Post Office and Courthouse, Wright Patterson Air Base in Ohio, and New York City public schools, completed two murals in Courtrooms B and D in 1940. Both were painted in oil on water-soluble ground on a heavyweight canvas (Materials Conservation Co., LLC, 2013, p. 17). Both murals show court scenes, famous people in history, laborers and farmers. Van Veen studied at the Pennsylvania Academy of Design as a young man, and had a long and varied career as a painter, illustrator, stage designer, and teacher.

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The mural in Courtroom C was painted by Philadelphia native Joseph Hirsch, who began studying art at the Philadelphia Museum School of Industrial Art at age 17. He also painted murals in Philadelphia's Amalgamated Clothing Workers' Building and worked in the easel painting division of the WPA. During WWII, he was an artist correspondent for the US military; the Navy Art Collection includes 32 of his works. In the 1960s and 70s he painted for the Bureau of Reclamation. His Family Court mural, depicting a family on a mountain, was completed in 1940. It was painted in oil on canvas and glued to the wall (Materials Conservation Co., LLC, 2013, p. 19).

Walter Gardner, a Philadelphia resident who studied at the Pennsylvania Academy of Fine Arts, painted several WPA-era murals in post offices including the Spring Garden branch in Philadelphia and the Honesdale office, painted a mural in the West Conference Room in 1940. The mural was painted in oil on canvas with a wood frame built by the artist. The painting says *Knowledge is the Key to Success* on the bottom and *Scouting, Recreation and Safety* in the center. The large mural depicts boy scouts, a classroom scene and children walking.

In the East Conference Room, Philadelphia native and master printmaker Benton Murdoch Spruance painted a mural on the west wall in oil on canvas in 1939. The painting says *The Strength of Democracy Abides with the Family* and shows family, a policeman on horseback, car traffic and a man and wife (Materials Conservation Co., LLC, 2013, p. 20-21). Spruance was a student at the Pennsylvania Academy of Fine Arts and became well-known as a lithographer. He served on the art faculties at the Philadelphia Museum School of Industrial Arts, Beaver College (near Philadelphia), and the Philadelphia College of Art.

Another component of the large-scale art project was a stained glass panel designed and fabricated by D'Ascenzo Studios. The studio of Nicola D'Ascenzo in Philadelphia was the "most prolific stained glass producer of their era, designing high-quality pieces for ecclesiastical, commercial, municipal, and residential clients nationwide from 1896 to 1954" (Tatman). D'Ascenzo was born in Italy and studied at Pennsylvania Academy of the Fine Arts, the Pennsylvania Museum and School of Industrial Arts. He was trained as a stonemason and woodworker, but his studio also created oil and watercolor paintings, tapestries, murals, mosaics and many stained glass windows for large, prominent buildings such as the Folger Shakespeare Library in Washington DC, the Washington Memorial Chapel in Valley Forge, and Rodeph Shalom Synagogue in Philadelphia, as well as for private homes across the country and abroad. The original location of D'Ascenzo's studio was on Ludlow Street, but moved to Summer Street in 1920s.

The Family Court's stained-glass panel, measuring 6-feet by 15-feet, is located on the west wall of the elevator lobby, west of the Main Hall. Designed in the American Neo-Gothic Style, the panel is "comprised of a colorful central scene depicting Justice and the Family surrounded by symbols of justice and decorative scroll work" (Hauser, 1995, p. 2). The window was installed in a bronze metal frame, and has the inscription *Justice is the Queen of Virtues*.

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At the center of the Main Hall is a large marble statue of Charles Lincoln Brown, president judge of the municipal court, created by Walter Hancock in 1940 (Photographs 24 and 25). Hancock was a prominent sculptor who first studied at, then later taught for almost 40 years at the Pennsylvania Academy of Fine Arts. He designed the iconic bronze angel in Philadelphia's 30<sup>th</sup> Street Station, a statue of James Madison in the Library of Congress, and a major Christ figure in the National Cathedral, among many other works in prominent institutions, including the US Supreme Court and Capitol. During service with the US Army during WWII he was part of efforts to protect European arts and landmarks.

The Family Court Building, which became known as the "Palace of Justice" was the largest PWA project in Philadelphia, as well as the largest New Deal-era public art project for a single site in the city. It reflects the "ambitious social agenda behind the court's construction, part of a larger civic pursuit of a 'modern' Philadelphia embodied in the continued development of the Benjamin Franklin Parkway" (Leech, 2010, p. 11).

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## 9. Major Bibliographical References

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

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**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

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

**Historic Resources Survey Number (if assigned):** NA

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**10. Geographical Data**

**Acreege of Property** Approximately 2.1 acres

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Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates** (enter coordinates to 6 decimal places)

Datum if other than WGS84: \_\_\_\_\_

1. Latitude: 39.959421 Longitude: -75.169434

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

Bounded by Vine Street to the south, Wood Street to the north, 18<sup>th</sup> Street to the east and 19<sup>th</sup> Street to the west. The boundary includes the building and surrounding wall and landscaping that are part of the site's design.

**Boundary Justification** (Explain why the boundaries were selected.)

The property takes up one city block, within these four streets. No other resources historically associated with the Family Court building's operation or contributing to its individual architectural significance have been excluded from the boundary. While this building and its neighbor the Free Library are part of a larger plan and may be considered contributing to a larger district, the Family Court building also stands-alone as an individual resource and individually meets National Register criteria and integrity expectations.

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### 11. Form Prepared By

name/title: Alanna Stewart, Architectural Historian

organization: John Milner Architects, Inc.

street & number: 104 Lakeview Drive

city or town: Chadds Ford state: PA zip code: 19317

e-mail: astewart@johnmilnerarch.com

telephone: (610) 388-0111

date: August 27, 2013

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**Additional Documentation** Submit the following items with the completed form:

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

### Photographs

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

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### Photo Log

Name of Property: Family Court Building  
City or Vicinity: Philadelphia  
County: Philadelphia State: PA  
Photographers: Jessica Malarik and Justin Detwiler  
Date Photographed: April – May 2012

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

- 1 of 38: View facing northeast towards the south (main) façade on Vine Street.
- 2 of 38: View facing north of the south (main) elevation on Vine Street.
- 3 of 38: View of the coffered ceiling and Corinthian columns on the south (main) façade.
- 4 of 38: View facing north showing the main entrance on Vine Street.
- 5 of 38: View facing northwest showing the south (main) façade.
- 6 of 38: View facing north showing the east pavilion of the main façade.
- 7 of 38: View facing north showing the loggia and Corinthian columns of the south (main) façade.
- 8 of 38: View facing northwest showing part of the south (main façade), the east elevation on 18<sup>th</sup> Street, and the flagpole.
- 9 of 38: View facing southwest showing the north (rear), Wood Street elevation.
- 10 of 38: View of the swag window detail on the Wood Street elevation.
- 11 of 38: View facing south showing the pavilion of the north, Wood Street elevation.
- 12 of 38: View facing northwest showing the east, 18<sup>th</sup> Street elevation.
- 13 of 38: View facing west showing details of the east, 18<sup>th</sup> Street elevation.
- 14 of 38: View of a torchiere next to the main, Vine Street façade.
- 15 of 38: View of one of the lanterns on the main, Vine Street façade.
- 16 of 38: View from the Reception Hall facing towards the Entry Vestibule.
- 17 of 38: Overview of corridor north of Waiting Room A & B.
- 18 of 38: View of projection screen and murals in Waiting Room A & B.
- 19 of 38: View of the desk and mural Courtroom A.
- 20 of 38: View of mural in Courtroom A, painted by Alice Kent Stoddard.
- 21 of 38: View of the historic elements that remain intact in Courtroom A.
- 22 of 38: Overview of Judge's Chamber, formerly the East Conference Room.
- 23 of 38: View of mural in former East Conference Room, painted by Benton Spruance.
- 24 of 38: Overview of the South Main Hall towards the North Main Hall.
- 25 of 38: Overview of the North Main Hall towards Reception Hall and Entry Vestibule.
- 26 of 38: Overview of the elevator doors and mural in the Elevator Lobby.
- 27 of 38: Detail of the Stained Glass Panel in the Elevator Lobby.
- 28 of 38: Overview of the entrance to the Central Stairway.
- 29 of 38: View of vault in office north of Courtroom G.
- 30 of 38: Overview of central hall in basement.
- 31 of 38: Overview of Mailroom located in the north portion of the second floor.
- 32 of 38: Overview of Central Stairway from third floor.

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- 33 of 38: Overview of Hall 334, in the north portion of the third floor.
- 34 of 38: Overview of Judge's Chambers, located on the east side of the third floor.
- 35 of 38: Overview of roof and penthouse.
- 36 of 38: Overview of roof and penthouse.
- 37 of 38: The Free Library and the Family Court Building on Logan Square. Courtesy of Tom Crane, *Historic Landmarks of Philadelphia*. (For reference, not a current photo)
- 38 of 38: Logan Circle, with the Municipal Court under construction; October 21, 1939. Free Library of Philadelphia, Print and Picture Department, Dallin, vol. 22, no. 12650. Courtesy of David B. Brownlee. (For reference, not a current photo)

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

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



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**Photograph 37:** The Free Library (foreground) and the Family Court Building on Logan Square. Courtesy of Tom Crane, *Historic Landmarks of Philadelphia*.



**Photograph 38:** Logan Circle, with the Municipal Court under construction; October 21, 1939. Free Library of Philadelphia, Print and Picture Department, Dallin, vol. 22, no. 12650. Courtesy of David B. Brownlee.



Family Court Building  
Name of Property

Philadelphia, PA  
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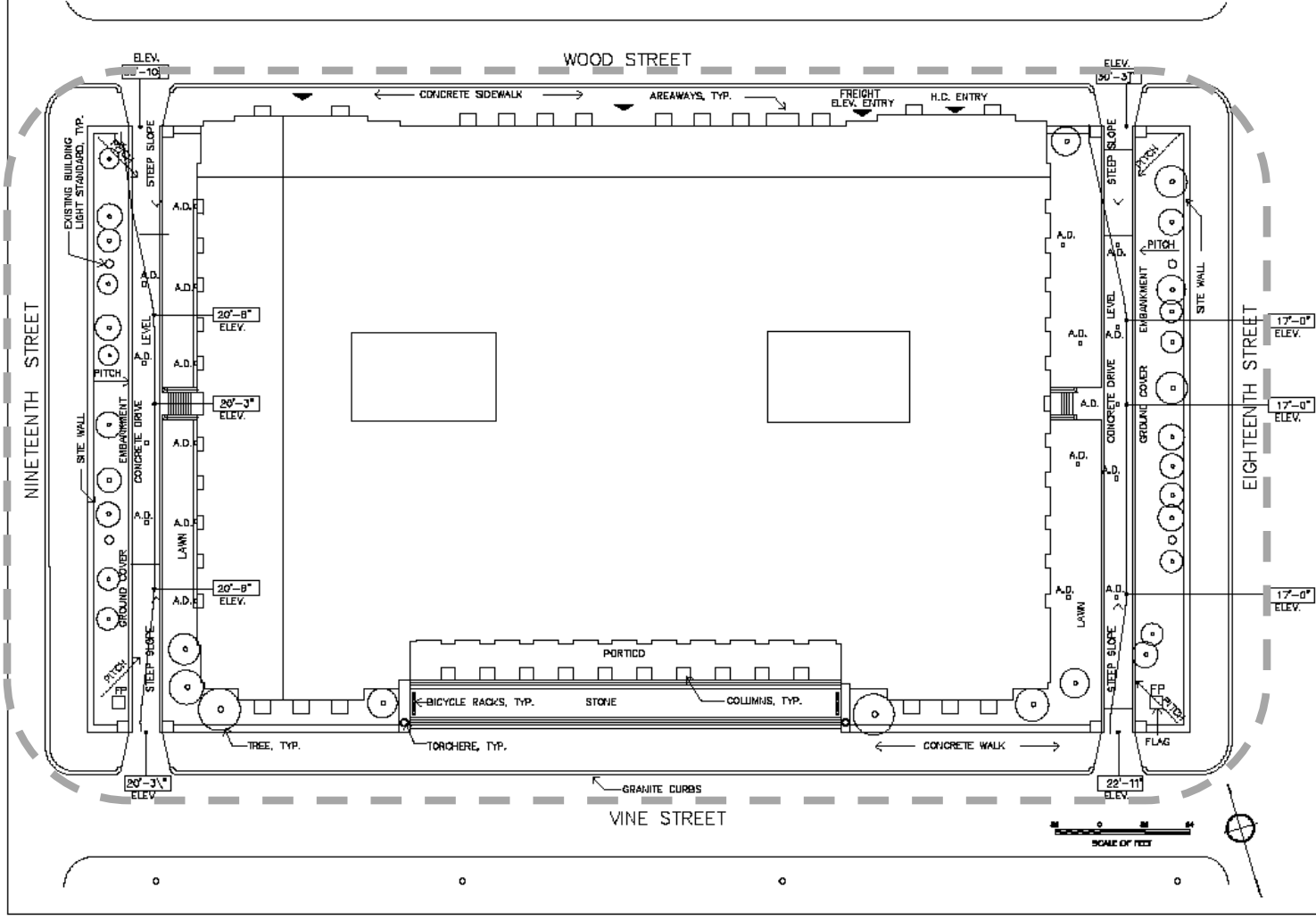
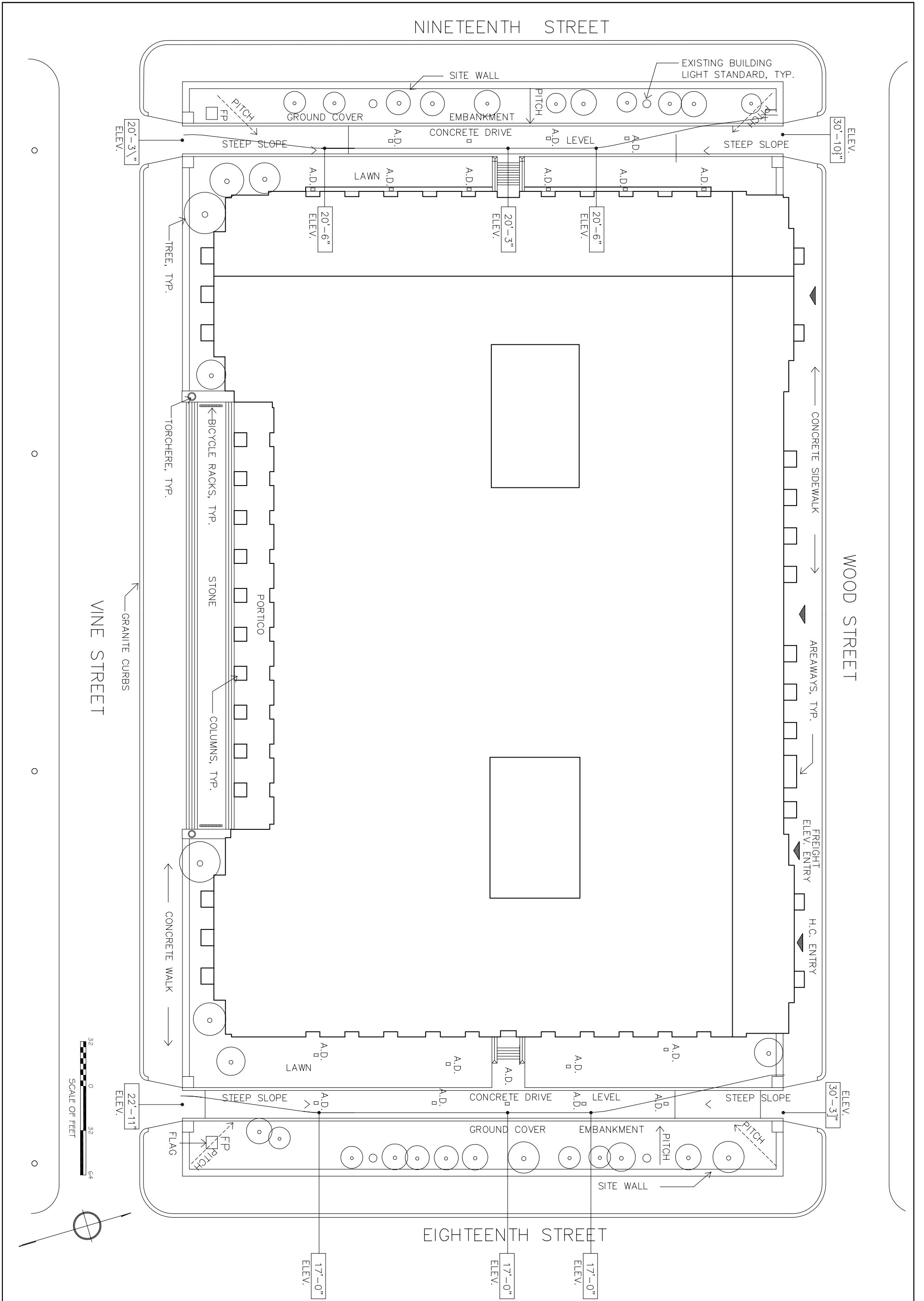


Figure 1: Site Plan. National Register boundary (inside dash line) encompasses entire block bounded by Vine, 19<sup>th</sup>, Wood, and 18<sup>th</sup> Streets.

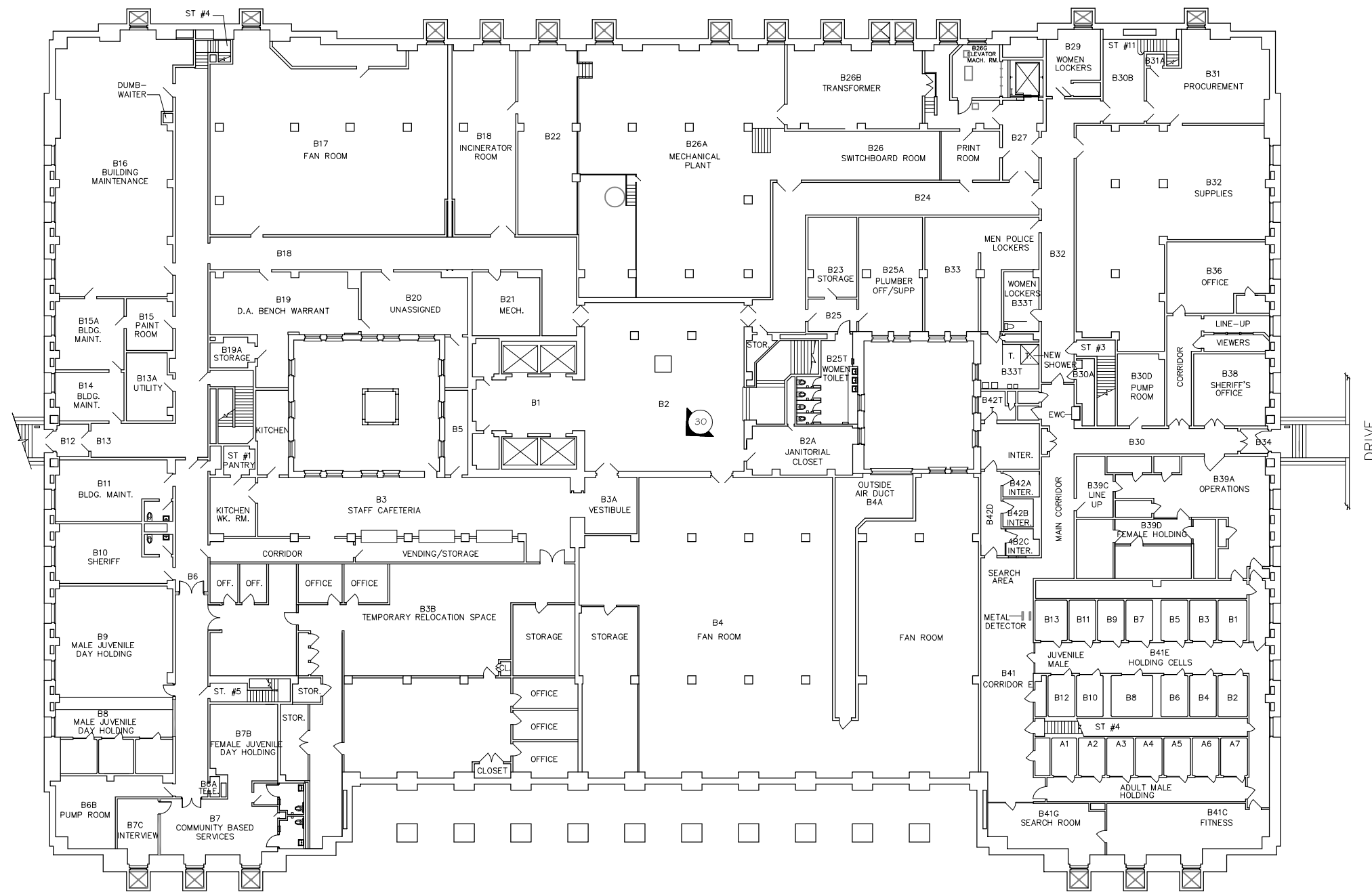


SITE  
PLAN

National Register Nomination  
**Family Court Building**  
 1801 Vine Street, Philadelphia, PA 19103  
**JOHN MILNER ARCHITECTS, inc.**  
 104 Lakeview Drive, Chadds Ford, Pennsylvania 19317 • (610) 388-0111

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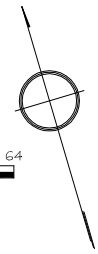
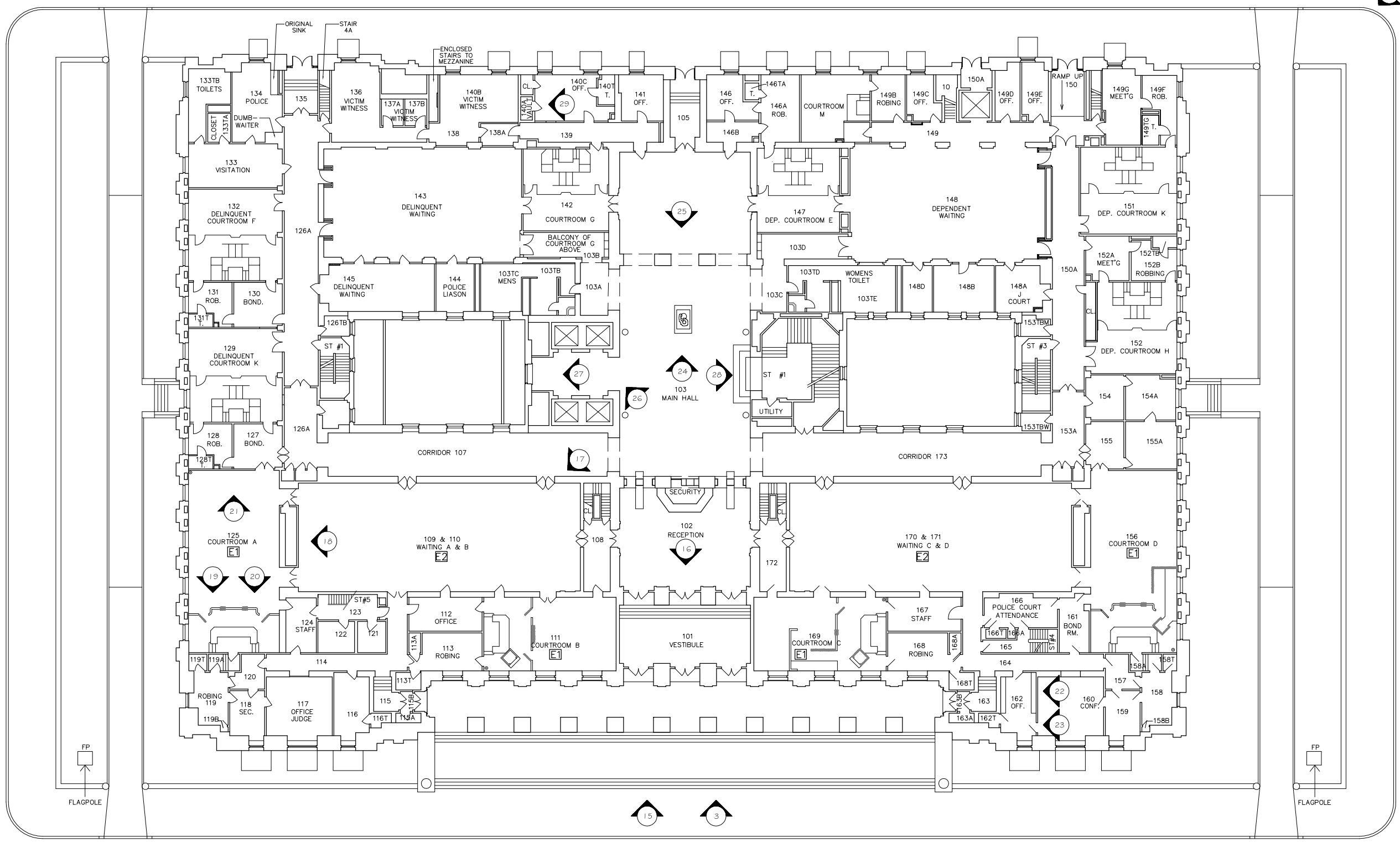
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National Register Nomination  
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**BASEMENT  
FLOOR PLAN  
& PHOTO  
LOCATIONS**



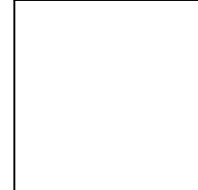


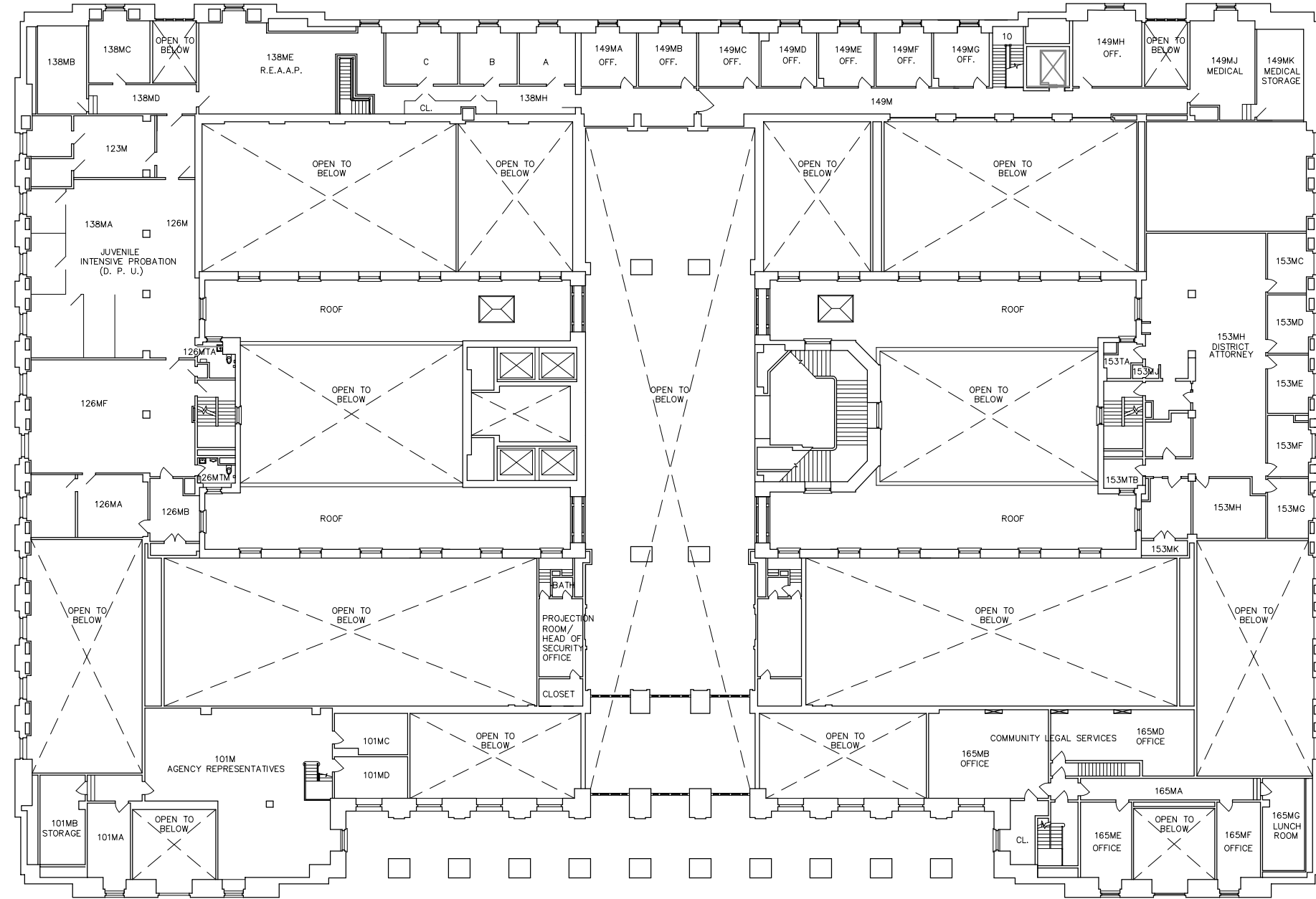
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**FIRST FLOOR  
 PLAN &  
 PHOTO  
 LOCATIONS**





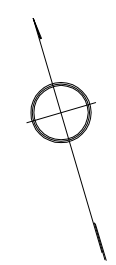
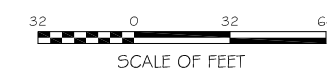
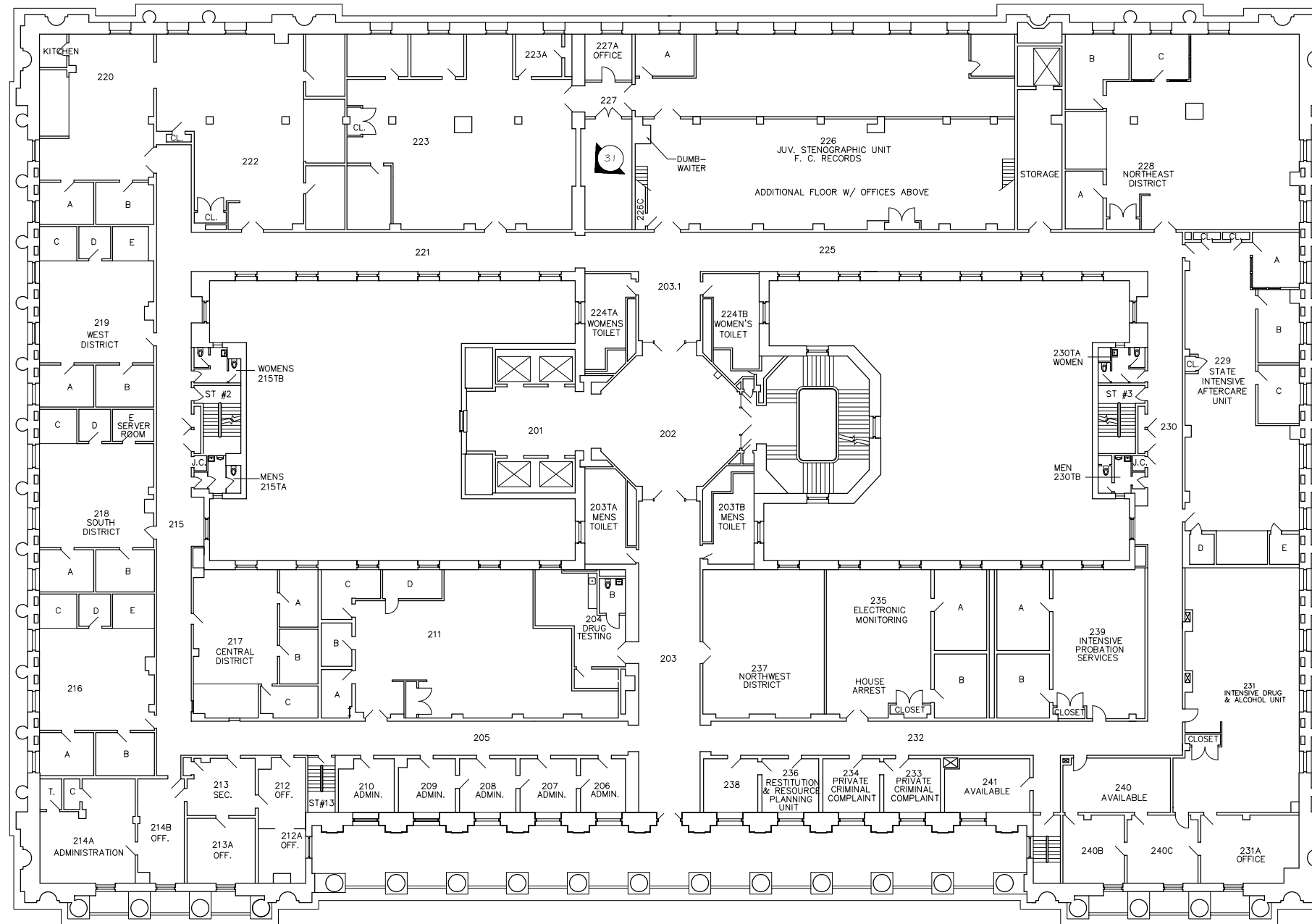
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**Family Court Building**  
 1801 Vine Street, Philadelphia, PA 19103  
**JOHN MILNER ARCHITECTS, inc.**  
 104 Lakeview Drive, Chadds Ford, Pennsylvania 19317 • (610) 388-0111

**MEZZANINE  
 FLOOR PLAN**





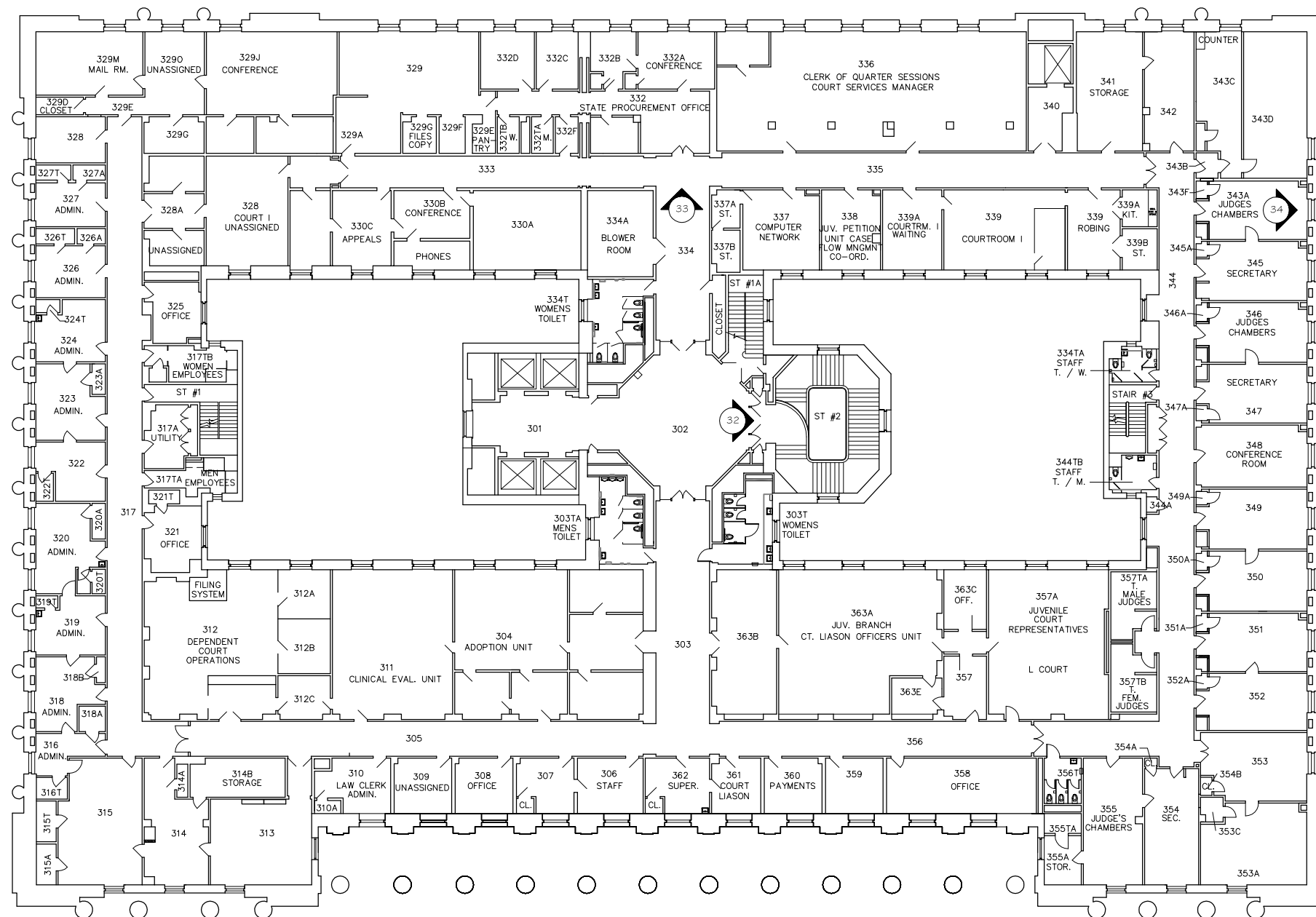
Revisions:	Remarks:
No.	Date:

Date: As Noted  
 Scale: As Noted  
 Drawn:  
 Checked:  
 Status:

National Register Nomination  
**Family Court Building**  
 1801 Vine Street, Philadelphia, PA 19103  
**JOHN MILNER ARCHITECTS, inc.**  
 104 Lakeview Drive, Chadds Ford, Pennsylvania 19317 • (610) 388-0111

**SECOND FLOOR PLAN & PHOTO LOCATIONS**





Revisions:	Remarks:
No.	Date:

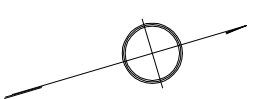
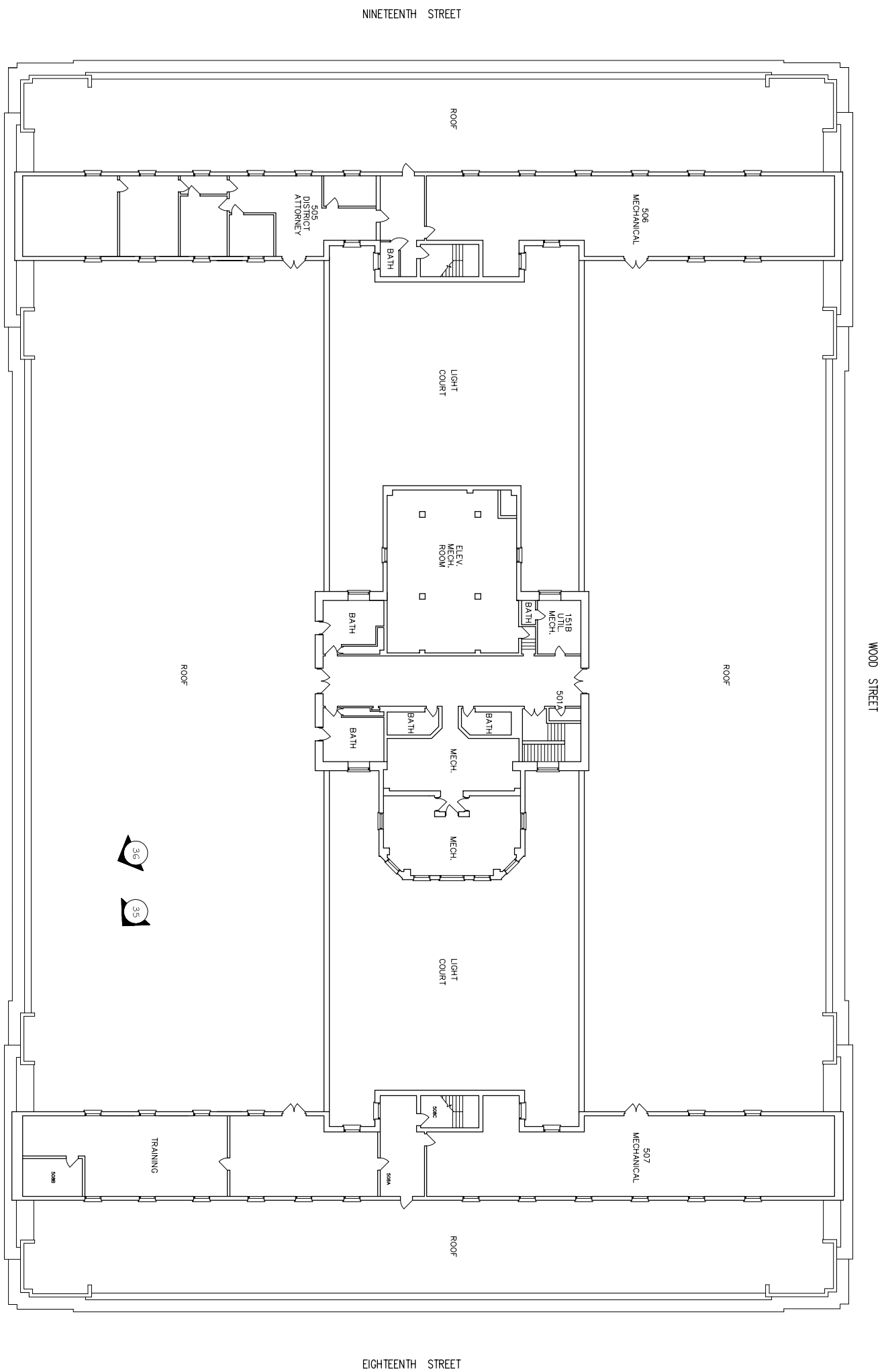
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Drawn:	Checked:
Status:	

National Register Nomination  
**Family Court Building**  
 1801 Vine Street, Philadelphia, PA 19103

**JOHN MILNER ARCHITECTS, inc.**  
 104 Lakeview Drive, Chadds Ford, Pennsylvania 19317 • (610) 388-0111

**THIRD FLOOR  
 PLAN &  
 PHOTO  
 LOCATIONS**





**ROOF PLAN &  
PHOTO  
LOCATIONS**

National Register Nomination  
**Family Court Building**  
 1801 Vine Street, Philadelphia, PA 19103

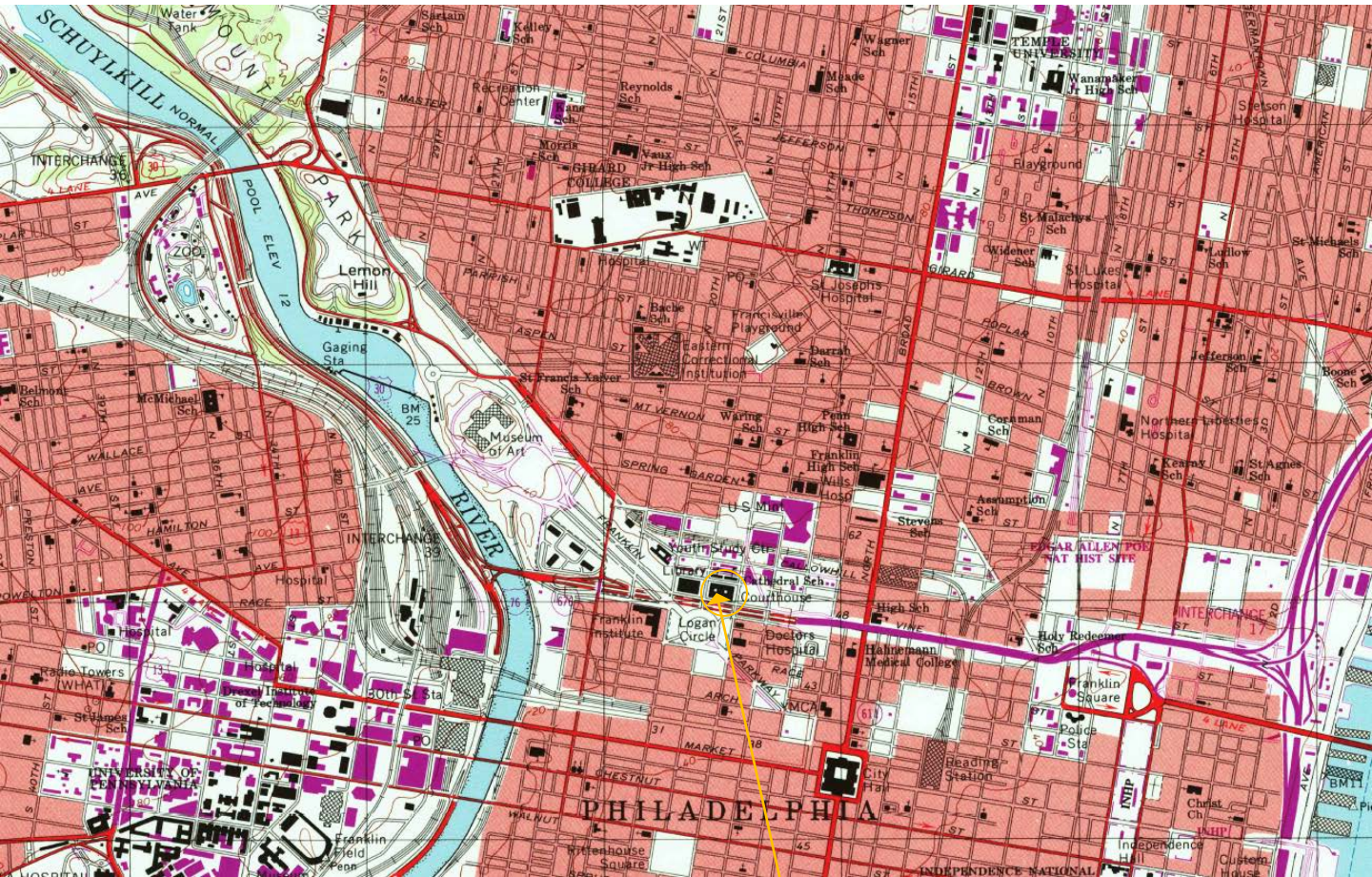
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**JOHN MILNER ARCHITECTS, inc.**  
 104 Lakeview Drive, Chadds Ford, Pennsylvania 19317 • (610) 388-0111

Date:  
Scale: As Noted  
Drawn:  
Checked:  
Status:

Revisions:		
No.	Date:	Remarks:





USGS Map  
Philadelphia Quadrangle

**Family Court (Juvenile and Domestic  
Branches of the Municipal Court)**  
Philadelphia County, PA

North side of Logan Circle, shown inside yellow circle.

Latitude: 39.959421  
Longitude: -75.169434

















N 300 →  
TH ST  
WAY →



















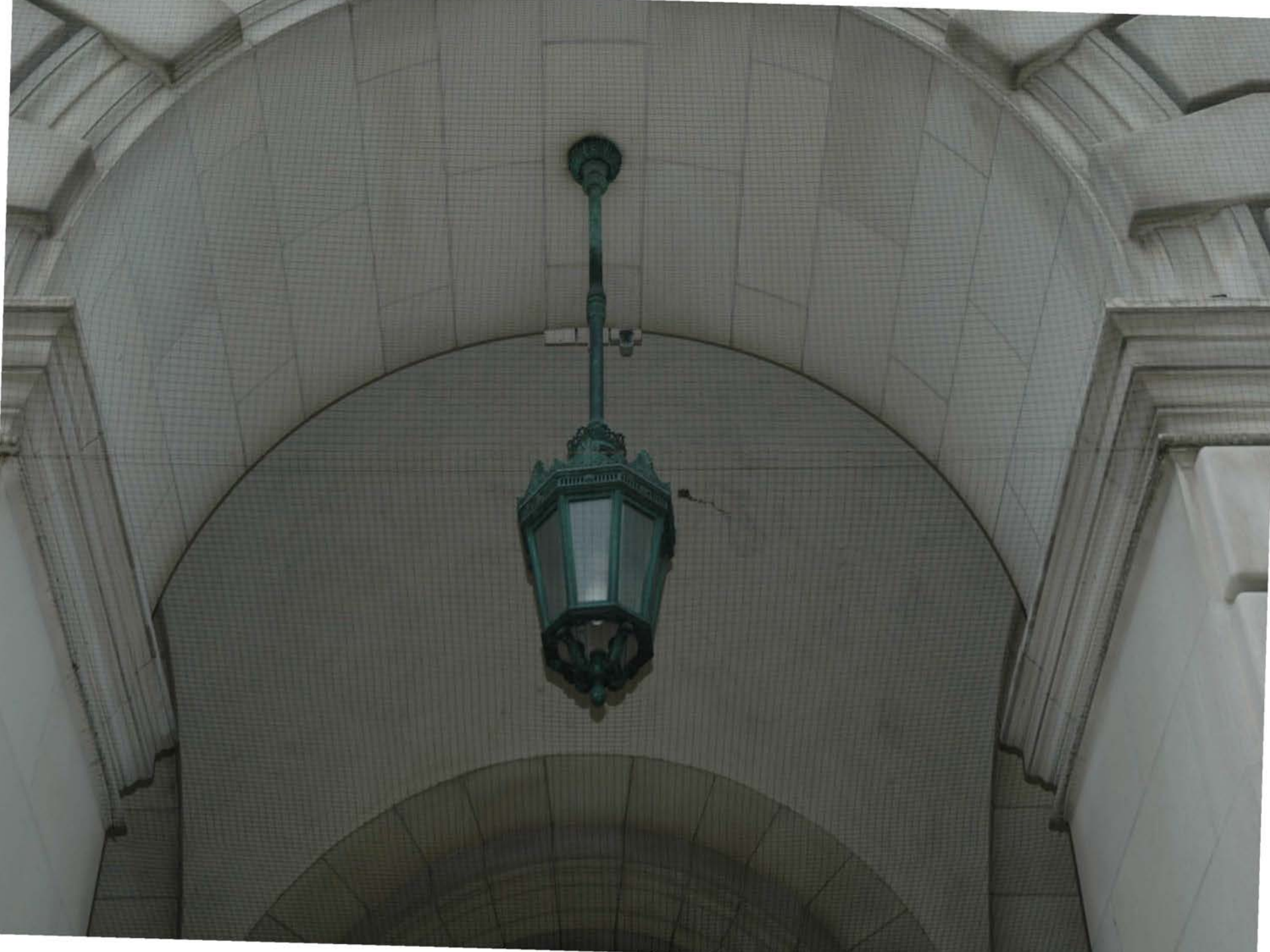














EXIT





WAITING ROOM  
COURT 1





















VISION  
MAKING THE  
VICTIM

PLEASE DO NOT TOUCH THE STATUE

PLEASE DO NOT TOUCH THE STATUE





PLEASE REPLY TO  
THIS MESSAGE

PLEASE REPLY TO  
THIS MESSAGE



ELEVATORS



ELEVATORS

ELEVATORS







INCLINE THINE HEART TO  
WISDOM AND TO  
HEART TO  
EAFEN TO  
APPLY THINE  
UNDERSTANDING

IN WISDOM



SCHOOL DISTRICT









PLEASE DO NOT BLOCK THE PASSAGE

CIVIL SERVICE  
FEE TRAINING

Division













EXIT

DOOR  
- LOCK THE DOOR  
- FOR YOUR PROTECTION













UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Juvenile and Domestic Branches of the Municipal Court  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: PENNSYLVANIA, Philadelphia

DATE RECEIVED: 2/12/14 DATE OF PENDING LIST: 3/12/14  
DATE OF 16TH DAY: 3/27/14 DATE OF 45TH DAY: 3/31/14  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14000097

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT  RETURN  REJECT 3-31-14 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in  
The National Register  
of  
Historic Places

RECOM./CRITERIA \_\_\_\_\_

REVIEWER \_\_\_\_\_ DISCIPLINE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ DATE \_\_\_\_\_

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



Pennsylvania  
Historical & Museum  
Commission



February 7, 2014

Carol Shull, Keeper  
National Register of Historic Places  
National Park Service  
U.S. Department of Interior  
1201 "I" (Eye) Street, NW, 8th floor  
Washington D.C. 20005

Re: National Register Nominations

Dear Ms Shull:

The following National Register nominations are being submitted for your review:

1. **Dr. Norman and Doris Fisher House**, Montgomery County, PA. This nomination is being submitted as a paper document, with printed photos and a CD containing tif images.
2. **Family Court**, Philadelphia, PA. Enclosed please find a signed first page, a CD containing the true and correct copy of the nomination and correspondence, and a second CD with tif images.
3. **Brownhill & Kramer Hosiery Mill**, Philadelphia, PA. Enclosed please find a signed first page, a CD containing the true and correct copy of the nomination and correspondence, and a second CD with tif images.

The proposed action for each of the above nominations is listing in the National Register. Our staff and Board fully support each nomination. If you have any questions regarding the nominations please contact me at 717-783-9922 or [afrantz@pa.gov](mailto:afrantz@pa.gov). Thank you for your consideration of these properties.

Sincerely,

April E. Frantz  
National Register Reviewer/Eastern Region

enc.

Historic Preservation Services  
Commonwealth Keystone Building  
400 North Street  
Harrisburg, PA 17120-0093  
[www.phmc.state.pa.us](http://www.phmc.state.pa.us)  
*The Commonwealth's Official History Agency*



## CITY OF PHILADELPHIA

PHILADELPHIA HISTORICAL  
COMMISSION

Room 576, City Hall  
Philadelphia, Pennsylvania 19107  
Tel: 215.686.7660  
Fax: 215.686.7674

Sam Sherman, Jr.  
Chair

Jonathan E. Farnham, Ph.D.  
Executive Director

20 September 2013

April E. Frantz  
Preservation Specialist  
Commonwealth of Pennsylvania  
Pennsylvania Historical & Museum Commission  
Bureau for Historic Preservation  
Commonwealth Keystone Building, 2<sup>nd</sup> Floor  
400 North Street  
Harrisburg, PA 17120-0093

Re: A.J. Reach Sporting Goods Company Complex, 1701-07 Tulip Street  
Family Court Building, 1801 Vine Street

Dear Ms. Frantz:

I am writing in response to your request that the Philadelphia Historical Commission provide its official Certified Local Government recommendations on the nominations proposing to add 1701-07 Tulip Street and 1801 Vine Street in Philadelphia to the National Register of Historic Places. At its monthly public meeting on 13 September 2013, the Philadelphia Historical Commission reviewed and discussed the nominations and accepted public testimony. The Commission agreed that the property at 1701-07 Tulip Street satisfies National Register Criterion A for industry, and that the property at 1801 Vine Street satisfies Criterion C for architecture. The Commission notes that the Family Court Building is currently listed individually on the Philadelphia Register of Historic Places for its exterior as well as its public interior spaces. The Commission contends that both resources retain sufficient integrity to be added to the National Register. It observes that, although sections of the A.J. Reach Sporting Goods Company Complex have been demolished and others altered, enough of the complex remains to tell the extremely compelling story of Al Reach and the A.J. Reach Company. The Commission found the history associated with Reach, an early baseball star and first owner of the Phillies, and his company, one of the earliest and largest sporting goods manufactures in the country, to be extraordinary. With Shibe Park and other early baseball sites in the city lost, the Commission concluded that the Reach site is perhaps the last where Philadelphia's major impact on early baseball history and on the sports industry generally can be told. The Philadelphia Historical Commission voted unanimously to recommend to the Pennsylvania Historic Preservation Board that it supports the listings of 1701-07 Tulip Street and 1801 Vine Street in Philadelphia on the National Register of Historic Places. Thank you for providing the Philadelphia Historical Commission with the opportunity to comment on these nominations.

Yours truly,

Erin Coté  
Historic Preservation Planner