

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

Result
11/1/78

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

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

1 NAME

HISTORIC PENNSYLVANIA STATION

AND/OR COMMON PENN STATION, NEWARK STATION, NEWARK PENN STATION

2 LOCATION

STREET & NUMBER Bounded by Raymond Plaza West, Raymond
Boulevard on the north, and Market
Street on the south

__NOT FOR PUBLICATION

CITY, TOWN Newark CONGRESSIONAL DISTRICT
VICINITY OF Passaic River 10th

STATE New Jersey CODE 34 COUNTY Essex CODE 013

3 CLASSIFICATION

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

4 OWNER OF PROPERTY

NAME National Railroad Passenger Corp/Amtrak Suburban Station

STREET & NUMBER 1617 John F. Kennedy Building, Room 603

CITY, TOWN Philadelphia VICINITY OF STATE Pennsylvania

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, HALL OF RECORDS
REGISTRY OF DEEDS, ETC.

STREET & NUMBER HIGH STREET

CITY, TOWN NEWARK STATE NEW JERSEY

6 REPRESENTATION IN EXISTING SURVEYS

TITLE NEW JERSEY HISTORIC SITES INVENTORY 2186.26

DATE 1969 FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR SURVEY RECORDS Office of Historic Preservation, D.E.P.

CITY, TOWN TRENTON STATE NEW JERSEY

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Introduction

Pennsylvania Station in Newark is a major intermodal transportation facility which was constructed on a new site as a replacement for the city's older, smaller station. Designed by the prominent architectural firm of McKim, Mead & White, the building was constructed between 1932 and 1937 as a post-classical building with strong Art Deco detailing. The Station is located in a semi-developed area between two districts of Newark: The CBD and the Ironbound District, an area of mixed commercial, industrial, and residential uses. The entire Station environment, including most of the buildings surrounding the station on the West, was built as part of a major urban redevelopment scheme. The building of Pennsylvania Station, the investment in new electrified trains and in the world's largest threetrack railroad lift bridge, and the construction of McCarter Highway paralleling the elevated tracks symbolized the public belief in big city railways terminals and post-depression high hopes for business recovery. It was also the realization of broad transportation planning.

Composed of a two-story rectangular Waiting Room with concourses and an attached train shed, Pennsylvania Station was originally built at a cost of \$42,000,000. ^{1/} The Station is near the major highways serving the greater Northern New Jersey area, but functions especially as an important multi-modal transit link between Newark and points north (New York) and south for commuters.

Plan

The building as originally constructed has a station house 302 feet long, 79 feet deep, whose floor is at street level, and a train shed which passes over the eastern three-fourths of the station house and extends beyond it 300 feet north and 600 feet south. Penn Station was initially designed as a multi-modal building, with axes through the building transversely beneath the train shed forming the Main Concourse on the south and the Rapid Transit Concourse (now called the North Concourse) on the north. Three longitudinal axes intersect the two transverse concourses, one being contained longitudinally within the main Waiting Room, and the other two being the West Corridor (originally called the North Corridor) and the East Corridor (originally called the South Corridor). Since the train shed is actually a series of bridges and the tracks therefore are elevated above the station house, access to and from the various transportation modes is gained by stairways, ramps, escalators, and elevators. Additional elements on the Station's north and south sides as originally designed are the City Bus Terminal and the Taxi area respectively.

Structure

The train shed of Pennsylvania Station was built as a series of five bridges or viaducts of steel surrounded by granite. The Waiting Room and concourse level is located under the elevated bridge platforms. Supporting the column foundations of the Station, caissons carry the load down to bedrock, roughly eighty feet below grade.

1/

Pennsylvania Railroad: \$20,000,000 and City of Newark: \$22,000,000

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DESCRIPTION (continued)

To prevent the transmission of track and road vibrations to the Station itself, the footings of the track slabs, the expressways, and other roads are tectonically independent of the structure supporting the deck. For the same purpose, all column bases of the Station rest on anti-vibration pads of lead, asbestops, and steel.

The Station was first opened in 1935, at which time the main Station building, two platforms, three tracks, and the first of two new lift bridges over the Passaic River were in operation. In conjunction with the building of the Station, a Post Office facility (long since converted to a warehouse) was built with an interconnecting tunnel to the Station; also constructed at this time were three new boulevards: McCarter Highway, Raymond Boulevard north of the Station, and Raymond Boulevard west (now Raymond Plaza West). This last street was built over the new City Subway located in the bed of the Morris Canal and which made a terminus loop under Pennsylvania Station.

Exterior

The exterior architectural treatment is characterized by a semi-classical structure embellished with Art Deco decoration. The western, principal facade of the station house contains a definite base, body, and cap conforming to the classical tradition of pedestal, column, and entablature. The entablature is continuous throughout the facade which is symmetrically divided in five parts in an a b c b a rhythm. The base is of rubbed pink granite while the body and cap are faced in grey Indiana limestone over non-bearing masonry. The two dominant parts, the "b" elements, are the entrance bays which each consist of a high stilted arched opening of rubbed pink granite rising without an articulated spring from street level to entablature. Both the arched head and jamb of the opening have identical semi-circular profiles. The spandrels of these arches are of granite decorated with abstracted and stylized carvings. In addition, two stylized pediments above the entablature over both entrance bays further define their importance. These pediments and the architrave and frieze of the entablature each contain carvings in the Art Deco style. The cast aluminum window mullions and marquee fascia contain decorative motifs in the same spirit. Above one entrance bay (now dominated by the Gateway bridge) is an astrological design, approximating the interior globe light fixtures. The other entrance bay's design includes a traditional clock.

The end elevations of the station house block which project beyond the train shed are of identical size and similar composition, but have differing decorative schemes. Each continues the basic organization of the main facade with granite base, limestone clad upper elements, and the same entablature. The south elevation contains a window glazed with translucent alabaster marble atop the south door of the Waiting Room. The window enframingent is decorated with additional unrelated carved reliefs in the same stylistic

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DESCRIPTION (continued)

vein as the main elevation. The window mullions and marquee fascia contained decoration identical to that on the main elevation. The north elevation contains only a window which is glazed with standard glass. Five decorative case aluminum grilles which mask air intake vents are prominent in the upper part of this elevation.

The 1,200 foot long elevated train shed is divided into structural bays of varying size depending on the limitations imposed by the curving, non-parallel track configurations and the location of the vehicular streets and drives below the train shed. The bays generally range from 30 to 40 feet except for the wider bridge structures which span Raymond Boulevard and Market Street. The east and west longitudinal elevations are faced in buff brick with the window surrounds and coping panel finished in limestone. Between the window bays at the column lines are unadorned green terra cotta panels with grey limestone frames identical to the window surrounds. The cresting is cast aluminum in an authenian motif. The chief decorative elements of the train shed exterior are the identical motifs that surround the vehicular and pedestrian passages that carry the train over Raymond Boulevard and Market Street. These vehicular ways are emphasized by the segmental curve of the bridge and the similarly curved lower facing of the terra cotta panels above. The two street passages are also emphasized by the pairs of pink granite clad columns on either side of each arch. The fluted and banded columns are each topped by a stylized granite eagle in nearly full relief.

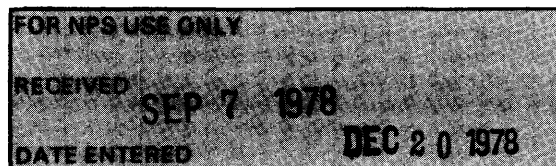
Interior

The interior architectural treatment is dominated by the elevations and fixtures of the main Waiting Room. The elevations of this space are organized around a classically inspired ordering of elements which reflects the corresponding exterior bays at the west and south elevations. Each interior elevation is symmetrically organized around a doorway. The east and west doorways are each flanked by four bays, and the north and south each by one bay. On the west elevation the bays contain full height windows. Above the high travertine wainscote on the other walls, the bays are articulated by blank bordered panels set off by pilaster strips and each enframing a cast plaster medallion. The medallions illustrate different historical and contemporary modes of transportation and were either partially or fully polychromed.

The doorways were each individually designed. The two leading directly to the exterior have vestibules projecting slightly into the Waiting Room. They and the north doorway as well are highly embellished with cast aluminum grille worke. The east doorway, leading into the Main Concourse, is enframed by a high stilted arch. Its flanking fluted pilasters and paneled spandrels are of

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DESCRIPTION (continued)

travertine. The size and profile of the arch are similar to those on the main exterior elevation and the curved profile of each suggests their primary in-flow nature. Located atop each of the north and south doorways of the Waiting Room is a clock, repaired to working condition under the Title X program.

Originally, a total of eight ticket windows were located on the north side of the doorway leading to the Main Concourse. Four spherical light fixtures of white bronze ("whiter" because of a larger proportion of tin than normal bronze) and opal glass based on an astrological/planetary theme were suspended from the segmentally arched ceiling. (Only two of these fixtures remain in the Waiting Room.) The ceiling is finished in acoustical tile painted blue with banding of gold leaf. The floor is reddish terrazzo, and the cove base at the walls and benches are red marble. The benches are of walnut inlaid with aluminum.

The decorative scheme in the rest of the Station interior follows the priority of functional spaces. The Waiting Room dominates the Station in terms of both use and decoration, while the remainder of the interior is generally of a subdued richness and lower density. The walls of the concourses framing the entrances of the various service areas and concessions are ordered by a system of fluted pilasters of grey Napoleon granite topped by an entablature-like running device of decorative aluminum or aluminum and stucco. This was the backboard for a descriptive or directional aluminum signage system. The convex PRR ticket windows in the West Corridor and the concave H&M RR ticket-windows are each paneled with cast aluminum. The ceiling in the concourses is plaster and is articulated in the Main Concourse by the slight camber of the transverse projecting elements, and the hemispherical lighting fixture lenses in the North Concourse.

Platforms

The train shed also contains some noteworthy interior elements. The most important are the two bell shaped longitudinal skylights located over platforms B and D. Since this Station contains the unusual feature of tracks crossing above the station house, a roofless platform area has the potential of causing water damage in the station house below. With electrification, it was thought that it no longer was necessary to have an open, smoke venting shed and, thus, it could be enclosed. Skylights were felt to be necessary both for light and to visually relieve a relatively low, dark box type of interior.

The skylights evoke the modernistic imagery of the period with their bell form steel bents flared at the bottom for a smooth transition into the concrete roof slabs. The bents consist of paired columns joining the bell shaped top

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DESCRIPTION (continued)

chord at mid-height and horizontally intersecting the bottom chord. The top chord flairs at its base to meet the slightly arching bottom chord with continues into the plane of the relatively flat roof. All bent members are connected longitudinally by a steel purlin atop each column and curving braces. Between the flared bottom and curved peak of each bent, the top chord is straight to form a flat plane for the glass opening between the adjoining curved concrete roof slabs. The framing of these skylights is similar to those designed earlier by Graham, Anderson, Probst and White for Chicago Union Station and the suburban platforms at Philadelphia 30th Street Station.

The skylight glazing was one of the more elegant uses of corrugated wire glass during its history of use, primarily as an industrial galzing material. The wave form of the corrugated glass and the rafterless connections between panes create a continuous unbroken undulating surface which both repeats the larger curves of the framing bents and reflects the linear character of the tracks and trains served. The skylights reiterate the Art Deco inspired curves found throughout the building. Also of interest are the waiting enclosures on each platform which are constructed completely of aluminum panels.

Renovations and Additions

The physical changes to the structure have been surprisingly few for a building of this complexity. the first modification was the closing and abandonment of the ticket windows at the end of the North Concourse by the Old Hudson and Manhattan Tube system. This change predated the 1962 acquisition of the H&M by the Port Authority Trans-Hudson Corporation (PATH). At present, the old windows are maintained, but PATH operates an automatic fare collection system on the platform.

In the early 1950s, the Waiting Room for the City Bus Terminal, which was located in the central portion of the Station's north side, was eliminated. A second mezzanine had been included in the original plans, over the Bus Terminal, but was never built. Part of the ramp leading to this second mezzanine was built, but it was modified when a concession (a candy store) moved into the Waiting Room Space. The Waiting Room's elevation fronting on the North Concourse was disharmoniously remodeled to its existing condition. Amtrak has its offices curently in this space.

Chronologically, the next change was the placement of large billboards on the train shed roof directly over the west portals of Raymond Boulevard and Market Street. Although they have not caused any physical alternation to the building, their presence adversely affects both the appearance of the portals and the character of their fine Art Deco detailing.

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DESCRIPTION (continued)

In the Station's main Waiting Room, two of the original globe light fixtures were removed in 1957. Also at this time, two of the original free standing benches and a section of wall were removed to make space for a Railway Express office built into the Waiting Room's northwest corner. In addition, a doorway was cut through the travertine wainscote on the room's north elevation to provide access to this office. Although the encroachment to the Waiting Room of the new room has been removed under Title X, the doorway remains and the two benches and light fixtures are still missing.

The storefront area defined by the intersection of the Main Concourse with the West Corridor has experienced a series of concession changes and reconfigurations of the interior spaces. In 1957 or '58, the interior large barber shop was eliminated, and approximately five concessions were put on the West Corridor and Main Concourse. These walls were entirely reconfigured with the introduction of the new storefronts.

In 1957-58, a major modification to the original circulation plans was caused by the elimination of the West Corridor entrance to the Station from the City Bus Terminal. This doorway was closed as a result of the shutting of the large dining room/lunch room in the building's northwest corner and its relocation as a large restaurant directly on this West Corridor axis. The new restaurant also incorporates the space once used by two concessions and the kitchen area from another restaurant. The Greyhound Bus facility replaced the original dining space. The Greyhound buses have always loaded on Raymond Plaza West and do not share use of the City Bus Terminal.

Another alteration to the main Waiting Room occurred in 1963 when a bank concession took over the space on the room's southeastern side formerly occupied by a series of concessions, telephones, and a public service facility. A result of this was that the bank's new storefront changed the east wall of the Waiting Room so that it was no longer symmetrically organized.

A major alteration to the Station structure was brought about in 1972 by the introduction of an elevated enclosed walkway linking the station house to the Gateway 1 project directly across Raymond Plaza West. The elevated walkway extends into the west elevation through the upper part of the north entrance archway, to meet the original landing where the escalators and stairs from the PATH arrival platform switchback to link with the concourse system on the main floor. This interior extension of the bridge has eliminated the upper half of the original two-story lobby that directly links the present Greyhound station, main Waiting Room, North Concourse, and north entrance of the main elevation.

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Also in 1972, the access to and from the City Bus Terminal was modified even more. The existent elevated bus mezzanine was closed and the ramp to it was sealed where it joined the North Concourse as a crime preventing safety precaution. The ramp down to the sidewalk at lane 1 was left open. But the stairs leading from the bus mezzanine down to islands 2, 3, and 4 between the bus lanes were also closed.

The most recent renovations have been undertaken by the Federal Railroad Administration. Under Title X of the Public Works and Economic Development Act of 1974, the Station has benefitted from general cleaning and repair work. The main Waiting Room has been steam cleaned and its cornice painted. The public restrooms between the Main and North Concourses have been rehabilitated. New glass doors have been substituted in many parts of the Station, and the lower platform level has been painted. None of this work has involved structural changes to the exterior facade.

In all, none of the alterations mentioned above are irreversible at this point, with the exception of the elevated bridge to Gateway I which pierces the west elevation of the station house. Therefore, the changes to the building over the intervening years are minor and have not involved significant historical elements. The modifications to the original Station circulation pattern and to the access points on the Stations' north side occurred as a result of the natural growth of the Station, changes in modal volumes and operations, and because of security issues. Changes to the concession spaces and window walls were part of the natural evolution of the Station.

8 SIGNIFICANCE

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

SPECIFIC DATES **1935** BUILDER/ARCHITECT **McKim, Mead, & White**

STATEMENT OF SIGNIFICANCE

Built in the 1930's as a large, "prestige, palatial station," Pennsylvania Station retains much of its original stature after forty years. The Station is most notable for its well developed and sophisticated functional organization and its Art Deco detailing which is found in numerous motifs throughout the exterior and interior of the building. The Art Deco style is found in repetitive curve linear forms, periodic decorations, and the clean white metal materials used. Despite grime and some deterioration and alteration, the Station is the first and perhaps the most successful of the grand railway stations which also served as an intermodal terminal.

Architecture/Art

The most significant design feature of the building is its Art Deco detailing which is found in numerous motifs throughout the interior and exterior of the building. The Station's overall style is Art Deco as well, a popular sub-set of Art Moderne (c. 1920-1940), and a style often associated with the public building of that period. The major concentrations of the detail work are on the exterior surrounds of the west entrances, the north, south, and west entrance interiors of the Waiting Room, the walkway surrounds flanking the west portals of Raymond Boulevard and Market Street under the train shed, and the running motifs throughout the building. These principally are the exterior spandrel panels and frieze on the north elevation, the coping on the north elevation of the train shed, the entablature pilaster system in the Concourses, the Waiting Room medallions, and the four (original) lighting fixtures in the Waiting Room.

The use of curves as a thematic design feature throughout the building, although of a somewhat lesser significance, is another Art Deco characteristic. These curves occur in both horizontal and vertical planes, principally in the smooth, unadorned semi-circular granite arches surrounding both north entrances and the passage from the Waiting Room into the Main Concourse; the segmental curves of the train shed portals over Raymond Boulevard, Market Street, and Edison Place; the Waiting Room ceiling the convex and concave ticket bays in the west corridor and the end of the north concourse respectively, and the camber of the false ceiling beams in the main concourse; and the various curves in the framing and glass of the two platform skylights. In a subtle way, these and other seemingly unconnected curve linear forms characterize the building equally as much as the ornament and materials finishes.

The building contains a profusion of decorative details and finish architectural materials, which graduate in density from larger spaces, such as the main Waiting Room, to the corridors and other parts of the building. This multiplicity is a hallmark of Art Deco. Conspicuously absent at Newark is a profusion of rich

9 MAJOR BIBLIOGRAPHICAL REFERENCES

"Commemorating the Opening Pennsylvania Station," Program, Newark, New Jersey, March 23, 1935.; "New P.R.R. Station Plans OK'd by City Commission," Newark Star-Eagle, May 13, 1931.; Burgess, George H. and Miles C. Kennedy, Centennial History of the Pennsylvania Railroad Co., Philadelphia, the Pennsylvania Railroad Co., 1949. "A Master Model by a Master Modelmaker," Pencilpoints, Feb. 1932, pp. 118-121. Etc.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 5

UTM REFERENCES

A	1 8	5 7 0 5 3 0	4 5 0 9 ³⁶⁰ 4 0 0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION

The Station is located between the Newark Central Business District and adjacent to the Passaic River. The Station is bounded by Raymond Plaza East and Raymond Plaza West.

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Diana Cave

January 6, 1978

ORGANIZATION

Deleuw, Cather/Parsons & Associates

DATE

452-8673

STREET & NUMBER

900 17th Street, N.W.

TELEPHONE

CITY OR TOWN

Washington, D.C.

STATE

20036

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL x

STATE

LOCAL

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

Deputy

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Agony Wilson

8-2-78

TITLE

Deputy Commissioner, Department of Environmental Protection

DATE

FOR NPS USE ONLY

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

Smith

DATE

12/20/78

~~DIRECTOR, OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION~~

KEEPER OF THE NATIONAL REGISTER

ATTEST:

Bill Lehouck

DATE

12/18/78

~~KEEPER OF THE NATIONAL REGISTER~~

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colors, which was also common with Art Deco. It was probable that the subdued color scheme resulted from a desire to instead display the bright white metals of much of the decoration and most of the hardware. These metals, mostly polished aluminum and some stainless steel, were metals popularized by the Art Deco movement because of the connotation of the use of these relatively new architectural materials with the general pervading spirit of modernism.

Between the world wars, architecture experienced a transition from the Neo-Classical styles to the International Style, and the Moderne variants were the popular mainstream of the architectural transition. The explorative design of the Newark Station, exhibited in the non-thematically related decorative and geometrical design motifs, expresses that new spirit. Since the 1890's, McKim, Mead and White had been one of the major firms designing in the Neo-Classical/Beaux Arts idiom. Although the original designers, McKim and White, had died in 1906 and 1909 respectively, the firm continued producing designs in a similar style under that name. With the advent of the Moderne/Art Deco style, they preserved the conservative Classical design tradition through a transition to a decorative style undated to reflect the popular image of "modern," but which maintained the compositional formality and much of the symbolism of the earlier period. Penn Station exhibits much of that classical tradition through symmetrical arrangements, vestigial use of an architectural order containing base, column, and entablature, and other classically inspired decorative motifs such as the Renaissance-like medallions of the Waiting Room.

Transportation

The unique intermodal transportation aspect of the Newark design is also significant. Although there were many larger stations that linked two or three modes of public transportation, the Pennsylvania Station was alone in containing intercity and local subway, regional commuter railroad, rapid transit, and local bus facilities within the building complex as originally designed. Pennsylvania Station is designed with access to its transportation modes and free-flowing interior circulation in mind.

The genesis of the design for the new Station was the 1929 agreement between the City of Newark and the Pennsylvania Railroad which called for the creation of a major intermodal transportation center on the site of what was then a relatively small roadway station. Prior to the agreement with Newark, the PRR in 1928 had officially announced its intent to fully electrify the New York-Washington line. The nearby PRR station at Newark which had been built in 1889 had become outmoded, even though its tracks had been elevated in 1901, because of the growth of the city and the tremendous increase in commuter traffic with New York. In addition, the Public Service Company of the City of Newark had previously acquired the right-of-way of the abandoned Morris Canal with the eventual intention of building a local

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SIGNIFICANCE (continued)

subway in the canal bed. The canal intersected the PRR just north of the transportation terminal, new vehicular arteries were also planned to pass in the immediate vicinity of the new Station. The decision to elevate the tracks and to build the Station's train shed on a series of viaducts, the construction of the large vertical lift bridges, the planning and building of new highways to provide avenues of approach to the Station area, and the incorporation of the other access modes such as the City Subway and the H&M Tube System all are elements which demonstrates the scope and sophistication of the City's public improvement program for the Station area.

The PRR engaged McKim, Mead and White to design the new Station which would include the facilities for the increased PRR traffic, the extended H&M RR from Manhattan Transfer along the PRR right-of-way, local buses, and the link of these above-grade facilities with the City Subway station beneath, and which resulted in an eventual cost of \$22 million to the City and \$20 million to the PRR.

The new Station developed out of the third scheme proposed by the architects after the first two more extravagant ideas were rejected. That plan was similar to the one built, but the main facade first proposed/submitted was composed to emphasize only the entrance to the PRR-oriented southern portion of the building. The Waiting Room was expressed by an elevation symmetrically disposed around its entrance bay and flanked on each side by four window bays. After reviewing this scheme, the City suggested that the entrance to the spaces housing the other local transportation modes grouped on the north side of the building be given equal prominence. To achieve this, the architects increased their subsidiary one story north wing to the full height of the main Waiting Room and simply duplicated the bay designed for the railroad entrance at the local transit entrance. This created the visual duality of the main facade, a design decidedly non-classical, and a further indication of the architects' transition from the Beaux Arts.

The Station's complicated circulation system, upon analysis, is logically disposed to connect two parallel elevated rail lines with two perpendicular intersecting lines, one of which is at grade level and the other underground. Pedestrian transfer between these transportation modes was designed to separate it from all vehicular traffic of these modes, and thus the circulation system is both compact and functionally efficient in this Station, which is one of the more operationally sophisticated transportation terminals in the country. The dual service of local and long distance transportation needs is ingeniously expressed by the functional equality implied by the separated twin entrance bays of the main facade.

Institutional Organization

Amtrak received ownership of Pennsylvania Station, Newark and the right-of-way adjoining the Station from the U.S. Rail Reorganization Act on April 1, 1976. Prior to this,

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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

FOR NPS USE ONLY	
RECEIVED	SEP 7 1978
DATE ENTERED	DEC 20 1978

Newark Penn Station
Essex County

NJ CONTINUATION SHEET

ITEM NUMBER 8 PAGE 3

SIGNIFICANCE (continued)

the Station was owned by the trustees of the Pennsylvania Railroad Corporation and the lands beneath the Station and the rights-of-way were owned by the trustees of the United New Jersey Railroad and Canal Company.

Amtrak and ConRail have been observing the terms of a 1964 agreement between the PRR and the Central Railroad of New Jersey covering Central New Jersey's use of the PRR right-of-way and certain station facilities including Penn Station. A revised agreement is expected to provide the continued services of the PRR agreement.

According to the two leasing agreements dated 1967 (renewed 1976) and 1965, PATH (Port of Authority Trans-Hudson Corporation) leased from the PRR certain tracks, platforms, and Station facilities at Penn. Station, Newark and PATH received the right to construct certain improvements to the PRR facilities at its own cost.

Conclusion

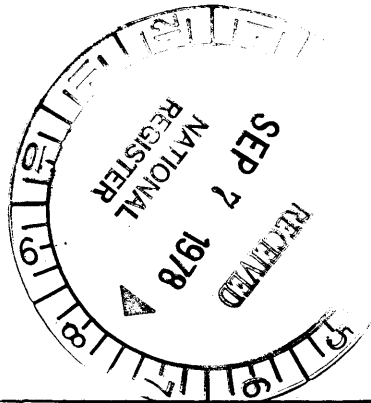
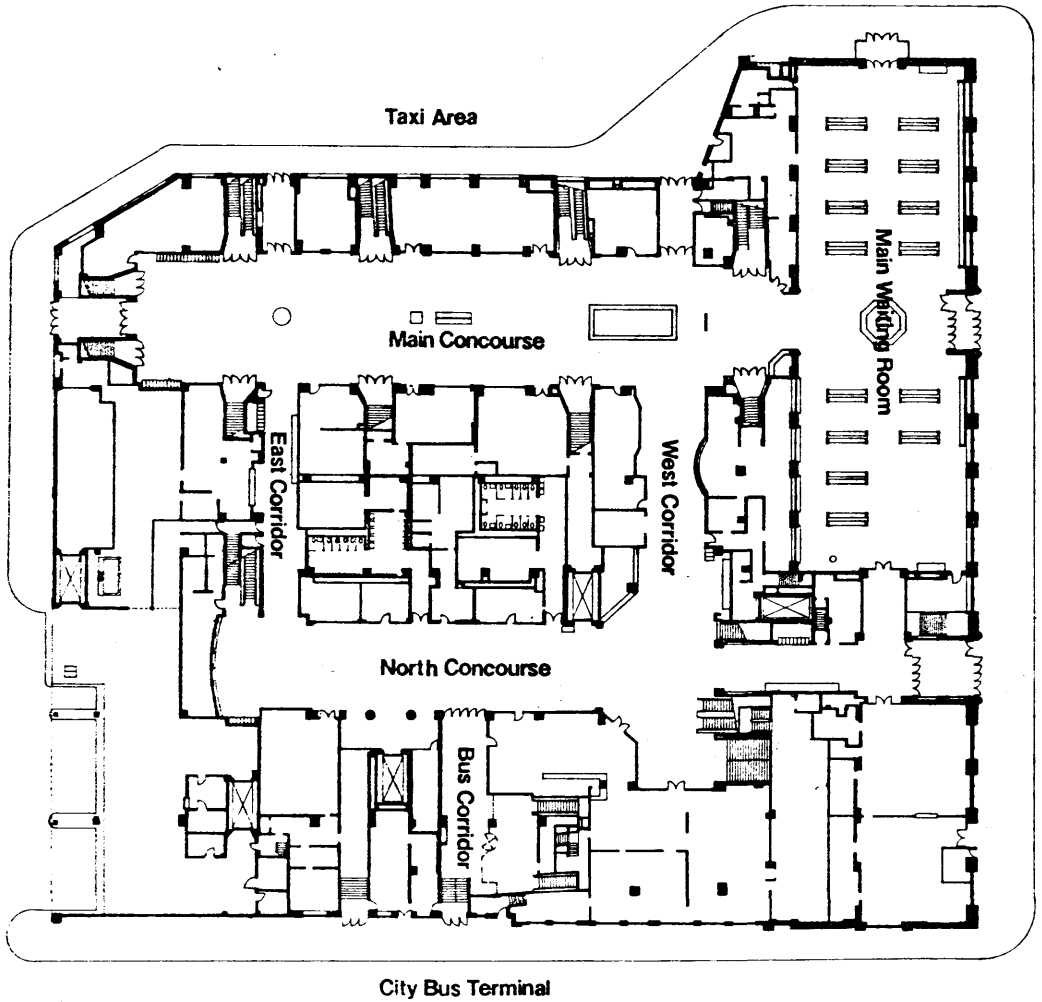
Pennsylvania Station is unusual as a public building for its size, inter-modal and circulation functions, architectural character (few railroad stations were built in the 1930's at all), and the benefits it supplies its neighborhood in terms of convenience, beauty, and historic significance. It was also McKim, Mead and White's last major structure, and one of few large Art Deco buildings of that era not subsequently destroyed. The importance of the Station to the residents of New Jersey is apparent by its inclusion on the State Register, and its size and general good condition ensure its importance to the revitalization of the American railroad system in the Northeast Corridor.

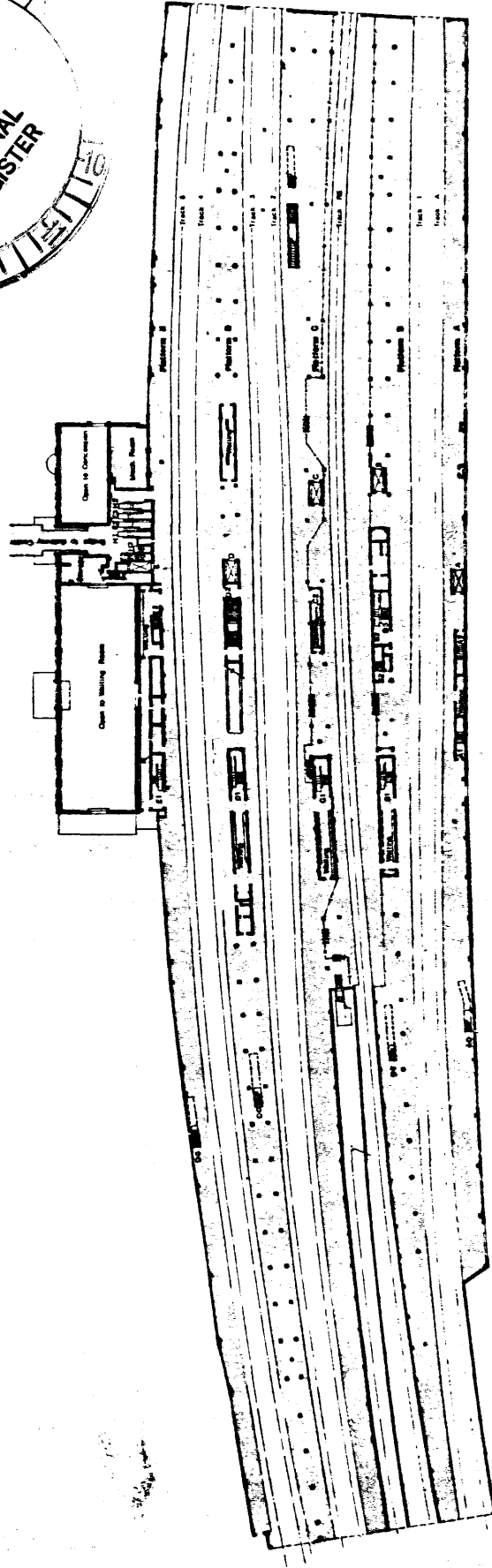
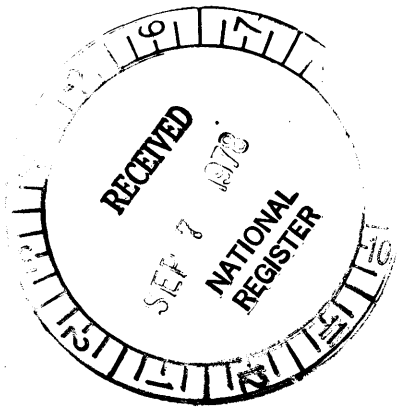
Northeast Corridor Improvement Project
FEDERAL RAILROAD ADMINISTRATION
DEPARTMENT OF TRANSPORTATION

**Deleuw Cather/Parsons
Skidmore Owings & Merrill**
PROJECT ARCHITECTS
501 CONNECTICUT AVENUE, N.W., WASHINGTON, D.C. 20036
202/462-6200 223 9175

Main Level
NEWARK PENN STATION, NEWARK, N.J.

0 5 10 15 20 FT
DEC. 1977





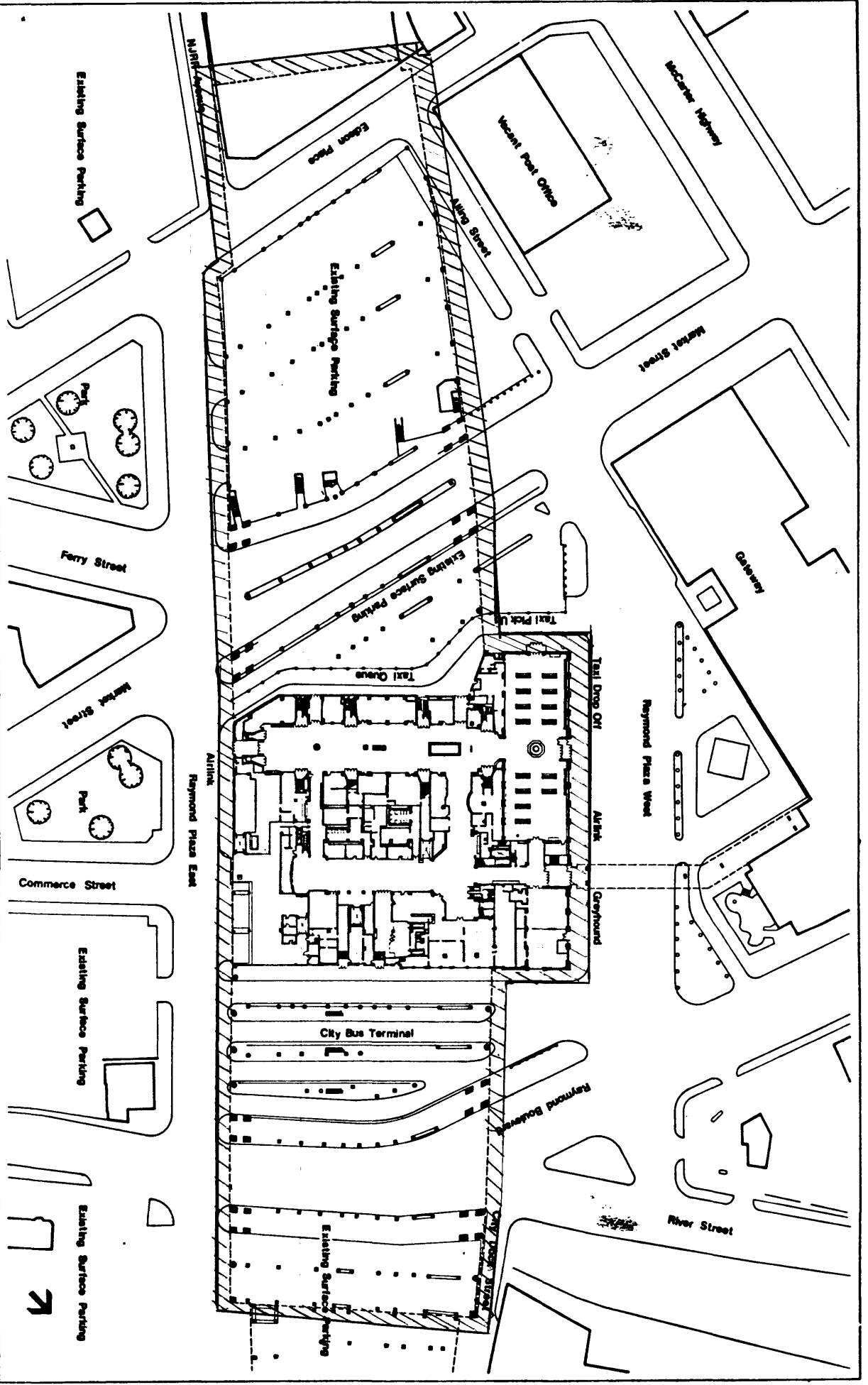
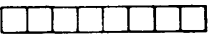
SEP 12 1978
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Lower Platform Level

NEWARK PENN STATION, NEWARK, N.J.

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Skidmore, Owings & Merrill
PROJECT ARCHITECTS
1201 CONNECTICUT AVENUE, N.W., WASHINGTON, D.C. 20036

Northeast Corridor Improvement Project
FEDERAL RAILROAD ADMINISTRATION
DEPARTMENT OF TRANSPORTATION



Northeast Corridor Improvement Project
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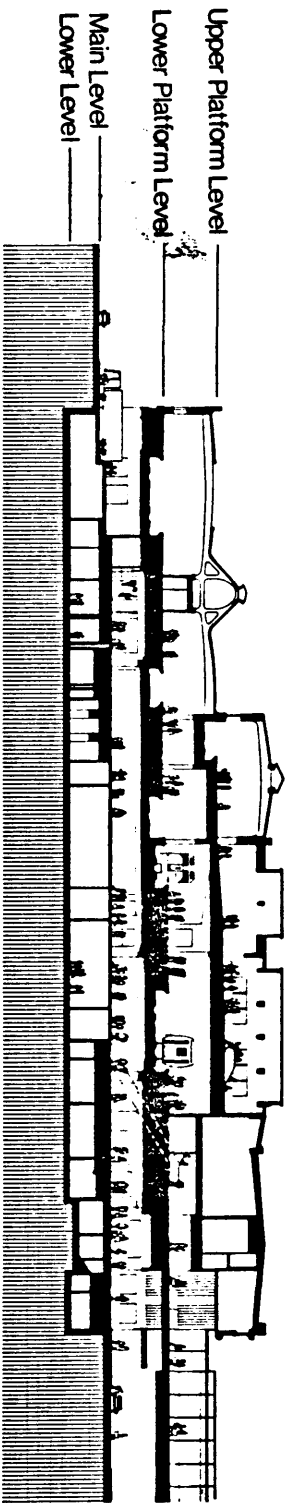
**DeLeuw Cather/Parsons
 Skidmore, Owings & Merrill**
 PROJECT ARCHITECTS
 501 CONVENT ROAD, NEWARK, N.J. 07102-2028
 (201) 452-5000 (212) 875-8125

Site Plan
 NEWARK PENN STATION, NEWARK, N.J.

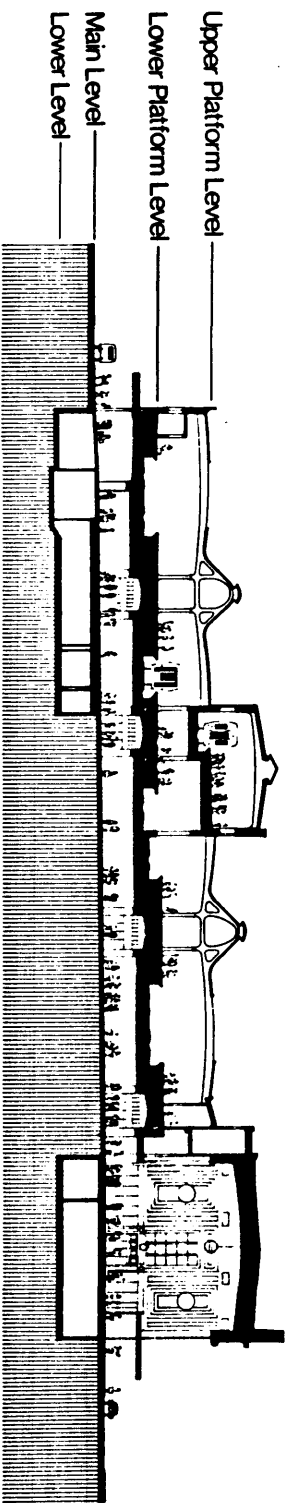
DEC. 1977

BOUNDARY OF PENN STATION

NOV 22 1978



Section Thru North Concourse



Section Thru Main Concourse

Northeast Corridor Improvement Project

FEDERAL RAILROAD ADMINISTRATION
DEPARTMENT OF TRANSPORTATION

**Deleuw Cather/Parsons
Skidmore, Owings & Merrill**

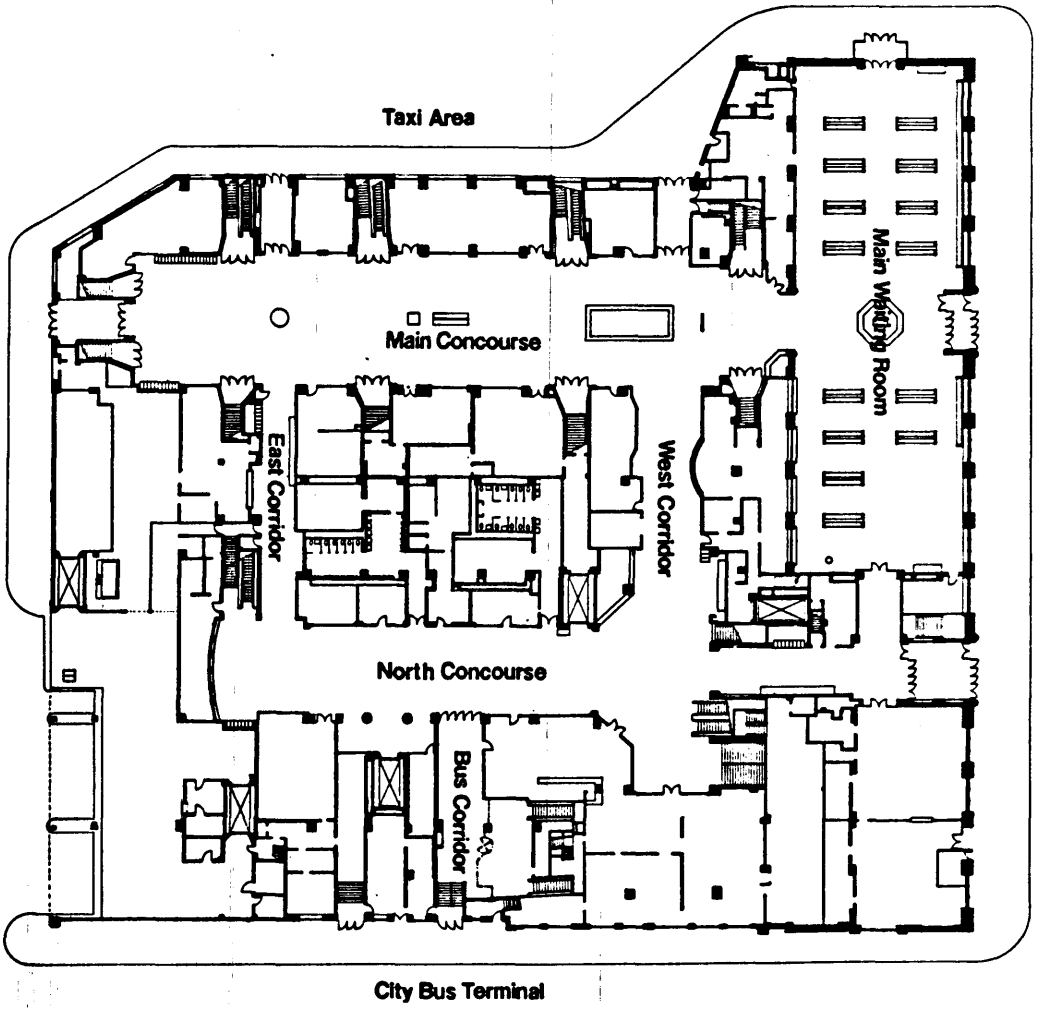
PROJECT ARCHITECTS
800 CONNECTICUT AVENUE, N.W. WASHINGTON, D.C. 20008
(202) 452-5300 223 835

Building Sections

NEWARK PENN STATION, NEWARK, N.J.



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DEPARTMENT OF TRANSPORTATION

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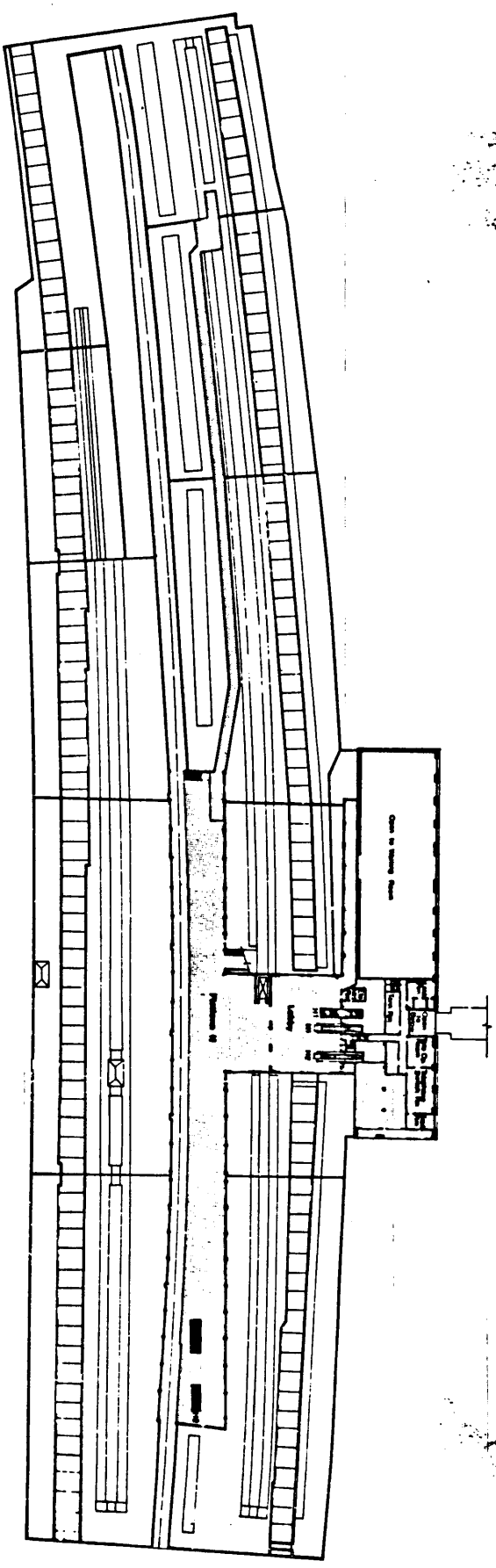
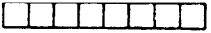
PROJECT ARCHITECTS (202) 452 5200 223 SW
5TH CONGRESSU AVENUE, NW, WASHINGTON, DC 20540

Main Level

NEWARK PENN STATION, NEWARK, N.J.



0.5" = 1'-0"
DEC. 1977



Northeast Corridor Improvement Project

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DEPARTMENT OF TRANSPORTATION

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PROJECT ADDRESS: (202) 462-5000 273 815
501 CONNELL AVENUE, N.W., WASHINGTON, D.C. 20038

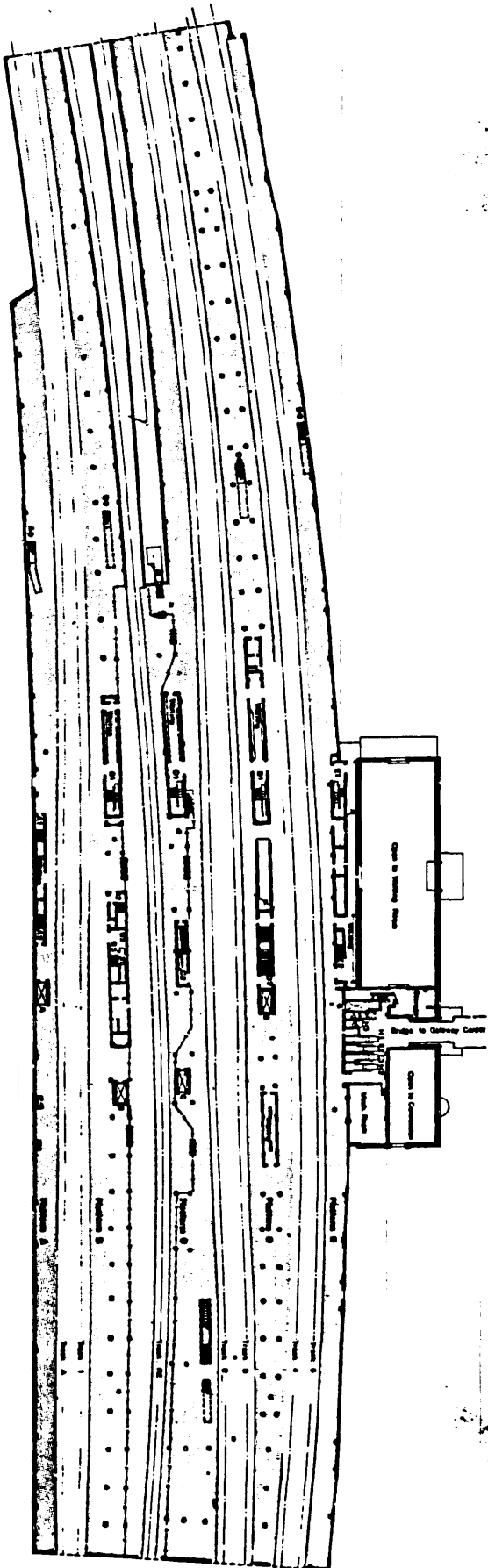
Upper Platform Level

NEWARK PENN STATION, NEWARK, N. J.

DATE: 12/23/77

DEC. 1977

NOV 22 1978



Northeast Corridor Improvement Project

FEDERAL HIGHWAY ADMINISTRATION
DEPARTMENT OF TRANSPORTATION

**Delaware Cather/Parsons
Skidmore, Owings & Merrill**

PROJECT ARCHITECTS (202) 452-8000 222 8th
500 CONNECTICUT AVENUE, N.W., WASHINGTON, D.C. 20008

Lower Platform Level

NEWARK PENN STATION, NEWARK, N.J.

DATE: 12/15/77

DEC. 1977

NOV 22 1978