



PDHonline Course C718 (8 PDH)

Penn Station: Fall From Grace

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2020

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Part 1

An Absolute Necessity

3


The Logical Result

4



"...The idea of tunneling under the Hudson and East Rivers for an entrance into New York City did not evolve suddenly. It was the logical result of long-studied plans in which Mr. Alexander Johnston Cassatt, the late President of the Company, participated from the beginning, and an entrance into New York City was decided upon only when the Executive Officers and Directors of the Company realized that it had become an absolute necessity..."
 RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad*
 Left: Alexander J. Cassatt (1839-1906), President - Pennsylvania Railroad Company (1899-1906)

5



Above: caption: "The empire of the Pennsylvania Railroad, extending through most of the northeast, but unable to reach Manhattan until 1910"

6



"I have never been able to reconcile that a railroad system like the Pennsylvania should be prevented from entering the most important city in the country by a river less than a mile wide"

Alexander J. Cassatt

RE: A.J. Cassatt (1839-1906) became president of the PaRR in 1899 and served until his death in 1906. From a wealthy family and trained as a Civil Engineer, he went to work for the "Pennsy" as a surveyor's assistant during the Civil War. Highly intelligent, capable and scrupulously honest in his business dealings, he advanced rapidly and, as president, the PaRR's assets doubled. Cassatt understood instinctively that getting trains across the Hudson was the key to the PaRR's future success.

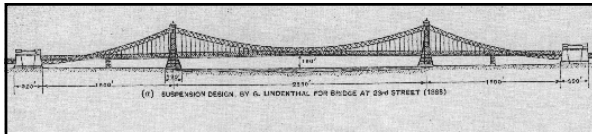
Above: caption: "New York City skyline from across the Hudson River (ca. 1908)"

7

"...After the Company in 1871 leased the United Railroads of New Jersey, which terminate in Jersey City, the Officers of the Railroad looked longingly toward New York City. They wanted a station there, but they were confronted both by the great expense of such an undertaking, as well as the lack of a feasible plan, for at that time the engineering obstacles seemed to be insurmountable. The panic of 1873 made it impossible to promote any large extension or to become actively engaged in a proposition from which no immediate return could be shown; but from this time, and particularly in 1874, when the Hudson Tunnel scheme, now completed and in operation under the control of the Hudson Companies, was first started, the problem was considered..."

RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad*

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"...In 1884, a proposition was entertained to build the 'North River Bridge' across the Hudson River, with a span almost twice that of the Brooklyn Bridge. The panic of that year, however, put a damper on all new undertakings. In 1892 the subject was again revived, and after careful surveys had been made, a number of different propositions were submitted, but the silver panic of 1893 prevented the adoption of any particular plan..."

RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad*

Above: caption: "Suspension design by Gustav Lindenthal for a bridge at West 23rd Street (1888). The design featured a 2,850-foot-long main span, two 1,500-foot-long side spans, and a clearance of 150 feet."

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"...Since the extension of the Pennsylvania Railroad to the western bank of the Hudson some forty years ago, the rail terminus of the line has been Jersey City, directly opposite Cortlandt Street, New York..."

RE: excerpt from *Pennsylvania Station in New York City (1910)*

Above: caption: "Pennsylvania Depot, Jersey City, N.J."

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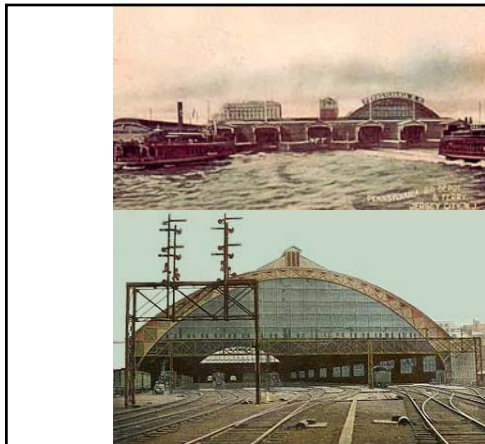


Top: caption: "Pennsylvania Railroad, Jersey City Station"



Bottom: caption: "The Daily Evening Rush of Suburbanites and Travelers for the Cortlandt Street Ferry, Pennsylvania Railroad"

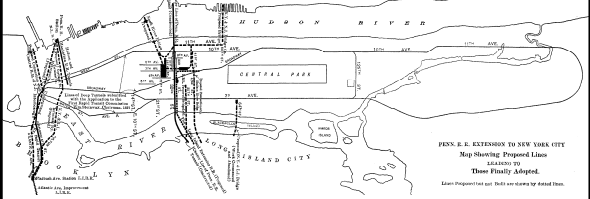
11



12

The Tunnel Scheme

13



PENN. R. R. EXTENSION TO NEW YORK CITY
Map Showing Proposed Lines
Adopted by
Those Finally Adopted.
Lines Proposed but Not Yet Adopted by Solid Lines.

“...In 1900 the control of the Long Island Railroad was acquired by the Pennsylvania Railroad Company, and it then became desirable that the Pennsylvania should have a physical connection with the Long Island Railroad. As the other railroad lines using ferries to carry passengers into New York City did not approve of the construction of the Hudson River Bridge, and as it was impossible to obtain a charter for a bridge to be used exclusively by a single company, a tunnel scheme was adopted by the Pennsylvania Railroad. The improvement in methods of tunnel construction, the use of electric power in tunnels, and the favorable condition of business, were the principal considerations which led to the adoption of the plan of construction which has since been carried out...”

RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad*

Above: caption: “Map Showing Proposed Lines Leading to Those Finally Adopted” 14

Build it and They Will Come

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“...In 1901 the Pennsylvania Railroad was employing ferries to land its passengers in New York City just as it did in 1871, when it first leased the United Railroads of New Jersey. Railroads on the western bank of the Hudson River opposite New York City carried, in 1886, nearly 59,000,000 people. In 1890 they carried over 72,000,000, in 1896 more than 94,000,000 and in 1906 about 140,000,000. In 1890 the population gathered within a circle of 19 miles radius, with City Hall, Manhattan, as the center, was 3,326,998; in 1900 it was 4,612,153, and five years later it was 5,404,638, an increase in ten years of 38 per cent. In 1913 it is estimated that the population of this territory will approximate six million people, and in 1920 eight million...”


RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad*

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	Population.	Area, Square Mile.	Density per Square Mile.
Manhattan Borough	2,174,335	21.93	99,148
Brooklyn Borough	1,404,569	77.62	18,097
Queens Borough	209,686	129.50	1,618
Boston	607,340	42.66	14,237
Chicago	2,050,000	190.5	10,761
St. Louis	750,000	61.5	12,195
Philadelphia	1,500,000	129.5	11,582
Greater Pittsburgh	450,000	37.25	12,080
Baltimore	560,000	31.5	17,777
London, England	4,542,725	118.00	38,498

Above: chart showing major city/s population, area (in square miles) and population density (per square mile) – ca. 1907

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“...These startling figures, and what they meant in transportation needs, in addition to the serious problem of providing corresponding freight facilities, were considered when the Pennsylvania Railroad was contemplating entering New York City. It was evident that one of the greatest transportation problems in history was rapidly evolving, and it was only by quick action that the Railroad could prepare to cope with it...”

RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad*

Above: caption: “Lower Manhattan, ca. 1914” 18

"...It must be remembered that the problem of the Pennsylvania Railroad in conveying persons and property into New York City is not merely a local necessity, but is largely due to the fact that its road is a great avenue of travel to and from the west and the south and that city, which is the metropolis of the country for business and pleasure. This responsibility is a gradual growth since its lease of the United New Jersey Railroad and Canal Company in 1871, when the number of passengers carried was slightly over seven million, and the tons of freight slightly over two million, whereas, during the past year, there were carried on the United Railroads of New Jersey Division twenty-three million passengers and thirty-one million tons of freight. In this period ferry boats and ferry facilities have been enlarged, but not at the same rate as traffic...From authentic figures published in 1896, the Pennsylvania Railroad carried nearly twenty-five per cent of the passenger traffic over the North River, and out of the one hundred and forty million passengers now carried, it is safe to say that the Pennsylvania Railroad must move yearly in its ferry boats about thirty-three million people in and out of New York City, in addition to vehicles and commodities..."

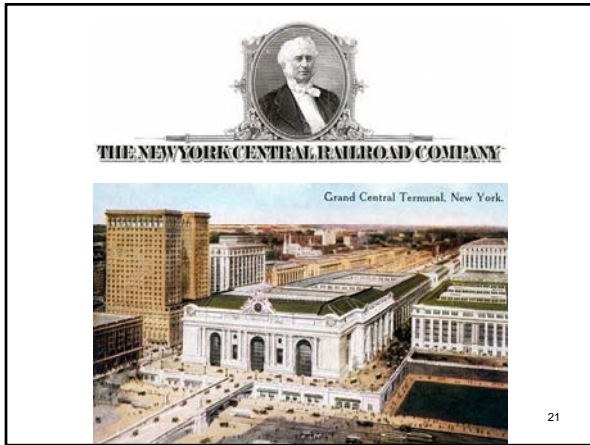
RE: excerpt from *The Economic Necessity For The Pennsylvania Railroad Tunnel Extension Into New York City*

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NEW YORK CENTRAL
HUDSON RIVER RAILROAD

"...Across the river from the terminal at Jersey City stood the great metropolis with but one moderate sized railroad station in its center, and its citizens, fully conscious of the isolation of the city, were anxious to remedy it. The Pennsylvania Railroad Company, in seeking improved methods of transportation to and from New York City, recognized the fact that, trusting solely to ferry facilities, it would fall short of what it believed the future would require for the greater dispatch, comfort to and from the metropolis each year, but what, inside of twenty years, will mean fifty million..."

RE: excerpt from *The Economic Necessity For The Pennsylvania Railroad Tunnel Extension Into New York City*
Above L&R: at left, the original Grand Central Depot (ca. 1870s) and the expanded Grand Central Station (ca. 1903), at right, Grand Central Terminal would open in 1913.
Left: period advertisement for Cornelius Vanderbilt's New York Central and Hudson River Railroad (ca. 1870s)



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The Plan

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"...It was the Company's plan to run its passenger trains into a centrally located station in the city of New York, instead of one on the western bank of the Hudson River; to give rapid transit from the residential sections of Long Island, and to offer to Newark and other cities in New Jersey, direct and quick access to New York City, and to the resorts on Long Island beaches. It was considered essential to provide an all-rail connection between the South and West on the one hand, and New England and the East on the other. The Company desired to give the Boroughs of Brooklyn and Queens, with their population of over 1,500,000, direct railroad connections to and from New England, Southern and Western States, and to supply freight facilities with similar connections in these Boroughs, with freight stations suitably located to develop their commercial interests. It was planned to provide additional freight facilities, and, by the use of the Long Island Railroad, to shorten the water transportation trip for the New England traffic across New York Harbor from twelve to three and four-tenths miles..."

RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad*

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"...Various methods of accomplishing this result had at different times been considered, and at one time centered on a bridge for passenger traffic...The alternative was the construction of a tunnel line; but the difficulties incident to the operation by steam of a tunnel at the depth and with the gradients required by the topographical conditions, seemed to make a tunnel almost, if not quite, impracticable. Meanwhile, however, the successful operation of steam railroad trains in tunnels in other parts of the world by electric power indicated a satisfactory solution of the problem for suburban traffic..."


RE: excerpt from *The Economic Necessity For The Pennsylvania Railroad Tunnel Extension Into New York City*

Above: caption: "Type of Locomotive to be used in Pennsylvania Tunnels"

24

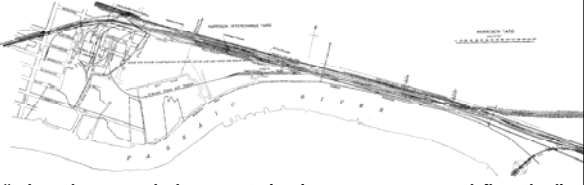
New York Tunnel Extension

25



“...The New York Tunnel Extension of the Pennsylvania Railroad running east and west from the New York Station begins at Harrison, New Jersey, a short distance east of Newark. Here is located a transfer yard for the huge electric locomotives used in the tunnels. At this point through passenger trains from Southern and Western points will change from steam to electric power, and passengers whose destination is in the downtown district of New York, may alight here and walk across the transfer platform to an electric train which will run into the Church and Cortlandt Street Station of the Hudson & Manhattan Railroad. This downtown rapid transit electric train starts from a new station on Military Park, in Newark, thence by a new bridge over the Passaic River at Centre Street, to Harrison, where passengers may transfer to trains for the Pennsylvania Station uptown, or continue to Jersey City and lower New York...”

RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad*
 Above: caption: “Pennsylvania Tunnel and Terminal Railroad Map and Profile / Bergen Hill Tunnel, NJ to Long Island Shaft, Borough of Queens” 26

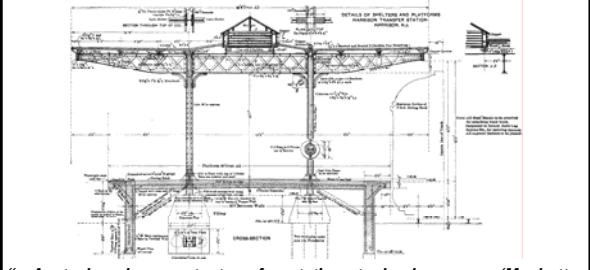


“...In order to reach the new station it was necessary to deflect the line from Harrison, N.J., to the northeast to a point in the Bergen Hills, just opposite the foot of West Thirty-second Street, New York...”

RE: excerpt from *Pennsylvania Station in New York City*
 Above: caption: “Plan of Harrison Yard.” West of the Hackensack portal, the Meadows Division project included five miles of double-track line on a high fill across the Hackensack Meadows to a junction with the PaRR’s New York Division main line at Harrison. Work included:


- A drawbridge at a crossing of the Hackensack River
- Yard and terminal facilities at Harrison (where the change between steam and electric motive power would take place)
- A new station named *Manhattan Transfer* (where passengers could transfer between trains on the PaRR lines to *Manhattan* and/or *Jersey City* and the Hudson & Manhattan Railroad)”

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“...A steel and concrete transfer station, to be known as ‘Manhattan Transfer,’ has been constructed near Harrison, which is just across the Passaic River from Newark, whence the new line starts. The station contains two platforms eleven hundred by twenty-eight feet. Here the steam locomotives are exchanged for the monster electric locomotives which draw the trains through the tubes...”

RE: excerpt from *Pennsylvania Station in New York City*
 Above: caption: “Details of Shelters and Platforms Harrison Transfer Station Harrison, N.J.” 28



“...The new line is double tracked, elevated and built in the standard style of the main line of the Pennsylvania Railroad. From Harrison to the Bergen Hill portal it is over five miles long, and crosses two streams, three railroads and numerous highways above grade...”

RE: excerpt from *Pennsylvania Station in New York City*
 Above: caption: “The New York Tunnel Extension of the Pennsylvania Railroad diverges from the New York Division in the Town of Harrison, N.J., and, ascending on a 0.5% grade, crosses over the tracks of the New York Division and the main line of the Delaware, Lackawanna and Western Railroad. Thence it continues, with light undulating grades, across the Hackensack Meadows to a point just east of the Northern Railroad of New Jersey and the New York, Susquehanna and Western Railroad, where it descends to the tunnels under Bergen Hill and the North River.” Work proceeded on the tunnel sections on either side of the river simultaneously with tunneling operations under the Hudson. On the New Jersey side, twin tunnels 5,940-feet long were bored through the traprock of Bergen Hill, between the Weehawken shaft and the Hackensack portal. 29

“...The principal physical features of the work are elevated tracks constructed in the open from a connection with the New York Division, east of Newark, across the Meadows to the portals of the tunnels at Bergen Hill, and a double track tunnel under Bergen Hill, West Hoboken, Weehawken, becoming two single track iron tube tunnels as they pass under the Hudson River into New York City to a point near Tenth Avenue. When the tracks emerge from the tunnels they begin to increase, and at the terminal station, lying between Thirty-first and Thirty-third Streets and Seventh and Eighth Avenues, will number twenty-one...”

RE: excerpt from *The Economic Necessity For The Pennsylvania Railroad Tunnel Extension Into New York City*. On the New York side, twin tunnels between the *Manhattan* shaft and a portal at *Tenth Avenue* were drilled and blasted through rock, except for several hundred feet completed by “cut and cover” tunneling where soft material was found.

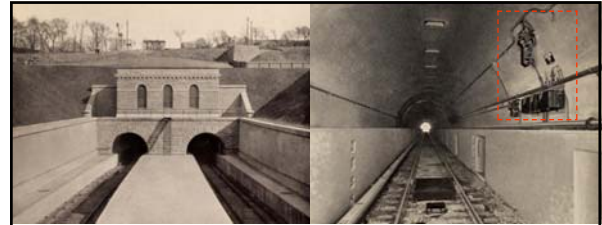
30



The tunneling crews worked from both ends of each tunnel, drilling into the hard rock with Rand "slugger" compressed-air drills. Then, dynamite was placed to break up the rock. Typically, tunnel headings were first drilled and blasted horizontally to form the upper section of the tunnel and then drilled and blasted vertically behind this heading on two "bench" levels to excavate the full tunnel section. Steam shovels loaded the excavated rock into 3-foot gauge muck trains, which were pulled out to tunnel portals by 12-ton "Vulcan" steam locomotives. The hard trackrock was stored and later crushed for use as concrete aggregate and track ballast. Drilling through *Bergen Hill* proved tedious and costly. Progress was only from 2 to 7-feet per day and the tunnels were not finished until the end of 1908 (they were begun in early 1905).

Left: caption: "A view of rock tunneling in the south Bergen Hill tunnel shows the compressed-air drills used to drill the holes required for blasting and the columns used to support them"

Right: caption: "Steam engines were used to haul Moot gauge muck trains out of the Bergen Hill tunnels. This view was taken at the Hackensack portal on January 19, 1906." 31



"...The through trains to New York leave Harrison on rails crossing over the old Pennsylvania tracks on a steel and concrete bridge. A double-track elevated line on embankments and bridges extends across the Hackensack Meadows to Bergen Hill, that high eminence which is a continuation of the rocky cliffs extending along the Hudson River. In the western slope of this hill are found the entrances to the tunnels which lead under the North River, into the Station in New York..."

RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad*

Left: caption: "Hackensack Portals of Bergen Hill Tunnel in New Jersey" 32

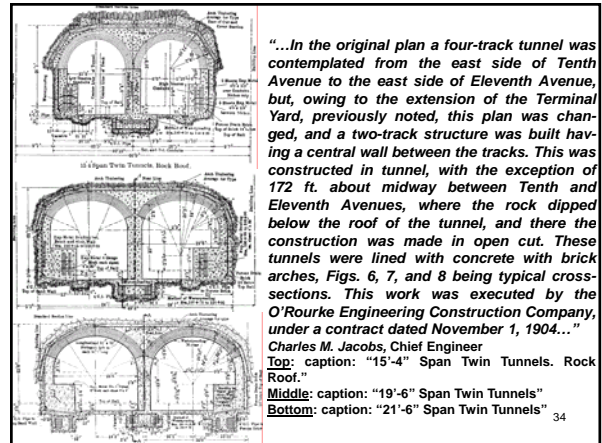
Right: caption: "Bergen Hill Tunnel Interior showing Signal Apparatus"



"...Through the solid rock of Bergen Hill, and under the towns located on its surface, two single track tunnels have been bored, and from its eastern border two single track concrete-lined tube tunnels extend under the river to the New York side and thence under Thirty-second Street to the passenger station at Seventh Avenue, Eighth Avenue, Thirty-first and Thirty-third Streets..."

RE: excerpt from *Pennsylvania Station in New York City* 33

Above: caption: "The Bergen Hill Portal"



"...In the original plan a four-track tunnel was contemplated from the east side of Tenth Avenue to the east side of Eleventh Avenue, but, owing to the extension of the Terminal Yard, previously noted, this plan was changed, and a two-track structure was built having a central wall between the tracks. This was constructed in tunnel, with the exception of 172 ft. about midway between Tenth and Eleventh Avenues, where the rock dipped below the roof of the tunnel, and there the construction was made in open cut. These tunnels were lined with concrete with brick arches, Figs. 6, 7, and 8 being typical cross-sections. This work was executed by the O'Rourke Engineering Construction Company, under a contract dated November 1, 1904..."

Charles M. Jacobs, Chief Engineer

Top: caption: "15'-4" Span Twin Tunnels. Rock Roof."

Middle: caption: "19'-6" Span Twin Tunnels"

Bottom: caption: "21'-6" Span Twin Tunnels" 34

"...The river tunnels leading to the Station are, all told, 6.8 miles long, and the land tunnels have the same length. From the Bergen Hill portal in New Jersey to the Long Island entrance of the tunnels it is 5.3 miles. It is 8.6 miles from Harrison, New Jersey, to the Station in New York, while from the latter point to Jamaica the distance is 11.85 miles. The maximum capacity in trains per hour of all of the Pennsylvania tunnels is 144, and the proposed initial daily service will consist of about 600 Long Island Railroad trains and 400 Pennsylvania trains..."

RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad*

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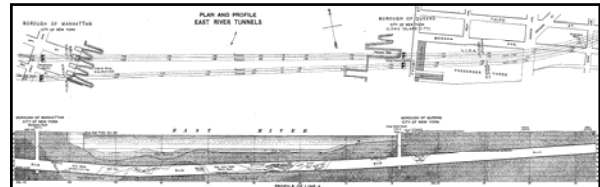
"...As a result of the nine years of thought and arduous labor, which made possible the Pennsylvania tunnels and Station, the traveler can now be carried straight into the heart of New York City on tracks encased in tubes of the most substantial construction - tubes which from New Jersey run without a curve to the Manhattan side of the Hudson River. Tubes equally free from curves run from the Station to the East River, under which they shoot almost in a straight line to Long Island..."

RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad* 36

Above: caption: "Two of the Long Island Portals"

The tunneling problems encountered by *Alfred Noble*, the Chief Engineer for the *East River Section* of the project, were different from those confronted by *Charles Jacobs* in the *Hudson River* tunnels, but no less difficult. The railroad planned a four-track line east of the new *Manhattan* station to accommodate the movement of PaRR trains to and from *Sunnyside Yard* in *Queens*, the heavy suburban traffic of the LIRR and future traffic over the *Hell Gate Bridge*. Just to the east of the station, the tracks converged into two three-track tunnels, one under *32nd Street* and the other under *33rd Street*, each narrowing to two double-track tunnels a little farther east. Near *Second Avenue*, the tunnels separated into four individual tubes to cross under the East River to *Long Island City*.

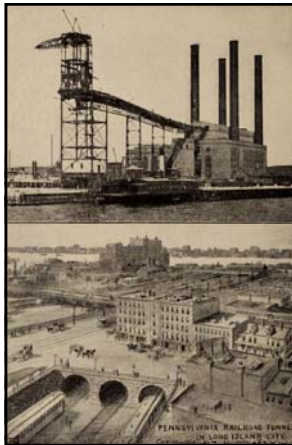
37



“...From the latter point four single track iron tube tunnels extend under the East River and into Long Island, and the lines reach the open surface at the entrance to the Sunnyside train yard, where connection will be made with the Long Island Railroad, and later with the New York Connecting Railroad, to handle traffic to and from New England, as well as Long Island...”

RE: excerpt from *The Economic Necessity For The Pennsylvania Railroad Tunnel Extension Into New York City*
 Above: caption: “Plan and Profile East River Tunnels”

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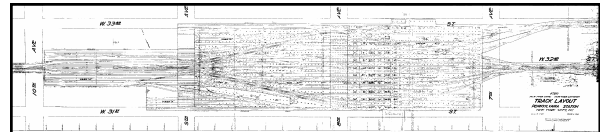


All four tunnels descended on a 1.5% grade to a low point under the *East River* and then rose towards the *Long Island City* side on a 0.7% grade. They passed under a LIRR depot and yard before coming to the surface between *East* and *Thompson Avenue/s*. The tracks continued at surface level to connect with the new service and storage yard at *Sunnyside*, the LIRR and the future *New York Connecting RR* route over the *Hell Gate Bridge*.

Top: caption: “Power House, Long Island City, 200x500 ft. with coal tower 170 ft. high; 145,500 kilowatt generating units, 32 tubular boilers; George Gibbs, chief engineer electric traction.”

Bottom: caption: “Long Island City, emergence of tunnels and connection with Long Island RR System.”

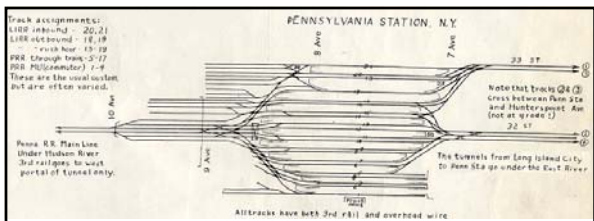
39



“...When the two tracks emerge from the tubes under the Hudson and reach the entrance to the Station yard at Tenth Avenue they begin to spread out. From this point, and extending into the Station, the number grows from two to twenty-one. The number of tracks leading out of the Station yard to the east gradually decreases from twenty-one to a total of four for the main line. These pass under the city and East River to the Sunnyside Yard on Long Island, the terminus of the tunnel extension, and the point of connection with the Long Island Railroad...”

RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad*
 Above: caption: “Platform/Track Map of Penn Station”

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“...There will be twenty-one station tracks laid generally in pairs on 15-foot centers, with distances between each pair of tracks varying from 26 to 31 foot center to center, with a single exception at the northerly side of the station, where, to provide for Long Island suburban traffic, the distance is made 55 feet...”

The *New York Times*, May 16th 1909

Above: caption: “A section of a 1956 LIRR track map showing the track configuration in Penn Station”

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“...The Long Island trains use eight of the station’s tracks, but the Long Island patrons are served by a separate waiting room, concourse and ticket office, these facilities being reached from the street by the passageway at the corner of Seventh Avenue 33rd Street...The Pennsylvania Terminal in New York City now handles on its winter schedule 334 trains daily in and out, 210 of the total being Long Island trains. The number in summer is, of course, much greater. The Long Island in 1913 brought to and from the station 9,619,071 passengers, comparing with 7,753,958 in 1912, and 6,224,429 in 1911, there having been thus an increase of about 50 per cent in but two years...”

RE: excerpt from *Passenger Terminals and Trains* (1916)

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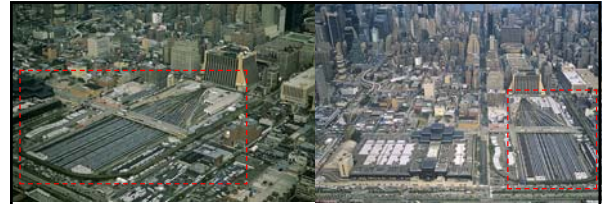


"...The Pennsylvania Station is not the Long Island's busiest terminal, it having handled at its Flatbush Avenue station in Brooklyn where connection is made with the Interborough subway, 17,501,524 patrons in 1914; 15,772,402 in 1913 and 14,094,003 in 1912..."

RE: excerpt from *Passenger Terminals and Trains* (1916)

Above L&R: views of the LIRR's Flatbush Avenue Station facade (ca. 1930s). Continuous LIRR service to Flatbush Avenue has been in place since 1877 when steam railroad operations were resumed along Atlantic Avenue (after a 16-year hiatus). This brick station was opened April 1st 1907 and demolished in 1988. Since then, entrance to the LIRR station has been through a subway-style underground passage.

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"...From the Station the Manhattan crosstown twin tunnels, containing four tracks in all, traverse a section of New York City second in importance only to the financial district, and on that includes the larger hotels, retail shops and theaters, and many residences. These tunnels end at the river shaft, situated in the block between Thirty-third and Thirty-fourth Streets east of First Avenue..."

RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad*

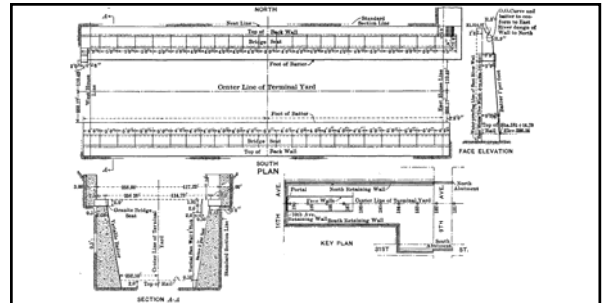
Above L&R: aerial views of Penn Station's west-side yard

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"...At the terminal station site there are about twenty-eight acres enclosed by retaining walls, making a total length of such walls of seventy-eight hundred feet and requiring the excavation of two million five hundred thousand cubic yards. There will be about forty-five thousand tons of steel required for the terminal station, and such station will have ultimately a maximum capacity for about fourteen hundred and fifty trains per day, accommodating about five hundred thousand passengers daily. Within the station area there will be about sixteen miles of track..."

RE: excerpt from *The Economic Necessity For The Pennsylvania Railroad Tunnel Extension Into New York City*

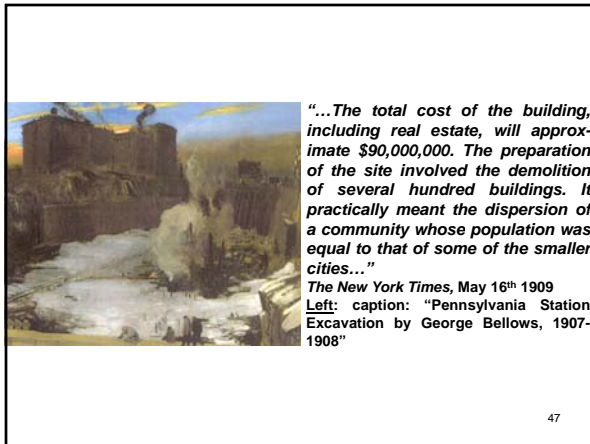
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The terminal station work between Ninth and Tenth Avenue/s involved the excavation of about 5.4 acres; between the west house line of Ninth Avenue and the east house line of Tenth Avenue, to an average depth of about 50-feet. This included the construction of a masonry twin portal at Tenth Avenue (leading to the river tunnel/s) and the construction around the site of the concrete retaining and face walls.

Above: caption: "Ninth Avenue Abutments and Key Plan"

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"...The total cost of the building, including real estate, will approximate \$90,000,000. The preparation of the site involved the demolition of several hundred buildings. It practically meant the dispersion of a community whose population was equal to that of some of the smaller cities..."

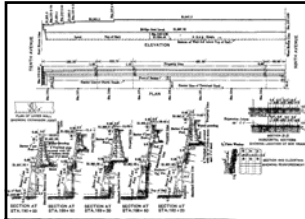
The New York Times, May 16th 1909

Left: caption: "Pennsylvania Station Excavation by George Bellows, 1907-1908"

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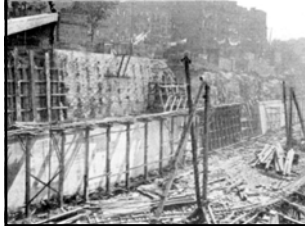


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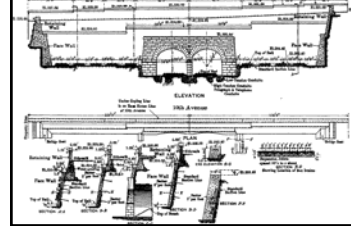
It was essential to maximize space at the bottom of the station excavation and, since the yard was to be left open to the elements, it was necessary to provide facing for the rock on the sides (to prevent disintegration due to exposure) as well as to provide a finished appearance to the work. Above the rock surface, a retaining wall (of gravity section) was designed, the top being slightly higher than the yards of the adjoining properties. The face wall was designed to be as thin as possible in order to allow the maximum space for tracks.

Top: caption: "Retaining and Face Walls North Side"
 Bottom: caption: "View from Tenth Avenue Looking East, showing progress of Concrete Walls" 49

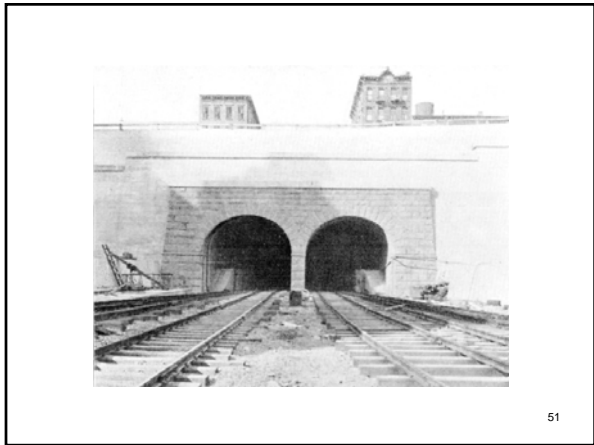


"...The work of excavation made necessary the removal of nearly 3,000,000 cubic yards of material, mostly rock, and the construction of about one and one-half miles of heavy concrete retaining walls..."

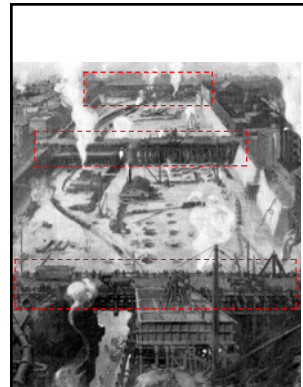
The New York Times, May 16th 1909
 Top: caption: "View looking West from Ninth Avenue Elevated Railway, showing condition of Work." Note retaining/face wall at left is nearly complete while the wall at right is still exposed.



Bottom: caption: "Portal, Retaining and Face Walls, Tenth Avenue." Drains were left behind the portal around the back of each arch, leading down to the bottom and through the concrete base at each side of the portal and in the central core-wall." 50



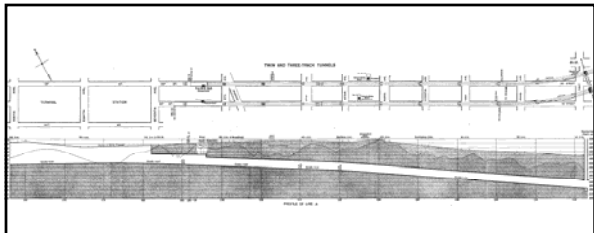
51



"...The prosecution of the work necessitated the supporting of streets, including three main north and south avenues carrying the city's heaviest traffic; the closing up of Thirty-second Street between Seventh and Tenth Avenues; the removal, care, and support of miles of water, gas, and fire mains; telegraph, telephone, electric light, police, and fire alarm wires..."

The New York Times, May 16th 1909
 Left: caption: "Excavation for the new Pennsylvania Railway Station The view is west towards the Hudson River from Seventh Avenue and 33rd Street. Eighth Avenue is in the middle distance, and Ninth Avenue is in the background"

52

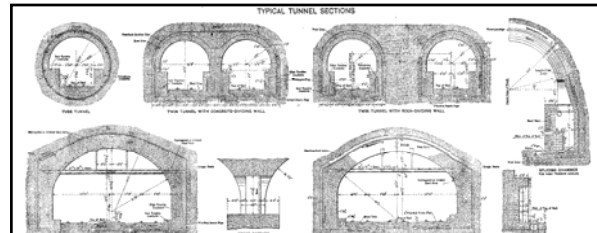


"...Easterly from Seventh Avenue the terminal tracks finally resolve into four tracks in two twin tunnels extending under Thirty-second Street to the East River shafts in Manhattan..."

RE: excerpt from *The Economic Necessity For The Pennsylvania Railroad Tunnel Extension Into New York City*

Above: caption: "Map and Profile, Cross-Town Tunnels"

53

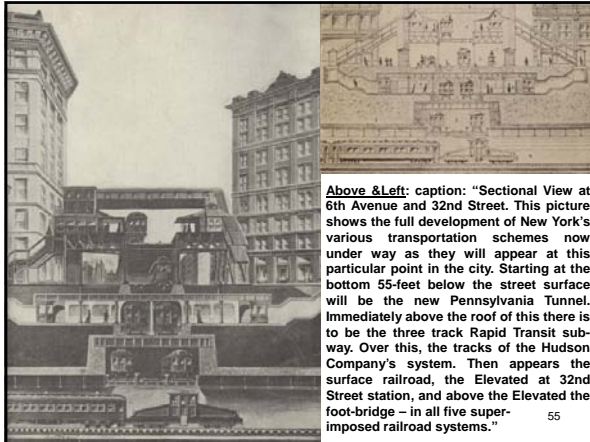


"...Under-water work has a fearsome sound - to those who have never seen it going on. Talk to men who have been engaged in it for years and you get another idea. There are plenty who can speak with authority, for the world was searched for men of the ripest experience to build the Pennsylvania tunnels. On the crosstown shafts, sixty Austrians, who received their training in the Simplon tunnel, were employed. There were engineers and foremen here who had tunneled in Egypt, South Africa, England and America, and who now are doubtless looking for other subterranean regions to conquer..."

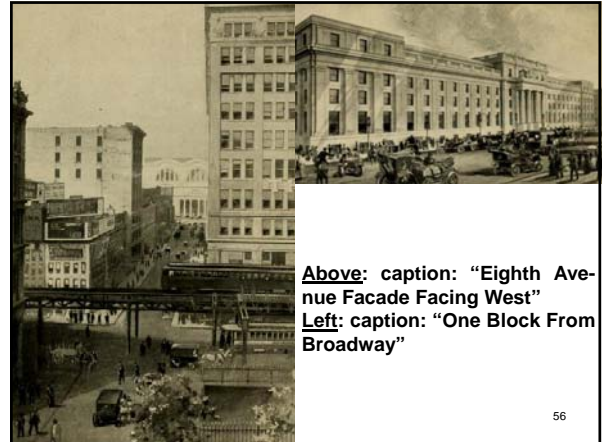
RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad*

Above: caption: "Typical Tunnel Sections" (Manhattan)

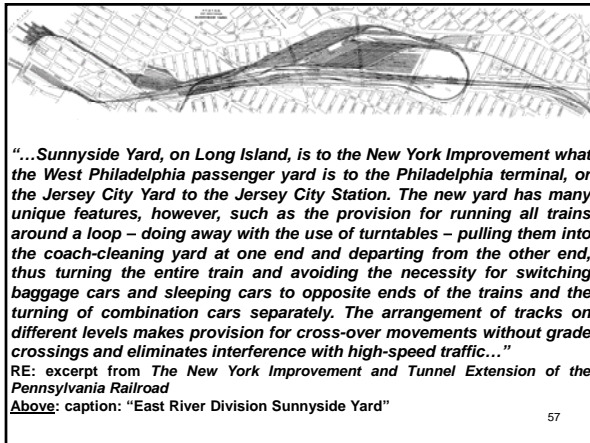
54



Above & Left: caption: "Sectional View at 6th Avenue and 32nd Street. This picture shows the full development of New York's various transportation schemes now under way as they will appear at this particular point in the city. Starting at the bottom 55-feet below the street surface will be the new Pennsylvania Tunnel. Immediately above the roof of this there is to be the three track Rapid Transit subway. Over this, the tracks of the Hudson Company's system. Then appears the surface railroad, the Elevated at 32nd Street station, and above the Elevated the foot-bridge - in all five super-imposed railroad systems." 55

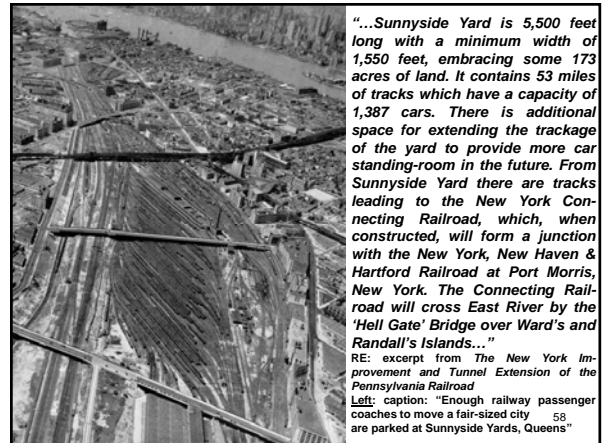


Above: caption: "Eighth Avenue Facade Facing West"
Left: caption: "One Block From Broadway"



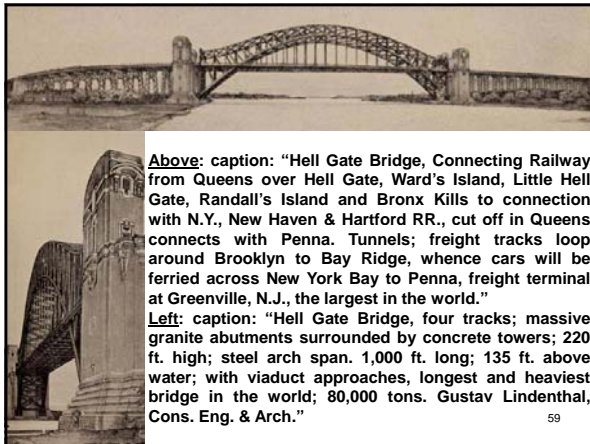
"...Sunnyside Yard, on Long Island, is to the New York Improvement what the West Philadelphia passenger yard is to the Philadelphia terminal, or the Jersey City Yard to the Jersey City Station. The new yard has many unique features, however, such as the provision for running all trains around a loop - doing away with the use of turntables - pulling them into the coach-cleaning yard at one end and departing from the other end, thus turning the entire train and avoiding the necessity for switching baggage cars and sleeping cars to opposite ends of the trains and the turning of combination cars separately. The arrangement of tracks on different levels makes provision for cross-over movements without grade crossings and eliminates interference with high-speed traffic..."

RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad*
Above: caption: "East River Division Sunnyside Yard" 57



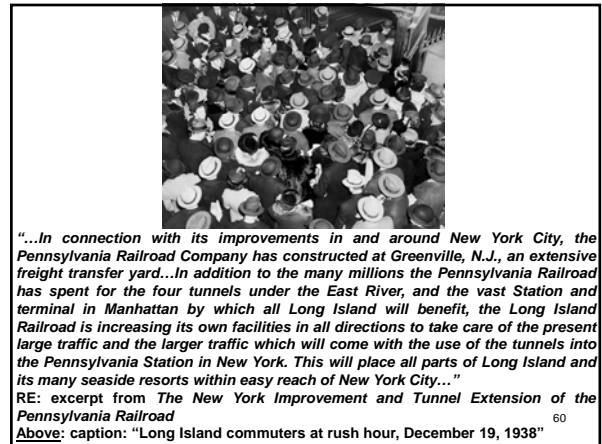
"...Sunnyside Yard is 5,500 feet long with a minimum width of 1,550 feet, embracing some 173 acres of land. It contains 53 miles of tracks which have a capacity of 1,387 cars. There is additional space for extending the trackage of the yard to provide more car standing-room in the future. From Sunnyside Yard there are tracks leading to the New York Connecting Railroad, which, when constructed, will form a junction with the New York, New Haven & Hartford Railroad at Port Morris, New York. The Connecting Railroad will cross East River by the 'Hell Gate' Bridge over Ward's and Randall's Islands..."

RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad*
Left: caption: "Enough railway passenger coaches to move a fair-sized city are parked at Sunnyside Yards, Queens" 58



Above: caption: "Hell Gate Bridge, Connecting Railway from Queens over Hell Gate, Ward's Island, Little Hell Gate, Randall's Island and Bronx Kills to connection with N.Y., New Haven & Hartford RR., cut off in Queens connects with Penna. Tunnels; freight tracks loop around Brooklyn to Bay Ridge, whence cars will be ferried across New York Bay to Penna, freight terminal at Greenville, N.J., the largest in the world."

Left: caption: "Hell Gate Bridge, four tracks; massive granite abutments surrounded by concrete towers; 220 ft. high; steel arch span, 1,000 ft. long; 135 ft. above water; with viaduct approaches, longest and heaviest bridge in the world; 80,000 tons. Gustav Lindenthal, Cons. Eng. & Arch." 59



"...In connection with its improvements in and around New York City, the Pennsylvania Railroad Company has constructed at Greenville, N.J., an extensive freight transfer yard...In addition to the many millions the Pennsylvania Railroad has spent for the four tunnels under the East River, and the vast Station and terminal in Manhattan by which all Long Island will benefit, the Long Island Railroad is increasing its own facilities in all directions to take care of the present large traffic and the larger traffic which will come with the use of the tunnels into the Pennsylvania Station in New York. This will place all parts of Long Island and its many seaside resorts within easy reach of New York City..."

RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad*
Above: caption: "Long Island commuters at rush hour, December 19, 1938" 60

In Summary

61

"...Summing up, the Pennsylvania Railroad Company's new New York Tunnel Extension is a line of railroad from Newark, N.J., to Port Morris, N.Y., through the Borough of Manhattan and Queens, having for its principal purposes:

- *The construction of a large passenger terminal centrally located in the City of New York;*
- *Making the Long Island Railroad and integral part of the system;*
- *Affording the Boroughs of Brooklyn, Queens and the balance of Long Island abundant opportunity for development, and;*
- *Binding the New England States with those of the west and south by means of the New York Connecting Railroad."*

RE: excerpt from *The Economic Necessity For The Pennsylvania Railroad Tunnel Extension Into New York City*

62



63

New York Tunnel Extension and Station, including Interchange Yards at Harrison, N. J., and Sunnyside, L. I., P. T. & T. R. Co.	\$100 000 000
Long Island Railroad electrification, Bay Ridge and Atlantic Avenue improvements, Glendale Cut-Off, freight yards, and new equipment.	35 000 000
New York Connecting Railroad, to be built jointly by the Pennsylvania R. R. Co. and the New York, New Haven and Hartford R. R. Co., about.	14 000 000
Pennsylvania Railroad improvements in the State of New Jersey, electrification of line from Jersey City to Park Place, Newark, Greenville freight line and terminal on New York Bay.	10 000 000
Total.	\$159 000 000

Above: caption: "Estimate of cost of the Pennsylvania RR Company's improvements in the New York District when fully completed is based on the best information now available" (1910)

64



"...The tunnels under the rivers and the city of New York will be used for the transportation of passengers and, if necessary, for high-class freight during those hours when passenger trains will not be running..."

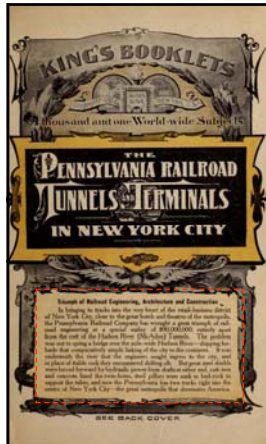
RE: excerpt from *Pennsylvania Station in New York City*

Left: caption: "Plan of Tunnel System. The Pennsylvania Railroad's \$90,000,000 improvement at New York, besides giving the system all-rail communication with the city, connects the company's tracks with its Long Island R.R. lines and gives the latter entrance to New York and a through route to Boston is secured via the Connecting Railway."

65

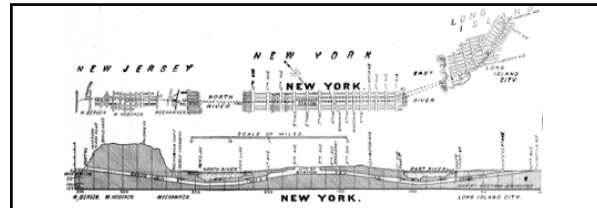
To Wrought a Great Triumph

66

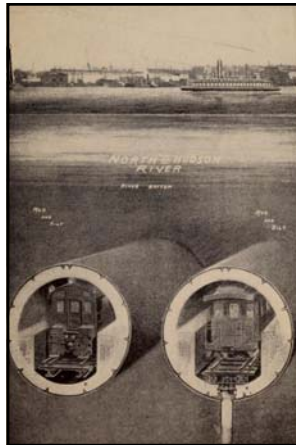


"In bringing its tracks into the very heart of the retail-business district of New York City, close to the great hotels and theatres of the metropolis, the Pennsylvania Railroad Company has wrought a great triumph of railroad engineering at a special outlay of \$90,000,000, entirely apart from the cost of the Hudson River (McAdoo) Tunnels. The problem was not to spring a bridge over the mile-wide Hudson River - shipping forbade that comparatively simple linking of the city to the continent. It was underneath the river that the engineers sought ingress to the city, and in place of stable rock they encountered shifting silt. But great steel shields were forced forward by hydraulic power from shafts at either end, cast-iron and concrete lined the twin-bores, steel pillars were sunk to bed-rock to support the tubes, and now the Pennsylvania has two tracks right into the center of New York City - the great metropolis that dominates America..."

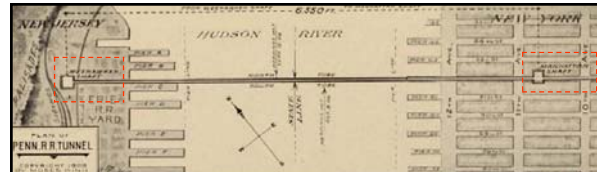
RE: excerpt from *The Pennsylvania Railroad Tunnels and Terminals in New York City* 67



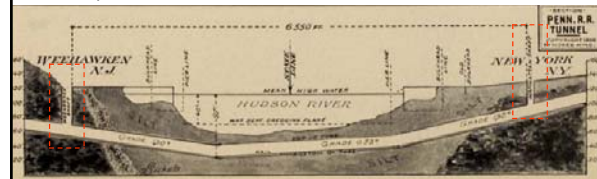
Above: caption: "This drawing from the May 14, 1910, issue of Scientific American Supplement shows the alignment and profile of the Pennsylvania's New York tunnels, from the Hackensack portal in New Jersey to Long Island City." The most challenging portion of the work was the construction of twin tunnels extending 2.76 miles from the Hackensack portal on the west-side of Bergen Hill to a point under the corner of 32nd Street and Ninth Avenue in Manhattan. It was necessary to drill the tubes under the Hudson River at a sufficient depth below the dredging plane established by the War Department (40-feet below mean low water) to protect them against damage from heavy anchors or sunken vessels and to ensure that they could pass below existing piers and bulkheads. The tubes would also have to be far enough below the bottom of the river to provide sufficient cover to prevent a blowout during compressed air tunneling. The tunnels descended on a 1.3% grade from the Bergen Hill portal to a low-point at which the bottom of the tubes was 97-feet below mean high water, providing an average cover depth of 25-feet between the top of the tunnel and the river bottom. From this low point, the tunnels climbed for a distance of 5K-feet on grades of 0.53% and then 1.93% to level off 35-feet below street level between Ninth and Tenth Avenue's. Surveys, soundings, and borings confirmed that the tubes would lie in a fluid silt composed principally of clay, sand and water. The Board of Engineers selected shield-driven, compressed-air tunneling as the most suitable for the work. The method had the advantage of avoiding any work from the surface that might obstruct navigation. 68



Left: caption: "Cross Section Penna. Tunnels, trains running in tubes through silt bottom in Hudson, 4,432 ft. wide, 53 ft. deep; maximum depth bottom of tubes, 97 ft.; built by shields, air pressure, 15 to 37 lbs. sq. in.; north tube lining completed Oct. 9, 1906, south, Nov. 18, 1906." The two single-track tunnels were drilled on 3-foot centers. Each had a circular cast-iron shell with an outside diameter of 23-feet. Where unusual stresses were expected, such as a transition from soft to hard ground, cast-steel was used instead of cast iron. Each tunnel "ring" was bolted together from eleven segments plus a closing "key" segment, each 2-feet. 6-inches long and 1½-inches thick. This shell was lined with reinforced concrete with a normal thickness of 2-feet from the outside of the shell. Concrete "benches" served as walkways, provided space for signals and served to confine a train to the center of the tunnel in case of derailment. 69



Above: caption: "Pennsylvania Tunnel Plan; contract let May 2, 1904, to O'Rourke Eng. Con. Co.; work began in Manhattan shaft April 1, 1904, in Weehawken shaft Sept. 1; shields of north tube met 168 ft. west of state line Sept. 12, 1906, south tube, 370 ft. east of state line, October 9, 1906." 70



Above: caption: "Pennsylvania Tunnel Profile, two concrete lined, cast-iron tubes, each 23 ft. external diameter, made of rings 30 in. wide, each of 12 segments; weight of one ring from 23,737 to 30,318 lbs.; length of tube-lined portion, 6,118 ft.; column foundation sunk to bedrock." 70



"...The motive power to be used in the tunnels is exclusively electric, and the entire equipment of the trains is to be built of steel. By the use of electricity, smoke is entirely eliminated, and a special ventilating plant keeps the tunnels supplied with an abundance of fresh air, although the motion of the passing train is ordinarily sufficient to give complete ventilation. The extraordinary thickness of the walls of the tubes excludes any dampness, and even the under-river sections of the tubes are dry..."

RE: excerpt from *Pennsylvania Station in New York City*
 Above: caption: "The completed tunnel looked like this. The concrete 'benches' on either side of the track were designed to confine a train to the center of the track in case of a derailment, and provided, at the right, a walkway for the placement of signals and a place for signal maintainers to work safely, and, at the left, a safe exit from the tunnel. The 675-volt DC third rail is at the left of the track. The photograph was taken in the westbound tunnel, facing towards the Weehawken shaft." 71

Challenge Met

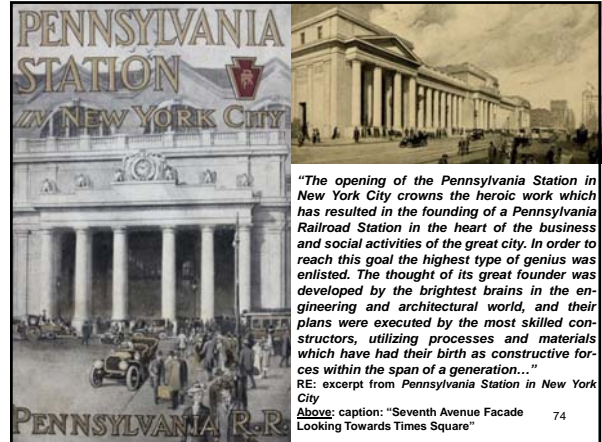
72



“...With the traffic in and out of New York City growing more rapidly than it had during any period in the last twenty years, the question confronting the Management of the Railroad was whether the volume of this traffic was such to warrant any other method of transportation than ferries for crossing North and East Rivers. The action taken by the Pennsylvania Railroad shows how it met this situation, and the result is the New York Station and Tunnel Extension...”

RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad*

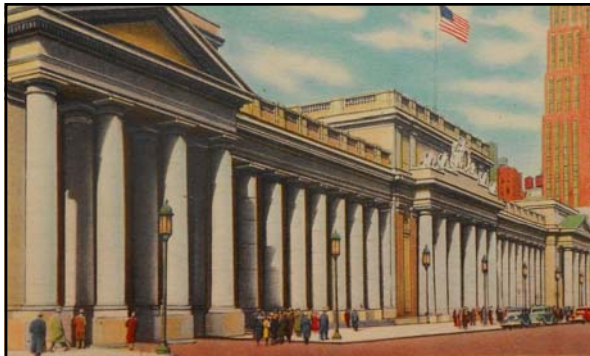
Above: caption: “Pennsylvania Station - Seventh Avenue Facade” 73



“The opening of the Pennsylvania Station in New York City crowns the heroic work which has resulted in the founding of a Pennsylvania Railroad Station in the heart of the business and social activities of the great city. In order to reach this goal the highest type of genius was enlisted. The thought of its great founder was developed by the brightest brains in the engineering and architectural world, and their plans were executed by the most skilled constructors, utilizing processes and materials which have had their birth as constructive forces within the span of a generation...”

RE: excerpt from *Pennsylvania Station in New York City*

Above: caption: “Seventh Avenue Facade Looking Towards Times Square” 74



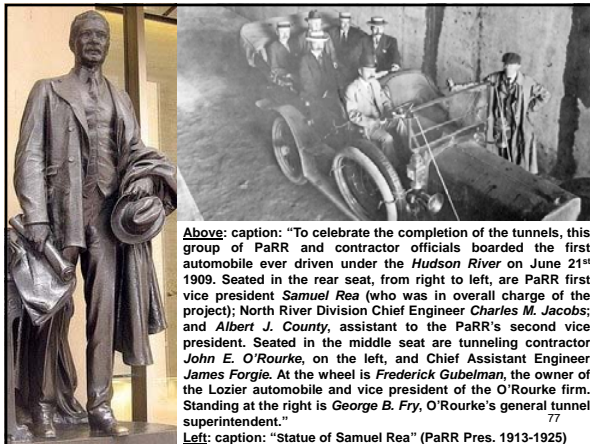
“...The station building proper covers an area of about eight acres, and is located on the blocks between Seventh and Eighth Avenue, Thirty-first and Thirty-third Streets, with the main entrance in the center of the Seventh Avenue facade, on which the building has a frontage of 430 feet...”

The New York Times, May 16th 1909

75



76



Above: caption: “To celebrate the completion of the tunnels, this group of PaRR and contractor officials boarded the first automobile ever driven under the Hudson River on June 21st 1909. Seated in the rear seat, from right to left, are PaRR first vice president Samuel Rea (who was in overall charge of the project); North River Division Chief Engineer Charles M. Jacobs; and Albert J. County, assistant to the PaRR’s second vice president. Seated in the middle seat are tunneling contractor John E. O’Rourke, on the left, and Chief Assistant Engineer James Forgie. At the wheel is Frederick Gubelman, the owner of the Lozier automobile and vice president of the O’Rourke firm. Standing at the right is George B. Fry, O’Rourke’s general tunnel superintendent.”

77

Left: caption: “Statue of Samuel Rea” (PaRR Pres. 1913-1925)

Pennsylvania Tunnel and Terminal RR Co.

78

“...To carry this tunnel scheme into effect required the formation of two companies, one in New Jersey and the other in New York, which are known as the Pennsylvania, New Jersey and New York railroad Company and the Pennsylvania, New York and Long Island Railroad Company, respectively. The first named company was incorporated on February 13, 1902, in the State of New Jersey...The Pennsylvania, New York and Long Island Railroad Company was incorporated April 21, 1902, under the laws of the State of New York...”

RE: excerpt from *The Economic Necessity For The Pennsylvania Railroad Tunnel Extension Into New York City*

79

“This tablet is erected by the Board of Directors of the Pennsylvania Railroad Company to commemorate the extension of its Railroad System into New York City by the completion and opening on the Eighth day of September, A.D. 1910, of the tunnels and Station, and to record the names of the Directors and Officers who shared the re-sponsibility of authorizing and constructing the under-taking. The tunnels and Station were planned and constructed under the executive direction and supervision of Alexander Johnston Cassatt, President, and Samuel Rea, Vice-President, of the Companies, incorporated in 1902 in the States of New York and New Jersey, and later merged constituting the Pennsylvania Tunnel and Terminal Railroad Company.”

RE: inscription on one of two tablets placed on the side/s of the main entrance to Penn Station (on Seventh Avenue)

80

BOARD OF DIRECTORS OF THE PENNSYLVANIA RAILROAD COMPANY

Alexander Johnston Cassatt, President, died December 28, 1906.
 Sutherland M. Prevost, Vice-President, died September 30, 1905.
 William L. Elkins, died November 7, 1903.
 Amos R. Little, died December 16, 1906.
 Alexander M. Fox, died October 6, 1907.
 John P. Green, Vice-President, retired March 24, 1909.

N. Parker Shortridge, Thomas DeWitt Cuyler,
 Clement A. Griscom, Lincoln Godfrey,
 William H. Barnes, Rudolph Ellis,
 George Wood, Henry C. Frick,
 C. Stuart Patterson, Charles E. Ingersoll,
 Effingham B. Morris, Percival Roberts, Jr.
 W. W. Atterbury, Fifth Vice-President.
 Henry Tatnall, Fourth Vice-President.
 John B. Thayer, Third Vice-President.
 Samuel Rea, Second Vice-President.
 Charles E. Pugh, First Vice-President.
 James McGrea, President.

Left: caption: "Samuel Rea, 3rd v.p. P.R.R.; James McGrea, Pres. P.R.R.; Chas. E. Pugh, 2nd v.p. P.R.R.; Charles M. Jacobs, designer tunnels and ch. eng.; Alex. J. Cassatt, late Pres. P.R.R.; John P. Green, 1st v.p.; James Forgie, ch. asst. eng. N. Riv. Div.; Wm. H. Brown, bd. of eng.; J.T. Richards, ch. eng. Maintenance of way."

“The franchise from the City of New York authorizing the construction, maintenance and operation of the Tunnel Extension and Station of The Pennsylvania Railroad System was granted October 9, 1902 by the

BOARD OF RAPID TRANSIT RAILROAD COMMISSIONERS

Alexander E. Orr, Chairman.
 John Claffin, Edward M. Grout,
 Morris K. Jesup, Woodbury Langdon,
 Charles Stewart Smith, John H. Starin,
 Mayor, Seth Low.

The Construction of the Tunnel Extension was begun June 10, 1903. The two tunnels under the North River and the four tunnels under the East River were built by shields driven from each side of the respective rivers, and union was completed by the junction of the last tube on the following dates:”

North River Tunnels, October 9, 1906.
 East River Tunnels, March 18, 1908.

RE: inscription on the other tablet placed on the side/s of the main entrance to Penn Station (on Seventh Avenue)

82

“...These were the first tunnels for standard railroad trains constructed under these rivers. The construction of the New York Station building was begun May 1, 1904 and trains were first operated from it on regular schedule September 8, 1910...It is impossible to insert in these tablets the names of all those discharging responsible duties on the Tunnel Extension, but the Management fully appreciates and recognizes the ability and fidelity which secured the completion of the work, and especially displayed by the Assistant Chief Engineers and their staffs engaged in the hazardous as well as unique task of constructing the tunnels under North and East Rivers...This great work must, however, be regarded as representing the united effort and experience of the Pennsylvania Railroad Organization...”

RE: inscription (cont'd.) on the other tablet placed on the side/s of the main entrance to Penn Station (on Seventh Avenue)

83

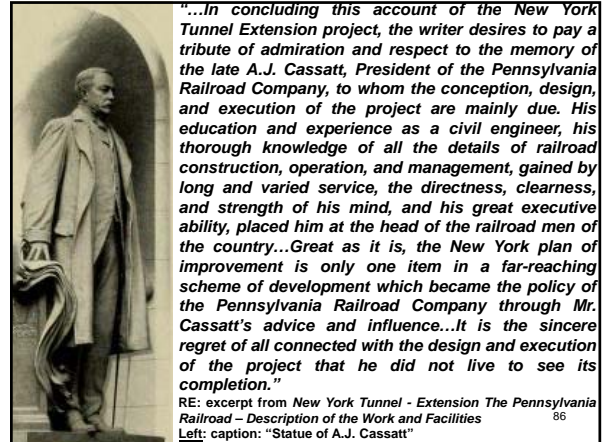
“The Pennsylvania has expended on its new passenger terminal properties in New York City approximately \$114,000,000. These properties are operated by the Pennsylvania Tunnel & Terminal Railroad Company, and the operations result in deficits each year. The deficit in the year ended June 30, 1913, was \$2,087,000. The record shows that the terminal was constructed for the benefit of the Pennsylvania lines west of Pittsburgh as well as the lines east of Pittsburgh...when the New York Connecting, now under construction, is completed the terminal properties will some time in the future be used for passenger traffic between the Pennsylvania lines and the New Haven...”

Interstate Commerce Commission

84

A Tribute of Admiration

85



Above: caption: “Portrait of Alexander J. Cassatt, ca. 1880 by M. Cassatt.” A.J. Cassatt was the brother of American impressionist painter *Mary Cassatt* (1844-1926).

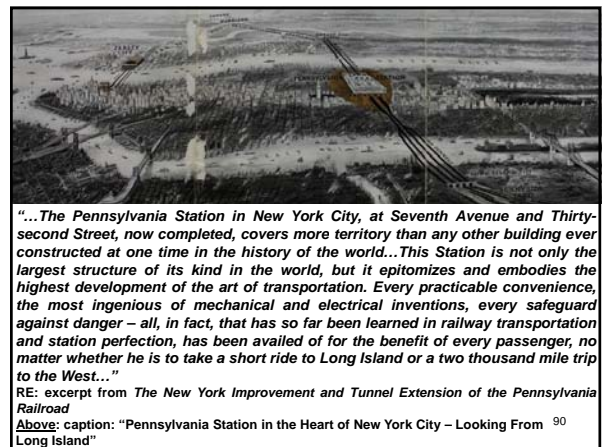


88

Part 2

The Art of Transportation

89





"...Pennsylvania Station was one of McKim's most monumental and moving designs, a giant of a building that still retained a human scale. In catching or meeting a train at Pennsylvania Station one became part of a pageant - actions and movements gained significance while processing through such grand spaces..."

Richard Guy Wilson, Author

Above: caption: "McKim, Mead & White. Pennsylvania Station, 1905"

91



"...The Pennsylvania Station is located in the heart of the central district of the city. It occupies two complete blocks from Seventh Avenue to Eighth Avenue and from Thirty-first to Thirty-third Street. The actual area covered by the building is nearly eight acres; the area of the station and subterranean yards is twenty-eight acres. Five hundred houses, including several churches, were removed to clear ground for the structure. This acreage of a small farm, in the heart of America's largest city, is covered above the street level, and for a considerable depth below, with the largest structure in the world devoted solely to the use and convenience of railroad passengers..."

RE: excerpt from *Pennsylvania Station in New York City*

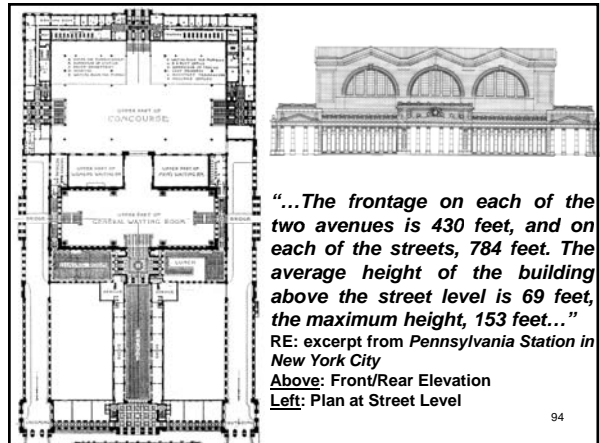
Left: caption: "Seventh Avenue and West 29th Street, 1915"

Right: caption: "Demolition to make way for Penn Station, view west from Seventh Avenue, ca. 1905"

92



93



"...The frontage on each of the two avenues is 430 feet, and on each of the streets, 784 feet. The average height of the building above the street level is 69 feet, the maximum height, 153 feet..."

RE: excerpt from *Pennsylvania Station in New York City*

Above: Front/Rear Elevation

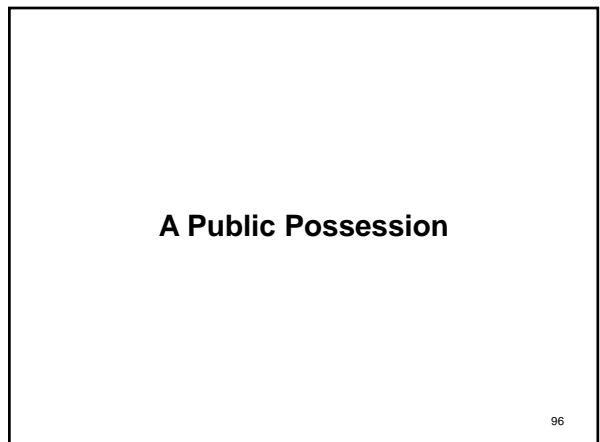
Left: Plan at Street Level

94



Above: caption: "Penna. Station, 7th to 8th Ave., 31st to 33d St.; 780 by 430 ft.; 60 ft. high; 150 ft. in center; Doric colonnade, 35 ft. high; tracks 40 ft. below street; main entrance 7th Ave., through arcade 45 ft. wide, 225 ft. long, to main waiting room, 320 by 110 ft., 150 ft. high, largest in world; two smaller waiting rooms, each 58 by 100 ft. concourse, 100 by 590 ft., with two flights of stairs to each train platform; sub-concourse, 60 by 340 ft., for passengers leaving trains; train shed, 34 by 210 ft., 21 tracks; McKim, Mead & White, architects."

95



A Public Possession


96

New-York Tribune. BEGINNING SUNDAY, NOVEMBER 27, 1910
 ALL STEEL TRAINS
 WILL RUN OVER
THE PENNSYLVANIA LINES
 to the Pennsylvania Station IN NEW YORK

Only one block from Broadway. This is the largest, finest and most complete station in the world. Eight daily Union Chalmers to New York, including:


The famous 18-hour train, leaving Chicago quarter before three arriving New York 9:45 next morning
 CITY TICKET OFFICE, 248 SOUTH CLARK STREET
 E. K. BERRY, Dist. Passenger Agt. C. L. KIMBALL, Asst. Gen. Pass. Agt.
 416 South Clark Street CHICAGO, ILL. No. 2-Bureau Street

"In a sense it is proper to speak of the Pennsylvania's terminal as a gift to the city...As the crowd passed through the doors into the vast concourse on every hand were heard exclamations of wonder, for none had any idea of the architectural beauty of the new structure"
 The New York Times, November 27th 1910






"100,000 persons, in addition to the 25,000 passengers, visited the new station and admired its architectural, mechanical, and other wonders...The crowds began coming early in the morning, and from then until night the throngs never diminished in size. Every one, seemingly, bore away the impression that the Pennsylvania's Manhattan Station represents the last word in that kind of structure."
 The New York Times, November 28th 1910

Pennsylvania Railroad




THE PENNSYLVANIA RAILROAD COMPANY

"...Through trains of the Pennsylvania Railroad will arrive at and depart from the Pennsylvania Station on time tables which may be procured in the usual manner on and after the date of opening..."
 RE: excerpt from *Pennsylvania Station in New York City*
 Left: Pennsylvania Station NYC East-West Time Tables (ca. 1931)

"A stranger set down before the station, and told to guess what it was all about, would be apt to guess it a good substantial jail, a place of detention and punishment of which the inmates were not intended to have a good time...Whatever abatements and qualifications we may be moved to make, it is securely one of our public possessions, and liberal owners and sensitive and skillful designers are entitled to the public gratitude for so great an example of classic architecture"
 Architectural Record 100

The Pennsylvania Zone

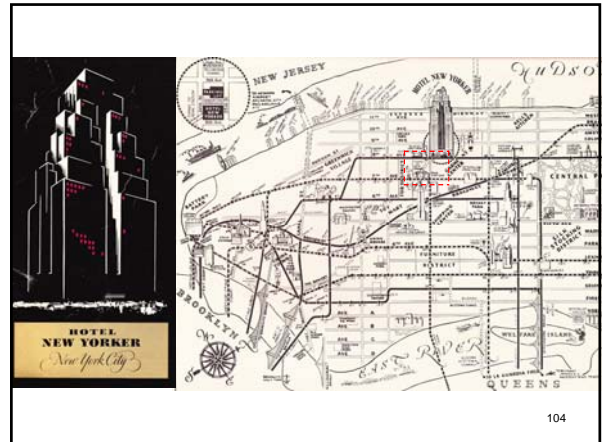


HOTEL GOVERNOR CLINTON
 OPPOSITE PENNSYLVANIA STATION
 NEW YORK CITY

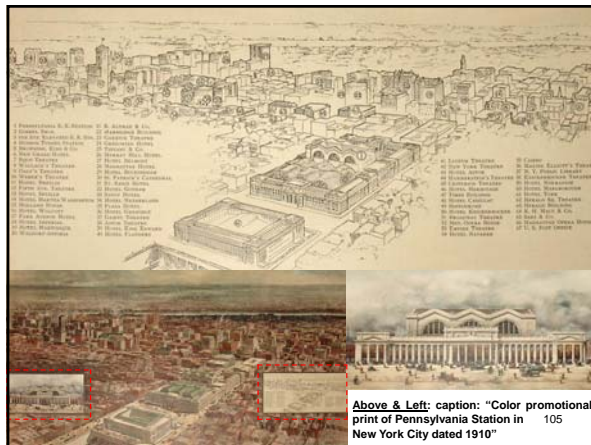
"...Within a radius of a mile are located the majority of New York's big hotels, clubs, restaurants, places of amusement, and most of the big retail stores. The Seventh Avenue surface cars and the Eighth Avenue surface cars pass the doors of the station, the Thirty-fourth Street surface cars pass the Thirty-fourth Street entrance, and a station of both the Sixth Avenue Elevated and the Hudson & Manhattan RR is a short block from the main entrance. All sections of the city are within easy reach by regular lines of travel..."
 RE: excerpt from *Pennsylvania Station in NYC*



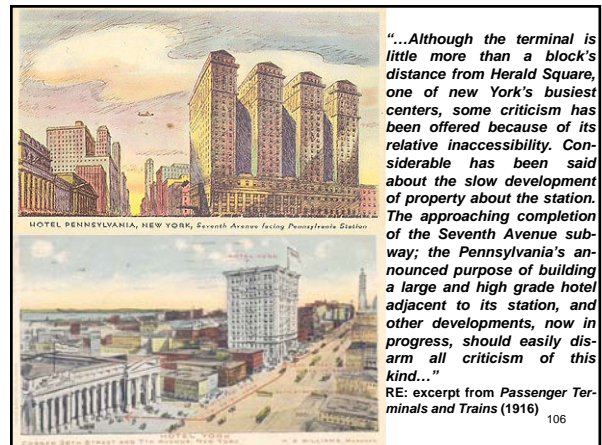
103



104



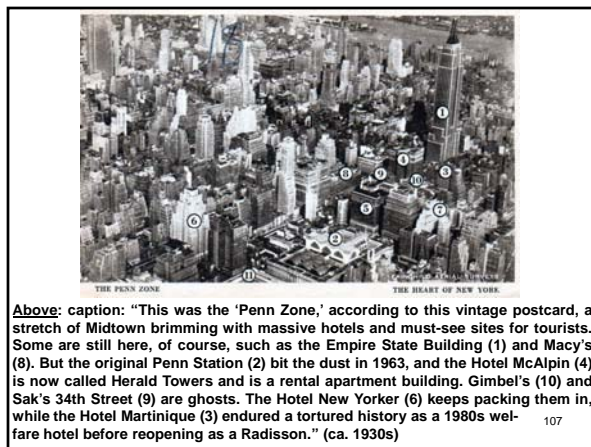
Above & Left: caption: "Color promotional print of Pennsylvania Station in New York City dated 1910"



"...Although the terminal is little more than a block's distance from Herald Square, one of New York's busiest centers, some criticism has been offered because of its relative inaccessibility. Considerable has been said about the slow development of property about the station. The approaching completion of the Seventh Avenue subway; the Pennsylvania's announced purpose of building a large and high grade hotel adjacent to its station, and other developments, now in progress, should easily disarm all criticism of this kind..."

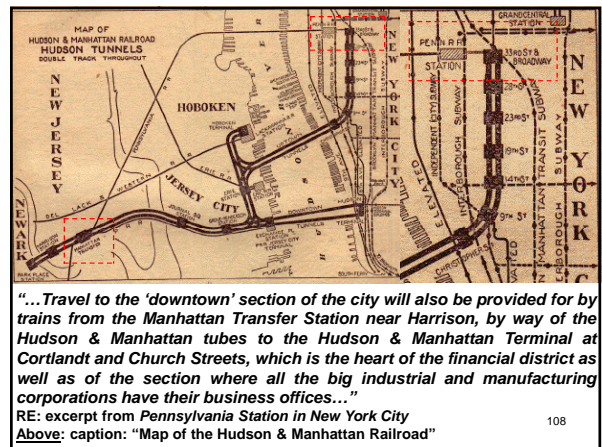
RE: excerpt from *Passenger Terminals and Trains* (1916)

106



Above: caption: "This was the 'Penn Zone,' according to this vintage postcard, a stretch of Midtown brimming with massive hotels and must-see sites for tourists. Some are still here, of course, such as the Empire State Building (1) and Macy's (8). But the original Penn Station (2) bit the dust in 1963, and the Hotel McAlpin (4) is now called Herald Towers and is a rental apartment building. Gimbel's (10) and Sak's 34th Street (9) are ghosts. The Hotel New Yorker (6) keeps packing them in, while the Hotel Martinique (3) endured a tortured history as a 1980s welfare hotel before reopening as a Radisson." (ca. 1930s)

107



"...Travel to the 'downtown' section of the city will also be provided for by trains from the Manhattan Transfer Station near Harrison, by way of the Hudson & Manhattan tubes to the Hudson & Manhattan Terminal at Cortlandt and Church Streets, which is the heart of the financial district as well as of the section where all the big industrial and manufacturing corporations have their business offices..."

RE: excerpt from *Pennsylvania Station in New York City*
 Above: caption: "Map of the Hudson & Manhattan Railroad"

108

Notable

109



"...The location of the station is notable. It fronts directly on Seventh Avenue, Thirty-first Street, Thirty-third Street, Eighth Avenue, opposite the new United States Post Office, and on Thirty-fourth Street by special plaza. It has entrances and exits on all four fronts. The main entrance is at Seventh Avenue and Thirty-second Street, which leads directly to Sixth Avenue, Broadway, Fifth Avenue, Madison Avenue, Park Avenue and Lexington Avenue. This entrance is one block from Broadway, two blocks from Fifth Avenue, and by way of Thirty-third Street, one block from Herald Square, the busiest spot in the city's center..."

RE: excerpt from *Pennsylvania Station in New York City*
 Above: Eighth Avenue Elevation, NY Post Office (McKim, Mead & White) ¹¹⁰

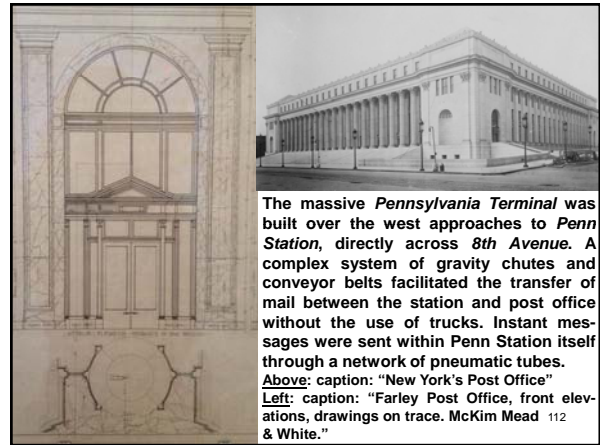


"...took the opportunity to build a much-needed post office across the street on Eighth Avenue. The Pennsylvania's trains carried about 40 percent of the mail originating in New York City...it is rare for an architectural firm to get the opportunity to design a building that will compliment in appearance and function one they have just completed..."

Lorraine B. Diehl, Author

RE: the federal government, pleased with MM&W's design for Penn Station, was awarded the commission for a new Post Office directly over the PaRR's tracks which ran to Twelfth Avenue. Completed in 1913, it was initially known as the "Pennsylvania Terminal." In 1918, it was renamed the "General Post Office." In 1982, it was renamed once again as the "James A. Farley Post Office" (in honor of a former U.S. Postmaster General). In later years, its similarity to Penn Station's architectural design and proximity to the original station would take on a new importance.

111



The massive Pennsylvania Terminal was built over the west approaches to Penn Station, directly across 8th Avenue. A complex system of gravity chutes and conveyor belts facilitated the transfer of mail between the station and post office without the use of trucks. Instant messages were sent within Penn Station itself through a network of pneumatic tubes.

Above: caption: "New York's Post Office"

Left: caption: "Farley Post Office, front elevations, drawings on trace. McKim Mead & White." ¹¹²

A Monumental Gateway

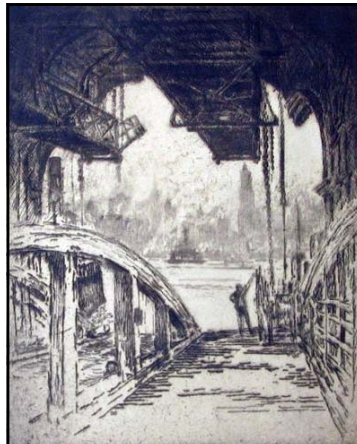
113

"...in the designing of Penn Station, an attempt has been made, not only to secure operating efficiency for one of the largest railway stations in the world, but also to obtain an outward appearance expressive of its use, and of monumental character...We recognized the importance of giving the building the appearance of a monumental gateway and entrance to one of the great metropolitan cities of the world"

William Symmes Richardson, Architect (McKim, Mead & White)

RE: MM&W partner Charles Follen McKim – an 1860s alumni of Paris' famed Ecole des Beaux-Arts - was Penn Station's chief designer and the senior partner in charge of the project. As the Penn Station project progressed, his health was in decline. MIT alumnus William Symmes Richardson assumed increasing responsibility for the project and was made a full partner in 1906. The four exterior elevations were clad in Pink Milford Granite which was transported to the site in PaRR freight cars. The facades were austere and featured little embellishment and critics found the colonnades dull and repetitive. The monumental form of the exterior did little to express the presence of the trains constantly passing below. This despite the fact that the architects sought to create a building of "monumental character" and "an outward appearance expressive of its use."

114

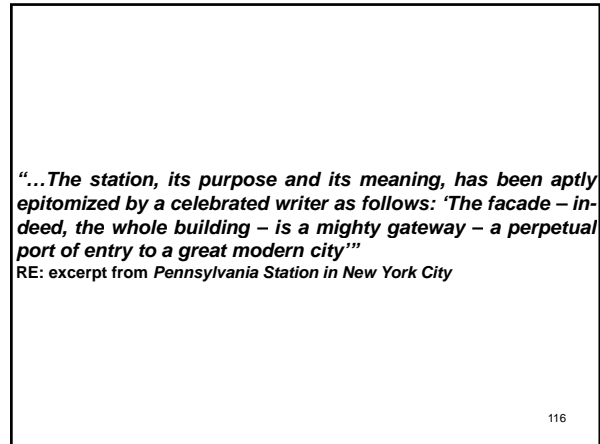


“...The ferries between Jersey City and Cortlandt Street and Desbrosses Streets will be continued in operation. The location of the station appeals directly to the hotel guest, the shopper, the amusement seeker, the business man, the professional man, and every class of travelers to and from New York over the Pennsylvania Railroad...”

RE: excerpt from *Pennsylvania Station in New York City*

Left: caption: “The Cortlandt Street Ferry from the Jersey Side by Joseph Pennell; The Lair of the Locos; Pennsylvania Railroad Station (1919)”

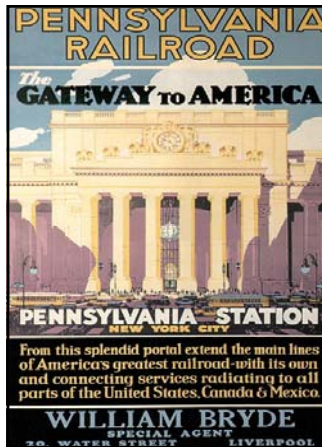
115



“...The station, its purpose and its meaning, has been aptly epitomized by a celebrated writer as follows: ‘The facade – indeed, the whole building – is a mighty gateway – a perpetual port of entry to a great modern city’”

RE: excerpt from *Pennsylvania Station in New York City*

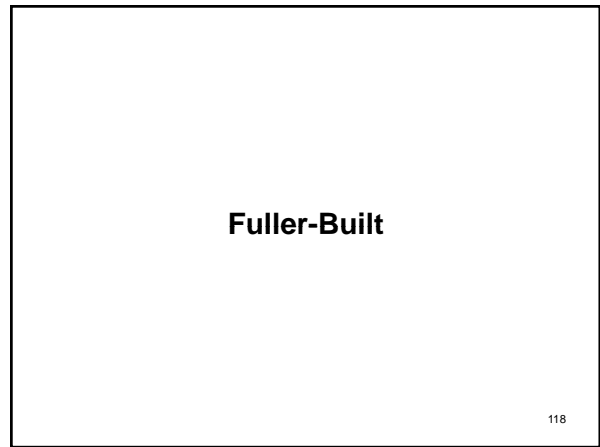
116



“...Richardson was the first man to recognize what the architectural profession to this day has not adequately grasped – namely, that a terminal is not in fact a terminating element of the city, but a nodal point uniting all the modes of urban transportation, standard rail, light rail, rapid transit, automotive, and pedestrian. He learned from Stanford White how a big and sober industrial building could be given a full measure of monumental power...”

117

Carl Condit, Author



Fuller-Built

118



“The building of a terminal such as the Pennsylvania Station, in the heart of New York City, called for experience in building construction and engineering service embracing practically every known phase of building work, and ability to solve many new problems that had never presented themselves before in a building operation. Working in close harmony with the architect and engineers of the Pennsylvania Railroad, these problems were met and handled by the George A. Fuller Company in a way that is typical of the character of service that is available to any architect, engineer or owner...”

RE: excerpt from a magazine advertisement (ca. 1910) for the George A. Fuller Company (left) – General Contractor for Penn Station

119



“...The structure is built on and around a skeleton framework of steel, supported over the tracks by an extensive system of columns carrying the weight to rock foundations. There are 650 concrete piers which are capped with either granite or steel grillage, upon which the columns carrying the structure rest. The maximum load on each column is 1,600 tons...The total weight of steel in the structure approximates 25,000 tons...”

The New York Times, May 16th 1909
Above L&R: steel framework under construction (ca. 1908)

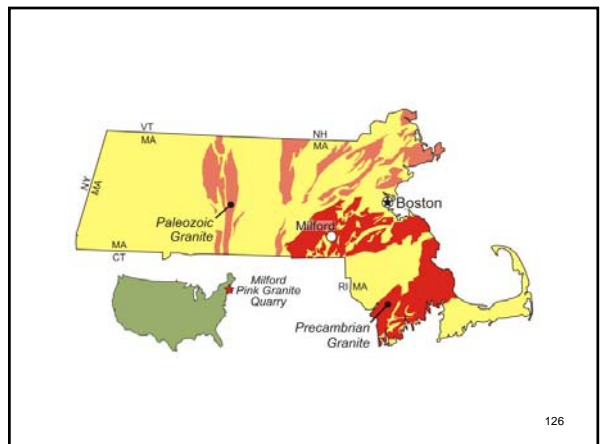
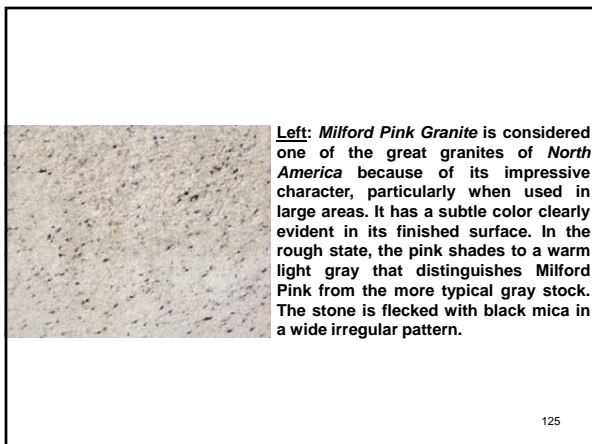
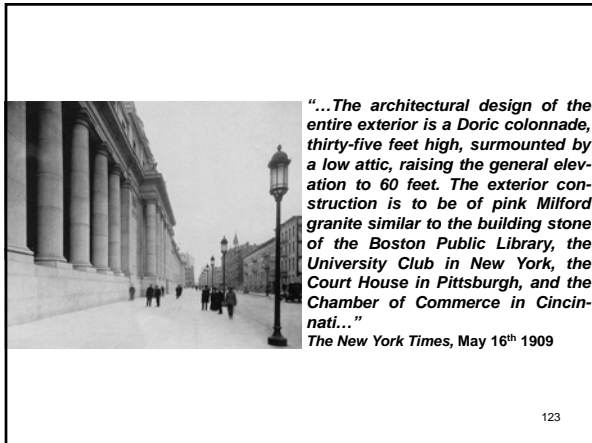
120

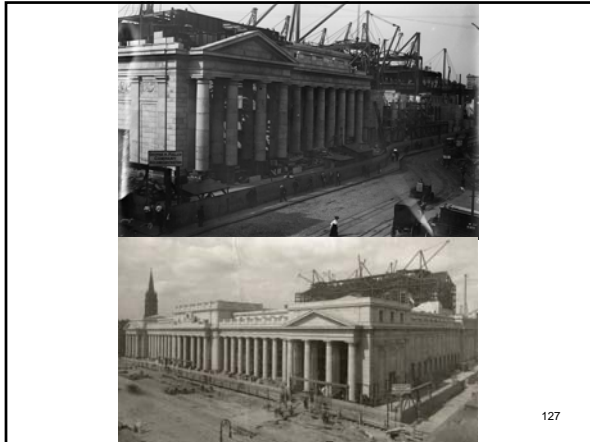
Exterior Design

121



"...In designing the exterior of the building, Messrs. McKim, Mead & White, the architects, were at pains to embody two ideas: To express in so far as was practicable, with the unusual condition of tracks below the street surface and in spite of the absence of the conventional train shed, not only the exterior design of a great railway station in the generally accepted form, but also to give to the building the character of a monumental gateway and entrance to a great metropolis..."
 RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad* 122

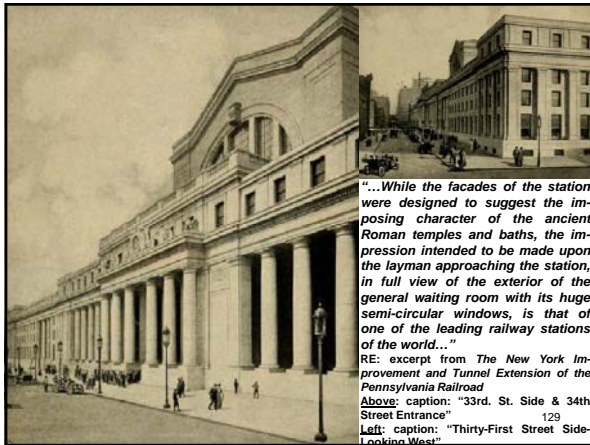




127



128



"...While the facades of the station were designed to suggest the imposing character of the ancient Roman temples and baths, the impression intended to be made upon the layman approaching the station, in full view of the exterior of the general waiting room with its huge semi-circular windows, is that of one of the leading railway stations of the world..."

RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad*

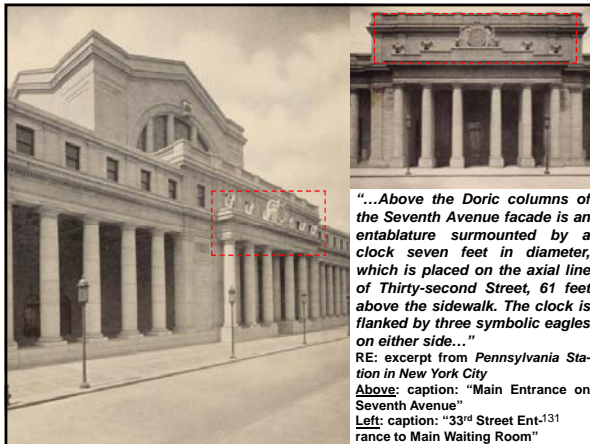
Above: caption: "33rd St. Side & 34th Street Entrance"

Left: caption: "Thirty-First Street Side-Looking West"

129



130



"...Above the Doric columns of the Seventh Avenue facade is an entablature surmounted by a clock seven feet in diameter, which is placed on the axial line of Thirty-second Street, 61 feet above the sidewalk. The clock is flanked by three symbolic eagles on either side..."

RE: excerpt from *Pennsylvania Station in New York City*

Above: caption: "Main Entrance on Seventh Avenue"

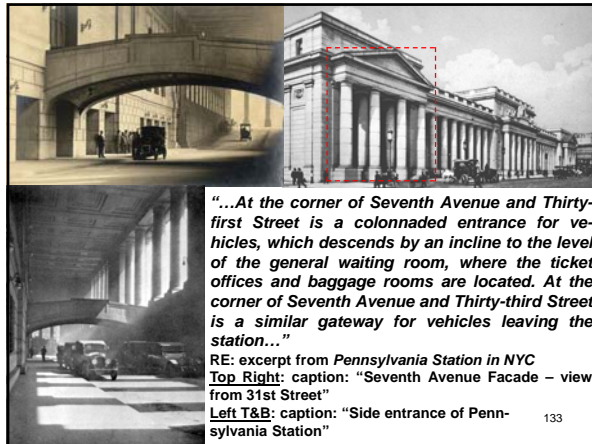
Left: caption: "33rd Street Entrance to Main Waiting Room"

131

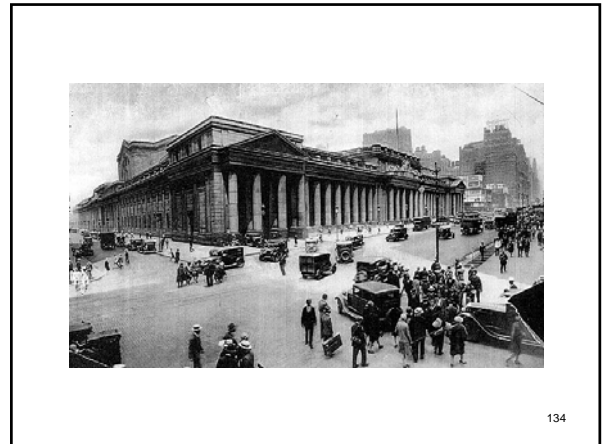
"...Other than Weinman's pieces, sculptural detail was kept to a minimum, therefore allowing the regular rhythm of the 7th and 8th Avenue colonnades and the pilasters on 31st and 33rd Streets to dominate the structure and emphasize its sheer size. Those arriving by automobile or carriage headed to the corner pavilions on 7th Avenue. Passing through the colonnade, the roadway descended to a subterranean level where entrances opened directly onto the general waiting room. Following principles taught at the Ecole, the separation of pedestrian and automobile access rationally allowed for easy access and avoided conflict between the two modes. Functional separation was also employed at the LIRR concourse near the corner of 7th Avenue and 33rd Street where commuter passengers were able to enter and exit the station without passing through the general waiting room..."

Greatamericanstations.com

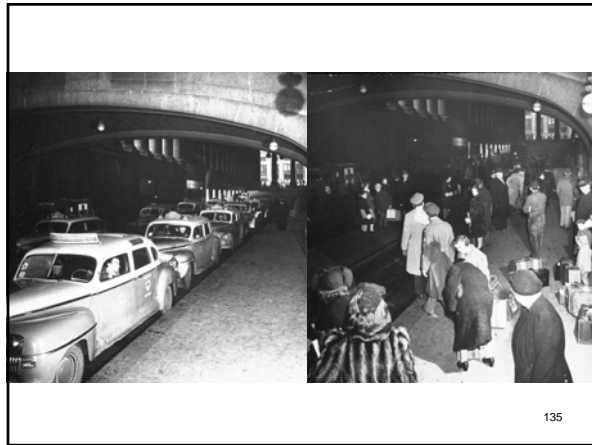
132



133



134



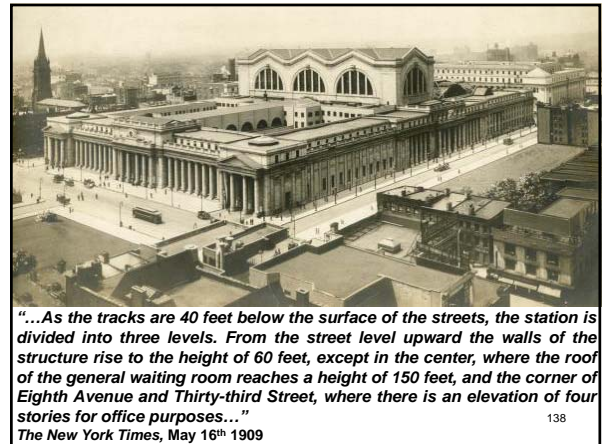
135

According to Richardson, McKim's goal was to create an efficient system of movement into and out of the station. Pedestrians entered through each facade, directly accessing the tracks via 31st and 33rd Street/s. 32nd Street was preserved in the form of an arcade of shops extending from 7th Avenue to the Main Waiting Room. To streamline traffic flow, carriages entered from one end and exited at the other. McKim also considered future connections to a then yet-to-be-built subway system. He instructed the engineers to build the tracks at such a distance beneath the street to allow a subway tunnel to pass above.

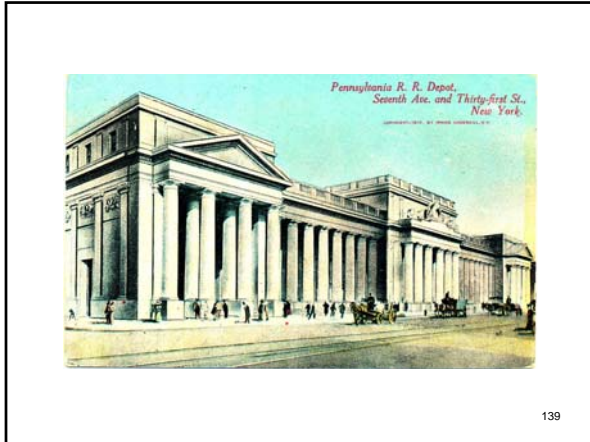
136



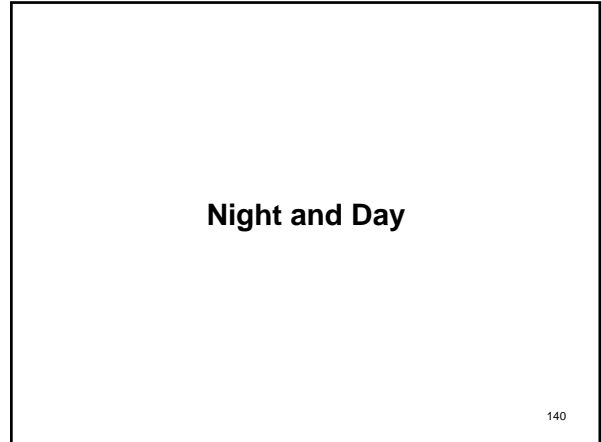
137



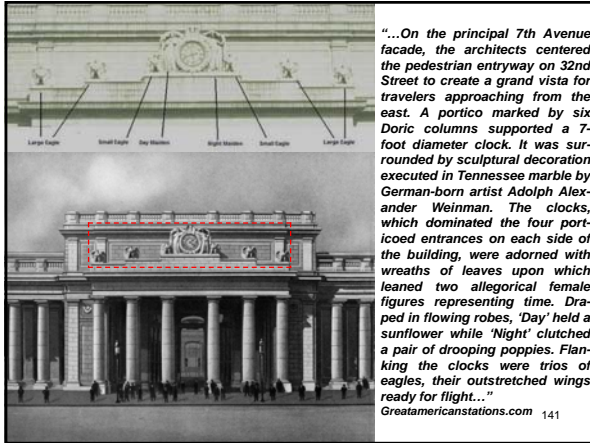
138



139



140

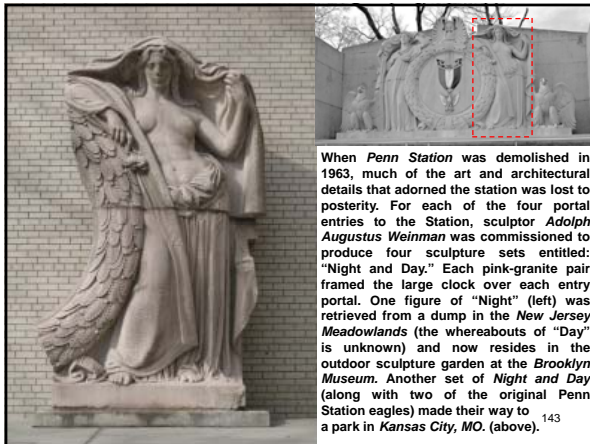


"...On the principal 7th Avenue facade, the architects centered the pedestrian entryway on 32nd Street to create a grand vista for travelers approaching from the east. A portico marked by six Doric columns supported a 7-foot diameter clock. It was surrounded by sculptural decoration executed in Tennessee marble by German-born artist Adolph Alexander Weinman. The clocks, which dominated the four porticoed entrances on each side of the building, were adorned with wreaths of leaves upon which leaned two allegorical female figures representing time. Draped in flowing robes, 'Day' held a sunflower while 'Night' clutched a pair of drooping poppies. Flanking the clocks were trios of eagles, their outstretched wings ready for flight..."

Greatamericanstations.com 141

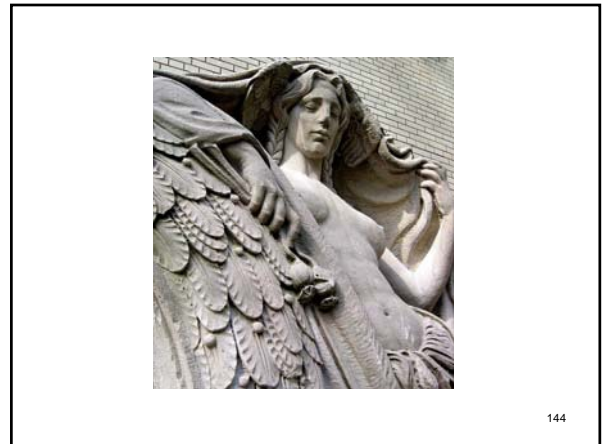


142

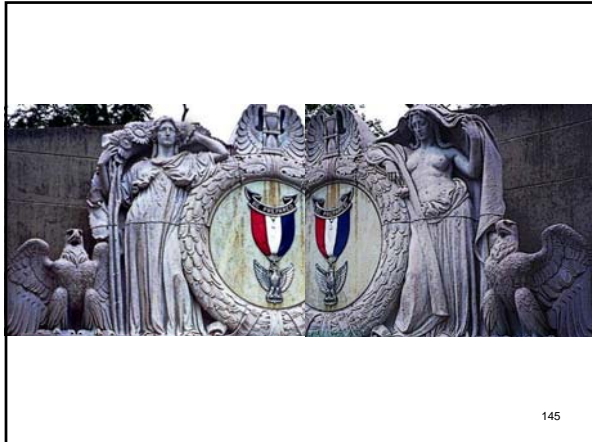


When Penn Station was demolished in 1963, much of the art and architectural details that adorned the station was lost to posterity. For each of the four portal entries to the Station, sculptor Adolph Augustus Weinman was commissioned to produce four sculpture sets entitled: "Night and Day." Each pink-granite pair framed the large clock over each entry portal. One figure of "Night" (left) was retrieved from a dump in the New Jersey Meadowlands (the whereabouts of "Day" is unknown) and now resides in the outdoor sculpture garden at the Brooklyn Museum. Another set of Night and Day (along with two of the original Penn Station eagles) made their way to a park in Kansas City, MO. (above).

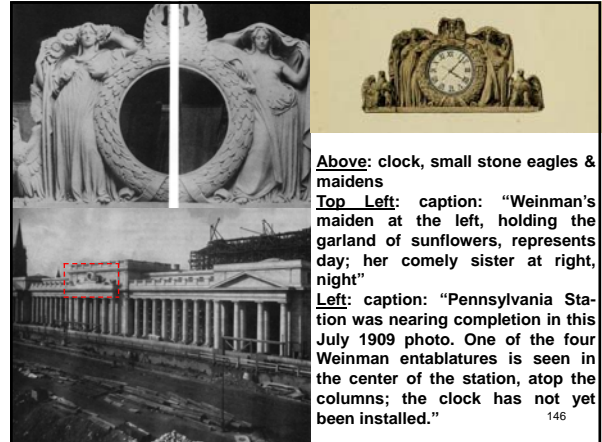
143



144



145

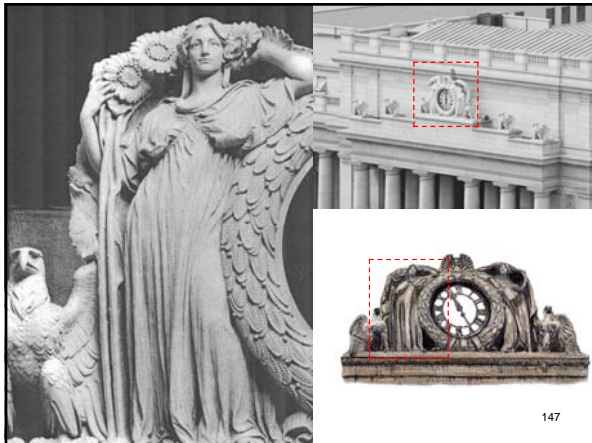


Above: clock, small stone eagles & maidens

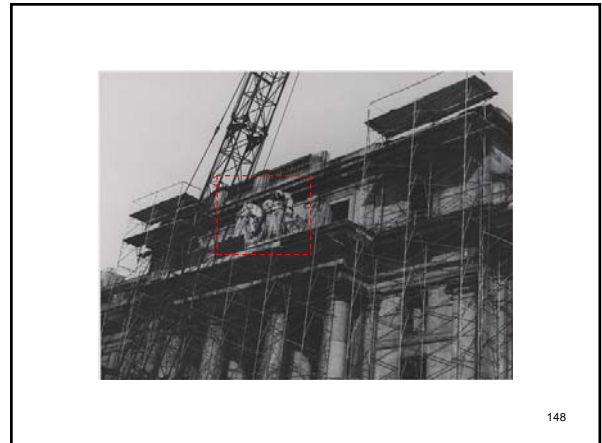
Top Left: caption: "Weinman's maiden at the left, holding the garland of sunflowers, represents day; her comely sister at right, night"

Left: caption: "Pennsylvania Station was nearing completion in this July 1909 photo. One of the four Weinman entablatures is seen in the center of the station, atop the columns; the clock has not yet been installed."

146



147



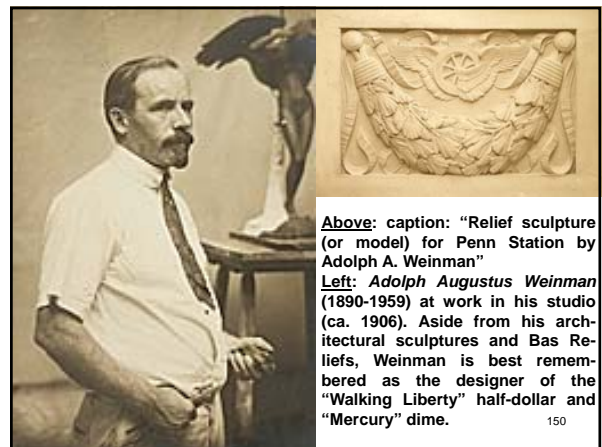
148



Above: caption: "'Night' being prepared for removal"

Left: caption: "'Day' statue being removed during Penn Station demolition, July 13, 1965"

149



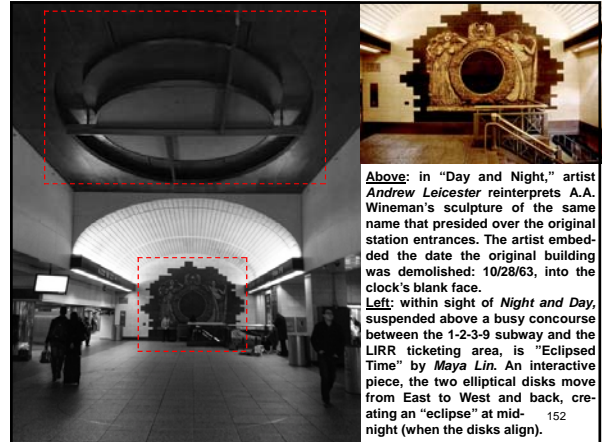
Above: caption: "Relief sculpture (or model) for Penn Station by Adolph A. Weinman"

Left: Adolph Augustus Weinman (1890-1959) at work in his studio (ca. 1906). Aside from his architectural sculptures and Bas Reliefs, Weinman is best remembered as the designer of the "Walking Liberty" half-dollar and "Mercury" dime.

150



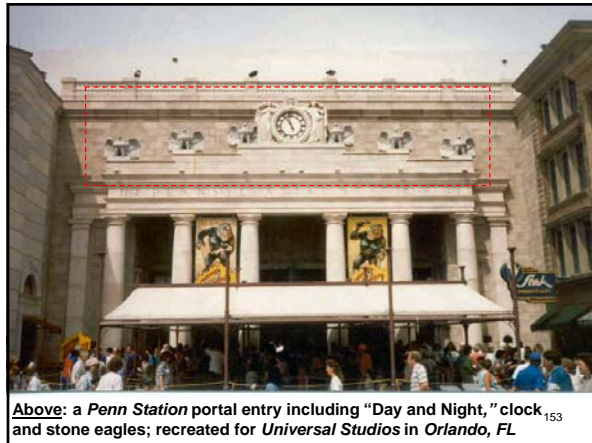
151



Above: in "Day and Night," artist Andrew Leicester reinterprets A.A. Wineman's sculpture of the same name that presided over the original station entrances. The artist embedded the date the original building was demolished: 10/28/63, into the clock's blank face.

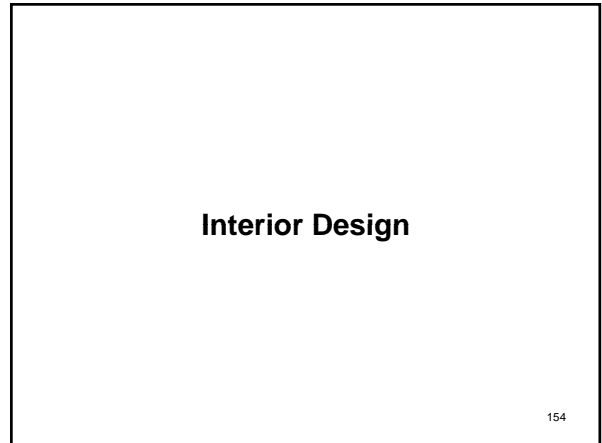
Left: within sight of *Night and Day*, suspended above a busy concourse between the 1-2-3-9 subway and the LIRR ticketing area, is "Eclipsed Time" by Maya Lin. An interactive piece, the two elliptical disks move from East to West and back, creating an "eclipse" at mid-night (when the disks align).

152



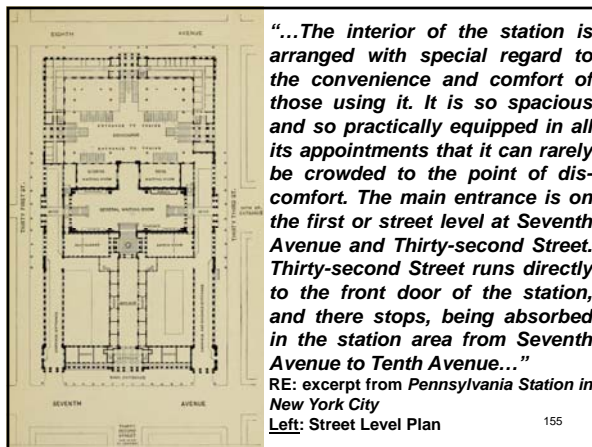
Above: a Penn Station portal entry including "Day and Night," clock, and stone eagles; recreated for Universal Studios in Orlando, FL

153



Interior Design

154

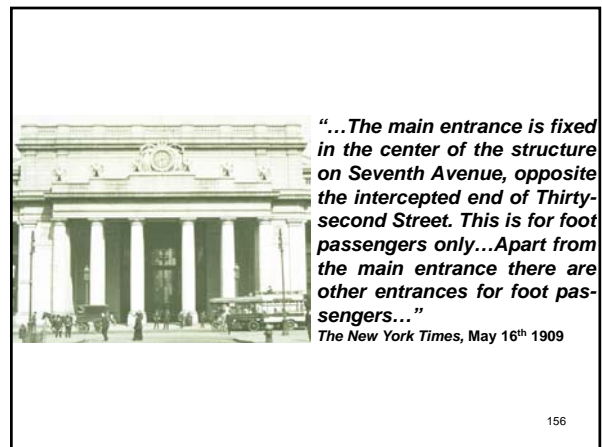


"...The interior of the station is arranged with special regard to the convenience and comfort of those using it. It is so spacious and so practically equipped in all its appointments that it can rarely be crowded to the point of discomfort. The main entrance is on the first or street level at Seventh Avenue and Thirty-second Street. Thirty-second Street runs directly to the front door of the station, and there stops, being absorbed in the station area from Seventh Avenue to Tenth Avenue..."

RE: excerpt from *Pennsylvania Station in New York City*

Left: Street Level Plan

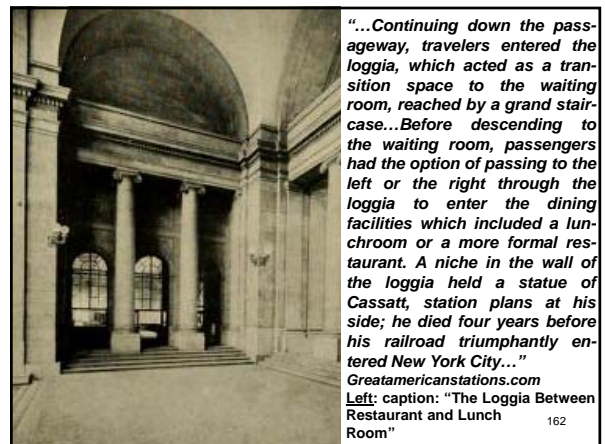
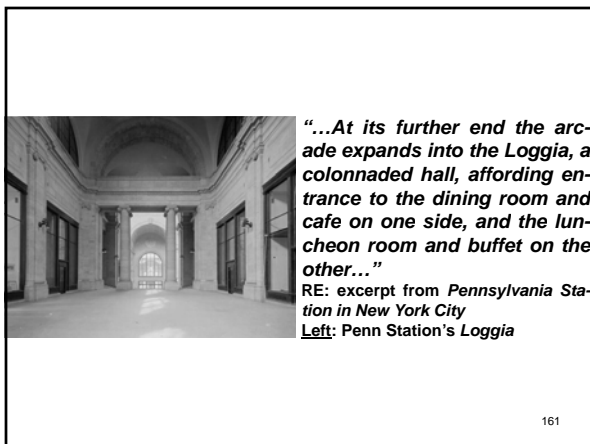
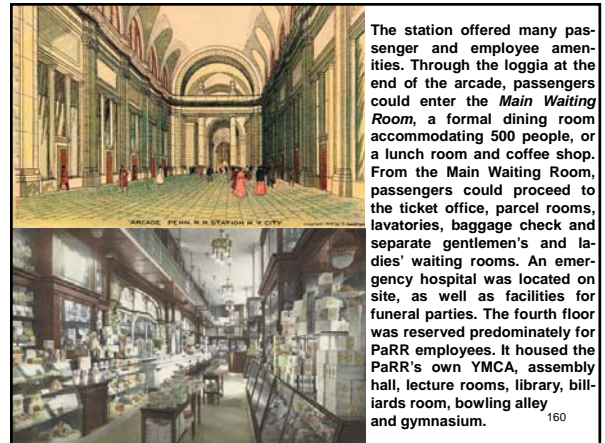
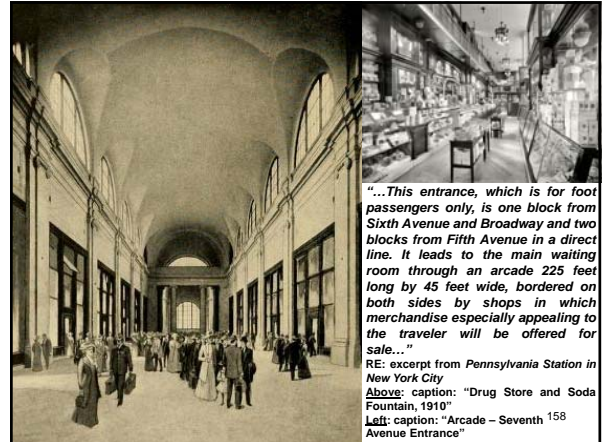
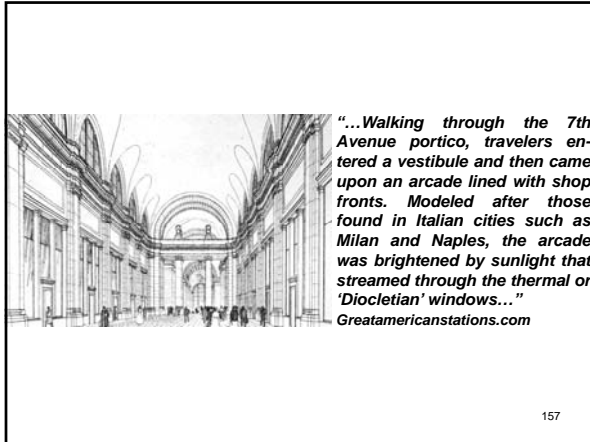
155



"...The main entrance is fixed in the center of the structure on Seventh Avenue, opposite the intercepted end of Thirty-second Street. This is for foot passengers only...Apart from the main entrance there are other entrances for foot passengers..."

The New York Times, May 16th 1909

156





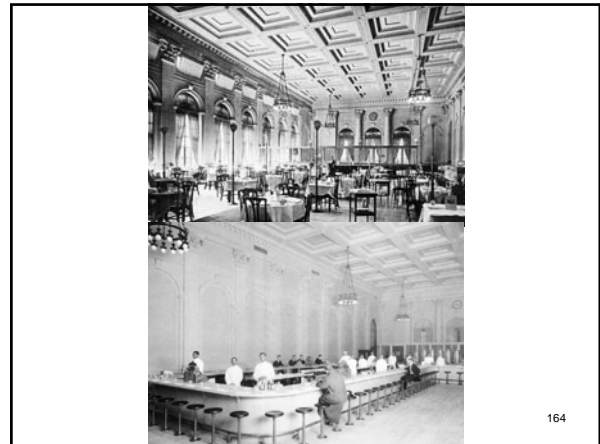
"...The restaurant and luncheon room occupy handsome and commodious rooms on opposite sides of the Loggia. They are appointed and fitted in the best manner and with the most modern appliances. Regular restaurant service is maintained in one and a luncheon service in the other. The kitchens on the floor above are thoroughly equipped in every detail..."

RE: excerpt from *Pennsylvania Station in New York City*

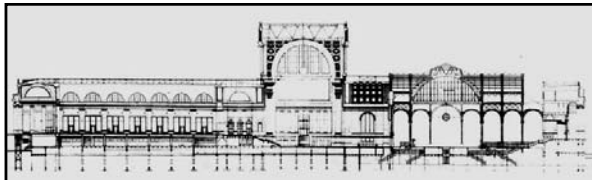
Left: caption: "Restaurant and Dining Room"

Right: caption: "Lunch Room and Buffet"

163



164



"...On the first level below the street is the station proper, reached from all sides by short stone stairways. Here is the general waiting room, the largest in the world, 275 feet by 103 feet, and 150 feet from floor to roof. Within its walls are located the ticket offices, parcel rooms, telegraph and telephone offices, and baggage checking windows, all so arranged that the passenger may proceed from one to the other seriatim with a minimum amount of exertion and without retracing his steps. Opening into the general waiting room on the west are two subsidiary waiting rooms provided with seats. These rooms, each 58 by 100 feet, are for men and women, respectively, and connect with retiring rooms with lavatories attached..."

RE: excerpt from *Pennsylvania Station in New York City*

Above: caption: "Longitudinal Section"

165



WAITING ROOM FOR WOMEN

TICKET OFFICES

"...Passenger services such as ticketing and the baggage check were arranged around the perimeter of the waiting room in a sequential fashion so that one could efficiently move from one area to the next without needlessly criss-crossing the vast room..."

Greatamericanstations.com

166



167



"...On the same level with the general waiting room the main baggage room with 450 feet of frontage, for the use of the transfer wagons, is located, covering the full area occupied by the arcade and restaurants on the plane above. The baggage is delivered and taken away through a special subway. From the baggage room trunks are delivered to the tracks below by motor trucks and elevators. The court for the public motor cabs and private vehicles is also located on this level..."

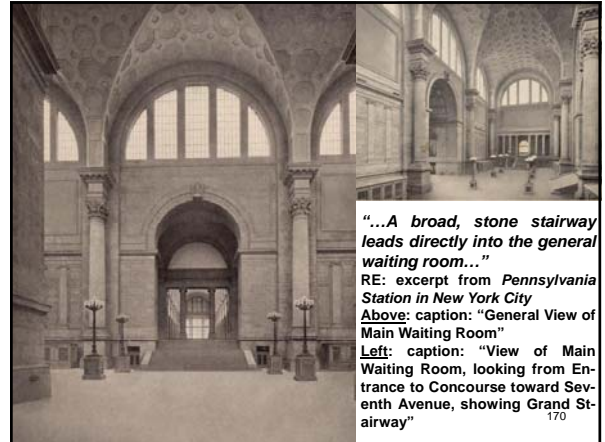
RE: excerpt from *Pennsylvania Station in New York City*

Left: caption: "Looking into Arcade From Main Waiting Room"

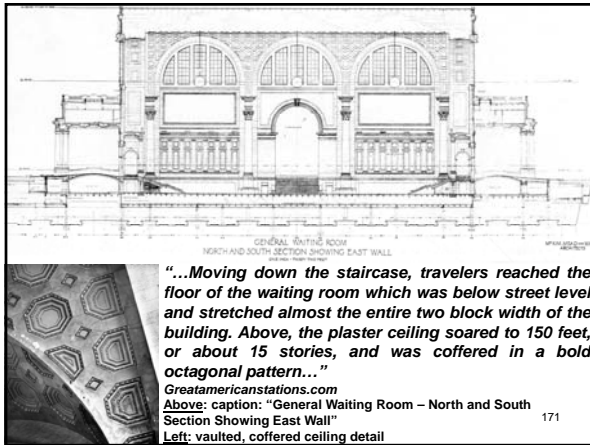
168



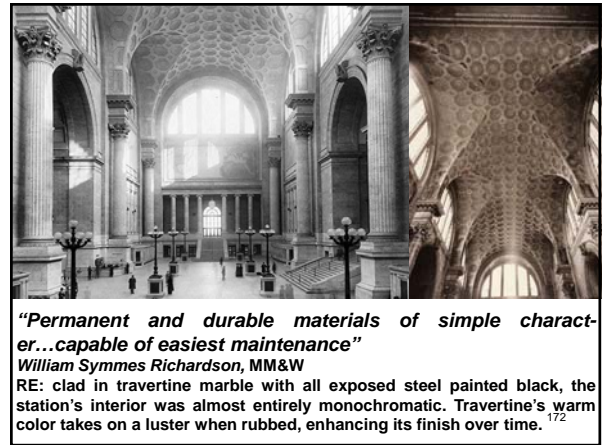
169



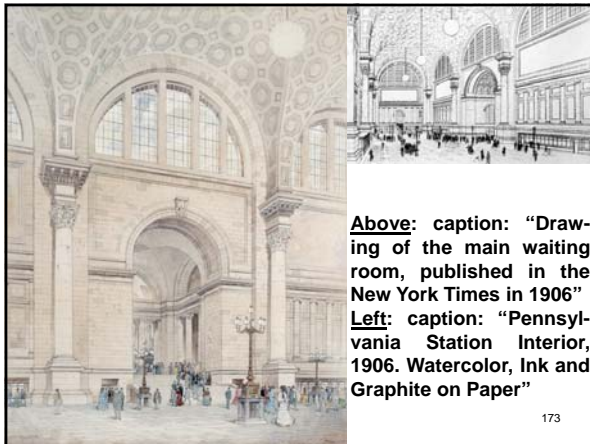
"...A broad, stone stairway leads directly into the general waiting room..."
 RE: excerpt from *Pennsylvania Station in New York City*
Above: caption: "General View of Main Waiting Room"
Left: caption: "View of Main Waiting Room, looking from Entrance to Concourse toward Seventh Avenue, showing Grand Stairway"
 170



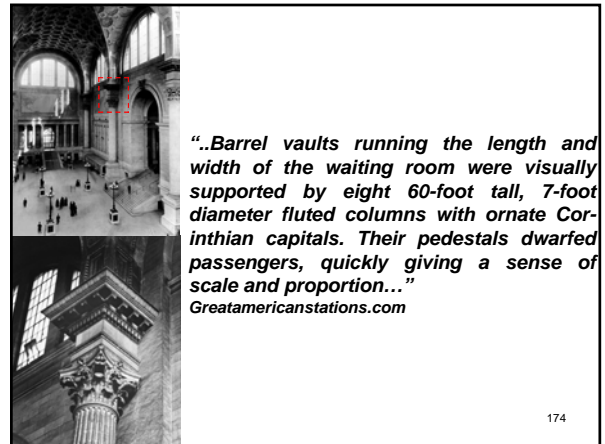
"...Moving down the staircase, travelers reached the floor of the waiting room which was below street level and stretched almost the entire two block width of the building. Above, the plaster ceiling soared to 150 feet, or about 15 stories, and was covered in a bold octagonal pattern..."
 Greatamericanstations.com
Above: caption: "General Waiting Room – North and South Section Showing East Wall"
Left: vaulted, coffered ceiling detail
 171



"Permanent and durable materials of simple character...capable of easiest maintenance"
 William Symmes Richardson, MM&W
 RE: clad in travertine marble with all exposed steel painted black, the station's interior was almost entirely monochromatic. Travertine's warm color takes on a luster when rubbed, enhancing its finish over time.¹⁷²



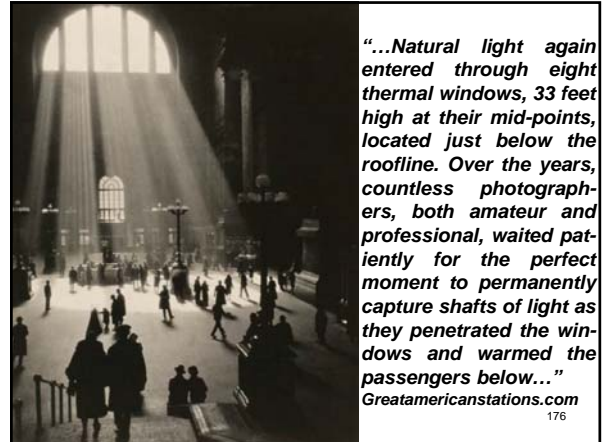
Above: caption: "Drawing of the main waiting room, published in the New York Times in 1906"
Left: caption: "Pennsylvania Station Interior, 1906. Watercolor, Ink and Graphite on Paper"
 173



"..Barrel vaults running the length and width of the waiting room were visually supported by eight 60-foot tall, 7-foot diameter fluted columns with ornate Corinthian capitals. Their pedestals dwarfed passengers, quickly giving a sense of scale and proportion..."
 Greatamericanstations.com
 174



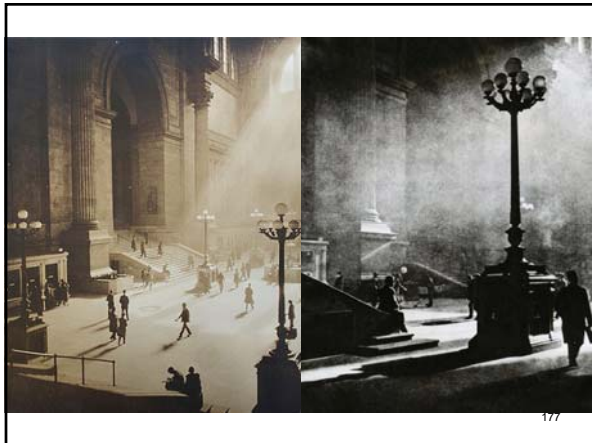
175



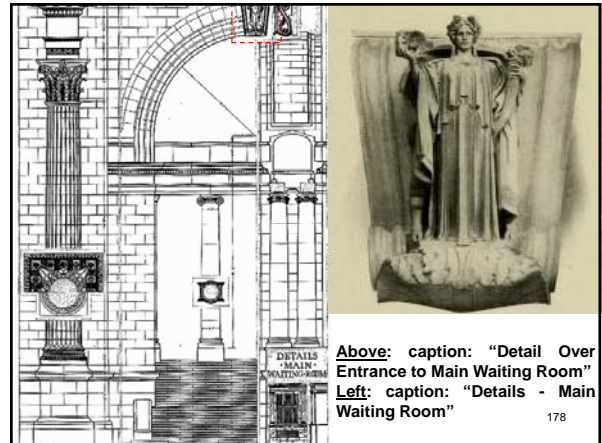
"...Natural light again entered through eight thermal windows, 33 feet high at their mid-points, located just below the roofline. Over the years, countless photographers, both amateur and professional, waited patiently for the perfect moment to permanently capture shafts of light as they penetrated the windows and warmed the passengers below..."

Greatamericanstations.com

176



177



Above: caption: "Detail Over Entrance to Main Waiting Room"

Left: caption: "Details - Main Waiting Room"

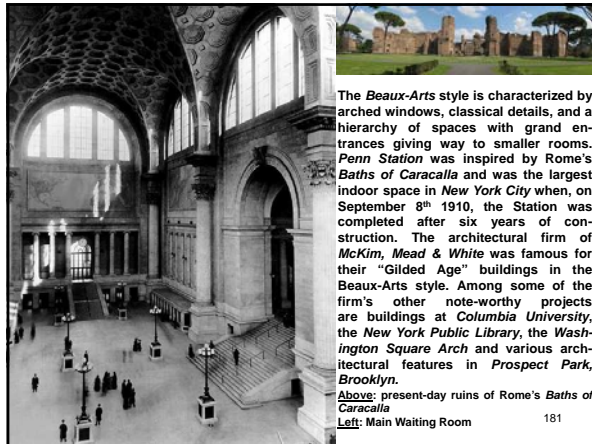
178

The Greatest Example

179

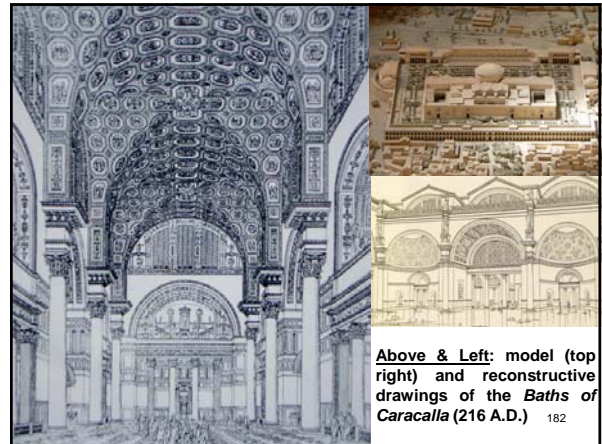
Penn Station was composed of two principal areas: the modern steel concourse and tracks and the neoclassical waiting room and service areas. The contrast was deliberate and intended to express the distinct function of each space. While the tracks were a utilitarian means of entering the city, the *Main Waiting Room* and adjacent areas provided a grand and symbolic reception. The waiting room was modeled after the *Baths of Caracalla* in *Rome* and featured coffered groin vaults and lunette clerestory windows. The room was a direct replica of the baths in proportion, except that it was enlarged by 20% to rise to a height of 148-feet. Richardson described the reference to *Rome* as functional, citing the ancient buildings as: "the greatest examples in architectural history of large roofed-in areas adapted to assemblages of people."

180



The *Beaux-Arts* style is characterized by arched windows, classical details, and a hierarchy of spaces with grand entrances giving way to smaller rooms. *Penn Station* was inspired by Rome's *Baths of Caracalla* and was the largest indoor space in *New York City* when, on September 8th 1910, the Station was completed after six years of construction. The architectural firm of *McKim, Mead & White* was famous for their "Gilded Age" buildings in the *Beaux-Arts* style. Among some of the firm's other note-worthy projects are buildings at *Columbia University*, the *New York Public Library*, the *Washington Square Arch* and various architectural features in *Prospect Park, Brooklyn*.

Above: present-day ruins of Rome's *Baths of Caracalla*
Left: Main Waiting Room 181



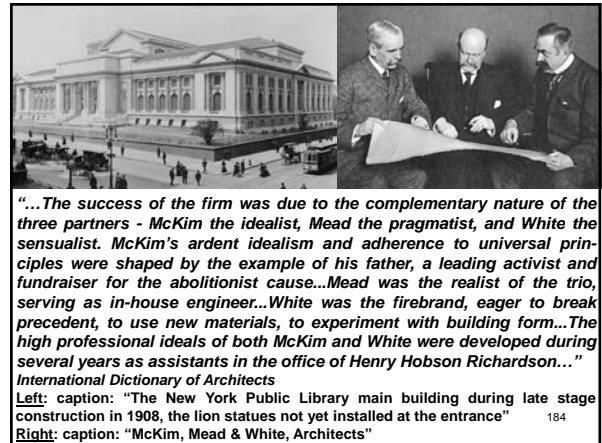
Above & Left: model (top right) and reconstructive drawings of the *Baths of Caracalla* (216 A.D.) 182



Top Left: *Washington Square Arch* (1892) by MM&W

Top Right: *Low Memorial Library* (1895) by MM&W

Left: *The Peristyle (Prospect Park, 1904)* by MM&W 183



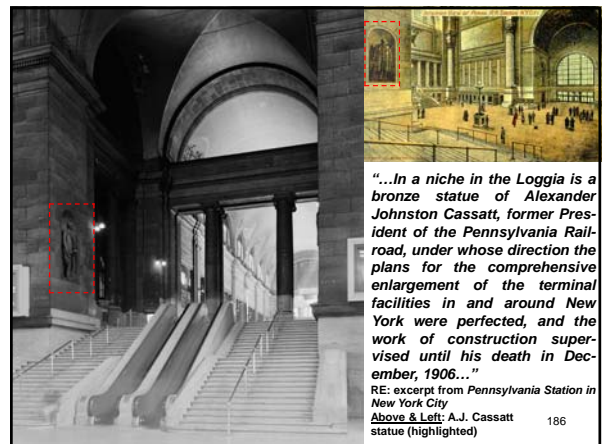
"...The success of the firm was due to the complementary nature of the three partners - *McKim* the idealist, *Mead* the pragmatist, and *White* the sensualist. *McKim's* ardent idealism and adherence to universal principles were shaped by the example of his father, a leading activist and fundraiser for the abolitionist cause...*Mead* was the realist of the trio, serving as in-house engineer...*White* was the firebrand, eager to break precedent, to use new materials, to experiment with building form...The high professional ideals of both *McKim* and *White* were developed during several years as assistants in the office of *Henry Hobson Richardson*..."
International Dictionary of Architects

Left: caption: "The *New York Public Library* main building during late stage construction in 1908, the lion statues not yet installed at the entrance" 184

Right: caption: "*McKim, Mead & White, Architects*"

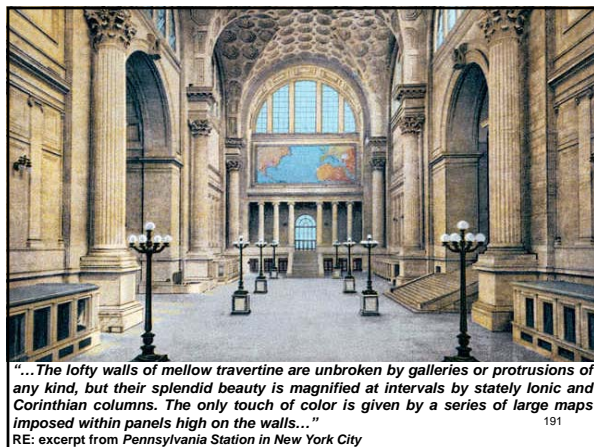
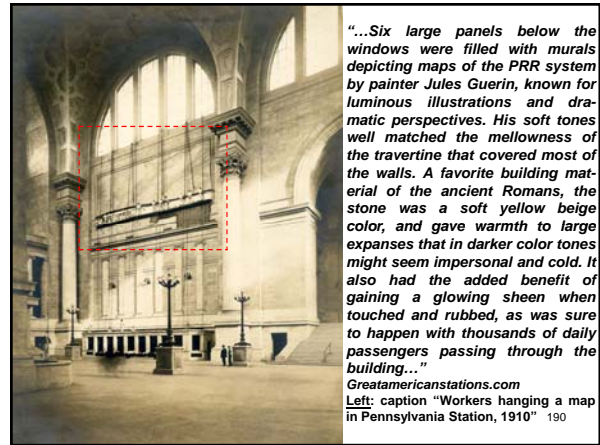
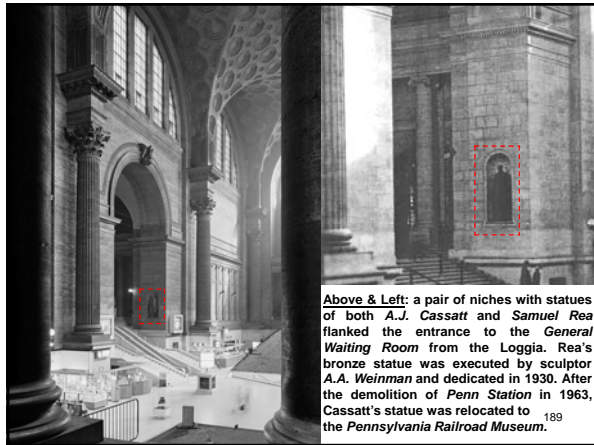
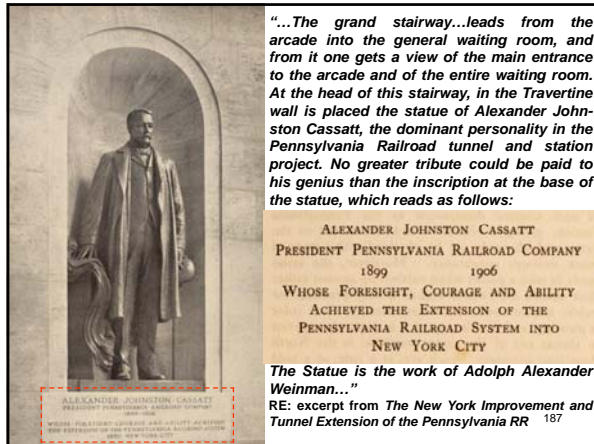
"The architectural design of *Pennsylvania Station* undoubtedly represented the largest, most difficult, and most rewarding commission for any architect of the time, or any other time in American architectural history, for that matter, and the firm chosen for this honor was with equally little question the one most fully qualified for the creation of the greatest civic works"
Carl Condit, Author
RE: *A.J. Cassatt* wanted to construct a hotel above the station, but *McKim* argued that this would detract from the station's central purpose. Thus, after much debate, the hotel was eliminated from the scheme and the station rose above the street to a height of just three stories. This was notably lower than the surrounding buildings, even at the time of construction.

185



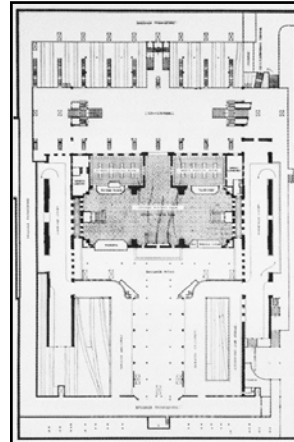
"...In a niche in the *Loggia* is a bronze statue of *Alexander Johnston Cassatt*, former President of the *Pennsylvania Railroad*, under whose direction the plans for the comprehensive enlargement of the terminal facilities in and around *New York* were perfected, and the work of construction supervised until his death in December, 1906..."

RE: excerpt from *Pennsylvania Station in New York City*
Above & Left: *A.J. Cassatt* statue (highlighted) 186



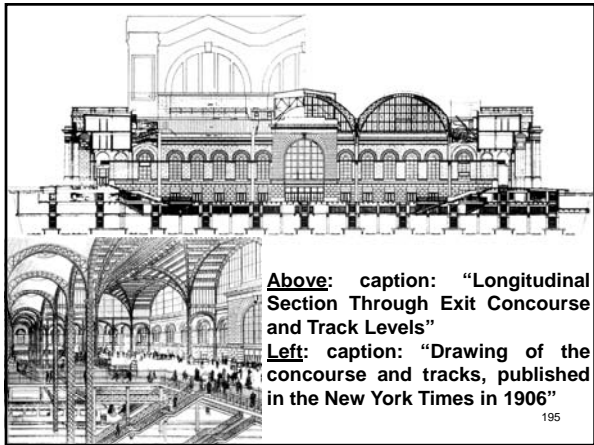
“...The final destination in one’s westward movement through the station was the concourse, in which the architects made every effort to allow natural light into the space. While the rest of the station emphasized classical grandeur, the 10 story concourse relied on the awe-inspiring power of modern industrial technology. A forest of steel columns supported an extensive system of vaults covered almost entirely in glass. Coupled with glass block embedded into the floor of the passenger galleries surrounding the platforms, light reached all the way down to the tracks, located 36 feet below street level. Rather than enter the city through a dark and smoky train shed, Pennsylvania Station welcomed travelers with glorious light and soaring spaces unlike those found anywhere else in the nation. The arrival and departure concourses were separated, allowing for the efficient movement of people, and early commentators marveled at the new technology of escalators...”
 Greatamericanstations.com

193



“...Parallel to and connecting with the main waiting room by a wide thoroughfare is the concourse, a covered assembling place over 200 feet wide, extending the entire width of the station and under the adjoining streets. An idea of the width of the concourse is gained by comparing it with the lobby of the Jersey City train shed, which is narrower by twenty-five feet. This is the vestibule of the tracks, as stairways descend from it to each of the train platforms on the track level. The concourse and adjacent areas are open to the tracks, forming a courtyard 340 feet wide by 210 feet broad, covered by a lofty roof of iron and glass. In addition to the entrances of the concourse from the waiting room there are also direct approaches from the streets...”
 RE: excerpt from Pennsylvania Station in New York City
 Left: Exit Concourse (Upper) Level Plan

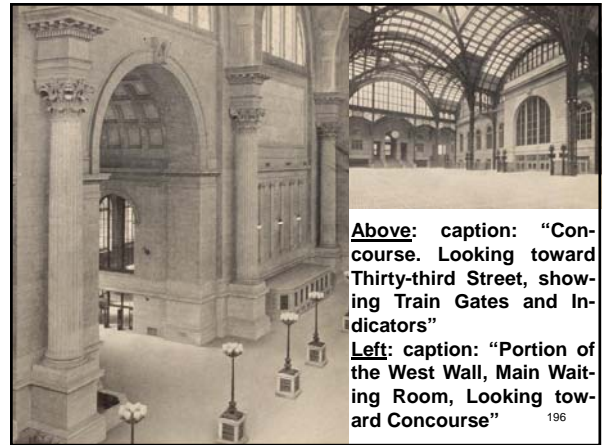
194



Above: caption: “Longitudinal Section Through Exit Concourse and Track Levels”

Left: caption: “Drawing of the concourse and tracks, published in the New York Times in 1906”

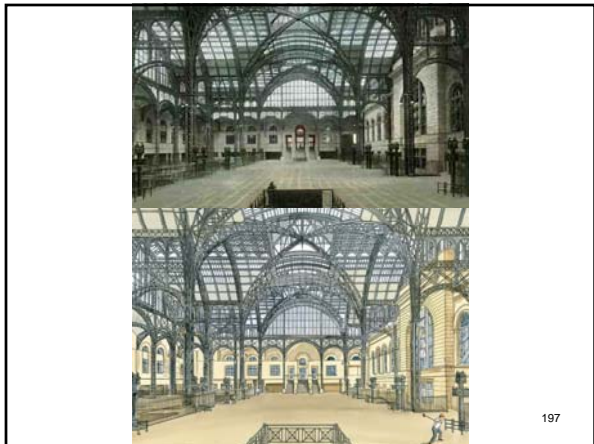
195



Above: caption: “Concourse. Looking toward Thirty-third Street, showing Train Gates and Indicators”

Left: caption: “Portion of the West Wall, Main Waiting Room, Looking toward Concourse”

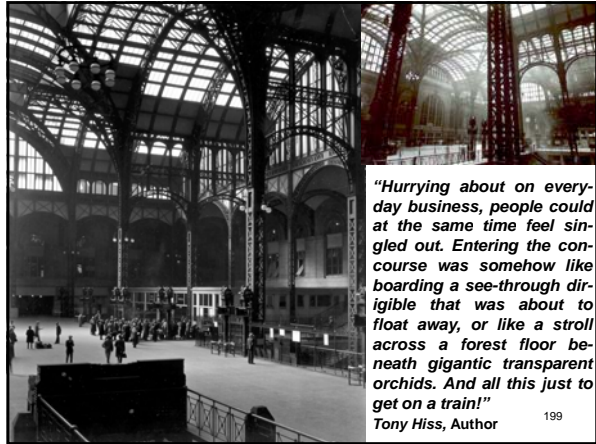
196



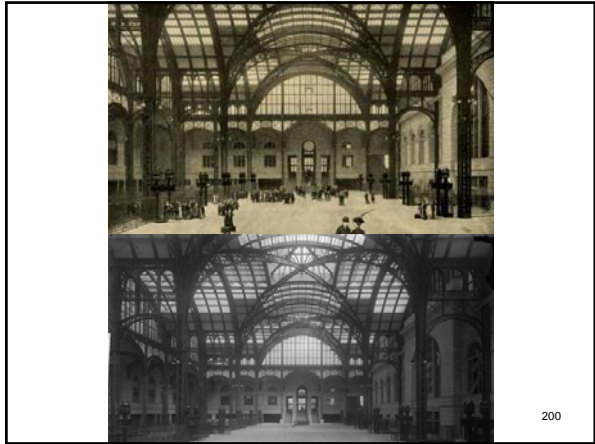
197



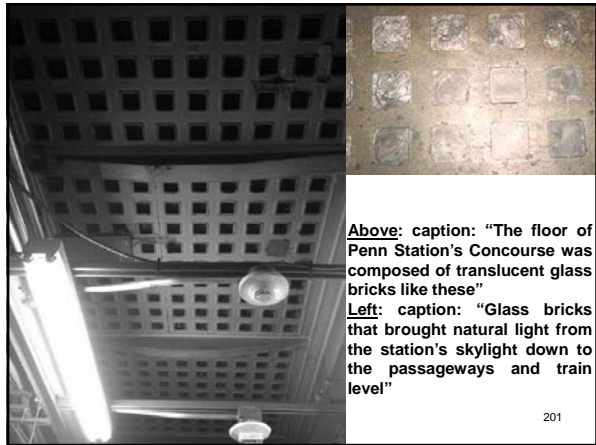
198



"Hurrying about on everyday business, people could at the same time feel singled out. Entering the concourse was somehow like boarding a see-through dirigible that was about to float away, or like a stroll across a forest floor beneath gigantic transparent orchids. And all this just to get on a train!"
 Tony Hiss, Author 199



200



Above: caption: "The floor of Penn Station's Concourse was composed of translucent glass bricks like these"
Left: caption: "Glass bricks that brought natural light from the station's skylight down to the passageways and train level"

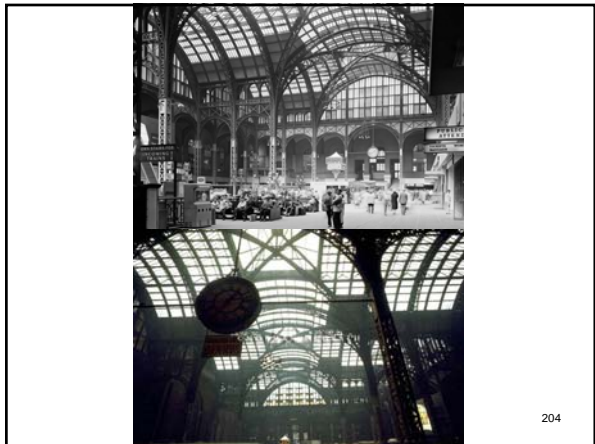
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202



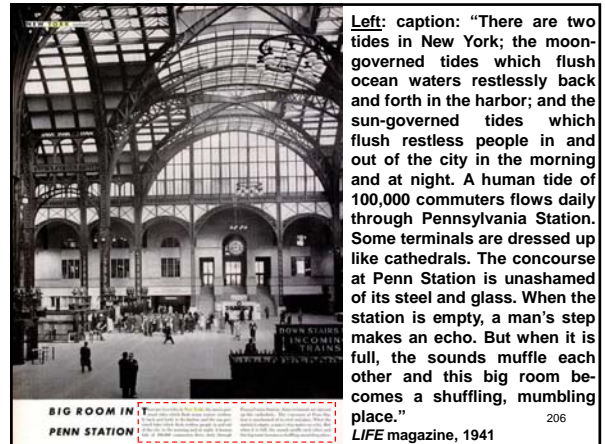
203



204

Two Tides

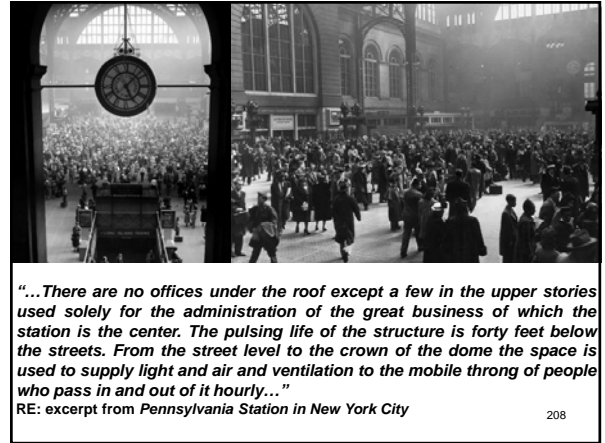
205



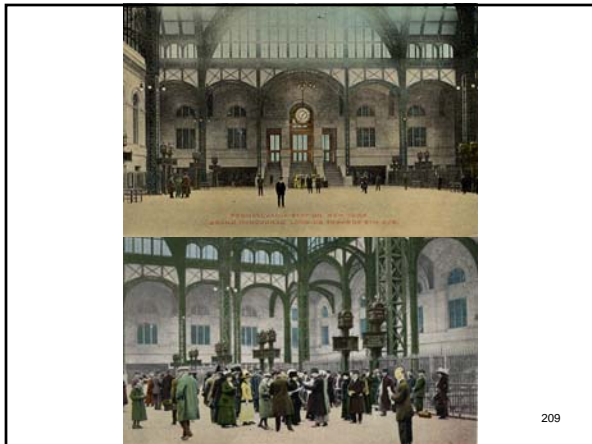
206



207



208



209



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211



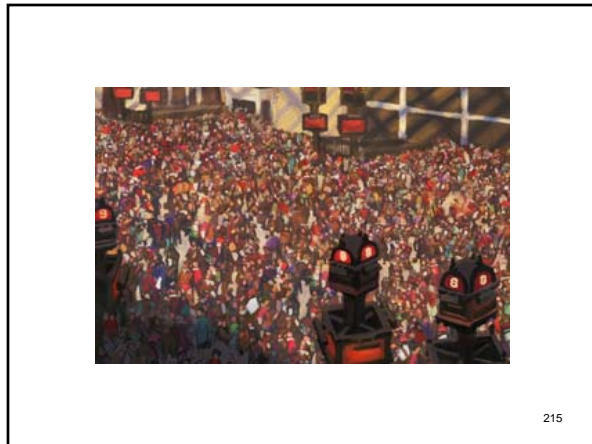
212



Above: caption: "A crush of people along the concourse in 1917. They're actually not commuters though; they're fans of appropriately named evangelist Billy Sunday, waiting for his train to arrive."
213



214



215



216



217



218



219

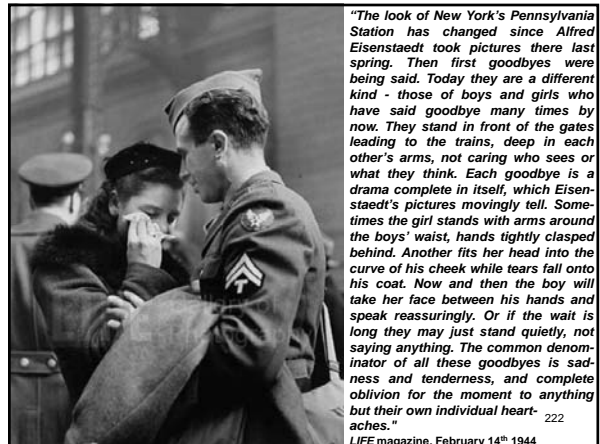


"...The interior of the station is even more impressive than the exterior. The public rooms are open to the roof...Daylight pours in through huge semi-circular windows high above the floors and through skylights set in the roof. At night it is illuminated by bracket lights, electroliers and a number of handsome standards surmounted by groups of incandescent bulbs..."
 RE: excerpt from *Pennsylvania Station in New York City*

220

The Long Kiss Goodbye

221



"The look of New York's Pennsylvania Station has changed since Alfred Eisenstaedt took pictures there last spring. Then first goodbyes were being said. Today they are a different kind - those of boys and girls who have said goodbye many times by now. They stand in front of the gates leading to the trains, deep in each other's arms, not caring who sees or what they think. Each goodbye is a drama complete in itself, which Eisenstaedt's pictures movingly tell. Sometimes the girl stands with arms around the boys' waist, hands tightly clasped behind. Another fits her head into the curve of his cheek while tears fall onto his coat. Now and then the boy will take her face between his hands and speak reassuringly. Or if the wait is long they may just stand quietly, not saying anything. The common denominator of all these goodbyes is sadness and tenderness, and complete oblivion for the moment to anything but their own individual heart-aches."
 LIFE magazine, February 14th 1944

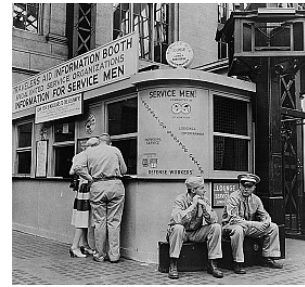
222





Left: a war bond drive in Penn Station's concourse. During WWII, fuel rationing and the movement of soldiers, sailors, airmen and marines across the country combined to form a boom in rail travel. Railroad usage was at an all-time high, lasting well into the immediate post-war years (in 1945 alone, over 109 million passengers used *Penn Station*). However, the post-war boom in automobile ownership, large-scale road-building projects and the advent of commercial air travel would take their toll on the once mighty "Pennsy" and other railroads, along with their grand terminals.

229



230



231



232



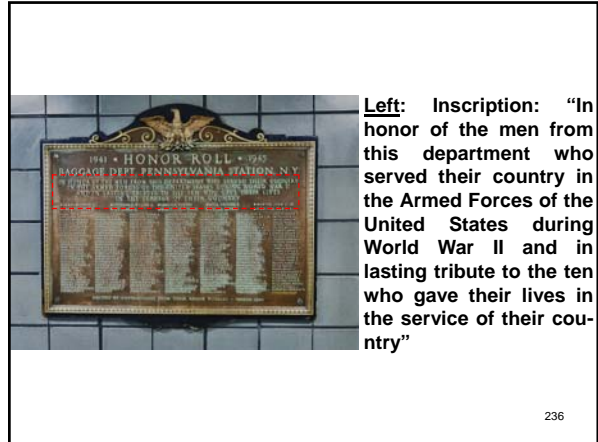
233



234



235



Left: Inscription: "In honor of the men from this department who served their country in the Armed Forces of the United States during World War II and in lasting tribute to the ten who gave their lives in the service of their country"

236

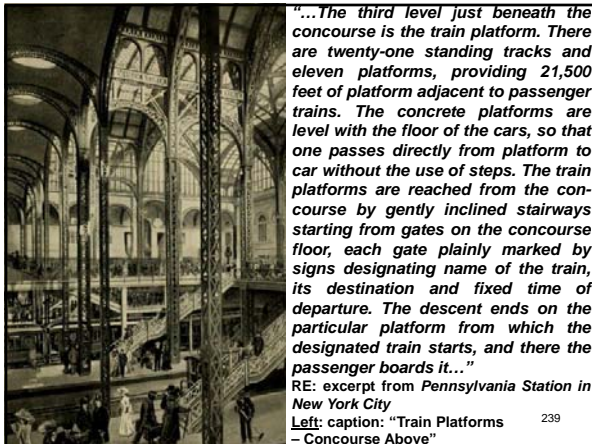
A Monumental Bridge

237

"...the plan of the Station was designed to give the greatest number of lines of circulation. The structure is really a monumental bridge over the tracks, with entrances to the streets on the main axis and on all four sides. In this respect the building is unique among the railway stations of the world, affording the maximum of entrance and exit facilities..."

RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad*

238



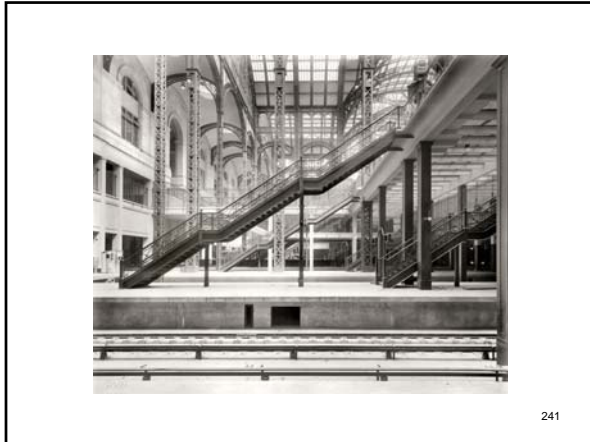
"...The third level just beneath the concourse is the train platform. There are twenty-one standing tracks and eleven platforms, providing 21,500 feet of platform adjacent to passenger trains. The concrete platforms are level with the floor of the cars, so that one passes directly from platform to car without the use of steps. The train platforms are reached from the concourse by gently inclined stairways starting from gates on the concourse floor, each gate plainly marked by signs designating name of the train, its destination and fixed time of departure. The descent ends on the particular platform from which the designated train starts, and there the passenger boards it..."

RE: excerpt from *Pennsylvania Station in New York City*
 Left: caption: "Train Platforms - Concourse Above"

239



240



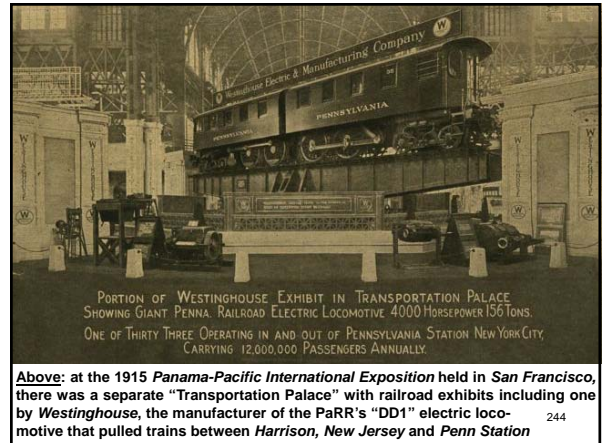
241



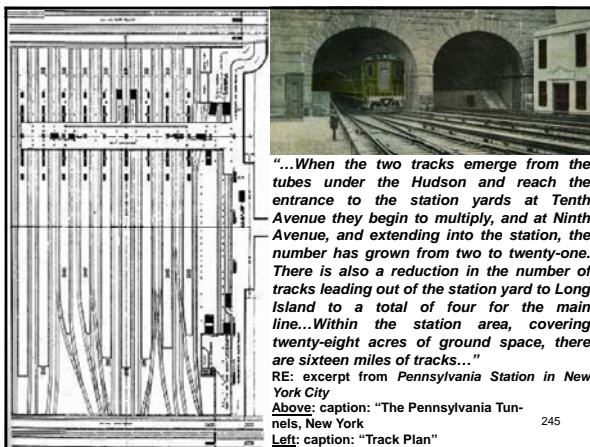
"...The heating and ventilation is as perfect as modern science can make it. As all the trains are operated exclusively by electricity there can be no smoke nor gases such as are unpreventable in stations where steam is the motive power..."
 RE: excerpt from Pennsylvania Station in New York City
 Above: caption: "One of the Electric Locomotives"
 Left: caption: "Electric Locomotive in Pennsylvania Station, New York" 242



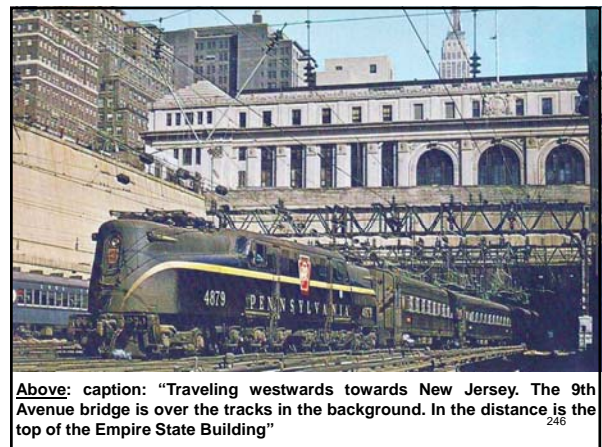
243



PORTION OF WESTINGHOUSE EXHIBIT IN TRANSPORTATION PALACE SHOWING GIANT PENNA. RAILROAD ELECTRIC LOCOMOTIVE 4000 HORSEPOWER 156 TONS. ONE OF THIRTY THREE OPERATING IN AND OUT OF PENNSYLVANIA STATION NEW YORK CITY, CARRYING 12,000,000 PASSENGERS ANNUALLY.
 Above: at the 1915 Panama-Pacific International Exposition held in San Francisco, there was a separate "Transportation Palace" with railroad exhibits including one by Westinghouse, the manufacturer of the PaRR's "DD1" electric locomotive that pulled trains between Harrison, New Jersey and Penn Station 244



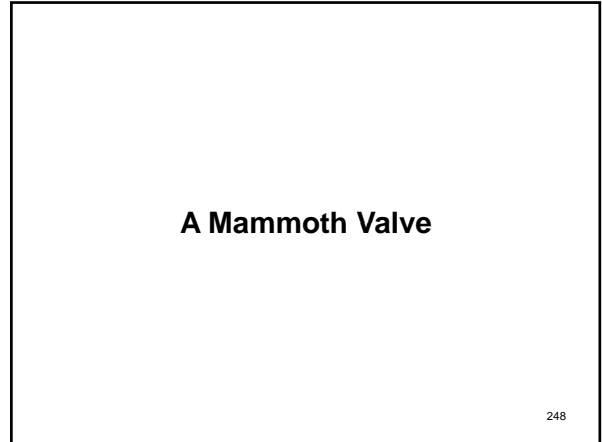
"...When the two tracks emerge from the tubes under the Hudson and reach the entrance to the station yards at Tenth Avenue they begin to multiply, and at Ninth Avenue, and extending into the station, the number has grown from two to twenty-one. There is also a reduction in the number of tracks leading out of the station yard to Long Island to a total of four for the main line...Within the station area, covering twenty-eight acres of ground space, there are sixteen miles of tracks..."
 RE: excerpt from Pennsylvania Station in New York City
 Above: caption: "The Pennsylvania Tunnels, New York"
 Left: caption: "Track Plan" 245



Above: caption: "Traveling westwards towards New Jersey. The 9th Avenue bridge is over the tracks in the background. In the distance is the top of the Empire State Building" 246

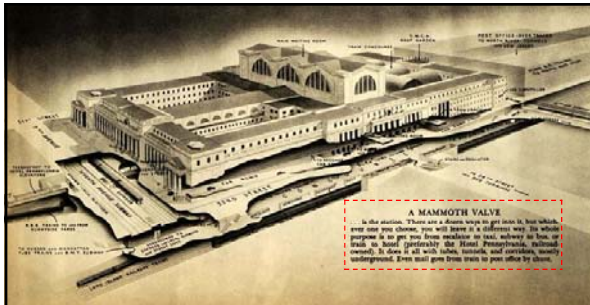


247

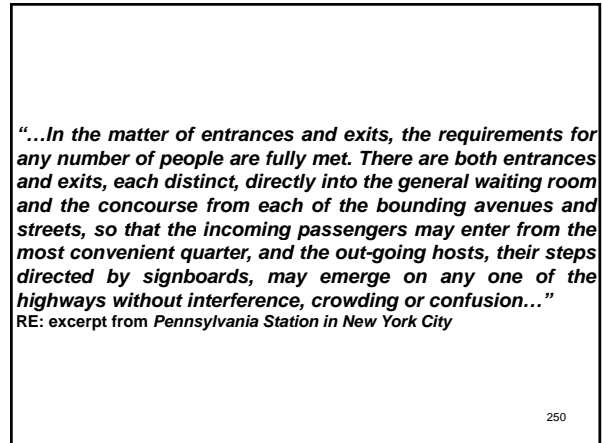


A Mammoth Valve

248



Above: caption: "A Mammoth Valve...is the station. There are a dozen ways to get into it, but whichever one you choose, you will leave it a different way. Its whole purpose is to get you from escalator to taxi, subway to bus, or train to hotel (preferably the Hotel Pennsylvania, railroad owned). It does it all with tubes, tunnels, and corridors, mostly underground. Even mail goes from train to post office by chute." ²⁴⁹



"...In the matter of entrances and exits, the requirements for any number of people are fully met. There are both entrances and exits, each distinct, directly into the general waiting room and the concourse from each of the bounding avenues and streets, so that the incoming passengers may enter from the most convenient quarter, and the out-going hosts, their steps directed by signboards, may emerge on any one of the highways without interference, crowding or confusion..."
 RE: excerpt from *Pennsylvania Station in New York City*

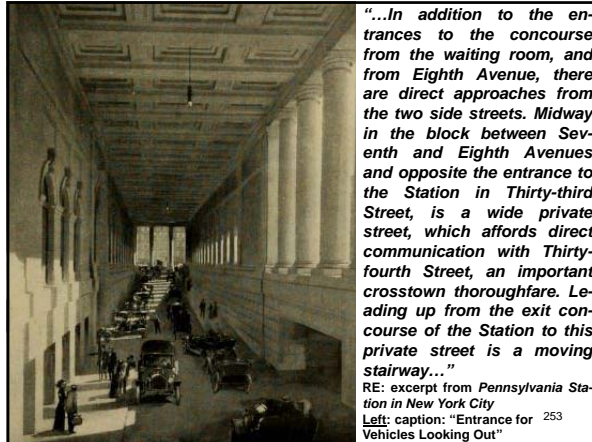
250



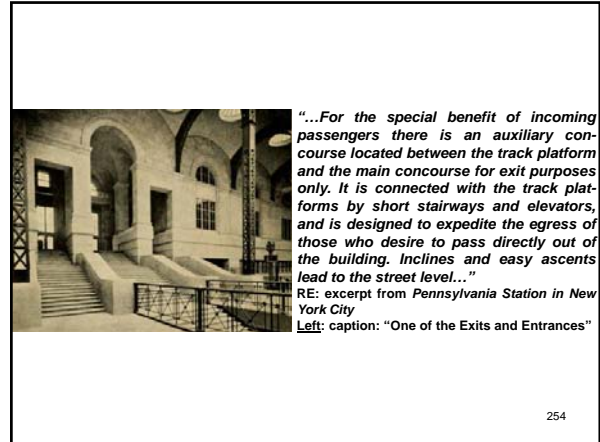
"...This advantage applies also to Thirty-fourth Street, which is connected with the Thirty-third Street entrance and exit by a wide private street. An escalator will convey passengers from the concourse level under Thirty-third Street to a convenient connection with Thirty-fourth Street, while the entrance to the station from Thirty-fourth Street will be made by a gradual incline under cover..."
 RE: excerpt from *Pennsylvania Station in New York City*. Penn Station had two carriageways; the north for the LIRR passengers and the south for the PaRR passengers. Each carriageway was made of brick pavers in a herringbone pattern.
Left T&B: caption: "Bridge Over the Carriageway" ²⁵¹



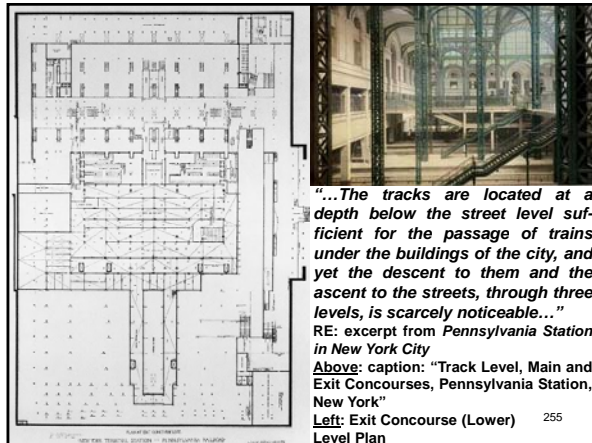
252



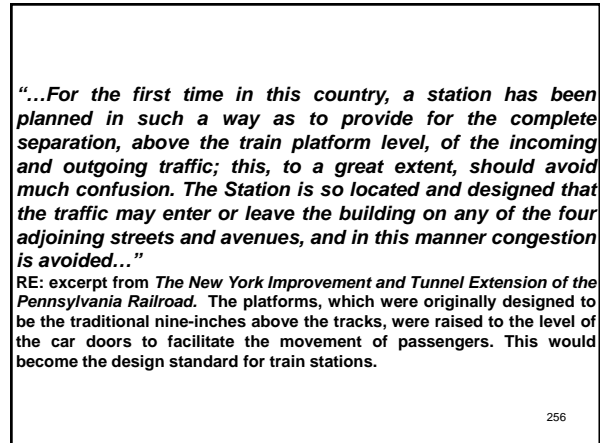
"...In addition to the entrances to the concourse from the waiting room, and from Eighth Avenue, there are direct approaches from the two side streets. Midway in the block between Seventh and Eighth Avenues and opposite the entrance to the Station in Thirty-third Street, is a wide private street, which affords direct communication with Thirty-fourth Street, an important crosstown thoroughfare. Leading up from the exit concourse of the Station to this private street is a moving stairway..."
 RE: excerpt from *Pennsylvania Station in New York City*
 Left: caption: "Entrance for Vehicles Looking Out" 253



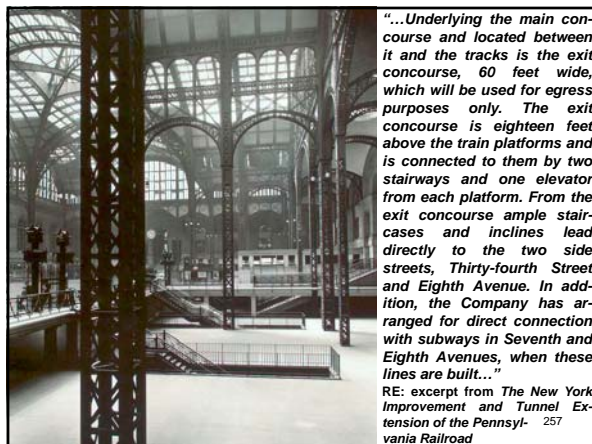
"...For the special benefit of incoming passengers there is an auxiliary concourse located between the track platform and the main concourse for exit purposes only. It is connected with the track platforms by short stairways and elevators, and is designed to expedite the egress of those who desire to pass directly out of the building. Inclines and easy ascents lead to the street level..."
 RE: excerpt from *Pennsylvania Station in New York City*
 Left: caption: "One of the Exits and Entrances" 254



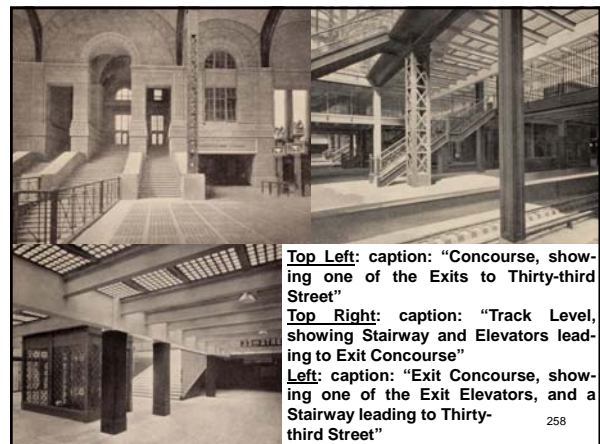
"...The tracks are located at a depth below the street level sufficient for the passage of trains under the buildings of the city, and yet the descent to them and the ascent to the streets, through three levels, is scarcely noticeable..."
 RE: excerpt from *Pennsylvania Station in New York City*
 Above: caption: "Track Level, Main and Exit Concourses, Pennsylvania Station, New York"
 Left: Exit Concourse (Lower) Level Plan 255



"...For the first time in this country, a station has been planned in such a way as to provide for the complete separation, above the train platform level, of the incoming and outgoing traffic; this, to a great extent, should avoid much confusion. The Station is so located and designed that the traffic may enter or leave the building on any of the four adjoining streets and avenues, and in this manner congestion is avoided..."
 RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad*. The platforms, which were originally designed to be the traditional nine-inches above the tracks, were raised to the level of the car doors to facilitate the movement of passengers. This would become the design standard for train stations. 256



"...Underlying the main concourse and located between it and the tracks is the exit concourse, 60 feet wide, which will be used for egress purposes only. The exit concourse is eighteen feet above the train platforms and is connected to them by two stairways and one elevator from each platform. From the exit concourse ample staircases and inclines lead directly to the two side streets, Thirty-fourth Street and Eighth Avenue. In addition, the Company has arranged for direct connection with subways in Seventh and Eighth Avenues, when these lines are built..."
 RE: excerpt from *The New York Improvement and Tunnel Extension of the Pennsylvania Railroad* 257



Top Left: caption: "Concourse, showing one of the Exits to Thirty-third Street"
 Top Right: caption: "Track Level, showing Stairway and Elevators leading to Exit Concourse"
 Left: caption: "Exit Concourse, showing one of the Exit Elevators, and a Stairway leading to Thirty-third Street" 258



Hundreds of steel columns extended from the tracks, located 45-feet below street level, to support the Main Concourse overhead. Slender steel stairways rose upward from the platforms in the expansive atrium space. The ceiling was comprised of three barrel vaults, which were devoid of any ornament except the intricate steel patterns that allowed the arches to intersect, thus forming groin vaults.

259



"...The section of the station at Seventh Avenue and Thirty-third Street is set apart for the service of the Long Island Railroad, which is largely a local service, and is fully provided with entrances and exits best adapted to the use and convenience of the local passengers who may enter and leave the station without coming in contact with the through passengers..."

RE: excerpt from *Pennsylvania Station in New York City*

260

A Magnificent Distance

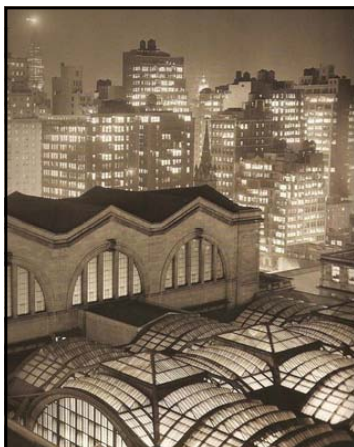
261



"...A great many laymen, however, have also spoken. The average traveler will be dumbfounded when he views the magnificent waiting room and concourse for the first time, but in more cases than a few the immensity of things and the magnificence will lose their luster when he has traversed the 'magnificent distance' from the sidewalk to the train or vice versa. It cannot be denied that this is a disadvantage which was not overcome in the planning of the station..."

RE: excerpt from *Passenger Terminals and Trains* (1916)

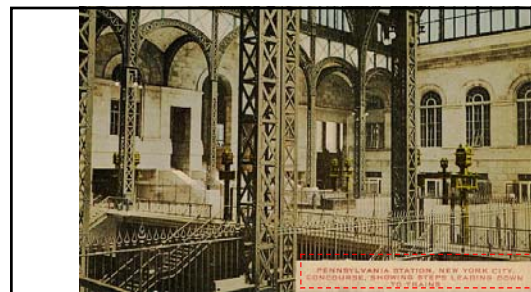
262



"...The magnitude of the station, the classic lines of its architecture and its pleasing color mark it as the largest and most notable structure in America's greatest city..."

RE: excerpt from *Pennsylvania Station in New York City*

263



"...considerably less than noble. The complexity and ambiguity of its train levels and entrances and exits were a constant frustration...it was a better expression of ancient Rome than 20th-century America."

Ada Louise Huxtable, NYT Architecture Critic

Above: caption: "Pennsylvania Station, New York City. Concourse Showing Steps Leading Down To Trains"

264



"Penn Station emerged out of a time when the whole act of travel had a kind of ritual ceremony to it. The beauty, really, of coming into a city or leaving a city with a great piece of architecture, a great gateway was really what it was." 265
Paul Goldberger, Architectural Critic

Nothing Could Be Finer

266

*Can you afford to board the Chattanooga choo-choo?
I've got my fare, and just a trifle to spare.
You leave the Pennsylvania Station 'bout a quarter to four,
Read a magazine and then you're in Baltimore,
Dinner in the diner, nothing could be finer,
Than to have your ham and eggs in Carolina...*
RE: lyrics from Glenn Miller's 1941 hit song "Chattanooga Choo-Choo"

267



268

Part 3

Eve of Destruction

269

In the Public Interest

270

"If a giant pizza stand were proposed in an area zoned for such usage, and if studies showed acceptable traffic patterns and building densities, the pizza stand would be 'in the public interest,' even if the Parthenon itself stood on the chosen site"

Ada Louise Huxtable, NYT Architectural Critic
RE: excerpt from her *New York Times* column dated May 5th 1963 concerning the demolition and replacement of *Penn Station* with a commercial complex

271

During and immediately after WWI, the nation's railroads were nationalized causing them serious financial distress. The boom of the 1920s saw an upsurge, but with the onset of the *Great Depression*, rail travel was adversely affected. Business picked up substantially for the railroads during WWII with the wide-scale movement of troops and equipment and the downturn in auto usage due to gasoline rationing. It was such a good time for the railroads that they were once again operating "in the black." However, by the late 1940s the railroads were in perpetual decline due to the affordability of commercial air travel and the convenience of private automobiles. With passenger volume in steep decline the PaRR, in order to survive, would have to re-invent itself to make travel by rail more appealing and/or dramatically cut costs to maintain profitability, albeit on a smaller scale. By the middle of the 1950s, the PaRR was considering both of these options simultaneously. Once considered its greatest asset, *Penn Station* was, by then, considered by the Pennsy's upper management to be a left-over from a by-gone era; expensive to maintain, unprofitable, anachronistic and out of place amid Manhattan's post-WWII *International Style* (a.k.a. "Glass Box") skyscrapers. Talk among the PaRR's top management turned to replacing the station with a modern underground facility.

272

A Palace of Progress

273

"New York's proposed Palace of Progress, planned for permanent industrial exhibits, will use electronics, automation and TV to sell merchandise. Designed for use by 50,000 people, its 154,000,000 cubic feet will nearly double the space in the Pentagon and will top the Great Pyramid's by 61,000,000. It would be built on massive girders over Penn Station without interrupting a daily flow of 689 trains."
Popular Science, December 1955

274



"The new station will not only be in the 'most modern decor,' but for convenience, comfort and efficiency in operation will be unsurpassed in the world"
James M. Symes, PaRR President
RE: in 1955, Symes announced an agreement to sell Penn Station's valuable "air rights" to developer *William Zeckendorf* (left) for a one-time payment of \$30 million, half of which would be used to construct the new underground station. Zeckendorf was to build the "World's largest structure, with an international merchandise mart and a permanent World's Fair." However, the four square block area occupied by *Penn Station* (considered the largest single block of commercial property in *Manhattan*) was growing more valuable and the deal fell through.

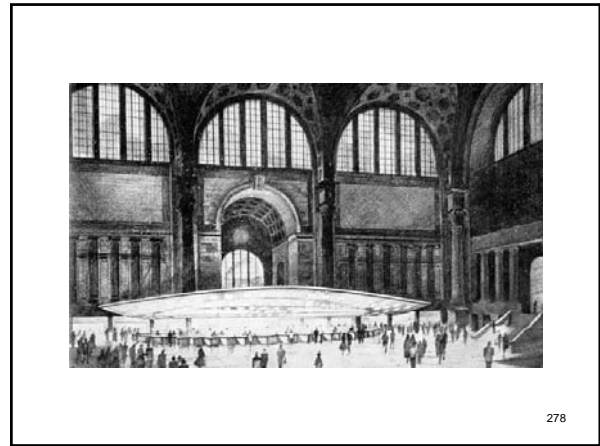
275

Tickets on the Clamshell

276



"...In 1956 it tried to update the place with Lester Tichy's great soaring luminous arch sheltering a bowed ticket counter with advanced ticketing equipment. The steel canopy, suspended by cables from the station's classical columns, prefigured Eero Saarinen's swooping, birdlike TWA terminal of 1962 at Idlewild Airport...The glowing fluorescent curve under the soiled classical space was like a jet plane next to a grimy locomotive. Critics saw no salvation in Tichy's addition, which was widely published and widely denounced...Conceived as a way to revitalize the majestic space, it was instead condemned as a nail in the station's coffin...But any one of its detractors would have embraced 'tickets on the clamshell,' as the New York Times soon called it, in place of the demolition of the station..."
 The New York Times, July 19th 2012
 RE: the new ticket counter backfired, standing in stark contrast to MM&W's neo-classic sobriety. With the addition of vending machines and advertisements in the station's concourse, the end of Penn Station was in sight. 277



278

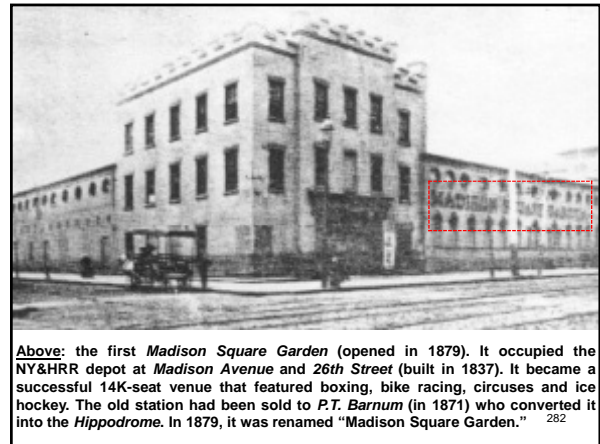


"What on earth were the railroad men in charge really attempting to achieve? And why is the result such a disaster? Did the people who once announced that they were planning to convert the station property into a great skyscraper market and Fun Fare decide, finding themselves thwarted in that scheme, to turn their energies to destroying the station from the inside, in order to provide a better justification for their plans?
 Lewis Mumford, Architectural Critic (1958) 279

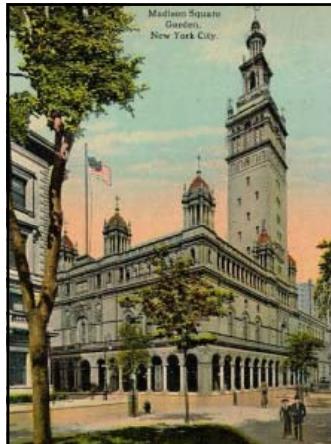
"By 1960, in the eyes of Graham-Paige, it was time to replace the 1925 Garden with a modern, more flexible facility that could handle greater crowds, provide more unobstructed views, and usher in a glitzy new look to attract new audiences."
 Eric J. Plosky, Author
 RE: with the PaRR near financial ruin, by 1960 the development rights had become too valuable not to sell. Negotiations proceeded discreetly, with little hint that the demise of Penn Station was being considered until a front-page New York Times article appeared on November 4th 1960 entitled: "Huge New Madison Square Garden is Planned." The plan called for the demolition of the Penn Station terminal and its relocation beneath a new \$116 million sports arena. The project site, which required three city blocks and would replace the third incarnation of MSG (at Eighth Avenue, between 49th and 50th Street/s), was not identified. When pressed, a representative of MSG owner Graham-Paige stated: "I think you can say it won't be far from the present Garden." 280



"A new Madison Square Garden, with considerably enlarged seating capacity, makes a constructive contribution to New York City above and beyond its obvious attraction for sports and entertainment"
 The New York Times, November 5th 1960
 RE: prior to Penn Station's demolition being linked to plans for a new MSG, the NYT had championed the plan
 Left: caption: "Architect's rendering of 'Madison Square Garden Center,' which would replace the present station building. Commitments of \$130,000,000 in building rentals have been made." 281



Above: the first Madison Square Garden (opened in 1879). It occupied the NY&HRR depot at Madison Avenue and 26th Street (built in 1837). It became a successful 14K-seat venue that featured boxing, bike racing, circuses and ice hockey. The old station had been sold to P.T. Barnum (in 1871) who converted it into the Hippodrome. In 1879, it was renamed "Madison Square Garden." 282

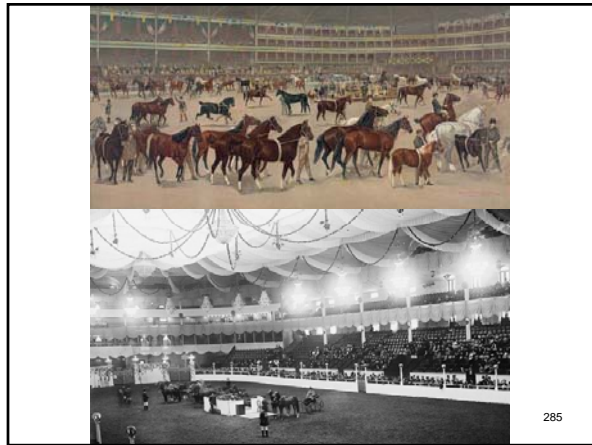


In 1889, the original NY&HRR depot (serving as the first MSG) was torn down. Architect *Stanford White* designed the second MSG in 1890. This beautiful, 8K-seat Moorish inspired structure (left) featured cupolas, arches and a 32-story tower that made it the second tallest building in the city. In 1925, it too met the fate of its predecessor and the third MSG was completed at 50th Street and Eighth Avenue. This arena was home to the *Rangers*, *Knicks* and famous boxing matches. By the late 1960s, it was outdated and replaced (in 1968) by the fourth and current MSG, built on the site of the original *Penn Station*.

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284



285



"These organizations saw in the development of the Penn Station site a way to revitalize the midtown area, which had been begun to languish as postwar suburban construction diverted attention from the city. This fact, coupled with the unparalleled transportation facilities of midtown and the central location of the huge Penn Station parcel, meant that the Madison Square Garden plan would not, in the eyes of the developers, make economic sense on any other site. The Madison Square Garden Corporation and its supporters were therefore quick to dismiss suggestions that the Garden complex be constructed elsewhere in Manhattan."

Eric J. Plosky, Author
Above L&R: exterior (left) and interior (right) views of the third Madison Square Garden at 825 Eighth Avenue - on the west side of Eighth Avenue between 49th and 50th Street/s. It stood from 1925 through 1967 when it was replaced by the fourth incarnation of MSG²⁸⁶ (above present-day Penn Station).

"It was announced at today's meeting that the Pennsylvania had completed a detailed engineering study covering the use of the nine acres of air rights at Pennsylvania Station in New York City...Several proposals had been received by the railroad for utilization of this space and discussions were under way 'with a highly competent developer for the construction of a group of modern buildings'"
The New York Times, May 10th 1961
 RE: there had been no public indication that MSG owner *Graham-Paige* had entered into negotiations with the PaRR until this small article appeared in the NYT in the wake of the Pennsy's annual meeting

287

Handy-to-Transit

288

“...Six street-level entrances will admit commuters and intercity travelers to a new underground station, enlarged and air-conditioned – its capacity actually increased by the \$10 million transformation. Thus P.R.R. and L.I.R.R. trains will run as usual, while the Pennsylvania Railroad receives rent from the Garden for above-ground use of the handy-to-transit site. Due for completion in the fall of 1967, the new drum-shaped Garden will provide a main arena seating 20,500 for major boxing matches, hockey and basketball games, bike racing, conventions, and circuses; and, among other facilities, a 5,000-seat ‘forum’ suited to a tennis game or concert.”

Popular Science, May 1966

289

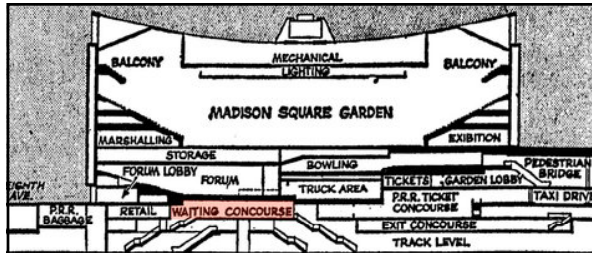


MADISON SQUARE GARDEN CENTER • architect CHARLES LEEKMAN ASSOCIATES; general contractor: TINSER CONSTRUCTION CO. & DR. S. WARD COOK; consulting engineers: STYBA & SCHWARTZ, INC.; plumbing contractor: WACHTEL PLUMBING CO., INC.; plumbing subcontractor: GLAZIER, INC.; future manufacturer: KUMBAK CO.

TWO PENNSYLVANIA PLAZA • architect CHARLES LEEKMAN ASSOCIATES; general contractor: TINSER ABLETT & CONSTRUCTION CO., INC.; consulting engineers: JAMES BAIRD & WOODS; plumbing contractor: WACHTEL PLUMBING CO., INC.; plumbing subcontractor: GLAZIER, INC.; future manufacturer: KUMBAK CO.

Madison Square Garden Center
—a new international landmark

290

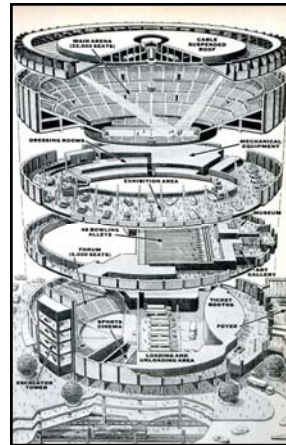


“The main waiting room of Pennsylvania Station will be left as is, and special facilities, such as ramps and arcades, will be built to permit ready access to the sports and entertainment facilities for persons using either the Pennsylvania Railroad or the Long Island Railroad”

RE: excerpt from a July 25th 1961 front-page NYT article entitled: “New Madison Square Garden to Rise Atop Penn Station.” It was belatedly reported in a July 27th NYT article that Penn Station would be demolished as part of the new MSG development.

Above: cross-section published in the NYT in 1963 shows how tightly squeezed the new underground station would be by the new MSG above

291



“A new company has been formed, Madison Square Garden, Inc., to build and operate the project. Graham-Paige will control 75 percent of the stock of the new company and the Pennsylvania Railroad 25 percent.”

The New York Times, July 27th 1961
RE: in addition to the 75/25 stock split, the PaRR would receive a substantial rental on a long-term lease. The project was scheduled for completion by the spring of 1964, to coincide with the opening of the New York World’s Fair.

Left: exploded view drawing of the Garden from the November 1967 issue of Popular Mechanics. It shows the main areas of the building by function.

292

“...The fact is that the redevelopment of the Pennsylvania Station into a \$90 million building complex will transform the area from a static uneconomic burden on the railroad into a viable commercial and recreational center of benefit to the entire West Thirty-fourth Street neighborhood and the public at large. The railroads that use the station have a great responsibility to the public, their stockholders and their employees to operate as efficiently as possible. No private enterprise can operate at a continuing loss.”

A.J. Greenough, PaRR President

RE: excerpt from a letter to the NYT dated August 23rd 1962. By replacing Penn Station with a more compact underground station and selling the air rights above it, the PaRR would collect \$2.1 million/year in rent plus \$600K in O&M costs for the terminal facility. Another mutually beneficial aspect of the deal was the fact that the proximity of the PaRR/LIRR would make it possible for many more people to attend MSG events, thus more people would ride the railroad/s.

293

“...revitalize an area that hasn’t seen a new commercial building started in more than 35 years; pump \$120,000,000 into the construction industry; provide the city with two new and modern sports arenas it needs, both easily convertible into convention halls that could attract major political conventions to this city again...Fifty years from now, when it’s time for the new Madison Square Garden to be torn down, there will be a new group of architects who will protest”

Irving M. Felt, MSG President (1962)

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"A cable-suspended roof 425-feet in diameter, largest of its kind in the U.S., will dispense with supporting pillars and give spectators an unobstructed view from every seat of New York's new Madison Square Garden. Express elevators four feet wide will empty the arena of a capacity crowd in 22 minutes. Those are outstanding features of the \$44 million sports center, shown in the cutaway view above, now rising on the Pennsylvania Station's 8½-acre site..."
295
 Popular Science, May 1966

City Beautiful

296

"...Pennsylvania Station sprang from the creative genius of Charles Follen McKim, one of the principals in the New York-based firm of McKim, Mead, and White. The architect and his partners led what was then, and is still now, considered one of the greatest American architectural and design firms. McKim, Mead, and White were leading figures of the City Beautiful movement that took hold as the 19th century gave way to the 20th. Led by design professionals and progressives, the movement promoted the improvement of cities through rational order, sanitation, and aesthetic enhancement. This last concept often meant looking back to Roman and Greek precedents that were deemed suitable for a young republic with great ambitions. Many leading City Beautiful proponents attended the Ecole des Beaux-Arts in Paris, a design school where the instructors emphasized the need for a logical floor plan coupled with an appropriately dignified architecture embellished through allied arts such as sculpture and painting. Appropriately, McKim, Mead, and White based the design of the station on the Baths of Caracalla and the Basilica of Maxentius and Constantine in Rome. Using barrel vaults, both structures managed to enclose large indoor spaces that accommodated thousands of users..."
297
 Greatamericanstations.com

The White City

298



"...In 1893 at the time of the first Chicago World's Fair, the seeds of a native U.S. architecture were beginning to sprout in the offices of Louis Sullivan, designer of the first steel frame skyscrapers. Frank Lloyd Wright was working in that office. Disregarding Sullivan and Wright, the World's Fair authorities spent all their money on a flamboyant Court of Honor which slavishly followed the Paris Exposition of 1889. Sullivan was given a Transportation Building to do in a back lot of the Fairgrounds, which was heartily damned by U.S. conservatives but promptly won a medal awarded by the visiting French commission of art..."
299
 TIME magazine, April 20th 1959
 Top: Sullivan's Wainwright Building (1891), St. Louis, MO
 Left: Sullivan's Carson Pirie Scott Building (1899), Chicago, IL



300



"...Meanwhile the new type of public architecture which Sullivan had made powerful was sidetracked by the Chicago World's Fair of 1893. Eastern conservatives turned the fair into a magnificent tour de force of neoclassic buildings, and for a quarter-century eclecticism held the stage in U.S. public architecture..."

TIME magazine, January 17th 1938

Above L&R: the 1893 Columbian Exposition was cast in a neo-classical revival mode in which all the buildings had white facades that simulated Greek and/or Roman architecture thus, it was called the "White City" (left). It attracted visitors to the fair en masse (it's the reason why the Mall in Washington D.C. is cast in Greek revival form). The style became very popular in the first two decades of the 20th Century and was mimicked in many public buildings nationwide (including Penn Station). Both Sullivan and Wright reacted very negatively to this new paradigm. Sullivan's Transportation Building (right) dared to be different.

301



302

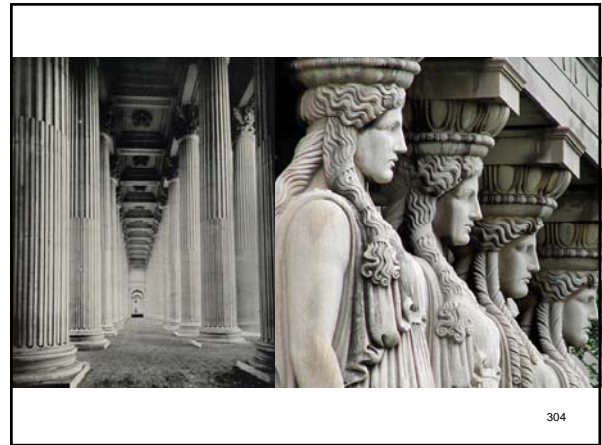


"Meanwhile the virus of the World's Fair, after a period of incubation...began to show unmistakable signs of the nature of the contagion. There came a violent outbreak of the Classic and the Renaissance in the East, which slowly spread Westward, contaminating all that it touched, both at its source and outward...By the time the market had been saturated, all sense of reality was gone. In its place, had come deep seated illusions, hallucinations, absence of pupillary reaction to light, absence of knee-reaction-symptoms all of progressive cerebral meningitis; the blanketing of the brain. Thus Architecture died in the land of the free and the home of the brave...The damage wrought by the World's Fair will last for half a century from its date, if not longer."

Louis Sullivan, Architect

RE: excerpt from Autobiography of an Idea
Left: Louis Henry Sullivan (1856-1924)

303



304

"...The basic question is whether the Baths of Caracalla have ever been appropriate as a railroad ticketing center...a neoclassic behemoth...negates almost 1,500 years of architectural progress. As was the vogue of that era, majesty could only be achieved by bastardizing a Greek or Roman temple; ergo, a multitude of our banks, libraries and museums look like residue from a Caligulaean invasion..."

RE: excerpts from architect's letters appearing in the September 1962 issue of Progressive Architecture magazine in support of the MSG development plans, inclusive of the demolition of Penn Station

"...today we know that a railroad station need not look like a Roman bath in order to be good architecture"

RE: excerpt from an architect's letter appearing in the August 18th 1962 issue of The New York Times supporting the MSG development plans

305

Additional support came from the *Midtown Realty Owner's Association* and the *New York Board of Trade*. Both of these influential organizations saw the development of the *Penn Station* site as a way of revitalizing the midtown area where development had been in decline since the end of WWII. Given the large parcel of land and excellent transportation facilities inherent with the site, a new MSG at any other location would not make economic sense. As such, any suggestions to locate the new MSG elsewhere were readily dismissed by the development's supporters. Aside from the business community, MSG, Inc. could count on the tacit cooperation of key NYC officials.

306



"True, there are esthetic values in the Pennsylvania Station. If plans now being considered are realized, some of the station's 84 Doric columns may be transferred to Flushing Meadow Park or Battery Park or some other suitable location"

A.J. Greenough, PaRR President
RE: excerpt from a letter to the NYT dated August 23rd 1962

307

"...He envisaged a rectangular colonnade, surrounded by tall trees, with perhaps a fountain in the middle, to appear in Flushing Meadow Park, where the New York World's Fair would open in 1964"

The New York Times, February 20th 1962

RE: NYC Parks Commissioner Newbold Morris' plan to save some of Penn Station's 84 solid-granite exterior Doric columns as a way of placating the opponents of Penn Station's destruction. Though Morris generated some support for the idea, he never actually advocated saving the great edifice thus, his efforts fell short in the minds of many Penn Station activists. A few months later, some architecture students at Brooklyn's Pratt Institute built a model of a similar colonnade made from Penn Station's Doric columns to be placed in Battery Park in lower Manhattan. Morris and his Parks Dept. endorsed the idea and worked in conjunction with MSG architect Charles Luckman to see it realized. However, by early 1963 none of the \$200K required to create the colonnade was raised thus the columns met the same sad fate as the rest of the structure. Some (including the NYT), saw Morris' efforts as self-promoting, misguided, inappropriate and/or irrelevant considering what was being lost to posterity.

308

"As tragic as the loss of an important municipal landmark must inevitably be, how much sadder is the thought of these eighty-four disembodied Doric columns banished to Flushing Meadows, as the well-intentioned commissioner proposes. With that smug, sentimental self-deception we assume that by making some pleasant, picturesque arrangement of left-over bits and pieces, after razing the original, we are accomplishing an act of preservation! Nothing could be further from the truth. Once the total work of architecture is destroyed, it is gone forever. Even more regrettable than the demolition of a notable landmark is the substitution of commercial structures of no particular distinction or style. It is another tragic truth that it is much too expensive today to construct or maintain monuments of the spaciousness, solidity and scale of McKim, Mead & White's magnificent adaptation of the Roman Baths of Caracalla for Pennsylvania Station or the great glass and steel train room that so superbly expressed the impressive technology of the beginning of our century. The ultimate tragedy is that such architectural nobility has become economically obsolete, so that we must destroy it for shoddier buildings and lesser values."

The New York Times, March 21st 1962

RE: response to NYC Parks Commissioner Newbold Morris' plans for a colonnade in an editorial entitled: "Kill Him, but Save the Scalp"

309



"The tragedy is that our own times not only could not produce such a building, but cannot even maintain it...It confirms the demise of an age of opulent elegance, of conspicuous, magnificent spaces, rich and enduring materials, the monumental civic gesture, and extravagant expenditure for esthetic ends."

Ada Louise Huxtable, NYT Architectural Critic.
Left: caption: "Remnants of a once proud exterior Penn Station column lie broken in a New Jersey dump"

310



"If anybody seriously considered it art, they would have put up some money to save it"

RE: quote from the head of the Penn Station wrecking firm appearing in an October 9th 1964 NYT article entitled: "Penn Station Columns Dumped in Jersey"

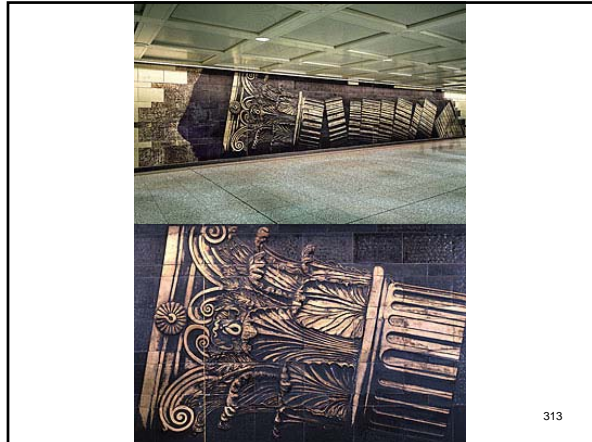
Above: main entrance during demolition
Left: an interior (Corinthian) column in the process of being dismantled ³¹¹

311



Above: sculptural mural in present-day Penn Station by artist Andrew Leicester entitled "Ghost Stories" (an homage to Penn Station's discarded columns) ³¹²

312



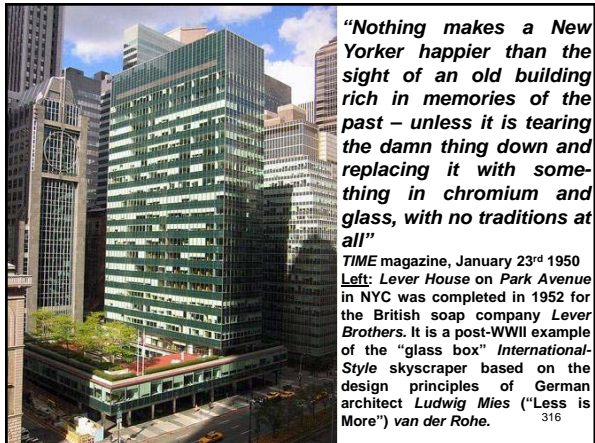
313

“The present station, handsome though it is, cannot cope with modern-day demands. What is required is a newly designed, efficient terminal that recognizes both the convenience and requirements of the day”
A.J. Greenough, PaRR President
 RE: excerpt from a NYT article dated September 28th 1962. From a business perspective, the demolition of *Penn Station* and its replacement with an underground station below and commercial development above made economic sense. Both the PaRR and MSG, Inc. benefited from the deal. In the early 1960s, historical preservation was simply not on many New Yorker’s list of priorities. Building owners were regulated by building and zoning codes, not by historic sentiment. When a structure had outlived its useful economic life, it was replaced without concern for its cultural significance. The demise of Penn Station would highlight the need to preserve our architectural heritage to the generation that witnessed its destruction and, more importantly, teach the lesson to future generations of Americans.

314

The Debate

315



“Nothing makes a New Yorker happier than the sight of an old building rich in memories of the past – unless it is tearing the damn thing down and replacing it with something in chromium and glass, with no traditions at all”

TIME magazine, January 23rd 1950
 Left: Lever House on Park Avenue in NYC was completed in 1952 for the British soap company *Lever Brothers*. It is a post-WWII example of the “glass box” *International-Style* skyscraper based on the design principles of German architect *Ludwig Mies* (“Less is More”) *van der Rohe*.


316

“Does it make any sense to attempt to preserve a building merely as a ‘monument’ when it no longer serves the utilitarian needs for which it was erected? It was built by private enterprise, by the way, and not primarily as a monument at all but as a railroad station.”
A.J. Greenough, President of the Pennsylvania Railroad Company
 RE: excerpt from a letter to the NYT dated August 23rd 1962

317

“Penn Station is surely one of a few examples we have of a great space in this country. Naturally, I contemplate the destruction of this great hall with nostalgia and romantic regret. On the other hand, I have hardly ever traveled by train in the last thirty years. I am more interested in promoting a space as meaningful for the air traveler today than in obstructing the contemplated re-use of the Penn Station site.”
Robert E. Alexander, President - Robert E. Alexander and Associates, Architects
 RE: excerpt from a letter to *Progressive Architecture* magazine, September 1962

318

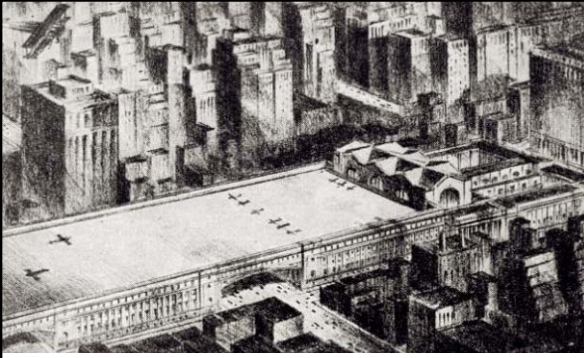


"Have the railroads so capitulated to the airlines that a series of low-ceilinged, concession-strewn rat mazes is the best gateway to New York which they can now offer?"
 Harmon Goldstone, President of the Municipal Art Society

319

Three years before the plans for MSG were disclosed to the public. Architectural critic *Lewis Mumford* had realized – long before most – that Penn Station’s “Bungling Destruction” (as he termed it) was in the cards. Most other antagonists of Penn Station’s impending destruction would sound the alarm only after the development plan was announced. Though some supported the plan, by the fall of 1961 the ranks of NYC’s architectural, artistic and cultural elite were letting their pleasure or displeasure be known. In fact, though McKim had resisted its inclusion, MM&W included a plan for an office tower atop *Penn Station*. Architect *Robert C. Weinberg* suggested a plan whereby the stations facade would serve as a base for a new commercial development atop while *Henry Hope Reed, Jr.* suggested MM&W’s original office tower scheme be implemented in lieu of the MSG development.

320



Above: caption: “Proposed landing platform over P.R.R. station and post office, New York City (1929)”

321


"First Tichy ruined the main space with his ticket counter of 1957 and now Luckman & Associates will complete the wreck...The present 'Baths of Caracalla' space has been dead for years. The space never survived the sweeping intrusion of the canopy over Tichy's ticket counter, and the hawking diversions of advertising displays...It seems to me that the station suffered three strikes against it when they put that overgrown pterodactyl (Tichy's counter) in the concourse – thoroughly ruining the wonderful space, baths, railroad station – whatever it is...The only buildings and monuments which can be expected to survive are those which, like the pyramids of Egypt and Central America, are too much trouble to take down...New Yorkers will lose one of their finest buildings, one of the few remaining from the 'golden age' at the turn of the century, for one reason and one reason only: that a comparatively small group of men wants to make money...Frequently, when we are fighting an avaricious interest, we also have to fight with our own colleagues who conspire with the predators for a fast buck. Perhaps we should have an oath of the type doctors take, which would make it at least hazardous for an architect to conspire against our cultural domain...The real fight is not as architects, but as citizens of a city, the public owners of open spaces..."

RE: assorted opinions from the architectural community – both pro and con, on the demise of *Penn Station*

322

"Although the interior has been almost entirely ruined, its great space and nobility are still visible...I would do everything possible to urge its restoration and imaginative re-thinking in order to make it again functional"
 Aline Saarinen, Architectural Critic (also the widow of architect *Eero Saarinen*)

323



"New York seems bent on tearing down its finest buildings...No opinion based on the artistic worth of a building is worth two straws when huge sums and huge enterprises are at stake"
Oculum, the American Institute of Architects (AIA) NY Chapter magazine

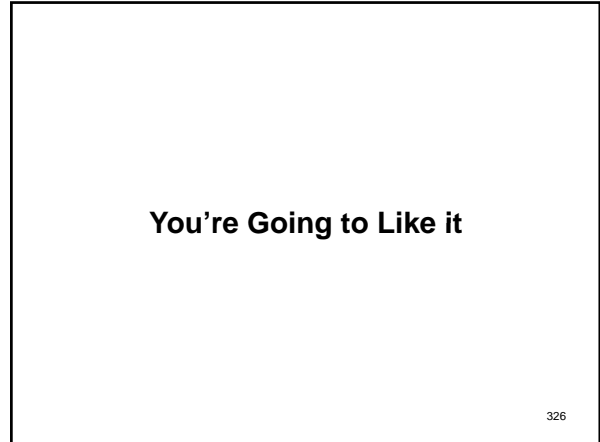
Left: 1962 issue of *Oculus*. Despite their stated opposition to the destruction of *Penn Station* ultimately, the NY Chapter of the A.I.A. would only endorse a proposal to save the columns from the station. After an early 1962 meeting of the Chapter, it became clear to several bitterly disappointed members that they were going to have to use their own initiative and organize to try and save the architectural masterpiece.

324



Left T&B: many architectural publications and local press (the NYT, in particular) vociferously condemned the plans to demolish Penn Station and replace it with an uninspired commercial development. To this end, many editorials appeared on the pages of these publications in the days and weeks leading up to the commencement of demolition. In September 1961, an article appeared in *Progressive Article* entitled: "Penn Station to Give Way to Madison Square Garden; Great Space in Peril." An accompanying rendering of the new underground station had a caption that (sarcastically) read: "Proposed Penn Station Concourse differs radically, to say the least" (in reference to its low ceilings). In contrast, a WWII-era photograph also included in the article showing the great interior space of the station read: "World War II view of station interior gives feeling of great space."

325



You're Going to Like it

326

Then, Some Day . . .

Watching these changes, youngsters will be like watching your youngsters grow up - the changes will be taking place day by day, little by little. They won't appear very dramatic. But, just as there comes a sudden realization that the youngsters have grown into young men and women, there'll be a day when it'll dawn on you that a vast change has taken place in your station. When it's all fixed up, and the contractors have moved out, there'll be:

- Air conditioning
- More escalators
- Taxis closer to the train gates
- More convenient station entrances
- New track-level ventilating systems
- Even brighter lighting on all levels
- More space on the LIRR concourse
- New, more attractive, more convenient stores

In short, you'll have one of the most modern, spacious, cheerful and functional terminals in the nation. And it'll be right in the middle of a sports complex that will include a new Madison Square Garden and related facilities that can be converted into the world's largest and most up-to-date convention and exhibition hall - all reachable from your station without going outside. You're going to like it.

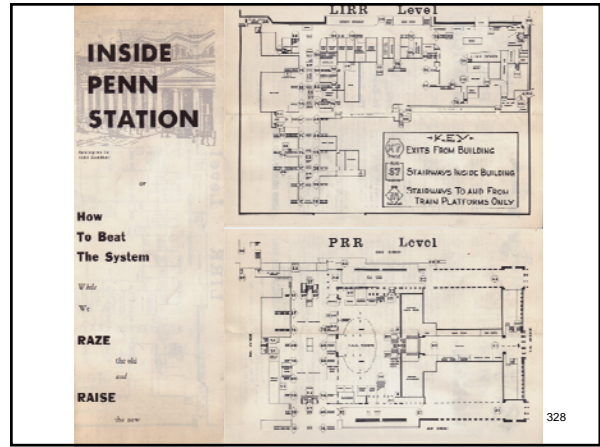
LONG ISLAND RAIL ROAD

Left: caption (highlighted): "Watching Penn Station's transformation will be like watching your youngsters growing up - the changes will be taking place day by day, little by little. They won't appear very dramatic. But, just as there comes a sudden realization that the youngsters have grown into young men and women, there'll be a day when it'll dawn on you that a vast change has taken place in your station. When it's all fixed up, and the contractors have moved out, there'll be:

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RE: excerpt from LIRR pamphlet entitled: "Inside Penn Station" 327

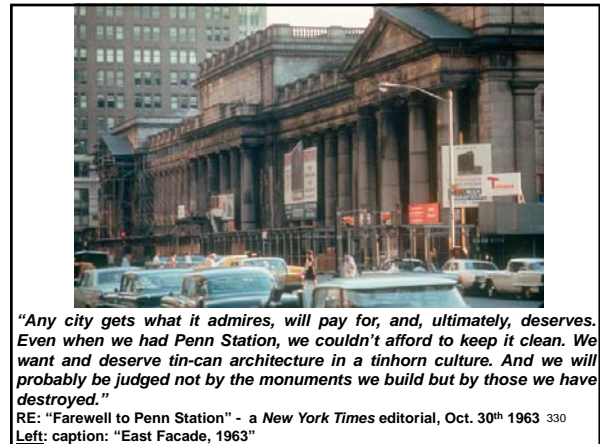


328

"For ten years the financially strapped line had been trying to divest itself of the structure, all the while allowing it to fall into disrepair. The glass-domed roof in the concourse was darkened, grimy with soot. Broken windows were replaced with sheets of metal. 'They didn't take good care of it,' said Archie Harris, a former baggageman for the old station. 'It was dangerous when it would rain because the rain came in from the broken glass panes.' In the main waiting room the six lunette windows were clouded with dirt, and the Jules Guerin murals beneath them were little more than dark, colorless expanses. Outside, the pink granite had turned a dull city gray. During those ten years the station sat in shabby splendor, desecrated by indifference and the railroad's desperate attempts to remain solvent. A film of dirt had crept over the entire building, from the stately interior to the outside walls. Most people who knew the station as it was now (in 1960) would have been surprised to learn that what grime had made to seem an ugly gray granite was really sparkling pink."

Lorraine B. Diehl, Author

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"Any city gets what it admires, will pay for, and, ultimately, deserves. Even when we had Penn Station, we couldn't afford to keep it clean. We want and deserve tin-can architecture in a tinhorn culture. And we will probably be judged not by the monuments we build but by those we have destroyed."

RE: "Farewell to Penn Station" - a New York Times editorial, Oct. 30th 1963 330
Left: caption: "East Facade, 1963"


Part 4

Lost Cause


331

The LPC

332



In June 1961, NYC Mayor *Robert Wagner* (left) organized the "Committee for the Preservation of Historic and Esthetic Structures" as the result of concerns expressed by NYC's intelligentsia over the post-WWII boom in commercial construction and redevelopment which was proceeding at an alarming rate on *Manhattan* island, threatening and/or removing structures of historical/cultural value/significance. In July 1961, MSG, Inc. announced their plans to demolish *Penn Station*, exacerbating the situation to a fever pitch. Thus, on November 27th 1961, the Committee recommended to the mayor the formation of a permanent commission with a mandate to protect historic structures such as *Penn Station* from commercial development. So it was that on February 8th 1962, the NYC *Board of Estimate* created the "Landmarks Preservation Commission" (LPC) with an appropriation of \$50K to staff it. On April 21st 1962, Mayor Wagner appointed the LPC's twelve unpaid members and on June 30th 1962, he appointed *James Grote Van Derpool* (an MIT alumnus) to be its Executive Director and *Geoffrey Platt* its Chairman (Platt was Chairman of the original Committee). 333



"The commission was established to 'provide a permanent mechanism to assure the preservation of structures of historic and esthetic importance to the city.' It will designate buildings and monuments considered to be important historically or 'uniquely valuable,' recommend appropriate action to city agencies on questions concerning the preservation of buildings, and prepare for the Mayor a detailed legislative program for the effective protection of public landmarks."
The New York Times, February 9th 1962 334

"At first glance, the mandate of the Landmarks Preservation Commission might appear to be limited to matters of brick and mortar, but in a broader sense it can be said to embrace a civic amenity not visible to the naked eye – the psychological good health of millions of New Yorkers. The densely woven fabric of a city, especially that of a city long settled and bearing the stamp of many generations of ambitious builders, is a source of emotional nourishment to its inhabitants...It is not too much to say of the buildings, streets, parks, and monuments that we have inherited – and not merely the best of them, mind you, but the most characteristic – that they are indispensable to our well-being. Silently, as we dwell among them, they help to make us aware of ourselves as members of a community."
Brendan Gill, Chairman Emeritus – *New York Landmarks Conservancy*
 RE: excerpted introduction from the "Guide to New York City Landmarks" (1992) 335

Building on the Past

336



"While New York was always looking to the future, it must never forget that it was always building on the past"
 NYC Mayor Robert Wagner, April 22nd 1962
 RE: Wagner - an independent politician, was not a champion of historic preservation. Rather, he was a pragmatic politician who, while promoting new construction in the background, could claim to be preservation's champion in creating the LPC in the first place. However, it would be the LPC - not Wagner, that would bear the brunt of the opposition to Penn Station's demise. In reality, there was nothing the Executive Director, Chair-man or other Board members of the LPC could do but offer their regrets at the ignominious destruction of the great edifice. Lacking legislative authority, the LPC held only administrative and/or advisory responsibilities. Thus, it was impotent to stop the wrecker's ball.

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Why Not?

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"The motorist is greeted by the grandeur of the George Washington Bridge; the air traveler by the spaces and structures of Idlewild; the seafarer by the splendor of New York Harbor, the Statue of Liberty and its piers. All of these basic systems of symbolic arrival are controlled and owned by the Port of New York Authority: bridges, tunnels, piers, docks, airports, heliports, et al. Why not, therefore, place the great railroad terminals (including Grand Central) and their spaces under the same ownership, to complete the structure of transportation portals to our city, and maintain them under a proper public authority? The Pennsylvania Railroad should not be made to suffer from the economic exploitation of an important monument and symbol, an important gateway to the nation."

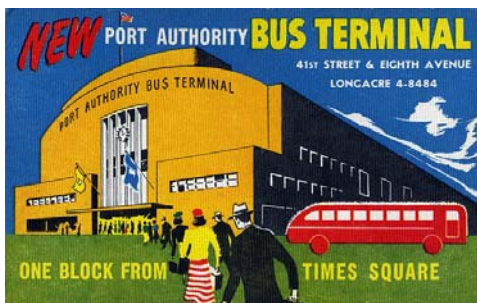
Norval White, Architect
 RE: from a letter to the NYT dated May 26th 1962

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Left: built in 1935 across the street from Penn Station, the streamlined Greyhound Bus Terminal was easily accessible from Penn Station. This photograph of the bus terminal was taken from the Pennsylvania Building at 225 West 34th Street. The Port of New York Authority would open a central bus terminal in 1950 between Eighth and Ninth Avenue/s and 40th and 41st Street/s. In 1963, Greyhound became the last company to move to the Port Authority Bus Terminal (PABT).

340



341

AGBANY

342

“...With the architect Norval White - slightly older than they were and, they said, more politically astute - as chairman, the group took the name AGBANY, for Action Group for Better Architecture in New York. Its headquarters were in Mr. White’s apartment at 33 East 61st Street. They wrote letters and circulated petitions for signing, but they faced many obstacles. First, there was no precedent for saving a large commercial structure - in the early 1960’s historic preservation still meant house museums and ancient sites. Second, most defenses of Penn Station were hampered by apologies for what was termed its eclectic character - no matter how noble, it just did not seem to fit into the brave new world of modern architecture. Third, it was difficult to rebut charges that the station was not functional - although no one seemed to mention that an air terminal designed, like T.W.A.’s, with the shape of a bird’s wings was not necessarily functional...”

The New York Times, May 20th 2001

343

Norval White’s letter to the NYT turned the entire debate over Penn Station on its head. The question now became not one of whether or not MSG, Inc. should be allowed to demolish Penn Station but, rather, whether or not a viable alternative existed whereby the powerful Port of New York Authority (PNYA) – builder of the mighty George Washington Bridge - and charged with operating facilities for “interstate commerce” (between NY & NJ, within a radius of twenty-five miles of the Statue of Liberty) should take it over thereby preserving and maintaining it in perpetuity. In light of the subsequent takeover of the nation’s rail system by governmental agencies in the coming years, this seems to be a no-brainer, but in 1962 it was revolutionary. White joined forces with five other prominent architects; Norman Jaffe, Peter Samton, Jordan Gruzen, Diana Kirsch and Elliot Willensky to form the “Action Group for Better Architecture in New York” (AGBANY). They networked with colleagues and like-minded souls, building up the organization. On August 2nd 1962, they placed an ad in the NYT.

344



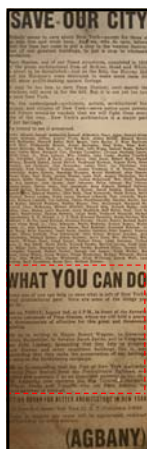
Left: caption (highlighted): “SAVE OUR CITY - Nobody seems to care about New York – except for those of us who live and work here. And we, who do care, believe that the time has come to put a stop to the wanton destruction of our greatest buildings, to put a stop to wholesale vandalism. Penn Station, one of our finest structures, completed in 1910 by the great architectural firm of McKim, Mead & White, is about to be demolished – just as the Ritz, the Murray Hill and the Marquary were destroyed to make room for still more profit-making square footage. It may be too late to save Penn Station; next month the wreckers will move in for the kill. But it is not yet too late to save New York. We, the undersigned – architects, artists, architectural historians, and citizens of New York – serve notice upon present and future would-be vandals that we will fight them every step of the way. New York’s architecture is a major part of our heritage. We intend to see it preserved...”

RE: excerpt from the AGBANY editorial-advertisement appearing in the NYT on August 2nd 1962. Over 175 AGBANY members, mostly architects, artists and writers (notables included Philip Johnson and Norman Mailer) were listed alphabetically below this excerpt.

345

Charles Abrams, Joseph Addonizio, Samuel Aldenstein, Harry Alper, Stewart Alsop, Wayne Andrews, Jeffrey Aronin, Victor Bach, Albert Barish, Edward Barnes, Frank Battipede, Howard Battin, Ruth Bauer, John Bayler, John Bayley, S. Brian Baylison, David Beer, Hildegarde Berman, Alister Bevington, Noel Binby, Peter Blake, Hyman Bogosky, Max Bond, Jr., John Brady, John Briggs, Samuel Brody, Roberts Buja, James Burns, Margaret Carr, Giorgio Cavaglieri, Chicago Heritage Comm., Patrick Clark, Jr., Gino Cafacci, Wm. Conklin, John Cooke, Marjorie Crawford, Thos. Creighton, Curtis & Davis, Lewis Davis, John Dixon, Robert Dyck, Harold Edelman, Donald Esbert, Isaiah Ehrlich, Ferdinand Etseman, Eugene Eisen, Roger Feinstein, Ian Ferguson, Jose Fernandez, James Fitch, Jay Fishman, Irwin Fleming, Fred Foote, Ulrich Franzen, Jerome Friedman, F. G. Freitas, Nesbit Garmendia, Andre Gineste, Romaldo Giurgola, Muriel Goldblatt, Alan Gowaty, Warren Gran, Paul Groat, Jordan Gruzen, Leon Haft, August Heckscher, David Helfen, Esther Horne, William Horne, Joshua Huberland, Wm. Huff, Kymani Ide, Ave Ignatius, Jane Jacobs, John Johansen, Philip Johnson, Roy Johnson, Frances Jones, Harley Jones, Carl Josephsen, Anne Kaback, Gerhard Kallman, Harold Kellog, Burnham Kelly, Kelly & Gruzen, David Kendig, Diana Kirsch, Norman Klein, Edward Knowles, Otto Kolb, Thad Kumerski, Panos Kyrtiss, Rellin LaFrance, Dennis Landau, Victor Lisco, Norman Lebowitz, Thos. Lehrsche, Martin Levin, Richard Lippold, Iver Lovving, Costas Machelouzrides, Norman Mailer, Sanford Walter, Edward Mathews, Stanley Maurer, Thos. McCormack, Margaret McCormick, Chas. McKenney, Ehrman Mitchell, Donald Moe, Richard Moser, John Molloy, Chas. Moore, Louis Morandi, Lewis Mumford, Rolf Myler, Natl. Trust for Historic Preservation, George Nemeny, Julian Neke, Frederick Newirth, Herbert Oppenheimer, R. H. Ostrow, J. J. P. Oud, Giovanni Pasanella, Mandy Patchen, Wm. Pedersen, I. M. Pei, Carol Penchuk, Niculous Pennar, Chester Rapkin, Bernard Rader, Henry Hope Reed, Jr., Chas. Robinson, Phyllis Rodinsky, Ernesto Rogers, Walter Rooney Jr., Abe Rothenberg, Jan Rowan, Paul Rudolph, Raymond Rubinow, Joseph Rugo, Aline Saarinen, Janet Sacks, Stanley Salzman, Peter Samton, Prudence Sanger, Glenn Schmidt, Vica Schneiwid, John Scholz, Michael Schutzel, Alan Schwartzman, Howard Seltzer, Arlene Seymour, Arvin Shaw, Wm. Shelman, Wm. Shoup, William Short, Lloyd Siegel, Nathan Silver, Linda Simmons, Clifford Slavin, C. Ray Smith, Henry Smith, Richard Sonder, Bernard Springs, Hugh Stubbins, Edgar Tafel, Montaque Taintel, Allen Tenko, Bradford Tiley, Gordon Tully, Christopher Tunard, Robert Venturi, Konrad von Angen, Ralph Walker, Ben Weese, Harry Weese, Irving Weiner, Helge Westerman, Bertam Whinston, Norval White, Elna Widell, Chester Wisniewski, Elliot Willensky, Estelle Wolf, Jane Working, Basil Wurcenco, Bruno Zevi, Michael Zimmer.

346



Left: caption (highlighted): “WHAT YOU CAN DO – Every one of you can help us save what is left of New York’s great architectural past. Here are some of the things you can do: Join us, TODAY, August 2nd, at 5 P.M., in front of the Seventh Avenue colonnade of Penn Station, where we will hold a peaceful demonstration of affection for this great and threatened building. Join us in writing to Mayor Robert Wagner, to Governor Nelson Rockefeller, to Senator Jacob Javits, and to Con-gressman John Lindsay, demanding that they help us preserve Penn Station and other important buildings like it, and demanding that they make the preservation of our heritage an issue in the forthcoming campaign. Join us in demanding that the Port of New York Authority acquire Penn Station from the Pennsylvania Railroad, and restore and maintain it as an important gateway to our city. The authority now operates the Bus Terminals, Airports, Bridges, Docks and Tunnels – why not Penn Station, the finest gateway of them all.”

RE: excerpt from the AGBANY editorial-advertisement appearing in the NYT on August 2nd 1962.

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“...They must have seemed an odd lot to the commuters who walked past them in the heat of an August afternoon. Men with rolled-up shirt sleeves suspiciously eyed the group, with their elegant suits and smart dresses, their artistically designed red-and-blue placards. In 1962 people picketed for better wages or shorter hours; they gathered at rallies to protest segregation and to ban the bomb. It was not a time well-dressed professionals fought for art or principle...”

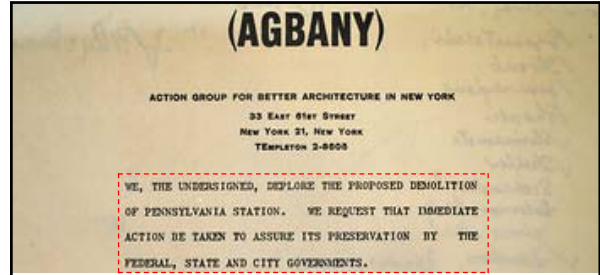
Lorraine B. Diehl, Author

RE: the August 2nd 1962 AGBANY Penn Station protest would include over 250 smartly dressed picketers and attracted both public and, especially, media attention

348



"One of the city's strangest and most heartening picket lines appeared in New York recently. It wound its way around Pennsylvania Station led by upper-echelon architectural professionals carrying signs of protest against the impending destruction of McKim, Mead & White's classic monument to make way for a \$90-million-dollar development scheme of dubious grandeur. The marchers were members of Action Group for Better Architecture in New York...They call themselves AGBANY, which sounds something like agony, the state of mind of many over current changes on the New York scene..."
The New York Times, August 11th 1962 349



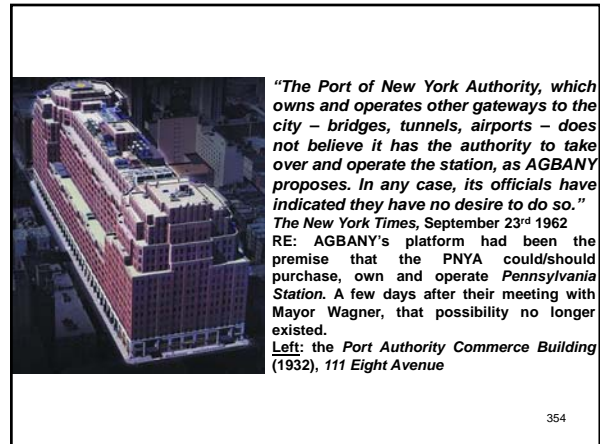
"It was like college, we were painting protest signs, making fliers; it felt like an underground cell"
 Peter Samton, Architect (recollection in July 2012)
 Above: caption: "We The Undersigned, Deplore The Proposed Demolition Of Pennsylvania Station. We Request That Immediate Action Be Taken To Assure Its Preservation By The Federal, State And City Governments." Though the effort to save Penn Station would ultimately fail, AGBANY did succeed in bringing the issue of historic preservation to the fore in the court of public opinion. 350



"The public demonstration was joined by about two hundred leaders in the architectural field, including designers of some of the city's best new buildings. What they were protesting at the moment was the increasing, irreplaceable loss of New York's architectural past through irresponsible speculative building. What they plan to protest in the future is the inferior quality of much of the new work."
The New York Times, August 11th 1962

"...the newly appointed Landmarks Preservation Commission to take clear and immediate positions on threatened buildings of historic or artistic value...progress and change involve more than profit and loss. The city's investors and planners have esthetic as well as economic responsibilities...New Yorkers do not lack civic pride...If AGBANY springs to the barricades the public will not be far behind..."
The New York Times, August 11th 1962
 RE: excerpts from an editorial appearing in the NYT a week after the 08/02/62 AGBANY protest. The peaceful protest had drawn the attention of the public and media to the burgeoning cause of historic preservation and was seen as a demonstration of civic pride by the city's cultural elite. It served as a call-to-arms that appealed to thousands of New Yorkers who may have been apathetic/disinterested before the protest. In any event, the protest brought the issue of Penn Station's impending demise to the public's attention as nothing else did. 352

Later on the day of the AGBANY picket, Mayor Wagner returned to NYC after a month-long European vacation. There to meet him at Idlewild airport were AGBANY members with a letter in hand for the mayor. The letter asked Wagner to join in their crusade to save Penn Station by taking affirmative action in the form of requesting a report from the LPC on the historical and cultural importance of the station and to hold a meeting with an AGBANY delegation the following week to discuss the matter in depth. On September 10th 1962, Wagner met for a half-hour with a group led by Norval White whereby Wagner assured them that they would be given the opportunity to meet with and voice their opinions to the city agencies concerned, in particular the LPC and the City Planning Commission (CPC). The LPC was impotent legally to save the station however, the CPC had yet to issue the required permits and variances for the project. The mayoral meeting had raised the prominence of AGBANY and the NYT described AGBANY as the group "leading in the fight to save the station." 353



"The Port of New York Authority, which owns and operates other gateways to the city – bridges, tunnels, airports – does not believe it has the authority to take over and operate the station, as AGBANY proposes. In any case, its officials have indicated they have no desire to do so."
The New York Times, September 23rd 1962
 RE: AGBANY's platform had been the premise that the PNYA could/should purchase, own and operate Pennsylvania Station. A few days after their meeting with Mayor Wagner, that possibility no longer existed.
 Left: the Port Authority Commerce Building (1932), 111 Eight Avenue 354

A Monumental Act of Vandalism

355



"In reaching their decision, the Planning Commission deliberately shied away from considering the merits of Penn Station"
Architectural Forum magazine, February 1963

Left T&E: caption: "Penn Station, 1962." By January 1963, the battle waged by AGBANY to save Penn Station was lost. The CPC was a paper tiger while the CPC held the power of life and death over the station in the form of the issuance of permits and variances required to commence demolition and new construction. Wearing black armbands, AGBANY picketers were present on October 28th 1963 when the demolition of Penn Station began.

356

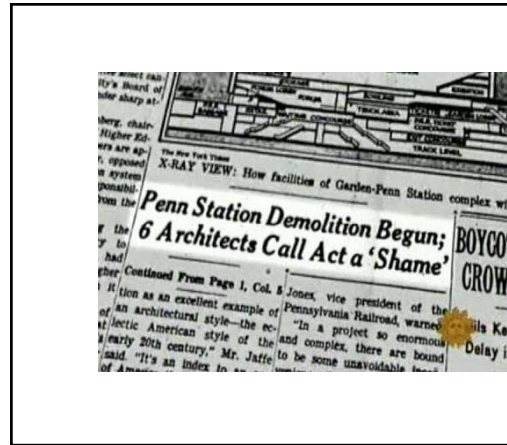


"What few realized, and this made all the impassioned pleas for the cultural and architectural values of the city fruitless, was that however much the commission might be moved in the area of its civic conscience by such arguments, it was totally without power to act on them...The decision to approve construction on Madison Square Garden rested entirely on whether congestion would be increased by issuing the variance. The joker here, and it is a terrifying one, is that the City Planning Commission was unable to judge a case like Penn Station's on the proper and genuine considerations involved...It's time we stopped talking about our affluent society. We are an impoverished society. It is a poor society indeed that can't pay for these amenities; that has no money for anything except expressways to rush people out of our dull and deteriorating cities."

Ada Louise Huxtable, NYT Architecture Critic (left)

RE: from a May 5th 1963 NYT article entitled: "Architecture: How to Kill a City"

357



358



"It was impossible to think that this monumental building was going to be demolished to make way for something that would make more money for the landowners...I really believe Grand Central Terminal was saved because of what happened at Penn Station"

Peter Samton, Architect

RE: Samton, who was 27yo at the time of the AGBANY protest in August 1962 (left), recalled in July 2012 (right, on the upcoming 50th Anniversary of the protest) how he was assigned the task of recruiting prominent architect/critic Philip Johnson to participate. Protesting that he couldn't due to the fact that he had a meeting with Elizabeth Bliss Parkinson – a trustee of the Museum of Modern Art (MoMA) and its soon-to-be president. Samton responded: "Well, bring her along and you can have your meeting while you parade" (they both participated). Ironically, the NY Chapter of the AIA considered the MSG project a "done deal."

359



"If you have to, as you will in the future when they tear it down, come out of the Pennsylvania Station as if you were in a subway station, how degrading for the entrance of what we think of as the greatest city in the world,"

Philip Johnson, Architect 360

"We just didn't know what we were up against. They seemed interested in whether they had connections to the upper class that might be hurt. They weren't interested in Penn Station - it was old and dirty."

RE: architect Peter Samton reflecting (in July 2012) on the disconnect between existing historic preservation groups and AGBANY at the time of the Penn Station protests. In the early 1960s, social activism was still a taboo in many quarters of American society, in particular with NYC's gentry who looked on such activities suspiciously.

361



"Until the first blow fell, no one was convinced that Penn Station really would be demolished, or that New York would permit this monumental act of vandalism against one of the largest and finest landmarks of its age of Roman elegance..."

RE: excerpt from a NYT editorial dated October 30th 1963 entitled: "Farewell to Penn Station"

Top: demolition underway"

Bottom: activists protesting the demolition of Penn Station, 1963

362

The Landmarks Law

363

"...inherent architectural or historic values that reflect the evolution of this city worthy of preservation"

Landmarks Preservation Commission

RE: in July 1963, after much lobbying by AGBANY, the LPC produced a list of three-hundred buildings in NYC "worthy of preservation." Soon after, the LPC completed its draft for legislation that would ensure the preservation of landmark structures. A congressman at the time of Penn Station's demise, John V. Lindsay would succeed Robert Wagner as NYC Mayor in 1966. He was an AGBANY supporter and his election was seen by many as a victory for the cause of historic preservation in NYC. Ever the pragmatist, Wagner had played both sides of the Penn Station controversy never having actually asked the LPC formally to consider saving Penn Station. However, when presented with the landmarks legislation, Wagner chose to support it. After the bill passed, Wagner signed the "Landmarks Law" into the city charter's Administrative Code on April 19th 1965.

364

A permanent NYC agency, the LPC now had the power and authority to designate structures as official landmarks. Aside from buildings, whole neighborhoods (i.e. Brooklyn Heights) could be designated by the LPC an "Historic District" and interiors, such as Grand Central Terminal's Waiting Room, to be an "Interior Landmark." The LPC declared both Central Park (Manhattan) and Prospect Park (Brooklyn) to be "Scenic landmarks." In the wake of Penn Station's destruction, the LPC was pressured to designate many structures landmarks. By the late 1990s, the LPC had designated:

- 964 individual buildings landmarks;
- 69 historic districts;
- 98 interior landmarks, and;
- 9 scenic landmarks

Prohibited, of course, was demolition of a "Landmarked" structure (minor alterations were also scrutinized). Additionally, the Landmarks Law contained many provisions designed to address the concerns of property owners, developers and special interest groups. There were special tax incentives, simplified permit and waiver application procedures and other "bonuses" benefiting a landmark designation. A clause in the law also required owners to keep their landmarked property in a state of good repair. This was to counter owners who would allow their property to deteriorate in the hope of getting permission to alter or demolish it.

365

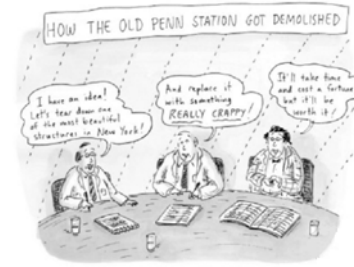
A New Bedrock

366

"Thanks to the Penn Station protestors and other preservation pioneers throughout the city, the way change comes to New York has been transformed. Most of New York's buildings are still destined to be short-lived, at the mercy of whims and impatience and sudden changes in investment strategies...But within the blur of constant change we've been able to set up a pattern of permanency, and are now anchored by the places we can count on. Which means that when we look along Lexington Avenue, for instance, and admire the way the early morning sun turns the silvery Chrysler Building spire to gold, we can also look ahead to mornings long after our own time when others will be moved by the same sight. All this has happened because around the time that the old Penn Station was being torn apart, something was evolving within New Yorkers. People had begun to love the city for what it already made available rather than for what it might eventually become. In that moment, New Yorkers found a new bedrock inside themselves, and that's not likely to change."

Tony Hiss, Author

367



368

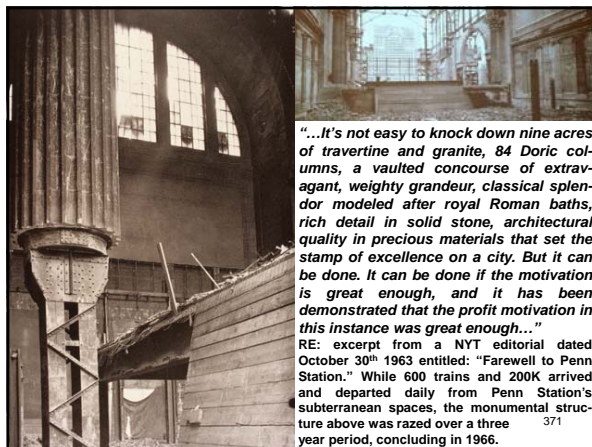
Part 5

View to a Kill

369

It Can Be Done

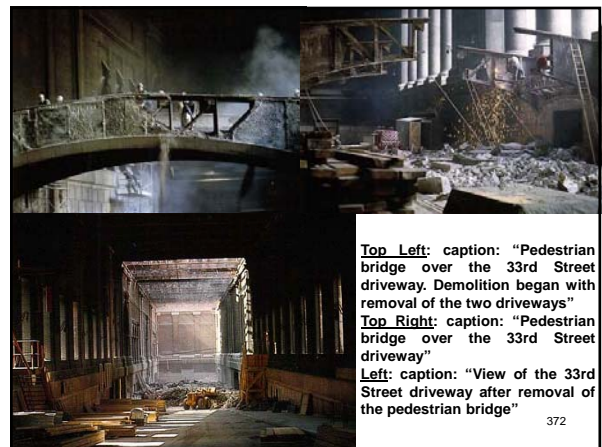
370



"...It's not easy to knock down nine acres of travertine and granite, 84 Doric columns, a vaulted concourse of extravagant, weighty grandeur, classical splendor modeled after royal Roman baths, rich detail in solid stone, architectural quality in precious materials that set the stamp of excellence on a city. But it can be done. It can be done if the motivation is great enough, and it has been demonstrated that the profit motivation in this instance was great enough..."

RE: excerpt from a NYT editorial dated October 30th 1963 entitled: "Farewell to Penn Station." While 600 trains and 200K arrived and departed daily from Penn Station's subterranean spaces, the monumental structure above was razed over a three year period, concluding in 1966.

371



Top Left: caption: "Pedestrian bridge over the 33rd Street driveway. Demolition began with removal of the two driveways"

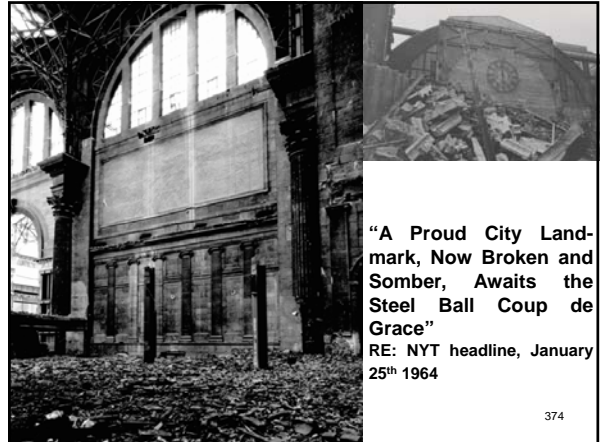
Top Right: caption: "Pedestrian bridge over the 33rd Street driveway"

Left: caption: "View of the 33rd Street driveway after removal of the pedestrian bridge"

372



373



“A Proud City Landmark, Now Broken and Somber, Awaits the Steel Ball Coup de Grace”
 RE: NYT headline, January 25th 1964

374

“Like ancient Rome, New York seems bent on tearing down its finest buildings. In Rome, demolition was a piecemeal process which took over 1,000 years; in New York demolition is absolute and complete in a matter of months. The rise of modern archaeology put an end to this kind of vandalism in Rome, but in our city no such deterrent exists.”
 New York Chapter of the American Institute of Architects (AIA), 1963

375



376



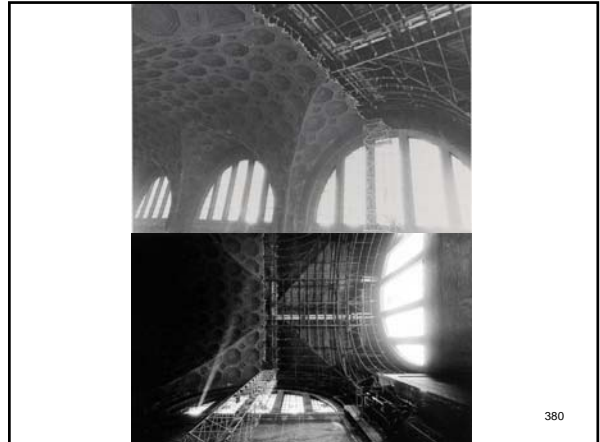
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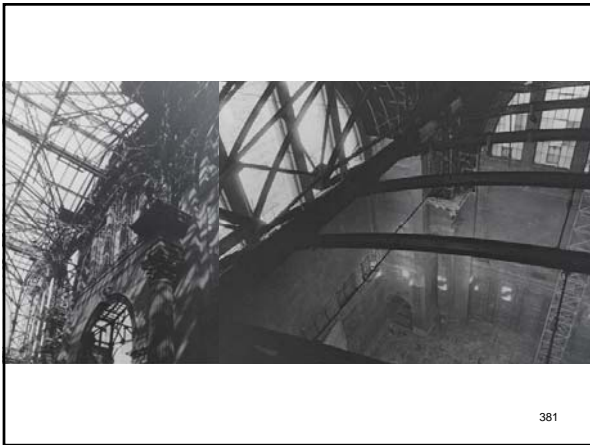
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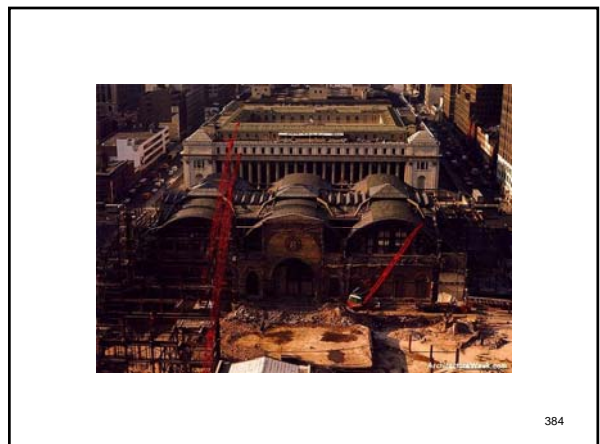
Sic Transit Gloria Mundi

382

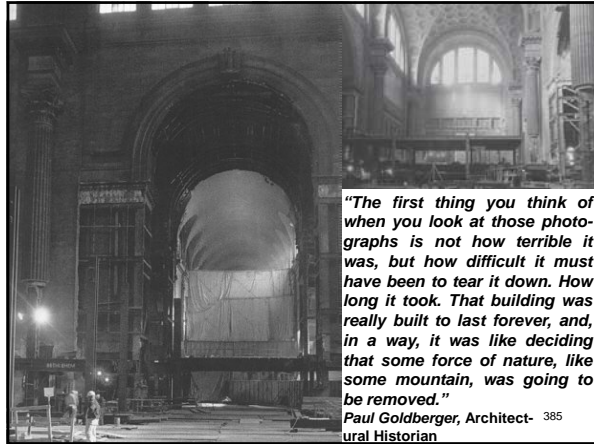


"The great hall will go, the great concourse will fall, the traveler will be mashed into subterranean passageways like ancient Christians while the wrestler and the fight promoter will be elevated to the vast arena. The Decline and Fall of the American Empire – sic transit gloria mundi"
Progressive Architecture magazine
 RE: editorial comment after demolition of Penn Station began in October 1963

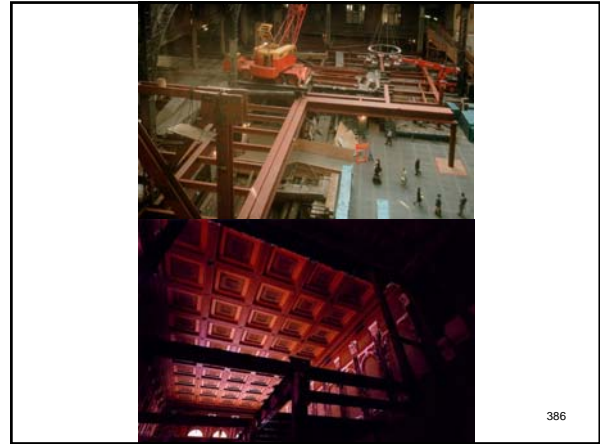
383



384



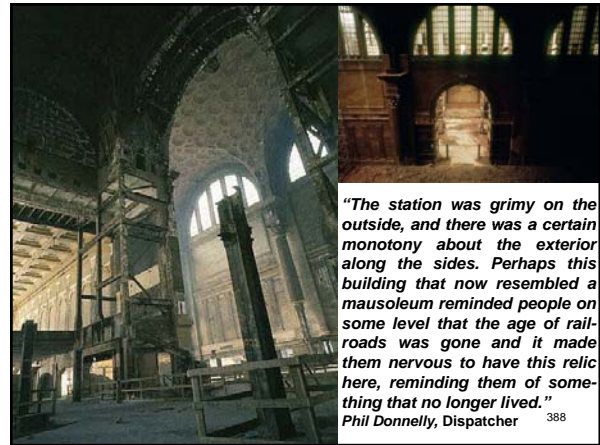
"The first thing you think of when you look at those photographs is not how terrible it was, but how difficult it must have been to tear it down. How long it took. That building was really built to last forever, and, in a way, it was like deciding that some force of nature, like some mountain, was going to be removed."
 Paul Goldberger, Architectural Historian 385



386



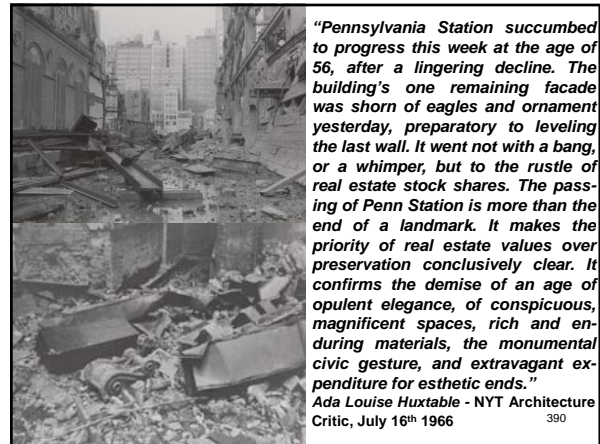
387



"The station was grimy on the outside, and there was a certain monotony about the exterior along the sides. Perhaps this building that now resembled a mausoleum reminded people on some level that the age of railroads was gone and it made them nervous to have this relic here, reminding them of something that no longer lived."
 Phil Donnelly, Dispatcher 388



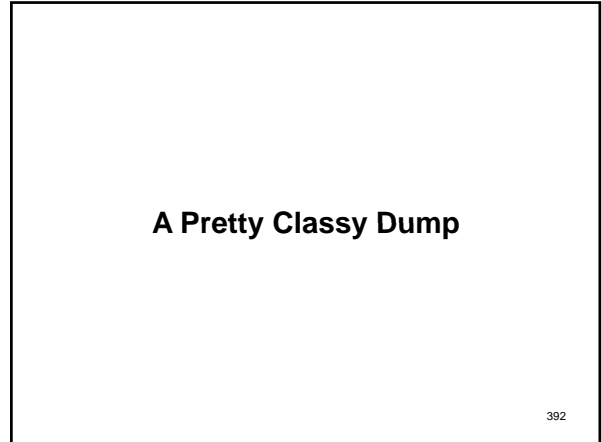
389



"Pennsylvania Station succumbed to progress this week at the age of 56, after a lingering decline. The building's one remaining facade was shorn of eagles and ornament yesterday, preparatory to leveling the last wall. It went not with a bang, or a whimper, but to the rustle of real estate stock shares. The passing of Penn Station is more than the end of a landmark. It makes the priority of real estate values over preservation conclusively clear. It confirms the demise of an age of opulent elegance, of conspicuous, magnificent spaces, rich and enduring materials, the monumental civic gesture, and extravagant expenditure for esthetic ends."
 Ada Louise Huxtable - NYT Architecture Critic, July 16th 1966 390



391



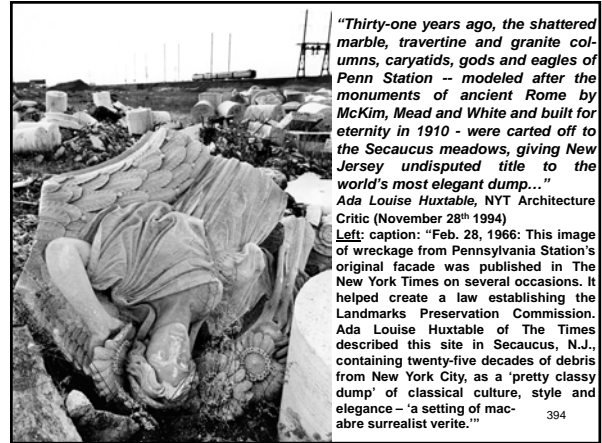
392



"The message was terribly clear. Tossed into the Secaucus graveyard were about 25 centuries of classical culture and the standards of style, elegance and grandeur that it gave to the dreams and constructions of Western man."

Ada Louise Huxtable, NYT Architecture Critic

393



"Thirty-one years ago, the shattered marble, travertine and granite columns, caryatids, gods and eagles of Penn Station -- modeled after the monuments of ancient Rome by McKim, Mead and White and built for eternity in 1910 - were carted off to the Secaucus meadows, giving New Jersey undisputed title to the world's most elegant dump..."

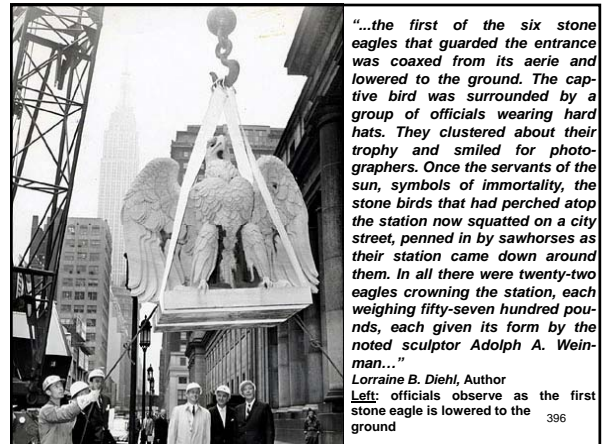
Ada Louise Huxtable, NYT Architecture Critic (November 28th 1994)

Left; caption: "Feb. 28, 1966: This image of wreckage from Pennsylvania Station's original facade was published in The New York Times on several occasions. It helped create a law establishing the Landmarks Preservation Commission. Ada Louise Huxtable of The Times described this site in Secaucus, N.J., containing twenty-five decades of debris from New York City, as a 'pretty classy dump' of classical culture, style and elegance - 'a setting of macabre surrealist verite.'"

394



395

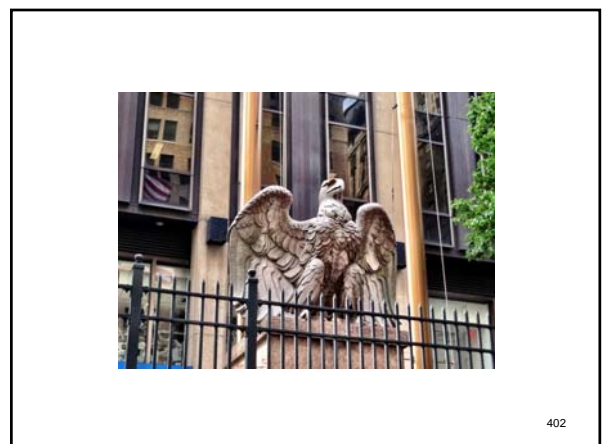
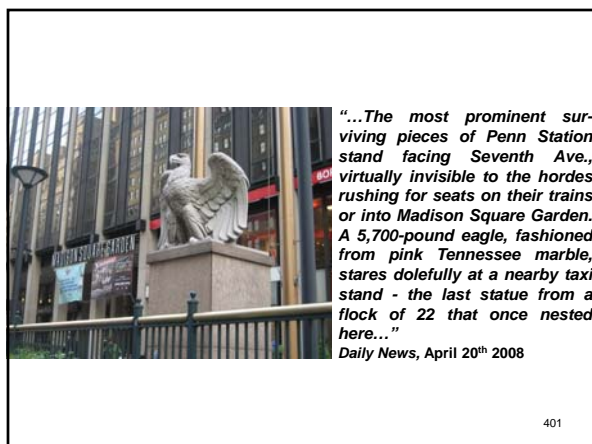
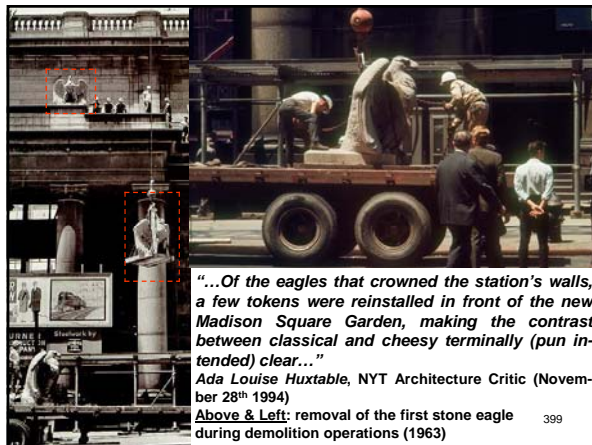
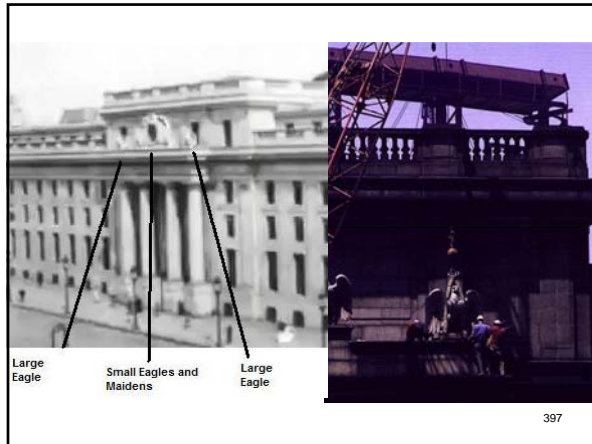


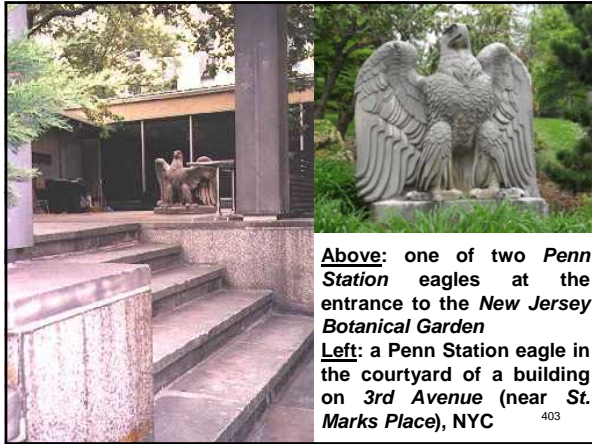
"...the first of the six stone eagles that guarded the entrance was coaxed from its aerie and lowered to the ground. The captive bird was surrounded by a group of officials wearing hard hats. They clustered about their trophy and smiled for photographers. Once the servants of the sun, symbols of immortality, the stone birds that had perched atop the station now squatted on a city street, penned in by sawhorses as their station came down around them. In all there were twenty-two eagles crowning the station, each weighing fifty-seven hundred pounds, each given its form by the noted sculptor Adolph A. Weinman..."

Lorraine B. Diehl, Author

Left: officials observe as the first stone eagle is lowered to the ground

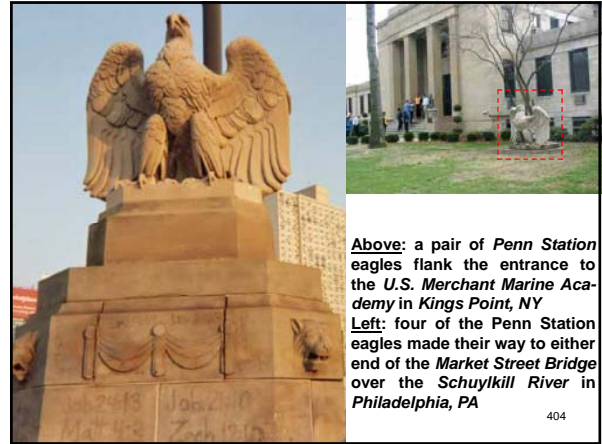
396





Above: one of two *Penn Station* eagles at the entrance to the *New Jersey Botanical Garden*
Left: a *Penn Station* eagle in the courtyard of a building on *3rd Avenue* (near *St. Marks Place*), NYC

403



Above: a pair of *Penn Station* eagles flank the entrance to the *U.S. Merchant Marine Academy* in *Kings Point, NY*
Left: four of the *Penn Station* eagles made their way to either end of the *Market Street Bridge* over the *Schuylkill River* in *Philadelphia, PA*

404



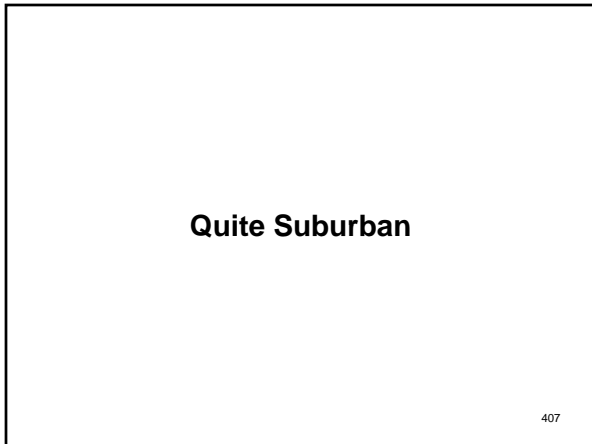
THE KINGS POINT EAGLES
 THESE EAGLES, TWO OF FOURTEEN WERE COMMISSIONED BY ARCHITECT STANFORD WHITE AND SCULPTURED IN 1900 BY ADOLF ALEXANDER WEINMAN FOR THE 7TH AVENUE FACADE OF THE ORIGINAL PENNSYLVANIA STATION. THE GRANITE IS BELIEVED TO HAVE COME FROM MILFORD, MASSACHUSETTS AND EACH EAGLE WEIGHS ABOUT 1000 POUNDS.



405

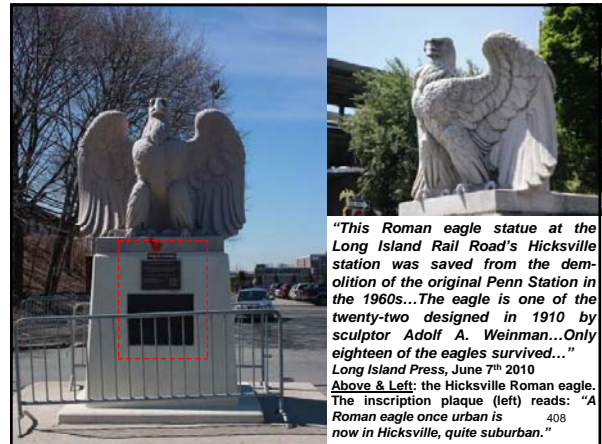


406



Quite Suburban

407



"This Roman eagle statue at the Long Island Rail Road's Hicksville station was saved from the demolition of the original Penn Station in the 1960s...The eagle is one of the twenty-two designed in 1910 by sculptor Adolf A. Weinman...Only eighteen of the eagles survived..."
Long Island Press, June 7th 2010
Above & Left: the *Hicksville Roman eagle*. The inscription plaque (left) reads: "A Roman eagle once urban is now in Hicksville, quite suburban."

408



409



Students and the dean at Cooper Union petitioned the PaRR for one of the eagles in 1965, after the demolition of Penn Station, because the sculptor of the eagles; Adolph Augustus Weiman, was a Cooper Union graduate. The eagle was located on Cooper Union's New Jersey campus until 1973, when it was moved to the courtyard of another Cooper building on Third Avenue in the East Village. The school sold this building and relocated the eagle to a new building at 41 Cooper Square, where it has resided (on the 8th floor green roof, above) since 2009.

410



Left: this eagle was originally owned by philanthropist Walter Annenberg, who later donated it to the Valley Forge Military Academy to commemorate the students and alumni who lost their lives in service of the nation

Right: this eagle is located next to Bird House at the Smithsonian National Zoo in Washington D.C. The eagle also appeared in the United States Pavilion during Expo 67 in Montreal, Canada.

411



Left T&B: this eagle found a home in Vinalhaven, Maine. The granite quarry for the original Penn Station was located here (the eagles were made of Tennessee Marble). One eagle (head only) ended up in the private collection of a family in Poughkeepsie, NY, taken home by a PaRR mechanic during the demolition. In 2011, the eagle head was temporarily on display at the Grand Central Annex for the exhibit: "The Once and Future Penn Station."

412



413



414



These surviving eagles are the remains of the "large" eagles. There were also eight smaller eagles, some which were found at Skylands Manor in New Jersey. One of the famous Night and Day clock sculptures (with two smaller eagles) can now be found at the Eagle Scout Fountain in Kansas City, Missouri.

415



Left: this entryway - part of the original Penn Station - was walled off in 1963, when the above-ground part of the station was razed. There the carved leaf pattern entryway lay hidden for 30 years until the early 1990s when Penn Station underwent a major renovation, its first since the original building was demolished. That's when workmen took down the wall and rediscovered the entryway. The contractor cleaned and painted it a deep umber color and put in new glazing. The entryway went back into service as the portal to the LIRR's main waiting room without any fanfare.

416



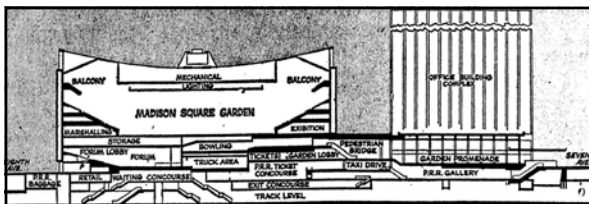
"People - not governments or corporations or institutions - have been keeping the memory of Penn Station alive for 35 years. We've found threads from the fabric of Penn Station stretching across the country. Few buildings can inspire that continuum. It makes you want to reweave those threads." Alexandros Washburn, President - Pennsylvania Station Redevelopment Corp. (PSRC) in 2013
Left: installed at the lower level of the Brooklyn Museum's Sculpture Garden is a 14-foot partial column from Penn Station's interior. Carved from travertine marble, it was one of six 35-foot-high Ionic columns that flanked each of the stairways leading to the Main Waiting Room.

417

Part 6

Men's Room Modern

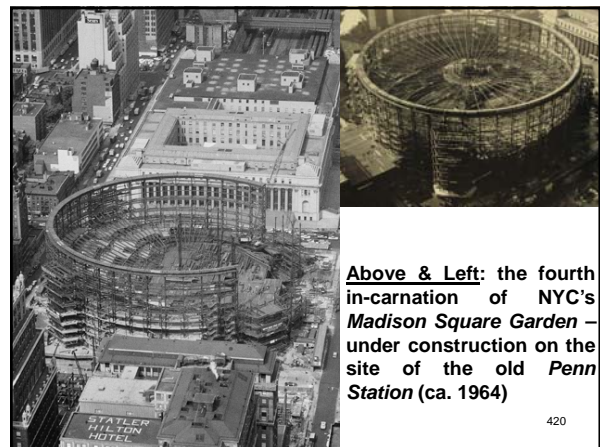
418



"...Prime candidate for the most poverty-stricken architecture in New York - indeed, it is questionable whether the structures and enclosures can be regarded as architecture at all...The interior space consists essentially of two parts, a large ticket lobby embracing a much greater area than is necessary for the moving of traffic, and a combined waiting room and concourse that is an insult to the user: it is too small, too low, contains too few seats, and provides access to all train gates in such a way as to guarantee conflict and confusion. The decor may be described as men's room modern, and the food available in the restaurants ranges from unappetizing to unspeakable."

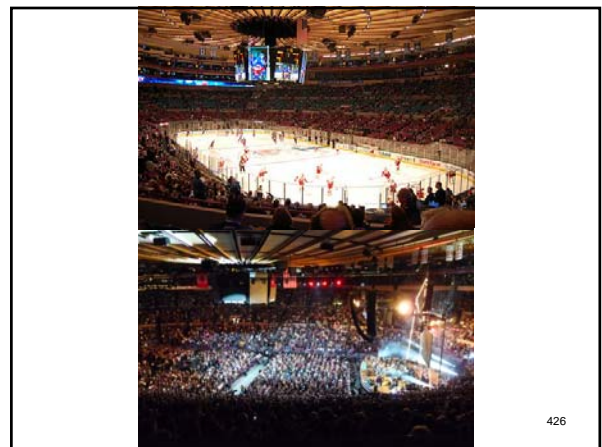
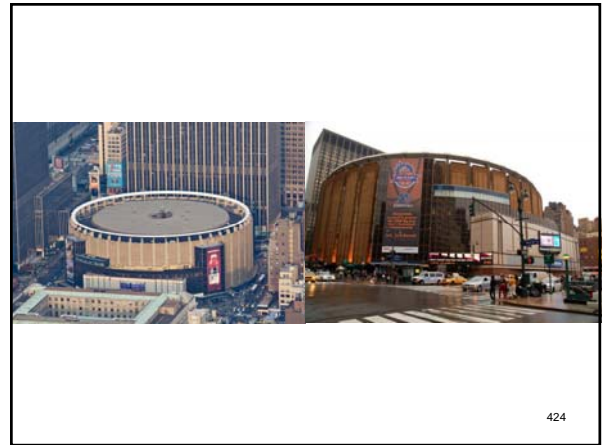
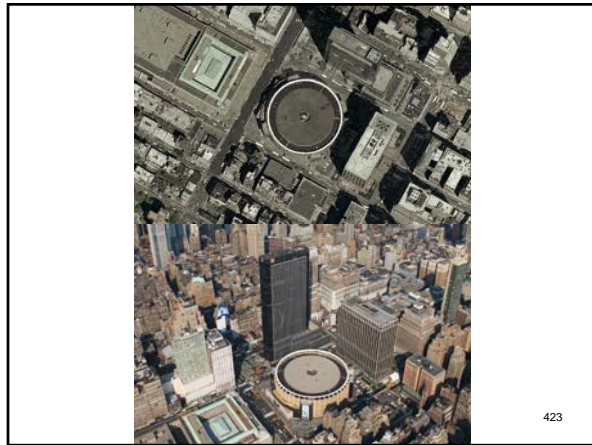
Carl W. Condit, Architectural Historian/Author
Above: caption: "Cross-section from the south side"

419



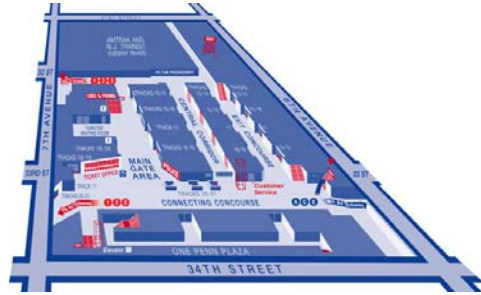
Above & Left: the fourth in-carnation of NYC's Madison Square Garden - under construction on the site of the old Penn Station (ca. 1964)

420



Just Like a Rat

427

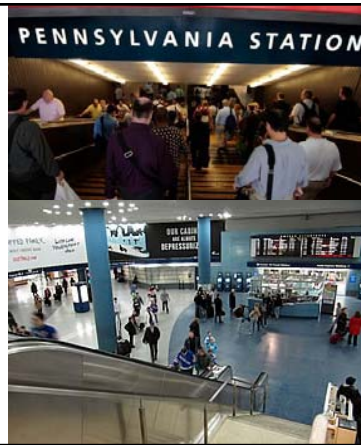


"One entered the city like a God. One scuttles in now like a rat."
 Vincent Scully, Architectural Critic

428



429



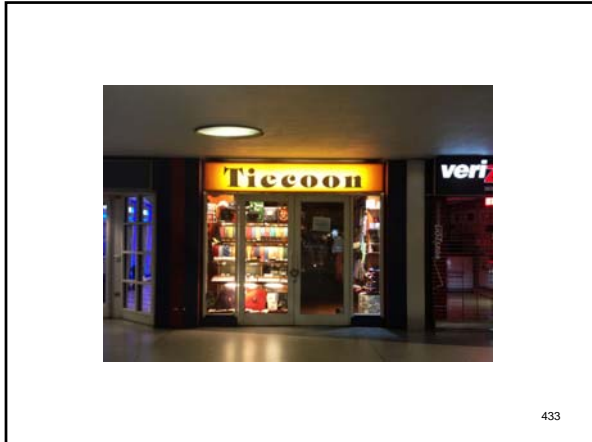
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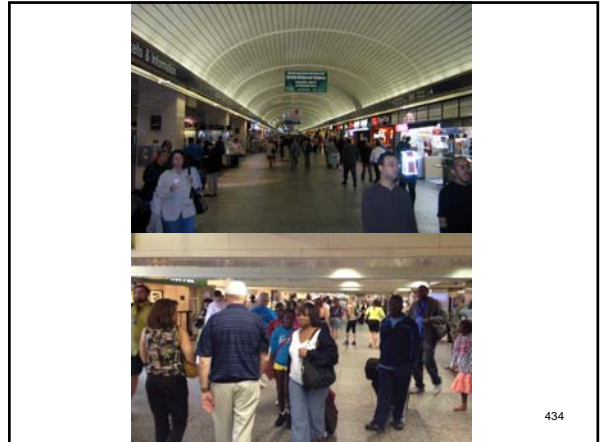
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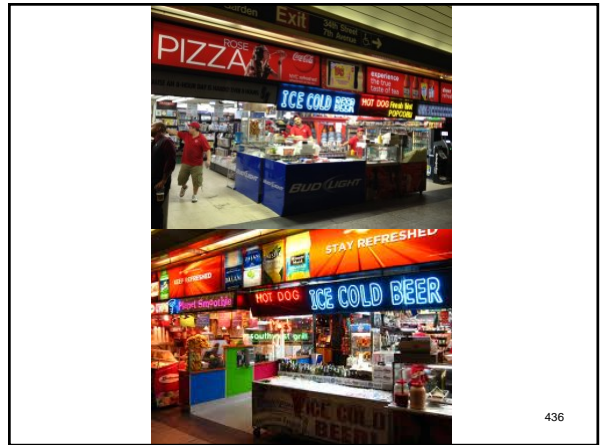
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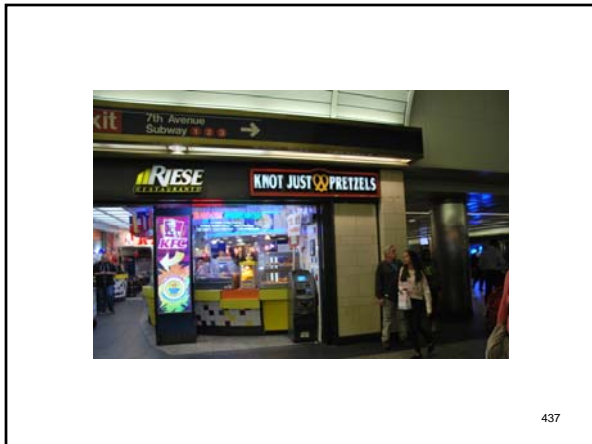
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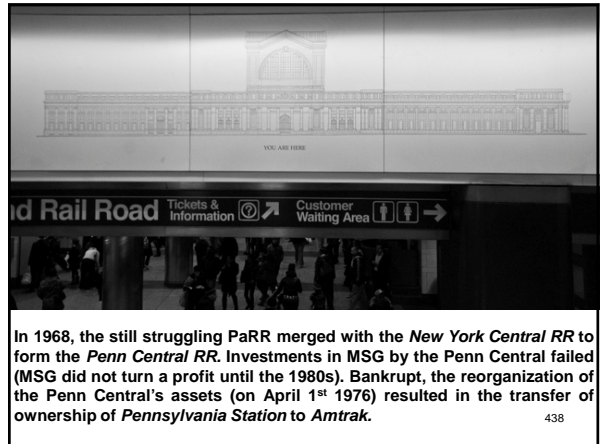
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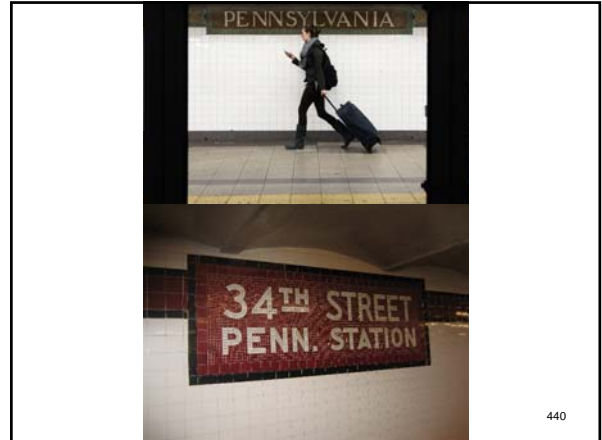
In 1968, the still struggling PaRR merged with the *New York Central RR* to form the *Penn Central RR*. Investments in MSG by the Penn Central failed (MSG did not turn a profit until the 1980s). Bankrupt, the reorganization of the Penn Central's assets (on April 1st 1976) resulted in the transfer of ownership of *Pennsylvania Station* to Amtrak.

438



Above: one of the last remnants of the original Penn Station; a staircase between Tracks 3 and 4

439



440

A Reasonable Return

441

"The Commission may seek tax benefits for you, propose alterations to the building, recommend the use of special zoning permits (such as permits allowing the transfer of development rights), look for a buyer who would preserve the building, or try to find other ways to provide financial relief. If the Commission's plan would give you a reasonable return through the tax benefits alone, you must accept the plan. If the plan involves proposals other than, or in addition to, tax benefits, you may accept or reject the Commission's recommendations. If you reject the plan, the City of New York must either initiate condemnation to preserve the building or the Landmarks Commission must allow the owner's re-development plans to proceed."

RE: excerpt from the Landmark Law's "Hardship Provision." If a building owner could prove that their designated landmark was incapable of earning a "reasonable return," the LPC was obligated to intercede. A reasonable return was defined as: "A financial return of less than six percent of the valuation of the land and building plus a two percent allowance for depreciation of the building."

442



In the spring of 1963, the 55-story Pan Am Building opened behind NYC's Grand Central Terminal. The glass and steel skyscraper was attacked by architectural critics as inappropriate and devoid of character given its sheer size and menacing location. However, for the New York Central - cash-strapped owners of GCT, it provided much needed income. Thus, in 1967 the Central proposed another tower, this one atop GCT's famous concourse (left). In 1966, the LPC had designated GCT a landmark. Given the structure's architectural qualities and significance to NYC, in 1969 the LPC refused to allow construction of the commercial tower and/or the destruction, in whole or part, of GCT. In 1968, the Penn Central RR had been formed and decided to take their case to court claiming that the denial of the tower development amounted to a "taking" of property. In early 1975, the State Supreme Court for New York County ruled in the Penn Central's favor. However, in April 1977 the NYS Court of Appeals reaffirmed the LPC's landmark designation as valid. Dissatisfied with the state's high court ruling, the Penn Central decided, to take their case to the highest court in the land.

443

"The Landmarks Law, which does not interfere with the Terminal's present uses or prevent Penn Central from realizing a 'reasonable return' on its investment, does not impose the drastic limitation on appellants' ability to use the air rights above the Terminal that appellants claim, for, on this record, there is no showing that a smaller, harmonizing structure would not be authorized."

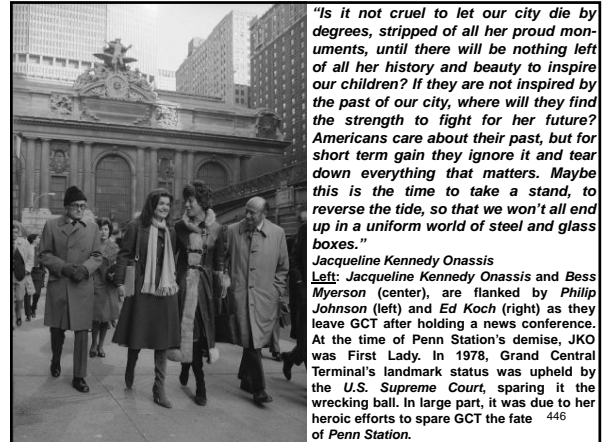
Justice William Brennan, U. S. Supreme Court

RE: on June 26th 1978, by a vote of 6 to 3, the U.S. Supreme Court upheld NYC's Landmark's Law. The challenge to GCT's existence had been met and the great edifice was spared the ignoble fate of its cross-town rival. William Brennan delivered the majority opinion of the court.

444

Bravo, Jackie O

445



"Is it not cruel to let our city die by degrees, stripped of all her proud monuments, until there will be nothing left of all her history and beauty to inspire our children? If they are not inspired by the past of our city, where will they find the strength to fight for her future? Americans care about their past, but for short term gain they ignore it and tear down everything that matters. Maybe this is the time to take a stand, to reverse the tide, so that we won't all end up in a uniform world of steel and glass boxes."

Jacqueline Kennedy Onassis
 Left: Jacqueline Kennedy Onassis and Bess Myerson (center), are flanked by Philip Johnson (left) and Ed Koch (right) as they leave GCT after holding a news conference. At the time of Penn Station's demise, JKO was First Lady. In 1978, Grand Central Terminal's landmark status was upheld by the U.S. Supreme Court, sparing it the wrecking ball. In large part, it was due to her heroic efforts to spare GCT the fate of Penn Station.



In Memory and Honor of Jacqueline Kennedy Onassis 1929-1994

In an age when few people sought to preserve the architectural wonders that are a daily reminder of our rich and glorious past, a brave woman rose in protest to save this terminal from demolition. Because of her tireless and valiant efforts, it stands today as a monument to those who came before us and built the greatest city known to mankind. Preserving this great landmark is one of her many enduring legacies. The people of New York are forever grateful.

447

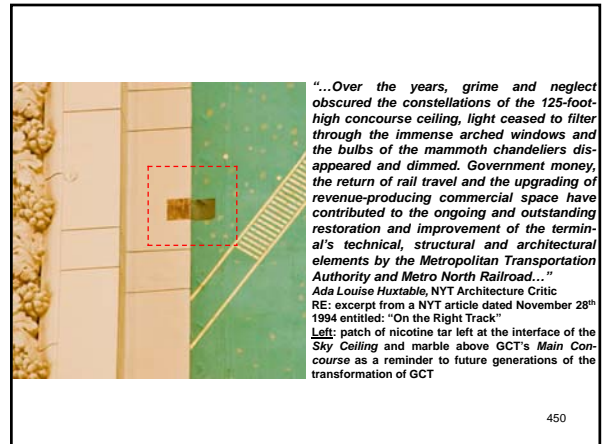
Rebirth

448

"...at Grand Central a restoration and revitalization plan of exemplary quality by the architects Beyer, Blinder, Belle is forging ahead. New York's other great terminal has survived its own threats, including a traumatic proposal to build a gargantuan tower of aggressive vulgarity on top, the cruelest of jokes on its Beaux Arts splendor. This was fought up to the Supreme Court, winning a substantial victory for the city's landmark designation..."

Ada Louise Huxtable, NYT Architecture Critic
 RE: excerpt from a NYT article dated November 28th 1994 entitled: "On the Right Track"

449

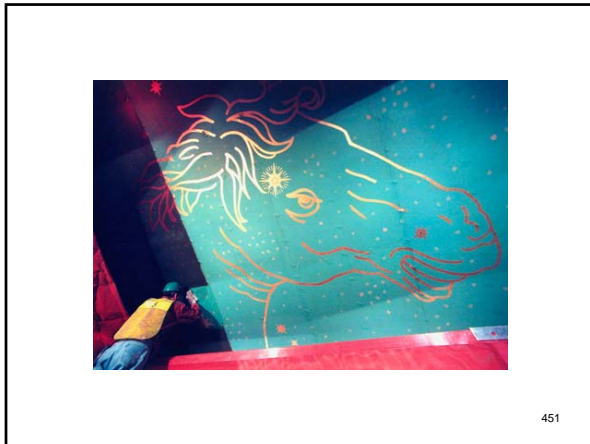


"...Over the years, grime and neglect obscured the constellations of the 125-foot-high concourse ceiling, light ceased to filter through the immense arched windows and the bulbs of the mammoth chandeliers disappeared and dimmed. Government money, the return of rail travel and the upgrading of revenue-producing commercial space have contributed to the ongoing and outstanding restoration and improvement of the terminal's technical, structural and architectural elements by the Metropolitan Transportation Authority and Metro North Railroad..."

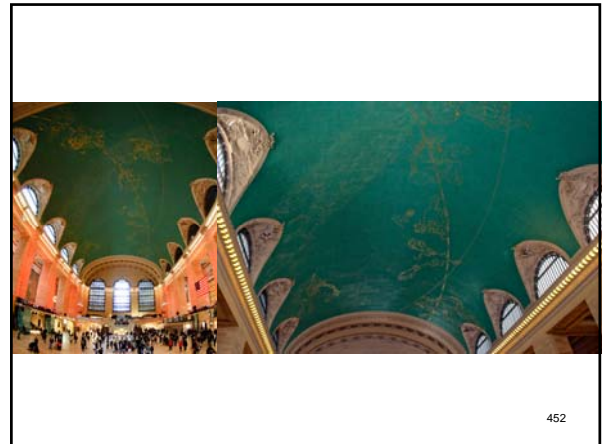
Ada Louise Huxtable, NYT Architecture Critic
 RE: excerpt from a NYT article dated November 28th 1994 entitled: "On the Right Track"

Left: patch of nicotine tar left at the interface of the Sky Ceiling and marble above GCT's Main Concourse as a reminder to future generations of the transformation of GCT

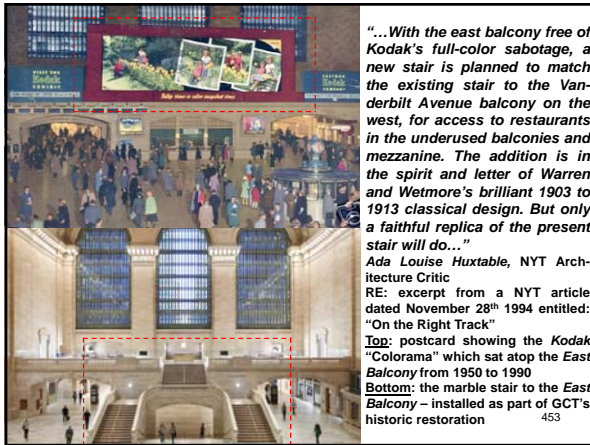
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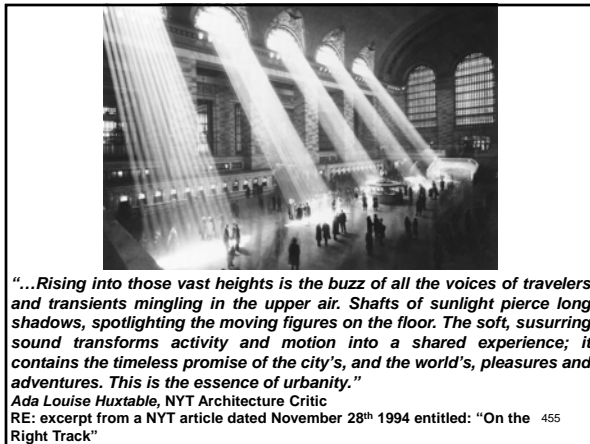
"...With the east balcony free of Kodak's full-color sabotage, a new stair is planned to match the existing stair to the Vanderbilt Avenue balcony on the west, for access to restaurants in the underused balconies and mezzanine. The addition is in the spirit and letter of Warren and Wetmore's brilliant 1903 to 1913 classical design. But only a faithful replica of the present stair will do..."

Ada Louise Huxtable, NYT Architecture Critic
 RE: excerpt from a NYT article dated November 28th 1994 entitled: "On the Right Track"
 Top: postcard showing the Kodak "Colorama" which sat atop the East Balcony from 1950 to 1990
 Bottom: the marble stair to the East Balcony - installed as part of GCT's historic restoration

453

The Essence of Urbanity

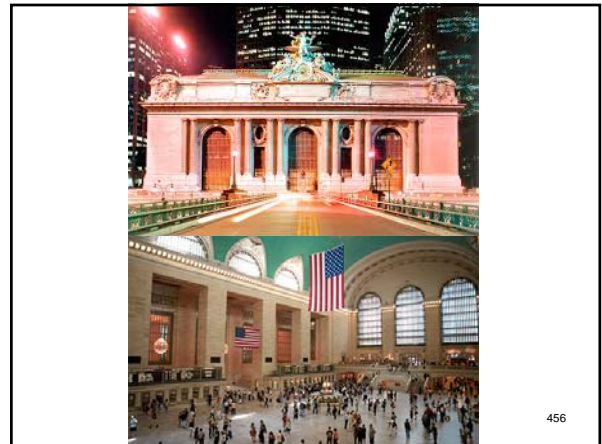
454



"...Rising into those vast heights is the buzz of all the voices of travelers and transients mingling in the upper air. Shafts of sunlight pierce long shadows, spotlighting the moving figures on the floor. The soft, susurring sound transforms activity and motion into a shared experience; it contains the timeless promise of the city's, and the world's, pleasures and adventures. This is the essence of urbanity."

Ada Louise Huxtable, NYT Architecture Critic
 RE: excerpt from a NYT article dated November 28th 1994 entitled: "On the Right Track"

455



456



457

Part 7

Greatness to Come

458

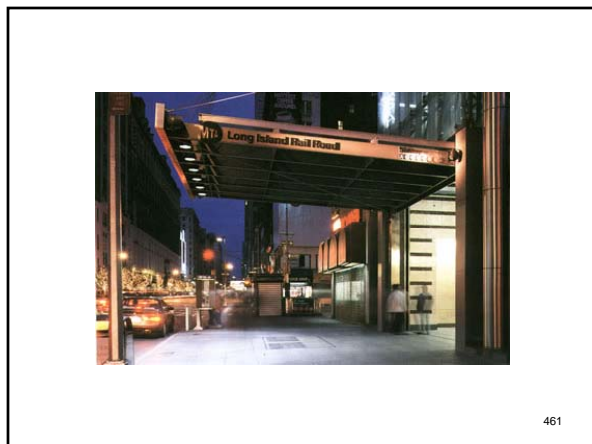
Bust to Boom

459

In 1945, 109 million people used *Penn Station*. By 1960, 55 million passengers – nearly half the volume of 1945, were lost in that fifteen year period. Despite the predictions that as the decade of the 1960s progressed passenger volume would decrease even further, rail travel into and out of both *Penn Station* and *Grand Central Terminal* experienced a resurgence in the form of daily commuters. The attractions of the surrounding suburbs and the ease of access to *Manhattan* made commuting by train a practical reality. By the end of the 1990s, nearly 500K LIRR, *Amtrak* and *New Jersey Transit* passengers were using Penn Station daily with volume expected to increase substantially in the *21st Century*. Recognizing this trend, in the early 1990s the MTA's LIRR commissioned a renovation of their underground facility at Penn Station. Work included:

- A new entrance to the LIRR's platforms;
- A new entrance to the *Seventh Avenue Subway*, and;
- A new glass and steel canopy and tower was constructed on *34th Street* (1994)

460



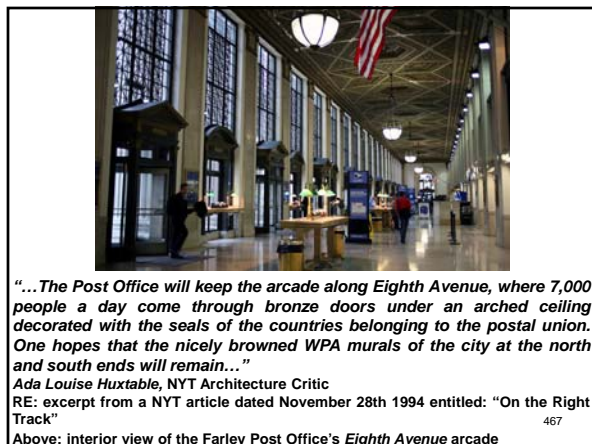
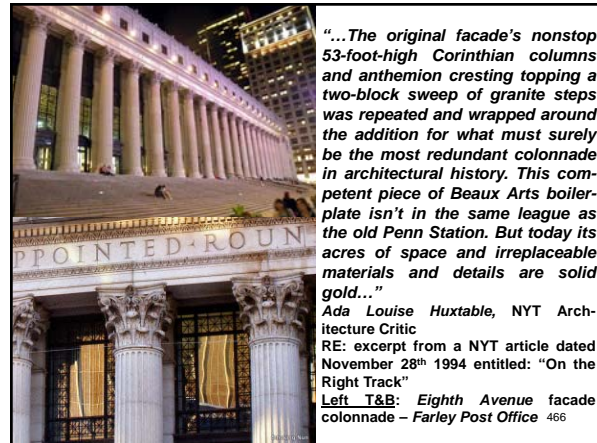
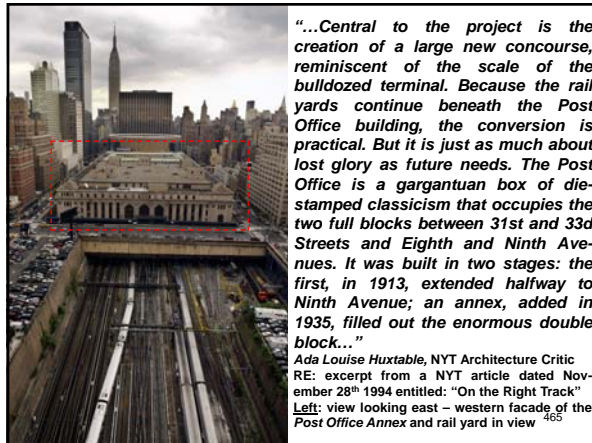
461

What Goes Around...

462

"...Because what goes around comes around, usually so that you want to laugh or cry, there are plans for a new Penn Station. The proposal is part of a program in which all of the facilities for Amtrak, New Jersey Transit and the Long Island Railroad will be coordinated for what is now fashionably called intermodal transportation but looks more like a railroad revival and great train station renaissance. In addition to vastly improved and expanded services, each rail unit will be given a 'presence' - something Stanford White and his partners knew a thing or two about. And since what goes around comes around in curious ways, the new Penn Station will be created in another classical building by McKim, Mead and White: the James A. Farley Post office, a designated New York City landmark just behind the present station, which has been declared obsolete by the Post Office and semi-surplus property by the Federal Government..."

Ada Louise Huxtable, NYT Architecture Critic
 RE: excerpt from a NYT article dated November 28th 1994 entitled: "On the Right Track" 463



"...The plans for the new station, which will incorporate the redesigned present facility, have been under study since the 1980's by an alliance of railroad, postal service, real estate, construction and Government interests, led by Amtrak and the Tishman Urban Development Corporation. The architects are Hellmuth, Obata and Kassabaum, a large firm experienced in the kinds of major undertakings with which such consortiums feel comfortable, working with a consultant on historic architecture, Jan Pokorny. The cost is budgeted at an optimistic \$300 million - one-third Federal, one-third city and state and one-third to be supplied by Amtrak. Under the enthusiastic sponsorship of Senator Daniel Patrick Moynihan, half of the Federal commitment, \$50 million, had been appropriated before the Republican upheaval that will replace the Senator as head of the Finance Committee in January. With Federal funding halfway home and agreements signed by the city and state, the odds still look good. Behind the 'rebirth' of Penn Station is a 25-year story full of the twists of fate and fortune that give economists and futurists a bad name. Who could have predicted the knockout blow that air travel dealt to rail travel in the 50's and 60's? Or foreseen the postmodern crisis in architecture that sensitized architects and the public to the losses of the past? The majestic urban terminals, too expensive to operate and functionally obsolete, were abandoned to decay or demolished as prime sites 'ripe for redevelopment' - the real estate mantra of the times..."

Ada Louise Huxtable, NYT Architecture Critic
 RE: excerpt from a NYT article dated November 28th 1994 entitled: "On the Right Track" 468

Righting the Wrong

469

“Rare are the moments when mortals are allowed to reverse the mistakes of their past, New York City won such a reprieve last week, as an unlikely array of bureaucrats, politicians, and visionaries decided that, yes, they will rebuild the glory that was once Pennsylvania Station.”

Boston Globe, March 8th 1998

RE: excerpt from an article entitled: “Righting a Wrecking Ball Wrong in New York City”

470

“Since 1963, when Pennsylvania Station was torn down and Madison Square Garden erected in its place, the Farley Post Office has stood as the ghostlike twin of an intention the city first fulfilled, in the original station, and then defiled. Now that intention is revived. There is no rebuilding the original McKim, Mead & White Penn Station. But it is possible to re-embodiment something of its spirit, to make the sacrifice of the original station, which brought about the birth of the Landmarks Preservation Commission, almost tolerable...A moment will come when the new Penn Station, nearly finished in 2003, will stand opposite Madison Square Garden and the banal subterranean station that replaced McKim, Mead & White’s building. It will be one of those moments when two distinct paths through urban history become visible side by side. One path is essentially time-serving, a version of modernity in which the individual human experience of space is considered insignificant, irrelevant to the perception of the city as a whole. The other path, embodied by many buildings still standing in New York and by the plans for a new Penn Station, is one in which a person passing through them, or within their shadows, finds something unexpected being kindled. It does not happen to everyone every day. But it happens often to many people, to tourists and commuters alike, and when it does it makes a civic difference.”

471

RE: NYT editorial dated May 20th1999 entitled: “Planning for Greatness to Come”

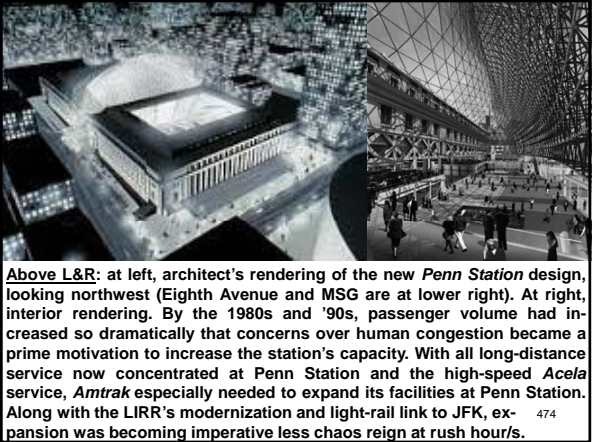
Lebensraum

472

“In a move that will affect one million passengers a year, all Amtrak trains bound for Grand Central Terminal will, beginning today, go to Pennsylvania Station instead. The project will shift 20 trains a day serving upstate New York and Canada to Penn Station, which has had about 100 Amtrak trains a day carrying 5.5 million passengers a year, according to an Amtrak spokesman, R. Clifford Black 4th. Only Metro-North commuter trains, primarily serving Connecticut and Westchester County, will continue to use Grand Central. The change brings the first direct rail connection between the Hudson Valley and Delaware Valley through Manhattan. Passengers from Albany bound for Florida, for example, will be able to make a quick connection within Penn Station. New Jersey Transit and Long Island Rail Road passengers will also have a direct connection for upstate trains. Amtrak officials said the bypass, which has been sought for decades, was expected to attract an additional 120,000 passengers in its first year of operation. Because Grand Central, at 42d Street and Vanderbilt Avenue, and Penn Station, at Seventh Avenue between 31st and 33d Streets, were built by different rail companies, the New York Central Railroad and the Pennsylvania Railroad, they were never connected. For nearly a century, passengers have had to take public transportation between the two stations or walk. A \$100 million construction project started two years ago brought about the link. Ten miles of track over a long-unused freight bed on the West Side connect with the newly renovated Spuyten Duyvil Bridge over the Harlem River, which had been closed since 1982. A tunnel at 11th Avenue and 37th Street, near the Jacob Javits Convention Center, to Penn Station completes the link...”

473

The New York Times, April 7th 1991



“During this effort, Amtrak learned that space might be available within the Farley Post Office, which shares platforms and rail access with Penn Station, and decided to evaluate the feasibility of moving its rail terminal facility to the Farley Building...In addition to renovation and correction of structural and capacity deficiencies, Amtrak proposed to create new and additional retail space...to generate income to help support the operational costs of the facility”

RE: excerpt from: “Environmental Assessment: Pennsylvania Station Redevelopment Project” – *Federal Railroad Administration* (1991). By this time, the USPS had fundamentally altered its operations in NYC. The Farley facility’s staff had been reduced by 40% convincing Amtrak officials that space within the building could be converted into a waiting area and concourse, thus removing thousands of passengers from the overcrowded subterranean Amtrak waiting area and concourse on the Eighth Avenue side of Penn Station.

475

The PSRC

476

“I pointed out the Farley Building to him then, he looked up and said, ‘Would you look at that? There’s nothing like that in Arkansas”

RE: after attending an event at MSG in 1993, U.S. Senator for New York Daniel Patrick Moynihan pointed out the Farley Post Office to then POTUS Bill Clinton. Moynihan was an intellectual and eloquent critic of Penn Station’s demise. Since both the Farley Building and Amtrak fell within the authority of the Federal Government, Moynihan had recognized the potential for correcting the “vandalism” of Penn Station’s destruction twenty years earlier. Both the NYC and NYS governments were enthusiastic about the idea of utilizing the old, architecturally distinguished post office to expand Penn Station to the west, seeing it as an opportunity to bring closure to the whole sad affair. With historic preservation firmly established in NYC, in 1995 an organization was formed consisting of state and city officials for the express purpose of overseeing the Farley development project. The Pennsylvania Station Redevelopment Corporation (PSRC) was thus born.

477

“We really think we can both fit in here very well if we share the building”

Charles Gargano, PSRC Chairman (1995)

RE: chief among the hurdles the PSRC needed to overcome was the USPS’s reluctance to give up space in the 1.4 million square-foot building. The USPS initially offered about 30% of the building’s floor area for Amtrak’s use as a waiting area and concourse. The PSRC insisted on a acquiring 50% (or about 700K square-feet) of the building for Amtrak’s use.

478

The Building is Yours

479

“The Postal Service stubbornly held out; District Manager/Postmaster Sylvester Black said he thought the space the post office was offering was enough to house a train station and that if the agency gave more space, it would have a ‘severe negative impact to postal service in New York City”

USA Today, March 2nd 1998

RE: the local NYC press, including both the Daily News and venerable NYT, had taken up the PSRC cause suggesting all USPS operations be moved out of the building. Despite the pressure, the USPS refused to give up more than the initial 30% offered. At the request of Senator Moynihan, POTUS Clinton brokered a deal whereby the USPS would remain in the western half of the building while the eastern half would be dedicated to the PSRC project. Thus, Amtrak would be a tenant in the still federally owned building. At the conclusion of the deal, Clinton contacted Moynihan and gave him the good news, telling him: “The building is yours.”

480

After the space allocation debate was successfully resolved by Clinton's intervention, the next (and greater still) hurdle to overcome would be financing the project. In mid-1999, the PSRC project was budgeted at \$484 million to be paid for by a combination of federal, state and city funds. As well, private funds would be dedicated to the commercial and retail spaces in the Amtrak concourse. Because it was "a tribute to Senator Moynihan and the right thing to do," POTUS Clinton personally lobbied Congress for \$180 million of federal funding for the PSRC project.

481

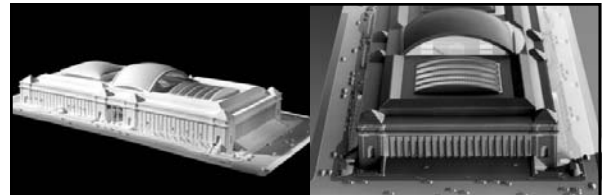
MAS

482

"...The most important details of the Farley project are unclear," said Philip K. Howard, the Chairman of the Municipal Arts Society, which maintains that the Farley Building is such an important landmark that it should be turned over entirely for one well-coordinated renovation project. 'It would be a tragedy to plan for the restoration of this grand landmark in pieces,' he said."

RE: excerpt from a NYT article dated March 5th 1998 entitled: "Deal Will Give a Grand Space to Penn Station." Ironically, it would be preservationists themselves in the form of the Municipal Arts Society (MAS) that would present the final hurdle to the PSRC project. The Farley Building had been one of the first buildings to be designated a landmark by the LPC thus, groups like MAS were keen to see the historic character of the building maintained.

483



"In 1963, the demolition of Pennsylvania Station sent shock waves through the hearts of Americans that still reverberate through our culture. Today, President Clinton has the opportunity to repair that egregious mistake and facilitate the creation of a world-class transportation hub in the underutilized landmark General Post Office Building in New York City. The Municipal Art Society of New York, a leading civic voice in historic preservation and urban planning, has a plan to do just that..."

Municipal Arts Society, January 1998
Above L&R: caption: "Model views"

484

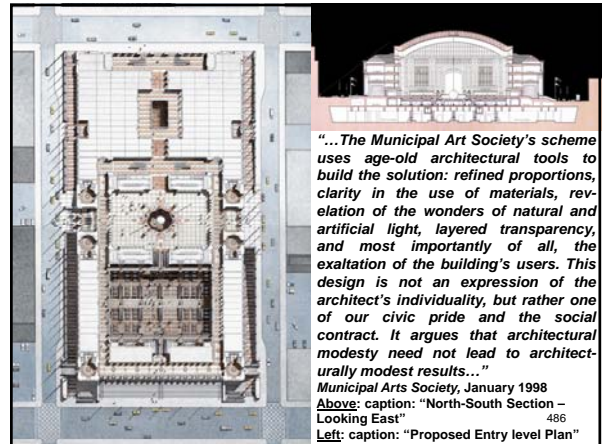


Built in 1914 and expanded in 1936 by the esteemed architectural partnership of McKim, Mead & White, the James A Farley Building was designed as a companion to the firm's ill-fated Pennsylvania Station across Eighth Avenue. The Farley Building has a monumental eight-acre footprint directly over the Northeast Rail Corridor in the heart of the Midtown South Business District. It is the only publicly-owned site into which Pennsylvania Station can expand its growing ridership and the only prospective site contiguous with the existing station facilities...Long ago, when mail distribution was primarily by rail, the James A Farley Building was the largest mail sorting facility in the United States. It is now used for storage, mailbox repair and bulk sorting operations that can be better accommodated elsewhere..."

Municipal Arts Society, January 1998

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Above: caption: "McKim, Mead & White - Competition Winning Rendering - 1908"



"...The Municipal Art Society's scheme uses age-old architectural tools to build the solution: refined proportions, clarity in the use of materials, revelation of the wonders of natural and artificial light, layered transparency, and most importantly of all, the exaltation of the building's users. This design is not an expression of the architect's individuality, but rather one of our civic pride and the social contract. It argues that architectural modesty need not lead to architecturally modest results..."

Municipal Arts Society, January 1998

Above: caption: "North-South Section - Looking East"

486

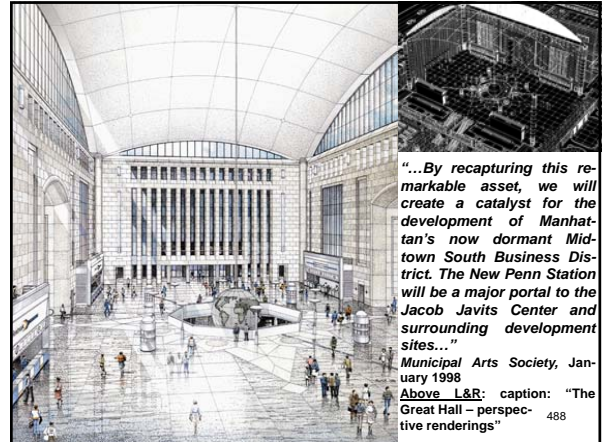
Left: caption: "Proposed Entry Level Plan"

"...The MAS Plan proposes to use the entirety of the 1,600,000 square foot James A Farley Building for rail service and complementary civic and commercial uses that will fully utilize this exceptional structure and spur the renaissance of the now moribund surrounding commercial district. The key program elements are as follows:

1. A spacious and naturally lit Great Hall will serve as the referential space for the entire facility. Equal in volume to Grand Central's main concourse, its primary use would be for ticketing and information, but it will also serve as a monumental vestibule for other building spaces.
2. Major pedestrian entrances and vehicular drop-offs on both 31st and 33rd Streets, in addition to a network of secondary pedestrian entrances.
3. Improvement of direct underground pedestrian connections to subway lines and commuter rail at the existing Pennsylvania Station.
4. An 8,000-seat state-of-the-art Metropolitan Hall, an Exposition Hall and Conference Center as well as 325,000 square feet of destination retail.
5. Accommodation for a one-seat 'train-to-the-plane' connection to Kennedy Airport, including full ticketing, check-in and baggage services.
6. Retention of the Main Post Office retail window service at Eighth Avenue.
7. Creation of a Postal Museum on the concourse side of the Post Office's first floor retail space to give the Postal Service a major presence in the new facility..."

Municipal Arts Society, January 1998

487

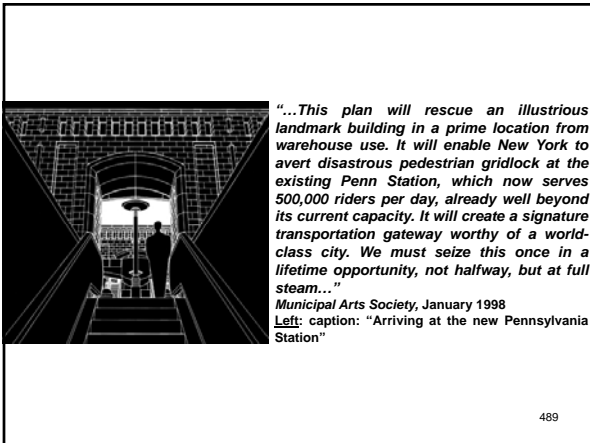


"...By recapturing this remarkable asset, we will create a catalyst for the development of Manhattan's now dormant Midtown South Business District. The New Penn Station will be a major portal to the Jacob Javits Center and surrounding development sites..."

Municipal Arts Society, January 1998

Above L&R: caption: "The Great Hall - perspective renderings"

488

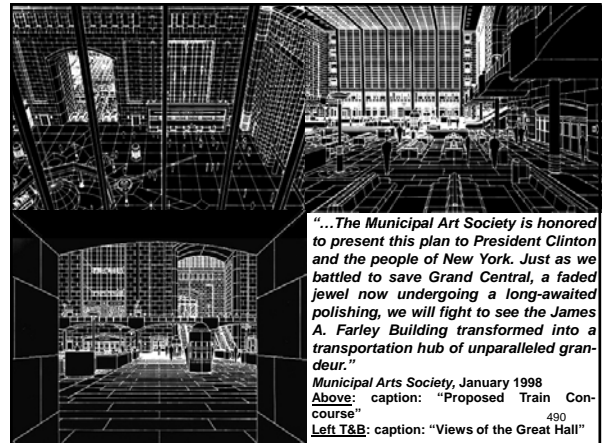


"...This plan will rescue an illustrious landmark building in a prime location from warehouse use. It will enable New York to avert disastrous pedestrian gridlock at the existing Penn Station, which now serves 500,000 riders per day, already well beyond its current capacity. It will create a signature transportation gateway worthy of a world-class city. We must seize this once in a lifetime opportunity, not halfway, but at full steam..."

Municipal Arts Society, January 1998

Left: caption: "Arriving at the new Pennsylvania Station"

489



"...The Municipal Art Society is honored to present this plan to President Clinton and the people of New York. Just as we battled to save Grand Central, a faded jewel now undergoing a long-awaited polishing, we will fight to see the James A. Farley Building transformed into a transportation hub of unparalleled grandeur."

Municipal Arts Society, January 1998

Above: caption: "Proposed Train Concourse"

Left T&B: caption: "Views of the Great Hall"

490

Gone to Seed

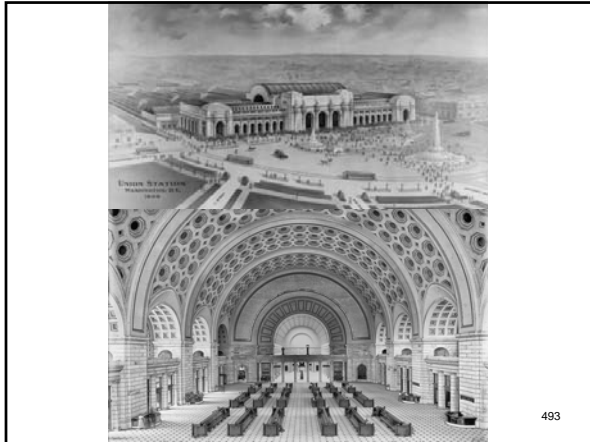
491

"...The decline of the railroads paralleled the rise of the shopping mall, the growth of the preservation movement and the birth of the 'festival marketplace.' Recycled railroad stations, once left for dead, became filled with shops and restaurants and a notable preservation success. But this was an odd triumph in which the tail wagged the dog: retailing was the prime use and purpose, and train service was peripheral, if it existed at all. For years, Washington's Union Station rained debris from its magnificent barrel-vaulted ceiling ringed with heroic statues into a hole in the ground meant for a visitors' center that came to nothing. Train service was relegated to a kind of outhouse in the rear. Today this is one of the country's most successful indoor malls, but the trains are still out back..."

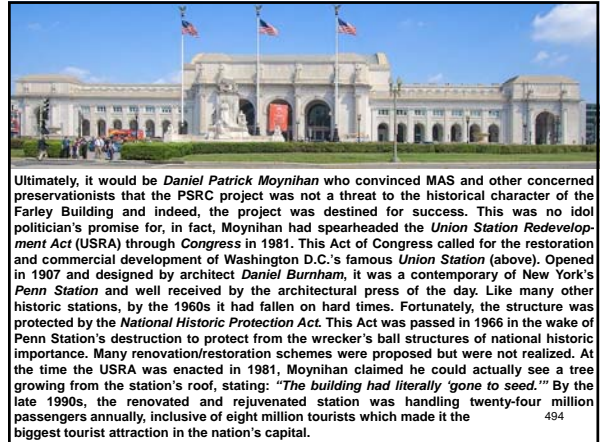
Ada Louise Huxtable, NYT Architecture Critic

RE: excerpt from a NYT article dated November 28th 1994 entitled: "On the Right Track"

492

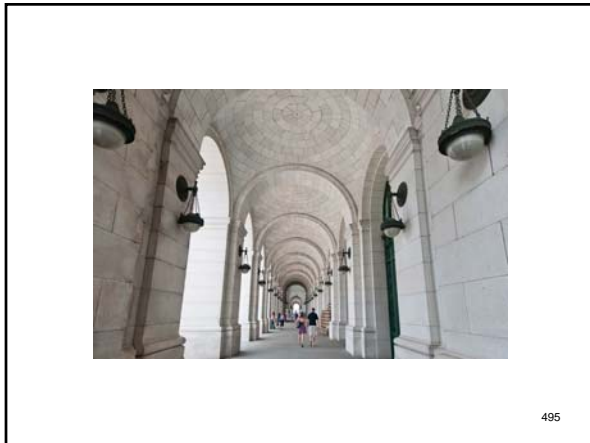


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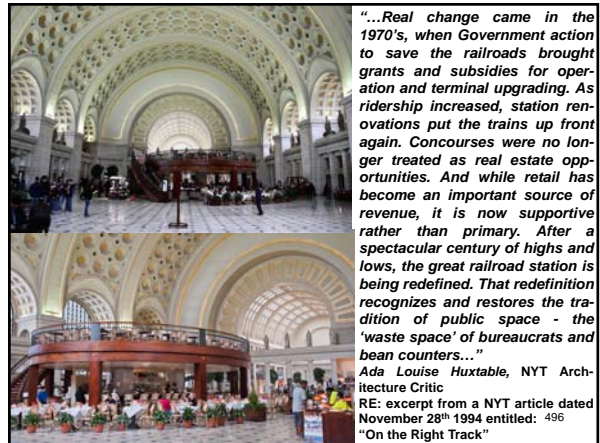


Ultimately, it would be *Daniel Patrick Moynihan* who convinced MAS and other concerned preservationists that the PSRC project was not a threat to the historical character of the Farley Building and indeed, the project was destined for success. This was no idol politician's promise for, in fact, Moynihan had spearheaded the *Union Station Redevelopment Act* (USRA) through Congress in 1981. This Act of Congress called for the restoration and commercial development of Washington D.C.'s famous *Union Station* (above). Opened in 1907 and designed by architect *Daniel Burnham*, it was a contemporary of New York's *Penn Station* and well received by the architectural press of the day. Like many other historic stations, by the 1960s it had fallen on hard times. Fortunately, the structure was protected by the *National Historic Protection Act*. This Act was passed in 1966 in the wake of Penn Station's destruction to protect from the wrecker's ball structures of national historic importance. Many renovation/restoration schemes were proposed but were not realized. At the time the USRA was enacted in 1981, Moynihan claimed he could actually see a tree growing from the station's roof, stating: "*The building had literally 'gone to seed.'*" By the late 1990s, the renovated and rejuvenated station was handling twenty-four million passengers annually, inclusive of eight million tourists which made it the biggest tourist attraction in the nation's capital.

494

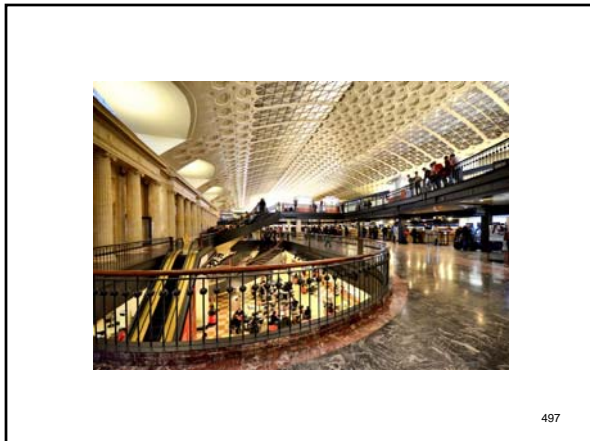


495



"...Real change came in the 1970's, when Government action to save the railroads brought grants and subsidies for operation and terminal upgrading. As ridership increased, station renovations put the trains up front again. Concourses were no longer treated as real estate opportunities. And while retail has become an important source of revenue, it is now supportive rather than primary. After a spectacular century of highs and lows, the great railroad station is being redefined. That redefinition recognizes and restores the tradition of public space - the 'waste space' of bureaucrats and bean counters..."

Ada Louise Huxtable, NYT Architecture Critic
 RE: excerpt from a NYT article dated November 28th 1994 entitled: 496
 "On the Right Track"



497

A Remarkable Station for the Future

498

"While the new Penn Station cannot fully replace the majesty of the old one, its design is close enough to 'take the best elements of the past and create a remarkable station for the future...We can honor one of the first great buildings of the twentieth century and create the first great building of the twenty-first century. In so doing, New York can once again provide a model for the nation'"
 POTUS William Jefferson Clinton
 RE: on May 19th 1999, a group of high-ranking government officials including POTUS Clinton gathered within the Farley Building to kick-off the PSRC project. It appeared historic preservation in NYC had come full circle and the project provided the means to "make things right." Not just a railroad station, the Farley facility would be a public space and civic center utilizing the grandeur of the MM&W building.

499

"This is not just a building. This is an historic place...a gateway to this mighty city and this mighty nation"
 Rodney Slater, U.S. Secretary of Transportation

"History will judge us by what we accomplish as we renew New York. Restoring the Farley Building as a world-class rail hub, while echoing the beauty and grandeur of the lost McKim, Mead & White Penn Station in a building designed by the same architects, will provide history a true sense of the heights we reached in the late twentieth century"
 George Pataki, NYS Governor
 RE: PSRC inauguration day (May 19th 1999) remarks. Senator Moynihan, who delivered the closing remarks, was widely praised by the distinguished speakers of the day for his tireless efforts on behalf of the project. As a boy during the *Great Depression*, Moynihan had sold newspapers and shined shoes in *Penn Station*.

500

The Hinge of History

501

"It used to be everything happened in the city. Then – a generation ago – nothing. Great public works were beyond us, even as we tore down what remained, I never gave up hope, however, that our desire and capacity for greatness would return. To a degree, they have. It is up to a new generation to renew our cities. Penn Station is the start, and we will find – when we complete this project – that suddenly all will seem possible. We are at the hinge of history, and you must push."
 Daniel Patrick Moynihan, May 19th 1999

502

"...superb...a spectacular flow of space...The plan comes as proof that New York can still undertake major public works. This is the most important transportation project undertaken in New York City in several generations"
 Herbert Muschamp, NYT Architectural Critic

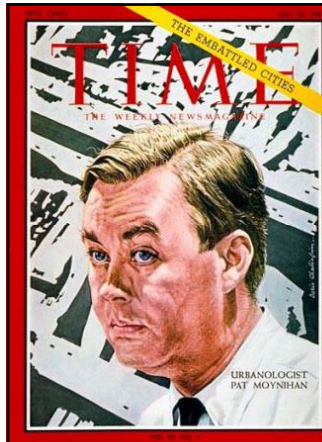
"We are extremely excited to be involved in building a landmark for a new century"
 Municipal Arts Society

"Every so often, maybe every hundred years, the public sector has a chance to stand up and build what it believes in. How well we rebuild is going to say a lot about us and what our city will be like in the future."
 Charles Gargano, PSRC Chairman
 RE: in early 2000, the PSRC project was scheduled for completion in 2003

503

"There are not enough names for the emotions that great architecture inspires, and as a result the names of buildings themselves become shorthand for the complex impressions they leave behind. Grand Central is one name for many feelings, and so, in a different key, is the United States Custom House and Rockefeller Center. These constructions are an homage to reason, to the constraints of site and the possibilities of engineering. But they also allude to the human susceptibility to space, to the way remarkable buildings remodel the emotional interior of the humans who pass through them. The new Penn Station in Manhattan may well become such a building."
 RE: NYT editorial dated May 20th 1999 entitled: "Planning for Greatness to Come"

504



“Pat Moynihan, Pat Moynihan, Pat Moynihan”
 RE: U.S. Senator John Tower’s response when asked by a reporter: *“Who are the three smartest members in the U.S. Senate?”*

505



506

Moynihan Station

507

“The creation of a visionary new Pennsylvania Station is a goal I strongly support,” Gov. George E. Pataki said last week as he tried to advance the latest version of a 13-year-old plan to expand the station westward across Eighth Avenue into the landmark General Post Office, or James A. Farley Building. Because it was opposed by Assembly Speaker Sheldon Silver, the current plan failed to win the unanimous approval of the Public Authorities Control Board on Oct. 18. Whether it is now dead or somehow salvageable remains to be seen...The political battle over Penn Station between the Republican governor and the Democratic speaker has demanded attention. So has the real estate intrigue over the future of Madison Square Garden, which may also move into the Farley building, permitting an expansive renovation of the station in its current location. All of this is complicated by the prospect of a new governor...”
 The New York Times, October 26th 2006

508

After the death of Senator Moynihan in 2003, NYS Governor George Pataki and U.S. Senator Charles Schumer proposed naming the Farley facility in his honor. David M. Childs of the architectural firm Skidmore, Owings & Merrill (SOM) had prepared the initial design proposals in 2001. With the withdrawal of Amtrak from the plan for a period of time and a myriad of architectural firms promoting their own vision for the station, the project was delayed for several years. As well, support grew for “Plan B” which would have realized a significant expansion in the project’s scope. Under this scheme, MSG would be located to the western end of the Farley Building thus allowing for a large-scale commercial development in its place.

509

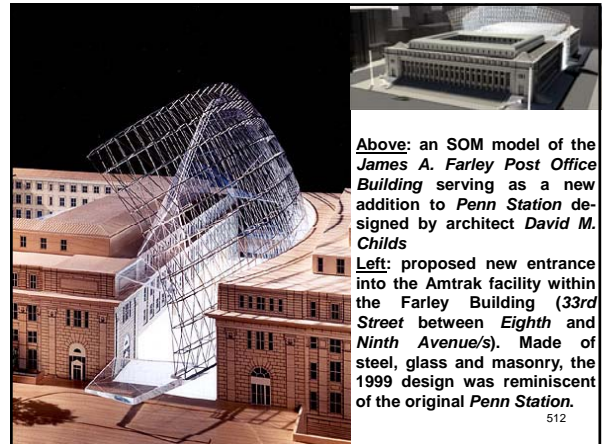
“...In every case, the main concourse - the train hall - would be fashioned from the old mail sorting room. It occupies an inner court, like the hole in the structural doughnut of the Farley building, and sits directly over the westernmost end of the center passenger platforms, allowing direct access. The best-known design for Moynihan Station, by David M. Childs and his colleagues at Skidmore, Owings & Merrill (architects of the Freedom Tower at the World Trade Center site), was unveiled in 1999. It would have involved removing the sorting room floor and creating a multilevel concourse in which passengers waiting above could glimpse the train movements below. The original roof trusses would have been preserved under a new skylight...”
 The New York Times, October 26th 2006
 Left: SOM rendering of the Waiting Area & Concourse (1999)

510

"...The early, published proposal for Penn Station's new central concourse as an enormous space frame covering the area of the Post Office's huge, skylit mail-sorting court was more Buck Rogers than McKim, Mead and White; it has gone back to the drawing board. The future roof will rise as high as cautious preservation agencies permit, but height is essential here. The court's original skylight never soared, in any sense. The Post Office is more like a classical corset for new construction than a creative inspiration..."

Ada Louise Huxtable, NYT Architecture Critic
RE: excerpt from a NYT article dated November 28h 1994 entitled: "On the Right Track"

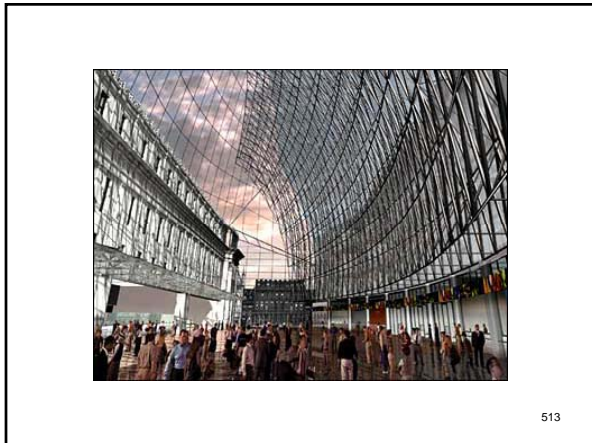
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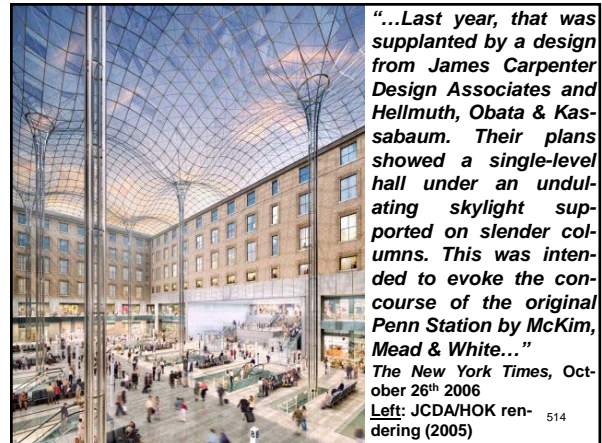
Above: an SOM model of the James A. Farley Post Office Building serving as a new addition to Penn Station designed by architect David M. Childs

Left: proposed new entrance into the Amtrak facility within the Farley Building (33rd Street between Eighth and Ninth Avenue/s). Made of steel, glass and masonry, the 1999 design was reminiscent of the original Penn Station.

512



513



"...Last year, that was supplanted by a design from James Carpenter Design Associates and Hellmuth, Obata & Kassabaum. Their plans showed a single-level hall under an undulating skylight supported on slender columns. This was intended to evoke the concourse of the original Penn Station by McKim, Mead & White..."

The New York Times, October 26th 2006

Left: JCDA/HOK rendering (2005)

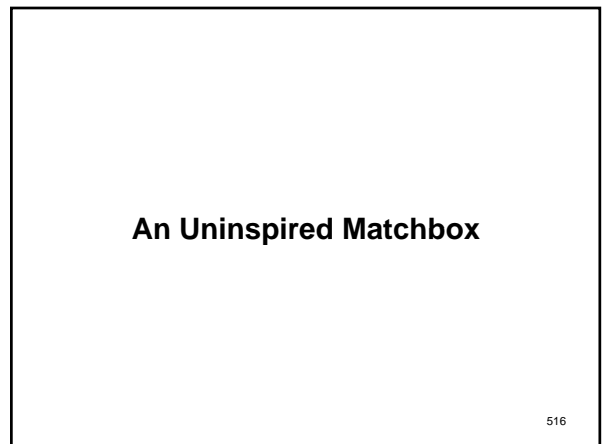
514



"...Perhaps most notably, Moynihan Station has lost the 150-foot-high steel and glass shell proposed by David M. Childs of Skidmore, which would have bisected the block-long Farley Building and given it a strikingly modern profile in mid-block, extending well above the roofline and beyond the existing facades on 31st and 33rd Streets...James Carpenter and Kenneth Drucker, the senior principal and director of design in the New York office of Hellmuth, Obata & Kassabaum, have instead proposed a single-level concourse, which will save money. More than 100 feet overhead, an undulating grid of skylights supported on six great columns will recall - though not replicate - the roof of the original McKim, Mead & White concourse. There will be similar skylights over a mid-block hall. 'We took the premise of opening up the building through light,' Mr. Carpenter said..."

The New York Times, July 21st 2005
Above: caption: "A model of the latest design for the expanded Pennsylvania Station, to be known as Moynihan Station, after Senator Daniel Patrick Moynihan"

515



An Uninspired Matchbox

516



"...This year, Skidmore returned with the sparest design yet: a single-level hall under a barrel-vaulted skylight. Absent any other bold architectural flourishes, it seems to defer to the original facades facing the inner court, which are historic but aesthetically undistinguished. After all, they were never really meant to be seen...Eric Marcus, an author who was working on his own book about the reconstruction of Penn Station until the development project became hopelessly delayed, described the latest version of the train hall as an 'uninspired match-box covered with a glass roof'..."
 The New York Times, October 26th 2006
 Left: SOM rendering (2006)

517

"...For officials, however, the latest design has advantages over its predecessors, besides lower cost. There would be a far greater volume than in the original Skidmore plan. Mr. Childs has pointed out that the Moynihan Station ceiling would be 12 feet higher than the ceiling at Grand Central Terminal. By eliminating floor openings that would have permitted views down to the tracks, there will be a gain in space for passengers. In contrast to the interim design, the new plan does not have exposed columns, which might pose a security threat, given their vulnerability to knapsack or suitcase bombs. 'It's going to look like a roofed-over interior no matter what you do,' said Peg Breen, the president of the New York Landmarks Conservancy, a preservation group that supports the Farley plan. 'There are ways to dress it up, but only if people realize that this should be a real train station, not an afterthought or a forecourt to the Garden.'..."
 The New York Times, October 26th 2006

518

Future Vision

519

By 2009, Cablevision – the owners of MSG, decided not to move a few blocks west but, rather, to renovate their existing facility. However, in September 2009 Amtrak announced its intentions to move the majority of its operations into Moynihan Station. In February 2010, \$83.4 million in federal stimulus funds were in-place as were other sources of financing to fully fund the \$267 million project. The Moynihan Station Development Corp. (MSDC) and the Empire State Development Corp. (ESDC) broke ground for "Phase 1" of the ambitious project on October 18th 2010 with completion expected in 2016. This will include two new entrances to the existing station platforms through the Farley Building on Eighth Avenue. In the spring and summer of 2011, MSDC conducted the Section 106 Federal Historic Preservation Review (FHPR). The review allows consulting parties, such as the MAS, to comment on the building design and to suggest alternatives. This review made Moynihan Station eligible for funding from the Federal Historic Tax Credit (FHTC) program. In October 2011, NYS Governor Andrew Cuomo announced that the Port Authority of New York & New Jersey (PANYNJ) would take over control of the Moynihan Station project from the ESDC and the MSDC. Ironic considering the fact that had the PA interceded in 1963 as AGBANY had suggested, MM&W's Penn Station need not have been razed. Costing an estimated \$1.5 to \$2 billion, "Phase 2" will include a new Train Hall, new retail space and a full renovation of the Farley Building.

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"For Amtrak to move more passengers on trains between Washington and Boston, its only profitable route, it must move out of New York's Penn Station, said Drew Galloway, assistant vice president for the eastern region. The new space it covets is across the street, where New York state and two developers plan to transform the 97-year-old James A. Farley Post Office into a \$1 billion train hall and retail complex. The rub: Officials at U.S. taxpayer-subsidized Amtrak, which lost \$1.3 billion last fiscal year, say they can't afford to leave Penn Station, which the railroad owns, unless their new home is effectively rent-free. With the development's finances unresolved, New York officials haven't made guarantees...Amtrak won't have to help pay to build its new home, Gilchrist said. How much it will contribute to operations is under discussion, though Washington-based Amtrak won't occupy it if it faces more than a 'modest increase' from costs at Penn Station, Galloway said in an interview."
 Bloomberg News, December 2011
 RE: initially, Amtrak had pulled its support from for the SPRC project since it did nothing to add track capacity into and/or out of NYC. Rather, it was seen by Amtrak officials as an expensive cosmetic upgrade to ease overcrowding at Penn Station. By this time however, Phase 1 was funded and on-going.

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"After years of starts, stops and half-starts, the long-delayed expansion of New York's Penn Station is set to begin. The Port Authority of New York and New Jersey announced Tuesday the \$270 million first phase of the project that will expand a concourse and add entryways on the western end of the station. Work is scheduled to start by the middle of 2012 and be finished in 2016...The project's first phase, which is being funded largely by federal transportation and stimulus dollars, will expand the concourse on the west end of the Long Island Rail Road tracks, beneath the post office building. Currently, riders arriving at Penn Station on LIRR or NJ Transit trains on the western end of some of the tracks have to walk the equivalent of nearly two cross-town blocks before they can ascend to the station. The expanded concourse will relieve congestion by giving them new escalators and elevators to get upstairs as well as additional street-level entrances from 8th Avenue at 31st and 33rd streets...The second phase of the current project is planned to turn the basement of the post office into Amtrak's new terminal. It will cost about \$500 million, not including \$200 million paid for the property by the Moynihan Station Development Corp., according to MSDC deputy director Michael Evans. It is still in the development stage, he said. The aging post office will still have windows open to serve customers in its main lobby, Evans said, but most of the rest of the building will be turned into a massive concourse with a six-story-high atrium. That part of the project is dependent on the completion of the first phase, MSDC president Timothy Gilchrist said Tuesday. 'By getting that going, now Phase II can catch up to it,' he said."
 Long Island Business News, May 9th 2012

522



Top Left: caption: "The first phase of Moynihan Station will be limited largely to new entrances on the west side of Eighth Avenue"

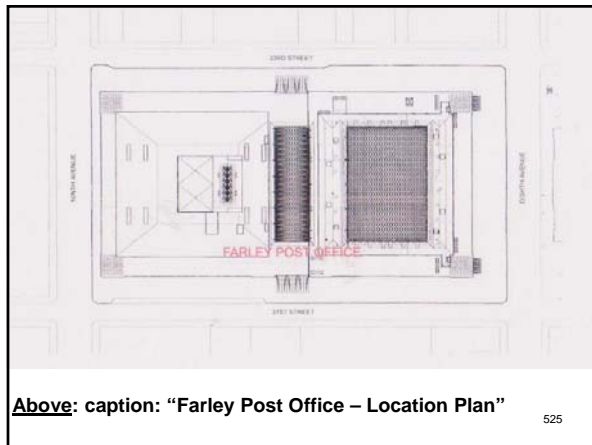
Top Right: caption: "The entrance on 33rd Street includes a new subway entrance"

Left: caption: "Close-up of the 33rd Street subway entrance" 523

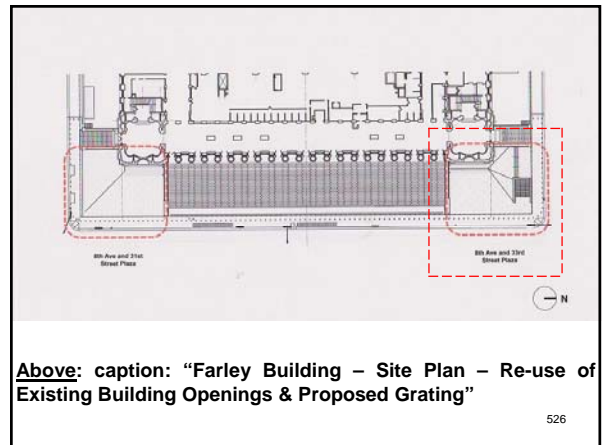


Above: caption: "MSDC rendering of the Moynihan Station and surrounding area." With the completion of Phase 1, passengers will be able to access Amtrak, New Jersey Transit (NJT) and LIRR trains through entrances at the Farley Post Office. This will alleviate passenger congestion in Penn Station and its surrounding streets. Specific work that is to be completed as part of Phase 1 includes:

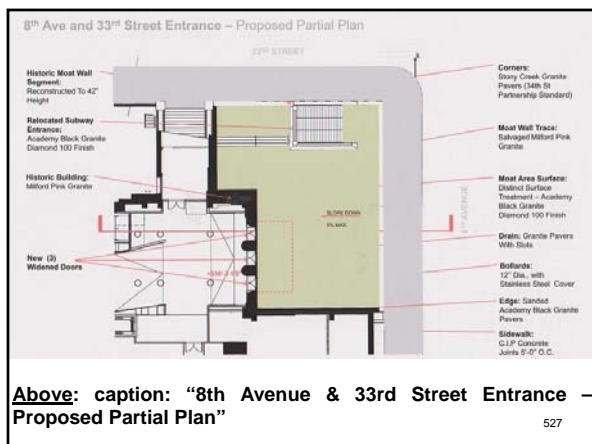
- Points of access to eight additional tracks currently not served by Penn Station;
- The development of nineteen vertical access points (stairs, escalators and elevators) to and from the train tracks below the Farley Post Office;
- Two new above-grade entrances through Farley at 31st and 33rd Streets;
- Improved connections to the 8th Avenue (A/C/E) Subway and Penn Station, and;
- The addition of new platform ventilation fan rooms



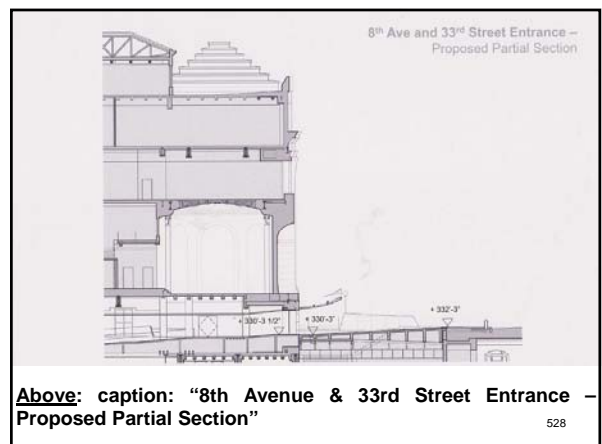
Above: caption: "Farley Post Office – Location Plan" 525



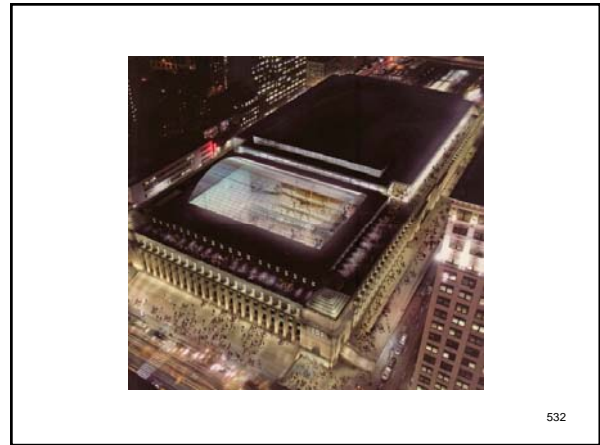
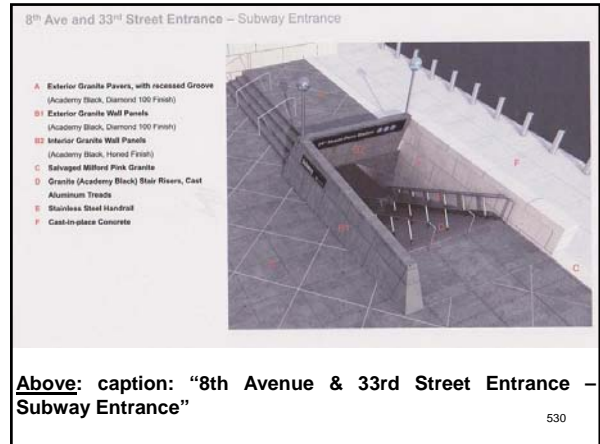
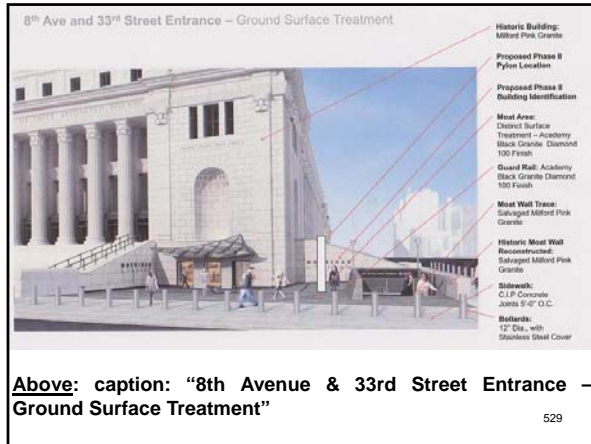
Above: caption: "Farley Building – Site Plan – Re-use of Existing Building Openings & Proposed Grating" 526



Above: caption: "8th Avenue & 33rd Street Entrance – Proposed Partial Plan" 527



Above: caption: "8th Avenue & 33rd Street Entrance – Proposed Partial Section" 528

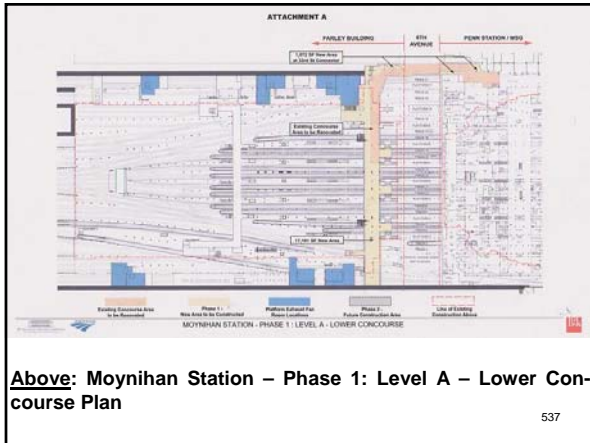




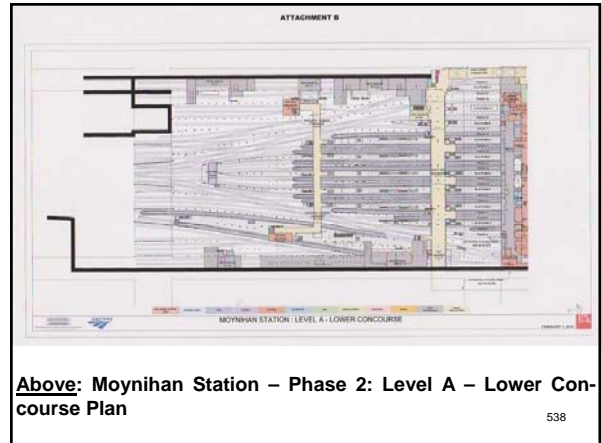
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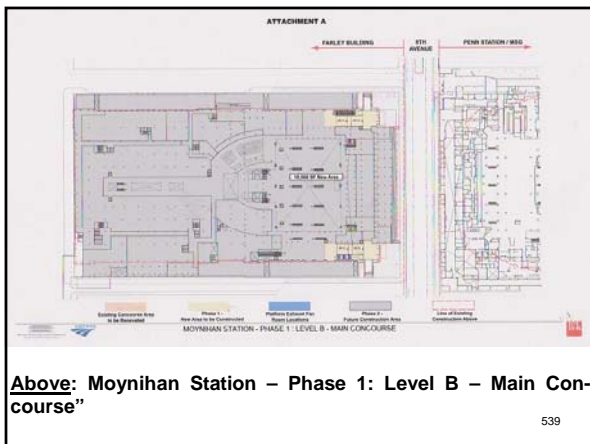
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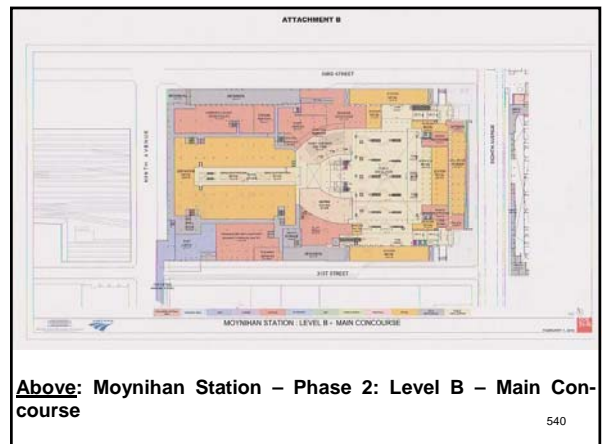
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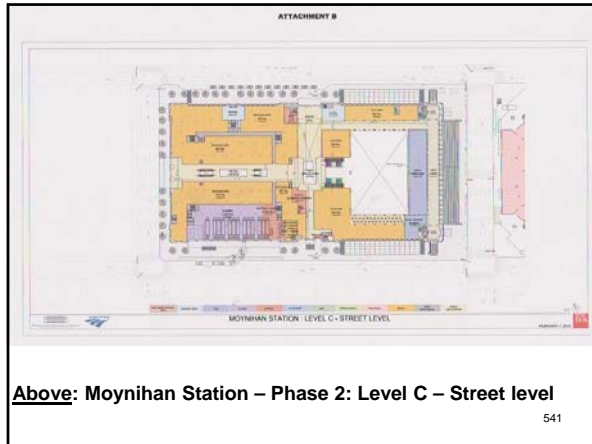
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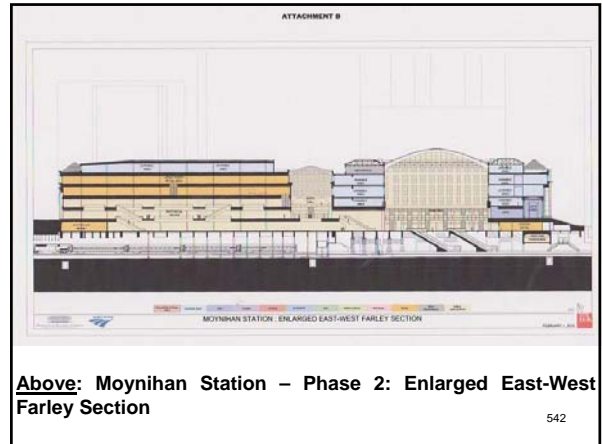


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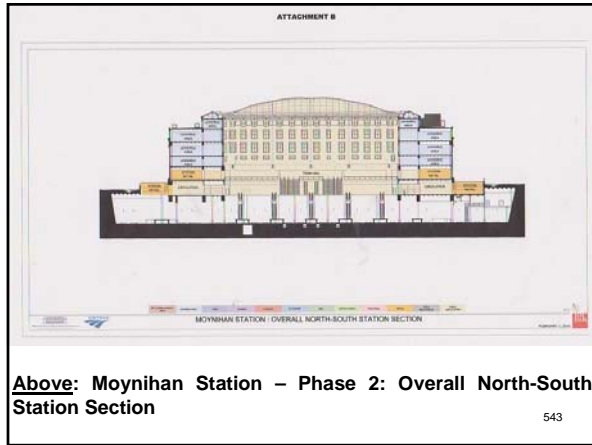
Above: Moynihan Station – Phase 2: Level C – Street level

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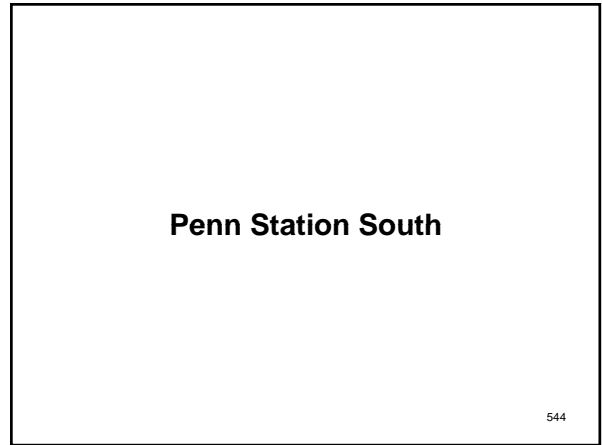
Above: Moynihan Station – Phase 2: Enlarged East-West Farley Section

542



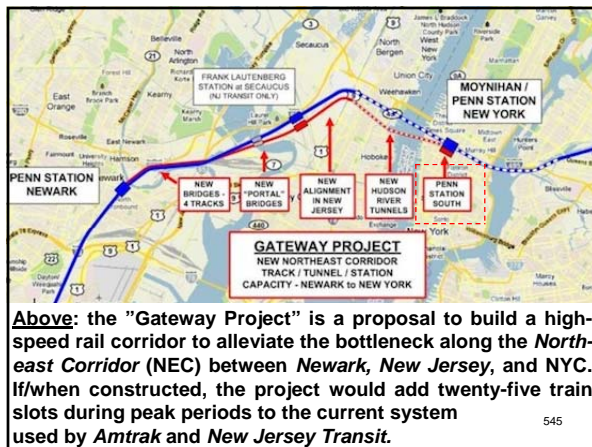
Above: Moynihan Station – Phase 2: Overall North-South Station Section

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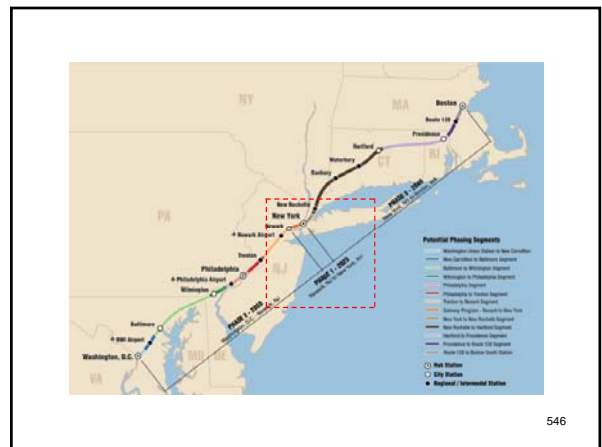
Penn Station South

544



Above: the "Gateway Project" is a proposal to build a high-speed rail corridor to alleviate the bottleneck along the Northeast Corridor (NEC) between Newark, New Jersey, and NYC. If/when constructed, the project would add twenty-five train slots during peak periods to the current system used by Amtrak and New Jersey Transit.

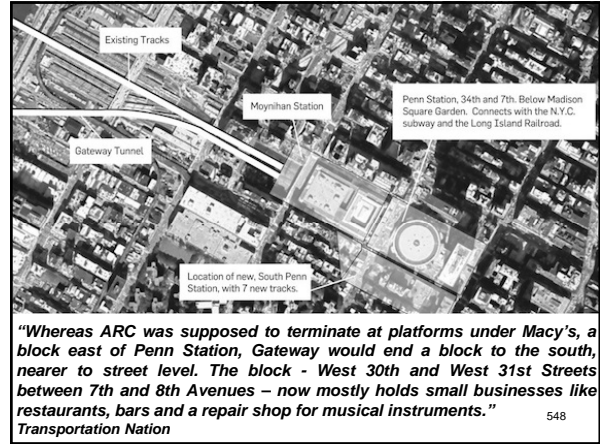
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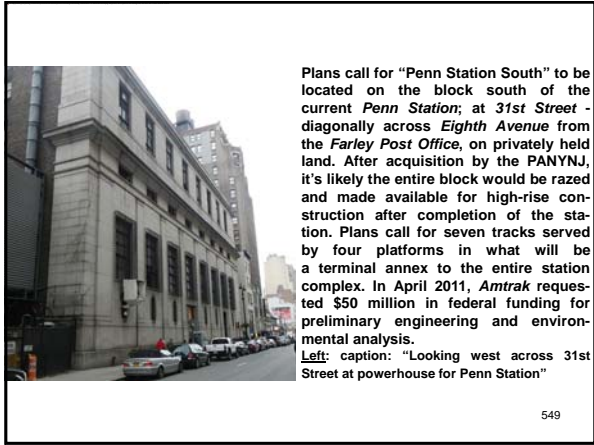
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The planned *right-of-way* would parallel the current one between *Newark Penn Station* and *Penn Station NY*. The project would build new rail bridges in the *New Jersey Meadowlands*, dig new tunnels under the *Hudson Palisades* and the *Hudson River*, convert parts of the *James Farley Post Office* into a rail station and add a terminal annex to NYC's *Penn Station*. Some previously planned improvements already underway have also been incorporated into the Gateway plan. Construction of a "tunnel box" which would preserve the right-of-way on Manhattan's west-side began in September 2013. The project was unveiled in February 2011 after the 2010 cancellation of the somewhat similar "Access to the Region's Core" (ARC) project. In November 2011, it was estimated the project would cost \$14.5 billion and be completed in 2025.

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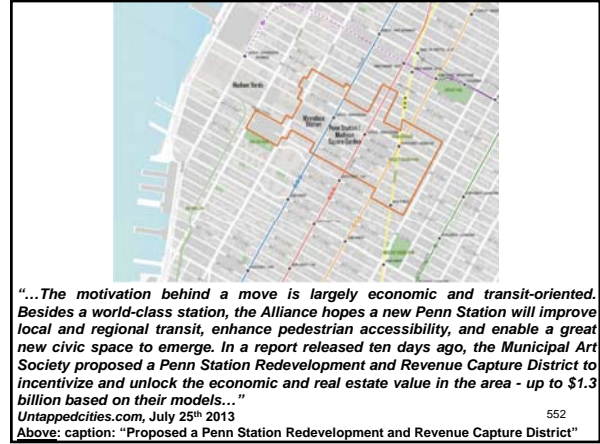
The Alliance for a New Penn Station

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"Yesterday, the New York City Council voted 47-1 to limit the permit for Madison Square Garden to just 10 years. MSG's 50 year permit expired earlier this year. The owners of the Garden were pushing for a permit that would last for perpetuity...The Municipal Art Society (MAS) and the Regional Plan Association have been largely behind the advocacy efforts to move Madison Square Garden, branded under the campaign, 'The Alliance for a New Penn Station.' New York City needs a world-class train station (and a world-class arena), they argue. 600,000 people pass through Penn Station a day, making it the country's busiest train station. MAS goes as far to say it's the busiest transit hub in the Western Hemisphere...the cramped, underground maze that is Penn Station is both outdated and over-capacity, serving three times more passengers each day than when it opened...So far, the public debate over Penn Station has largely been a political issue...This has not stopped The Municipal Art Society to launch a design challenge for a new Penn Station, in which architecture firms Diller Scofidio + Renfro with Josh Sirefman, H3 Hardy Collaboration Architecture, SHoP Architects and Skidmore, Owings & Merrill (SOM) participated..."

Untappedcities.com, July 25th 2013

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"...While plans for upgrading Moynihan Station have been underway, the Alliance for a New Penn Station believe it 'must be coupled' with improvements to Penn Station to be effective. Challenges to the area include aging office buildings (pre WWII and 1960s-era) and outdated zoning..."

Untappedcities.com, July 25th 2013
Top: caption: "Rendering for a new Penn Station by Skidmore, Owings & Merrill (SOM)"
Middle: caption: "Diller Scofidio + Renfro"
Bottom: caption: "SHoP"

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"...Madison Square Garden's case is mostly on legal terms. They own the land, so they want to dispose of it as they see fit. Joel Fischer, Madison Square Garden's executive says, 'Not only can we not be forced to move, but we'd still have the right, even if there was no arena, to build an office tower, with no obligation to free up space for Penn Station.' Others fear that a new station would only repeat the mistakes of overblown transit projects like The Fulton Street Transit Center and the Calatrava World Trade Center Hub...One solution proposed in 2007 by the Department of City Planning proposal is via upzoning...As for Madison Square Garden, MAS has a potential site: The Morgan Postal Facility on 9th to 10th Avenue."

Untappedcities.com, July 25th 2013
Above & Left: caption: "H3"
Hardy Collaboration Architecture"

554



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