

HABS
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The New Public Buildings (Philadelphia City Hall)
Penn Square, Broad and Market Streets
Philadelphia
Philadelphia County
Pennsylvania

HABS No. PA-1530

P H O T O G R A P H S

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY
NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR
WASHINGTON, D.C. 20240

HABS
PA,
51-PHILA,
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AMERICA'S CITY HALLS: PHILADELPHIA

Name

Original: The New Public Buildings
Present: Philadelphia City Hall

Location

Penn Square, Broad and Market Streets, Philadelphia,
Pennsylvania

Present Owner

The City of Philadelphia

Present Occupant

The City of Philadelphia

Present Use

Municipal offices, and municipal and state courts

Significance

Begun in 1871 from plans by John McArthur, Jr., with Thomas U. Walter as a consultant, Philadelphia's City Hall represents the epitome of High Victorian Picturesque Eclecticism rendered in the then popular fashion of the French Second Empire. Although it lacks the traditional great flight of stairs leading to a main entrance and hall or gallery, it does possess the monumentality of scale, classical pediments, paired columns, pilasters and Mansard roofs characteristic of this genre of design. An extraordinarily rich accumulation of sculpture by Alexander Milne Calder further embellishes City Hall with diverse allegorical, whimsical and patriotic figures, and a huge bronze statue of William Penn, also by Calder, crowns the tower. Architecturally, City Hall dominates Philadelphia: no other building in the city has its exuberance of design or exceeds its height. To critics and observers, the bulk and Victorian ostentatiousness of City Hall formed "the marble elephant," "the appalling municipal building," "a majestic and noble show," the most "disreputable and disrespected" structure in Philadelphia, and "the greatest single effort of late nineteenth-century American architecture."

From its sheer magnitude, Philadelphia's City Hall derives significance as an engineering achievement. When formally completed in 1901, it covered four and one-half acres, contained 634 rooms and rose 548 feet above the ground. Although designed as the tallest man-made structure in the world, it never reached that mark, for the Eiffel Tower at 984 feet was finished before City Hall, as was the Washington Monument at 555 feet. Nevertheless, Philadelphia's City Hall stood as the highest occupied structure in the United States until 1909 and remains today the tallest masonry-bearing building in the world. It is also now

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the nation's largest seat of municipal government.

In addition to its place in the history of architecture and engineering, City Hall symbolizes over a century of Philadelphia government and politics. Upon the consolidation of the City and County of Philadelphia into a single entity in 1854, the need arose for more adequate municipal offices, then housed in the Independence Hall complex. Six years later, the City selected a site and an architect, Center Square, also known as Penn Square, and John McArthur, Jr. Nothing happened until 1868, when the City designated a Commission to provide a new City Hall on Independence Square. This led to considerable dispute and the intervention of the State which created a Commission for the Erection of Public Buildings in August 1870.

The new Commission undertook the construction of City Hall at Center Square. It made little progress until 1872, when John Rice, a contractor of dubious reputation, resigned as president and was succeeded by Samuel C. Perkins, who saw the project through to completion. Within a few years, the local political machine began its efforts to discredit Perkins and the Commission and to gain control of this enormous public work and the accompanying patronage. These maneuvers continued under Boss Boies Penrose with no significant success until Perkins turned over the finished building to the City in 1901. The incorruptible Perkins and his Commission spent \$24,344,355.48 on the new City Hall.

Although Perkins could control the construction of City Hall, he could not control City Hall. In 1877, municipal officials began to occupy offices in the finished portions of the building. Despite occasional short-lived liberal efforts at reform and new City Charters in 1887 and 1919, Grantism characterized Philadelphia government for decades. The demise of James McManes' "Gas Ring" meant only the rise of the Quay-Penrose machine and of the Vare Brothers. These men and their followers gave to City Hall a reputation tersely articulated by Lincoln Steffens, "Philadelphia: Corrupt and Contented." Not until the 1950s could the reformers led by Joseph S. Clark and Richardson Dilworth put together a good government coalition. In the early 1960s, as a symbol of the revival of Philadelphia and its politics, the building itself had the accumulated grime of almost a century removed from its exterior.

PART I. HISTORICAL INFORMATION

A. Physical History

1. Date of erection: 1871-1901.

An Act for the Erection of the Public Buildings passed by the Pennsylvania legislature became law on 5 August 1870. This Act created the Commissioners for the Erection of the Public Buildings. (Commissioners for the Erection of the Public Buildings, Minutes (4 vols.), I, no pagination, Philadelphia City Archives, Record Group 160.1).

Ground broken, 10 April 1871. (Proceedings at the Laying of the Corner Stone of the New Public Buildings on Penn Square, in the City of Philadelphia, July 4th 1874 (Philadelphia, 1874)).

Cornerstone laid, 4 July 1874. (Ibid.).

Occupancy begun, January 1877. (Samuel C. Perkins, President, Commission for the Erection of the Public Buildings, to the Select and Common Councils, Philadelphia, 27 November 1877, Erection of Public Buildings, [3 vols.], I [1871-1880], no pagination, Philadelphia City Archives, Record Group 160.32).

Head placed on the bronze statue of William Penn on the tower, 28 November 1894; this completed the erection of the statue. (Nicholas B. Wainwright, ed., Sculpture of a City: Philadelphia's Treasures in Bronze and Stone (New York, 1974), p. 108).

Building formally completed and conveyed to the City by the Commissioners, 1 July 1901. (Commissioners, Minutes, IV, 26 June 1901, City Archives).

2. Architect

John McArthur, Jr., architect, 15 September 1870-8 January 1890, the date of his death. The Office of the City Architect, Department of Public Property, and the City Archives both hold numerous drawings signed by McArthur. In addition, his name appears frequently in Commissioners, Minutes, passim.

John Ord, 15 January 1890-3 October 1893(?)

John Ord worked for Robert Kennedy of Kennedy, Kelsey and Hays and for Addison Hutton before becoming McArthur's assistant on City Hall. With McArthur, he also designed the Children's Ward of Presbyterian Hospital in Philadelphia and himself served as the architect for the Asbury Methodist Episcopal Church and the Home for Blind Men in Philadelphia. First Assistant to McArthur upon McArthur's death; succeeded him as architect for City Hall. Upon the failure of the Commission to reappoint him at their annual election of officers in 1893, the position became vacant. (Commissioners, Minutes, III, 15 January 1890, 3 October 1893, 8 November 1893, 2 January 1894, City Archives).

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William Bleddyn Powell (1854-1910). Elected architect by the Commission on 6 February 1894; he remained the Commission's architect until the completion of the building in 1901. Powell began his career in the Office of the Engineer of Bridges and Buildings of the Pennsylvania Railroad and designed a number of stations for the Railroad. He also prepared plans for many large houses in Philadelphia, including the Elkins House, several police stations and the Hotel Majestic. (Commissioners, Minutes, III, 6 February 1894, City Archives).

3. Builder, Contractor, Suppliers.

The builders, contractors and suppliers for the construction of Philadelphia's City Hall number in the hundreds. They begin with a contract dated 21 January 1871 with Joseph Earnest for \$100 to remove trees from Center Square to prepare the site.

In a large, masonry-bearing building, masons and their suppliers obviously assumed an extremely important role. The first contract in this category went to the Conshohocken Quarry Company for foundation stone on 18 January 1872. Robert Armstrong received the contract for laying the foundation on 12 June 1872. Other principal masonry related contractors included: Douglas Brothers for stonework, sandstone, granite and marble. They supplied, cut, polished and set much of the stone in City Hall. Although other contractors also participated in the stonework, Douglas Brothers and William Struthers & Sons, who performed much of the marble work, were the primary stone masons. Comber, Sargent & Co. supplied dressed granite; Philip Dougherty supplied Hummelstown free-stone sills; William Gray supplied polished granite and sandstone; Dennis Conway provided slate for the roofs; Philadelphia Granite and Bluestone Company; Mount Waldo Granite Works, Frankford, Maine; Cape Ann Granite Company, Bay View, Massachusetts. The Excelsior Brick and Stone Company entered its first contract in March 1875 to provide between one and fifteen million bricks; it became the principal supplier of bricks for the building. Among the other suppliers of bricks were Baird Read, J. E. and A. H. Dingee, James Caven. Henry Kuhn and Company, Wilbur F. Miller, and O. W. Ketcham. Cement came from J. Rex Allen and Robert Armstrong. J. B. Hancock and Company and Alex

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Armstrong held several of the many contracts for laying brick.

Two suppliers provided the bulk of the iron used in City Hall. They were the Phoenix Iron Company of Trenton, New Jersey, and the Tacony Iron and Metal Company of Philadelphia. In addition, the Commissioners awarded contracts for iron to J. B. and J. M. Cornell, Steward and Stevens, and Jones and Benner. The Tacony Iron and Metal Company also received one of the most interesting contracts for City Hall; on 16 August 1892, the Company agreed to supply "Ornamental & structural Bronze and Aluminium plated wrought iron work for Prisoners' Dock. Room 676" for \$1985.00.

Brown and Woelpper and Hall and Garrison undertook most of the millwork.

The primary plasterers were J. W. and C. H. Reeves and James Allen.

David H. Watts, trading as Sharpless and Watts held many contracts for tiling floors and walls, including mosaics.

Although James D. Thompson installed most of the plumbing, Hoff, Fontaine and Abbott provided six boilers, pump, tank, engines and fan for the heating system, and Orlando Kelsey supplied 412 "Gold's" pin radiators.

The Maxim Electric Light Company received a contract for the electrical system, including the "necessary dynamo-electric machines and appurtenances."

Gas and electric chandeliers came from de Kosenko and Hethington Manufacturing Company.

Cornelius and Company and Henry Bonnard Bronze Company of New York fabricated bronze railings and other pieces for City Hall. The Tacony Iron and Metal Company, however, cast the massive bronze statue of William Penn for the tower.

Otis Brothers and Company supplied the hydraulic elevators.

4. Original plans and construction

Rather little change has occurred to the exterior

of Philadelphia's City Hall. The major alterations to both the exterior and interior of the building appear in Part I-A-5 below.

The City Archives, Department of Records, has nine drawers with 104 drawings, c. 1870-1901, of City Hall. These drawings vary in size, material and scale. They show floor plans, sections, stairways, elevations, window details, the tower, office plans, and office decoration and furniture. The Archives also has two volumes published by the Commissioners for the Erection of the Public Buildings, c. 1901, with plates of plans, sections, elevations and the tower. The Archives' collection contains some 300 interior and exterior photographs from site clearance through construction to the present. In addition, the Minutes of the Commissioners, their correspondence, contract book, accounts, and a preliminary manuscript history are in the City Archives. These and other materials appear in the enclosed Xerox list.

The Architecture and Engineering Division, Department of Public Property, City of Philadelphia, retains numerous drawings and specifications ranging from details by McArthur to freight elevator repairs by the Division in 1981. Like those of the City Archives, the Division's holdings vary considerably in size, material and scale.

5. Alterations and additions

Paradoxically, although formally completed in 1901, Philadelphia's City Hall remains unfinished and work continues on it almost constantly. At the same time, relatively few alterations to the exterior appearance of the building have occurred. For the bicentennial in 1976, the City erected a stainless steel frame across the south side of the interior courtyard for the exhibition of historic American flags. With this exception, the building itself remains essentially as constructed from the evolving plans of John McArthur and his successors between 1871 and 1901.

The single most significant change to the interior of City Hall took place within one architectural space before the official conveyance of the building by the Commissioners for the Erection of the Public Buildings to the City of Philadelphia in 1901. McArthur's original plans for City Hall called for the creation of an extremely rich and elaborate, five-story room in the tower for use as

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Conversation Hall, a lobby and caucus room for the flanking chambers of the bicameral municipal legislature. The room contained columns and pilasters on ornate bases, arched niches and openings, cornices, pediments, coffers, a domed ceiling with an oculus and relief sculpture. More importantly, McArthur designed a monumental, granite, curved stairway as a cantilever from the tower apse which ran from the main level of Conversation Hall on the second floor of City Hall to a platform at the third floor; from there a straight stair climbed to a balcony at the present fourth floor. By 1895, however, the weight of the stairs and gallery slabs produced a structural problem, and "the tower walls were yielding in a very serious way." William Bleddyn Powell, McArthur's successor, had the stairs and gallery demolished and an additional floor installed at the fourth level to tie the walls of the tower together again.

From Powell's modification, two rooms emerged. They both served various uses, including court rooms. The upper one, 401 City Hall, is the City Council Caucus Chamber and retains the original architectural embellishments of Conversation Hall. The lower half of that Hall, 201 City Hall, housed changing offices over the years and in 1955 suffered additional indignity. Then the City cut this once extraordinary space into a two-floor warren of offices for the City Representative and Director of Commerce. Fortunately, the structural steel for this alteration was kept away from the original walls, and the chandelier was left in place with a protective enclosure.

During the course of its history, City Hall has undergone diverse "modernization" programs. Many corridors now have dropped ceilings which conceal McArthur's high vaulted ceilings. Offices have been paneled according to the fashions of changing times, and some have been restored. Shifts in partitions have created and eliminated rooms which now number 662. The original, carved, wooden toilet stalls, illustrated in Philadelphia Preserved: Catalog of the Historic American Buildings Survey, have given way to metal ones. Various systems have been replaced, and air-conditioners protrude from many windows. Nevertheless, the exterior still has the effect described by Walt Whitman: "magnificent proportions -- a majestic and lovely show there in the moonlight -- all flooded over, facades, myriad silver-white lines and carved heads and mouldings, with the soft dazzle --"

silent, weird, beautiful"

B. Historical Conext

In a sense, the history of City Hall began almost two centuries before the preparation of the site in 1871. As a part of his "Plat-form" or plan for Philadelphia published in 1683, Thomas Holme, the provincial surveyor-general, set aside a center square of ten acres for "Buildings for Publick Concerns." Topography led to the relocation of this square two blocks to the west by 1685, but no significant urban development occurred in this remote part of the city before the erection of Benjamin Latrobe's Center Square pump house for the water-works in 1799-1800.

During the earliest years of the colonial period, the City's Mayor, Aldermen and Common Council met at inns and coffee houses. After 1707, they probably utilized the new court house in Market Street at Second Street. As early as 1746, however, Mayor James Hamilton saw the need for a municipal building, and on the very eve of the Revolution, the Common Council proposed the erection of a city hall. Finally, in 1790-1791, the City had David Evans construct a modest building, measuring fifty by seventy feet, at Fifth and Chestnut Streets, adjacent to the State House, now Independence Hall. As the city grew, so did its government which found additional space in the former State House made redundant by the removal of the capital to Lancaster and later to Harrisburg. By 1838, even these quarters had proved insufficient and a movement began for a new city hall. With the consolidation of the city and county into a single political entity in 1854, larger municipal offices became imperative, and the City conducted an architectural competition for new public buildings on Center (Penn) Square in 1860. John McArthur, Jr., submitted a proposals for two domed, Classical buildings which defeated the entries of Samuel Sloan and George Bethell. There the matter stood until after the Civil War.

On 31 September 1868, the City Councils created a commission to supervise the construction of public buildings on Independence Square. Almost a year later, McArthur again won the design competition. He planned the retention of Independence Hall and the erection of a massive Second Empire complex which would have virtually enveloped the old State House and would have transformed the Square into a courtyard. A combination of sentiment and politics provoked opposition to this site. The

politics of location, contractors and street railways led to a state statute in April 1870 and a supplement in August which prohibited the use of Independence Square, established the Commission for the Erection of the Public Buildings, and required a referendum at the election of October to choose between Washington Square and Center Square. Center Square won by a vote of 51,623 to 32,825.

Although this settled the question of location, controversy continued to plague the project. For example, some favored the construction of four public buildings on the quadrants of Center Square, while others advocated the erection of a single edifice and the elimination of both Market Street and Broad Street as thoroughfares through the Square. McArthur, once again selected as architect, argued for the latter scheme which "cannot fail to make that portion of our City one of the choicest Architectural spots in America." Despite the politicians, newspapers and jobbers, by the spring of 1872, the critical decisions were in place: an autonomous commission with a state mandate would oversee the construction of City Hall as a single building on Center Square from plans by John McArthur, Jr. As importantly, Samuel Perkins assumed the presidency of the Commission, a post he would hold until the formal completion of City Hall in 1901. And actual work had begun.

Perkins, McArthur and the Commission pursued their charge with an energy that permitted the occupancy of the finished portions of City Hall in 1877. This success, however, did not deter the patronage-hungry machine or silence the hostile newspapers which characterized the building as "the marble elephant," "the tower of folly," "the marble maw," "the great vampire," and "the temple of the taxpayers." A libel suit by a marble contractor against the Bulletin ended with a guilty verdict but an award of only one cent. Moreover, the City Councils regularly failed to provide adequate appropriations to satisfy the Commission's obligations. The Commission's revenge and the phased nature of construction kept the Councils in Independence Hall until 1895. These attacks and problems culminated in 1893, when Senator Boies Penrose secured a statute abolishing the Commission. Mayor Edwin S. Stuart and James H. Windrim, A.I.A., Director of Public Works, accompanied by armed police, then took over the Commission's office in City Hall. Perkins, who had maintained good relations with the bench, appealed to the courts. In a four to three decision, the Pennsylvania Supreme Court declared the Penrose Act unconstitutional and Windrim returned the keys for City

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Hall to the Commissioners. Perkins retained control and saw the building through to completion.

The occupants and events associated with City Hall throughout much of the second half of the nineteenth century hardly reflected credit on the City and yielded a notoriety to Philadelphia neatly summed up by Lincoln Steffens -- "Philadelphia" Corrupt and Contented." Although Perkins kept the bosses at an arm's length from the construction, they had their will with the city. To be sure, the sordidness of James McManes' "Gas Ring," David Martin's gang, Matthew Quay's and Boies Penrose's machine and Israel Durham's cronies occasionally provoked a short-lived reform movement. Their abuses even resulted in a new municipal charter in 1887, but, as Boss Durham observed, the charter was "a great thing for us. It was the best, last throw of the reformers, and when we took that charter and went right on with our business, we took the heart out of reform forever."

The twentieth century brought precious little improvement. Rivalry between Penrose, a member of an old Philadelphia family, and the Vare brothers, South Philadelphia pig farmers and the holders of a lucrative contract for the collection of the city's garbage, characterized Philadelphia's politics and City Hall for several decades. The Vares enjoyed considerable popularity, and William Vare even won a seat in the United States Senate; however, his reputation preceded him and the Senate refused to admit him. Out of this competition, the reformers once again achieved a nominal victory: Rudolph "Old Dutch Cleanser" Blankenburg became mayor in 1912, only to lose to the machine in 1915, and yet another reform charter passed the state legislature in 1919. It meant nothing, for the Republican state machine, at least as corrupt as the city's, maintained extraordinarily close ties with the commonwealth's large corporations and simply conveyed Philadelphia to the Pennsylvania Railroad "body, soul, and britches." As early as the first years of the 1920s, the reformers recognized that without home rule, no change could occur. And none did for three decades, despite the Depression and Franklin D. Roosevelt's smashing Democratic victories. Finally, the scandals of the administration of Bernard Samuel effected even Philadelphia and the Philadelphia Inquirer, a G. O. P. stalwart since Lincoln. Reform-minded Democrats led by Joseph S. Clark and Richardson Dilworth took over City Hall and, with the aid of the home rule charter of 1951, began the task of revitalizing the city and remodeling its government and politics. Perhaps the shift in attitudes toward the building symbolizes much about its occupants. Throughout

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the 1920s and 1930s, advocates of the demolition of the "old-fashioned" monstrosity put forward many schemes for its demise, including one by Paul Cret, F.A.I.A. In 1957, however, a committee of the American Institute of Architects reported, "City Hall is perhaps the greatest single effort of late nineteenth-century American architecture."

PART II. ARCHITECTURAL INFORMATION

A. Description of Exterior:

Philadelphia's City Hall occupies a four and a half acre site at the intersection of Broad and Market Streets and remains the largest municipal governmental building in the nation. Executed in the Second Empire style, its boldly modeled form measures 486 feet (19 bays) by 470 feet and rises seven stories high. A 548 foot tower, its uppermost section constructed of iron, distinguishes it as the world's tallest, masonry-bearing building.

Despite its enormous size, the building stands as a handsomely proportioned monument to the design and engineering genius of its principal architect, John McArthur, Jr. Constructed of brick and faced with white marble, each of the four elevations of City Hall presents a similar and grandly detailed face. In the center of each facade, an entrance pavilion of 90 feet in width rises to a height of 202 feet 10 1/2 inches. A Mansard roof with convex slopes, porthold and pedimented dormers and elaborate ornamental trim, including sculptural forms, marks each of the main pavilions. Receding wings 128 feet high flank the center pavilions and terminate at the four corners with symmetrical towers 51 feet square and 161 feet high. Each corner pavilion or tower is topped also with a Mansard. Straight sides, the absence of porthold dormers and a more restrained use of ornament characterize these smaller, corner Mansards. Great dormers, all of white marble, pierce the center and corner pavilions with heights of 37 and 29 feet respectively.

Exclusive of the center and corner pavilions which contain attic stories, each exterior facade presents the appearance of a basement story on the ground floor and three principal stories, the uppermost one being a full Mansard. In fact, however, these stories contain seven floors.

The basement story measures 18 feet 3 inches in height and stands entirely above the line of the sidewalk. Constructed of white granite blocks with walls up to 22 feet thick, this simple base provides both a structural and visual support to the upper stories. Neat, segmental arch openings, separated by shallow pilasters, perforate the plane of the wall at regular intervals along the elevation and rest upon a stepped watertable.

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Above this level, the exterior of the building embraces a principal story of 35 feet 7 inches, a second story of 33 feet 6 inches and a third story in the center pavilions of 26 feet 6 inches. Within the principal and second stories, bands of windows, enriched with classical detail, fill each of the building's bays in a symmetrically ordered pattern adding to the balance and harmony of the total composition. Arched, elliptical and pedimented window openings, divided by flat pilasters, stand in groups of three and four and wrap around the facades in a consistent pattern. Along the north side of the building, several blind windows appear within the central pavilion where the elevation turns and projects several feet beyond the building plane.

The top or Mansard story with its convex lines is punctuated with arched, pedimented and porthole dormers. Conjoined with the intense plasticity of the overall design, this story, in particular, characterizes the building as Second Empire and give it its distinctive French flavor.

The structure's architectural significance rests primarily on its monumental size and in its wealth of classical ornament and sculpture. A panoply of columns, pilasters, pediments, dormers and roof treatments, adorn the building and contribute to its rich and varied texture. Organized in horizontal bands around the building and vertically in a series of sections that project and recess from the plane of each facade, these elements lend to the studied formalism of the whole. Horizontal variety in the facades consists of smooth rustication on the ground floor, bands of arched, hooded and traebated windows on the upper two floors and a range of Mansard roofs of varying height and design.

Center archways, 18 feet in width and 36 feet in height, in each of the four central pavilions, constitute the four principal entrances and lead into the center courtyard. The interior of the courtyard, with its twin turrets at the south end and its simple fenestration, accented by several Palladian and tri-partite windows, reflects the building's original plan with six main floors. An additional seventh floor, evidenced by a series of small dormers along the ridge of the roof, was intruded within the Mansard story as an afterthought. The same basic horizontal and vertical order found on the street elevations appears within the courtyard as well.

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Located within the center of the structure's north elevation on the interior of the courtyard stands the City Hall tower rising 548 feet from the ground and 571 feet from its foundation. The foundations of the tower rest on a bed of solid concrete, 100 feet square, 8 feet 6 inches thick, at a depth of 23 feet 6 inches below the surface of the ground. Its walls, built of dressed dimension stone each weighing from two to five tons, are 22 feet thick.

The tower rests on a base 90 feet square and falls off at its upper stages until, at the spring of the dome, it becomes an octagon 50 feet in diameter. The portion of the tower located atop the clock, 361 feet above ground level, is constructed of iron and painted grey to resemble stone.

Without a doubt, Philadelphia's City Hall has the richest sculptural decoration of any building in America. Designed by one man, Alexander Milne Calder, hundreds of sculptured works adorn the building inside and out. His greatest achievement, the Penn statue, stands 37 feet tall atop City Hall tower and weighs 53,348 pounds.

In his sculptural designs for the building, Calder chose historical, allegorical and emblematic figures ranging from exotic nudes to playful cats and mice. His figures abound everywhere on the building. Below the dome, four colossal bronze statues adorn the four corners of the tower. Each stands 24 feet tall and weighs between 8 and 11 tons. The group, representing early settlers in the area, includes an Indian and His Dog, an Indian Woman and Child, a Swedish Settler and a Swedish Woman and Lamb. On each of the four faces of the tower, between the statues, perches a bronze eagle with a wing spread of 12 feet and weighing over 3 tons. In the Crypt below the tower (north archway) were placed four columns with capitals carved with figures representing the races of man. Four animal heads on the walls represent the continents. These include the Elephant (Africa), the Bear (America), the Tiger (Asia) and the Bull (Europe). Throughout the building many more carvings appear representing the seasons, the elements, virtues and vices, heroes and powers, art and science, trades and industries. Countless marble groups, figures, heads, masks keystones, medallions, capitals, spandrels and reliefs representing every likely and unlikely subject clothe the building in profusion and make it as much a work of art as an architectural and engineering wonder.

B. Description of Interior:

The plan of City Hall's interior is simple and efficient. A wide corridor runs around all seven floors providing each room with direct access into the hall and with windows facing either the street or the interior courtyard. Octagonal stairwells in each of the four corners of the building enclose impressive cantilevered stairs which rise gracefully through six stories. Set within a well measuring 150 feet in height, each stairway contains 156 self-supporting steps constructed of Georgia granite. Delicate wrought iron balustrades accent the gentle sweep of the stairs and make the corner pavilions one of the most imposing spaces in the building. The design of the stairs has been attributed to Thomas U. Walter, Architect for the Capitol dome in Washington D. C. Walter worked with McArthur as a consultant on the construction of City Hall. Four banks of elevators adjacent to the stairwells assist in handling the building's vertical circulation.

The interior of City Hall displays lavish materials and superior craftsmanship. Many of the original finishes including polished marbles, handcarved woodwork, wrought iron grilles, ornamental ceilings and mosaic floors survive intact particularly in the principal meeting and reception rooms.

Some of the more finely appointed rooms include the City Council Chamber, the Chamber of the Supreme Court, the Council Caucus Room and the Mayor's Reception Room.

Located on the second floor of City Hall, the Mayor's Reception Room serves as the official ceremonial center of City Hall. Finished with Honduras mahogany paneling and ornamented with a large, elegantly carved fireplace, this room houses portraits of the City's former mayors. A blue and gold ceiling with decorative panels, a finely detailed frieze and cornice and a bronze chandelier further add to the beauty of this space.

The rotunda-ceilinged Council Caucus room continues as the weekly caucus room for the councilmen of the majority party. Huge red granite columns and pilasters with Corinthian capitals support a heavily moulded cornice topped with an elliptical arch pediment. Pedimented niches adorn the walls adding to the monumental splendor of the space. A mahogany table built especially for this room seats 15 persons (the maximum permitted to serve on the majority party). A bronze chandelier hangs above the

table while faces, representing the four seasons, look down from the arched openings centered on each of the walls. This room clearly reflects the original splendor of the building's whole interior.

Philadelphia's City Council Chamber with its alabaster walls and gold leaf ceiling has survived as one of the finest and grandest rooms in the Hall. A gallery runs around three sides of the room providing space for public spectators.

Heavy chandeliers accent the elaborate gold and plaster ceiling of the Supreme Court Room. Arch pediments over the doors and Corinthian pilasters along the walls add to the elegance of this particularly impressive space. The Supreme Court Consultation Room, too, has escaped unscathed. The lower third of the room contains paneled bookcases while the area above contains an arrangement of classic allegorical murals set between tall Corinthian pilasters.

Finally, the Common Pleas Court Room, executed in the Ionic order, contains large windows covered with rich drapery from the ceiling to three feet from the floor. A solid, white paneled ceiling completes the room.

While some renovation work during the past decades has dimmed the original splendor of the structure, its most prestigious rooms continue in use today as they have in the past.

C. Site:

Philadelphia's City Hall occupies a four and a half acre site at the intersection of Broad and Market Streets in the heart of the original city. Although the four elevations of City Hall have essentially the same design, the presence of the 548 foot high tower on the north side defines it as the principal facade. The dramatic vista of the building from the entire length of North Broad Street serves further to give preeminence to this facade.

Originally surrounded by comparatively small buildings ranging from ordinary, two and three-story residential buildings to a few, taller, yet relatively small scale, commercial structures, City Hall dominated the skyline. Owing to development pressures in the downtown area and the emergence of new building technologies, City Hall soon became surrounded with numerous high rises. None of these, however, rises higher than William Penn. This Philadelphia tradition which allows Penn a clear view of his "greene country towne" remains unbroken.

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At the north and south corners of Market Street opposite the east portal of City Hall stand two fine buildings. These are the John Wanamaker Department Store and the Market Street National Bank Building (now One East Penn Square Building). The Wanamaker Store occupies the south corner of the intersection. Built in three stages, between 1902 and 1910, from the designs of Daniel H. Burnham and Company, Architects, John Wanamakers represents a fine example of Second Renaissance Revival architecture. Across the street, the Market Street National Bank Building rises twenty-four stories at its highest point. Its yellow brick curtain walls with yellow terra cotta lower stories and polychrome terra cotta trim presents a striking contrast to City Hall. Built in 1930 by the architectural firm of Ritter and Shay, this building remains a notable example of Art Deco architecture with Mayan-inspired decoration. While dissimilar in style and detail, these buildings successfully complement each other and add to Philadelphia's significant collection of noteworthy buildings.

Next to the Market Street National Bank Building and directly across from the northeast corner of City Hall, City Hall Annex, a fourteen-story building, was constructed in 1926. On the north side of the Hall, at the corner of Broad Street, James H. Windrim erected his noted Masonic Temple in 1868-1873. And set within a plaza across Broad Street from the Temple, the City placed its Municipal Services Building in 1964 from plans prepared by the architectural offices of Vincent Kling and Associates. A sixteen-story, modern, structure, the Municipal Services Building houses the additional offices made necessary by the growth of municipal government following the adoption of the Home Rule Charter of 1951.

On the west, City Hall is faced by one of the first-planned, multiblock, high-rise office building complexes in America, Penn Center, and the 38-story Center Square East and 43-story Center Square West buildings.

To the south, several highrises crowd the intersection at Broad Street. These include the Fidelity Mutual-Girard Trust Building, the Philadelphia National Bank Building and the Widener Building, all twentieth-century high-rise office structures.

A wide sidewalk runs around City Hall on its north, east and south sides. The west facade of the building, however, is enhanced with a landscaped plaza. Designed by Vincent Kling and Associates and completed within the last decade, the Dilworth Plaza creates an open vista for City Hall and provides an attractive area for public use.

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Originally a somewhat stark area, City Hall's interior courtyard today contains selected areas for shrubbery and some seasonal plantings.

PART III. SOURCES OF INFORMATION

A. Architectural Drawings

The Philadelphia City Archives and the Architecture and Engineering Division of the Department of Public Property possess drawings of City Hall, 1869-1981. These include elevations, plans, sections, stairways, details, the tower, and alterations and modifications to the building over the years.

B. Early Views

The iconography of City Hall and its site began with the publication of "The Water Works, in Centre Square Philadelphia," William Birch, The City of Philadelphia, in the State of Pennsylvania North America; as it appeared in the Year 1800 (Philadelphia, 1800).

The Historical Society of Pennsylvania owns David Kennedy's West Penn Square from Filbert and Merrick Streets toward the Southeast, a watercolor of 1859; approximately 250 photographs of City Hall under construction, the building itself and as the termination of perspective streetscapes, 1871 to the present, and a number of lithographs from McArthur's plans published in the 1870s and 1880s.

The Library Company of Philadelphia's collection contains sixty albumen-print stereographs by James Cremer of City Hall under construction, 1871-1875, some twenty-five miscellaneous photographs, 1885-1925, and about a dozen lithographs similar to those at the Historical Society of Pennsylvania.

The Free Library of Philadelphia, Logan Square, also holds numerous photographs of City Hall beginning with one of the Square in 1868 through the construction of the foundations in 1873 to the recent past.

The Philadelphia City Archives has the most extensive collection of photographs of City Hall from the preparation of the site to the present. Among these at least 300 photographs are a variety of general exterior views, details of the exterior, aerial photographs, statuary, and interiors.

The Philadelphia Historical Commission holds five volumes, compiled in 1883, of photographs of all the sculptures and ornamental details in bronze and iron for the new City Hall and a selection of early photographs from the City Archives. It also has Plans of

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 16 November 1981

NEW CITY HALL.
 PHILADELPHIA.

DIMENSIONS OF BUILDING.

From North to South.	486 ft. 6 in.
From East to West.	470 ft.
Area.	4 1/2 acres.
Height of Main Tower.	545 ft.
Width at Base.	90 ft.
Centre of Clock Face.	361 ft. above pavement.
Diameter of Clock Face.	20 ft.
Height of Upper Balcony.	296 ft.
Total Number of Rooms in Build- ing.	520.
Total Amount of Floor-room is	14 1/2 acres.
Height of each centre Pavilion.	202 ft. 10 1/2 in.
" corner Towers.	181 ft.
" basement Story.	18 ft. 3 1/4 in.
" Principal Story.	43 ft. 8 in.
" Second Story.	35 ft. 7 in.
" Third Story, Centre Pavilions.	26 ft. 6 in.
" Third Story, Wings.	24 ft. 3 in.
" Curtains.	20 ft. 5 in.
" Attic of centre Pavilions.	15 ft.
" Attic of corner Towers.	13 ft. 6 in.
" Crowning Statue.	36 ft.
" Figures on centre Dormers.	17 ft. 6 in.
" Figures on corner Dormers.	12 ft. 10 in.

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