

ADAPTIVE REUSE: RECENT HOTEL CONVERSIONS
IN DOWNTOWN PHILADELPHIA

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A THESIS

in

Historic Preservation

Presented to the Faculties of the University of Pennsylvania in
Partial Fulfillment of the Requirements for the Degree of

MASTER OF SCIENCE IN HISTORIC PRESERVATION

2005

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ACKNOWLEDGEMENTS

This thesis would not have been possible without the assistance and support of a number of people. Special thanks to the following:

David Hollenberg, my advisor, for his encouragement, faith that I would finish, even though I occasionally doubted it myself, and the prompt return of many helpful revisions and suggestions; John Milner for agreeing to be my reader rather late in the game; Bonnie Wilkinson Mark of the Pennsylvania Bureau for Historic Preservation for her time, helpful advice, and the use of her photocopier during two long days in Harrisburg.

Jim Garrison, of Hillier Architecture, for being so very generous with his time, effort, and tax credit application materials, including helpful plans and photographs. He truly went above and beyond the norm. To James Lally at the Ritz-Carlton, Philadelphia, for escorting me around the hotel to take photographs.

Arthur Jones of Bower Lewis Thrower Architects for sharing his wealth of knowledge on a variety of subjects, including the Reading Terminal Headhouse and the PSFS Building. To Neal Quenzel of John Milner Associates and Philip Scott, formerly of John Milner Associates. To Christopher Tucker of Bower Lewis Thrower for supplying plans.

Jim Platt, formerly of Burt Hill Kossar Rittleman Associates and Marianna Thomas of Marianna Thomas Architects, and the kindly Concierge at the Marriott Courtyard Philadelphia Downtown who showed me examples of the hotel's rooms. To Butch Deffenbach for trying to locate original drawings and plans of City Hall Annex.

To Robert Powers of Powers & Company, Inc. and Joe Thomas of Loews Philadelphia. To family and friends around the world for their patience and encouragement.

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CHAPTER 1: INTRODUCTION

The Secretary of the Interior's Standards for the Treatment of Historic Properties include four approaches to managing historic resources: preservation, rehabilitation, restoration, and reconstruction. Guidelines for choosing the appropriate treatment are also included. Rehabilitation acknowledges the fact that some properties are no longer viable in their existing use and that in order to continue their lifecycle “an efficient contemporary use [may be found] while preserving those portions and features of the property which are significant to its historical, cultural, or architectural values”.¹ A combination of “carrots and sticks” – incentives and disincentives – must be used to both encourage and prohibit actions involving historic resources. The most effective such “carrot”, the Federal Investment Tax Credit for Certified Historic Rehabilitation (hereinafter the tax credit), provides a significant incentive for those wishing to adaptively reuse historic resources, following the Secretary’s *Standards for Rehabilitation*.

Historic rehabilitation encouraged, enabled, and managed through the tax credit has proven a vital approach in preservation’s toolbox for preserving significant structures and as a means towards revitalizing historic downtowns, neighborhoods, and other areas. The retention of historic buildings maintains the historic and visual continuity of a community, allowing it to maintain continuity with its past architectural, cultural, and social achievements. While communities across the United States are increasingly realizing the value of their historic resources in creating and maintaining a sense of place, for both residents and tourists, and as economically viable alternatives to new construction, there are

1. U.S. National Park Service, *The Secretary of Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* (Washington: Government Printing Office, N.d.).

still many examples of historic resources being needlessly demolished. The rehabilitation of historic buildings can act as a catalyst for further investment in and development of not only depressed areas but areas targeted for economic and civic investment.

Hotel construction is often seen as an important component of the revitalization of downtowns. A thriving hospitality industry, a vital part of a mixed-use downtown, attracts a variety of users and encourages vibrancy during a greater number of day and night time hours. In particular, obsolete office buildings are often perfect for hotel conversions because of such factors as their size, configuration, and location. This type of conversion has become a national trend. The floor plates of certain office buildings are often relatively easy to rehabilitate into guest room floors. Office floors, in particular tenant office space, were either not particularly well finished in the first place or have been heavily modified over the years resulting in the destruction of historic fabric. While unfortunate, this loss of “character-defining”² spaces eases the process of reuse as hotels. While not all historic buildings are outstanding architectural gems, those that are, such as the Girard Trust Company Dome Building (along with the Girard Trust Company Tower Building, now together the Ritz-Carlton, Philadelphia) offer a unique atmosphere for a hotel. Developers motivated to adaptively reuse historic buildings for their hotels are likely to do so because of their distinctive qualities in addition to making sense economically and structurally. Further, with the rising cost of construction, historic buildings can offer a quality rarely achieved

2. U.S National Park Service, Technical Preservation Services, *Preservation Brief 17: Architectural Character: Identifying the Visual Aspects of Historic Building as an Aid to Preserving their Character* by Lee H. Nelson, FAIA. (Washington: Government Printing Office, 1988). This brief defines character as “those visual aspects and physical features that comprise the appearance of every historic building. Character-defining elements include the overall shape of the building, its materials, craftsmanship, decorative details, interior spaces and features, as well as the various aspects of its site and environment.” Character-defining elements are those that contribute to a building’s uniqueness.

today.

Two events in Center City Philadelphia's history spurred the recent hotel building booms. The first was the 1993 opening of the Pennsylvania Convention Center, which it was hoped would help revitalize a less animated part of Center City. The second coincided with the City's successful bid to host the 2000 Republican National Convention. To strengthen Philadelphia's position, the City chose six hotels out of a possible 30 to assist financially with low interest federal loans for up to as much as 30% of project costs.³ Mayor Edward Rendell, hoped for 2,000 hotel rooms, although he got 4,000.⁴ As large hotel operators invested in Center City and the financially assisted projects came on line, other hotel developments were encouraged to take full advantage of the Convention Center.⁵

In recent years, hotel occupancy rates have not exceeded 70%, which has left hotels struggling. However, those rates have begun to improve. In June and July 2004, for example, rates were at 82 percent, the highest summer numbers since 1998.⁶ With this recovery and the scheduled expansion of the Convention Center, the city's hotel rooms will continue to be needed. The intended expansion of the Center from its current 440,000

3. Tom Belden, "No End In Sight to Hotel Proposals: The Plan for the Reading Terminal Headhouse Was Followed Quickly By One for the Barclay Hotel," *Philadelphia Inquirer*, June 9, 1997, <<http://infoweb.newsbank.com>> (accessed January 31, 2005). The six chosen were the PSFS Building/Loews Philadelphia, City Hall Annex/Marriott Courtyard Philadelphia Downtown, an old garment factory to become the Hawthorn Suites, the Mellon Bank complex to become the Westin Hotel, Marriott's expansion into the Reading Terminal Headhouse and the Hyatt Regency at Penns Landing. David J. Wallace, "Hotel Projects Flourish in Philadelphia," *New York Times*, June 29, 1997, Reading Terminal Headhouse file, Philadelphia Historical Commission.

4. Arthur Jones, interview with the author, December 3, 2003.

5. Nathaniel Gorenstein and Tom Belden, "Marriott May Add the Reading Headhouse: The Hotel Could Put 200 to 300 Rooms in the Century-Old Building: There's a Catch: Who Will Pay for the Extensive Renovations Needed?" *Philadelphia Inquirer*, March 8, 1996, <<http://infoweb.newsbank.com>>.

6. Peter van Allen, "Summer was Hot Time for Tourism in the City," *Philadelphia Business Journal*, September 10, 2004, *American City Business Journals Inc.*, <<http://philadelphia.bizjournals.com/philadelphia/stories/2004/09/13/newscolumn5.html>>.

square feet of exhibition space to 740,000 square feet is considered necessary to attract larger conventions that currently cannot fit into the existing facility. Presently bounded by 11th and 13th Streets to the east and west and Race and Arch Streets to the north and south, the expansion will extend the facility two blocks west to Broad Street.⁷

This thesis will examine adaptive reuse projects in downtown Philadelphia that utilized the tax credit to convert historic offices buildings to hotels. Four case studies are presented, focusing on the process, preservation, and design issues associated with rehabilitating the buildings in adherence to the Secretary of the Interior's *Standards for Rehabilitation*, and on the range of physical requirements necessary to make conversion of a historic office building to a hotel use feasible. While it is beyond the scope of this thesis to address in any great detail all of the changes required for each conversion, each case study includes a brief summary of the overall work involved.

The subject is an appealing one because a number of Philadelphia's formerly obsolete but high quality buildings located near the Convention Center have resulted in impressive hotels and have furthered the revitalization of a once declining area of Center City. The buildings chosen by the real estate marketplace for conversion are all centrally located and have helped create a critical mass of hotel and hospitality capacity for Center City.

In identifying hotels to examine in this thesis several criteria were employed

7. Tom Belden, "Convention Center gets \$50 million to Expand," *Philadelphia Inquirer*, January 19, 2005. <http://www.macon.com/mld/inquirer/news/local/10676479.htm>>.

including their architectural and historic significance, and their role in rejuvenating Center City. Accessibility to the author was also imperative. It is intended that the chosen hotels together represent an enlightening array of policy, design, and programmatic differences. The hotels chosen include the Ritz-Carlton, Philadelphia (formerly the Girard Trust Company Buildings), the expansion of the Philadelphia Marriott Downtown (formerly the Reading Terminal Headhouse), the Marriott Courtyard Philadelphia Downtown (formerly City Hall Annex), and the Loews Philadelphia (formerly the Philadelphia Savings Fund Society Building) (*Fig. 1*).

To develop the topic a number of approaches were undertaken. Research was carried out on the history and significance of the buildings, which revealed their importance on a local, regional or national level, and which identified the various levels of historic designation – local, National Register, and National Historic Landmark – which would have bearing on an understanding of the rehabilitation approaches used in each. The issues involved in the conversion process and standards for hotel construction were also considered. Examination of the buildings themselves was vital, as was understanding and comparing the buildings' condition before the rehabilitation, the proposed work, and their condition afterwards. Interviews with key people in the conversion process provided added depth to the research. Interviews were carried out at the Pennsylvania State Historic Preservation Office (SHPO) and with the architects and consultants involved, as well as with hotel staff. Sources consulted thus included books, journal and newspaper articles, photographs, drawings, plans, SHPO and PHC files, and interviews.

Issues critical to the adaptive reuse process are addressed. In Chapter 2, the tax

credit is explained so that readers may have an understanding of how the program functions and its impact on the projects. The ten Secretary of the Interior's *Standards for Rehabilitation*, such as preserving "character-defining" elements, must be adhered to in order to qualify for the tax incentive. Each tax act project is unique as each property retains a varying degree of historic fabric. For instance, in the PSFS Building, the original elevator lobbies still existed on each floor of tenant office space and needed to be preserved. In contrast, in the Girard Trust Company Tower Building, little historic fabric remained in the office tower to preserve. Additions must be compatible and not overwhelm the historic fabric. The regulations of the tax credit only require that a building remain unchanged for five years after successful receipt of the credit, after which the property owner is free to make whatever alterations he or she desires without risking recapture of the credit. Management of such changes, at least on the exterior, in the case of the case studies herein, falls to the Philadelphia Historical Commission, because each of the case study properties in this thesis is locally designated. To date, no such alterations involving post-recapture period changes requiring Historical Commission approval have occurred.

While the tax credit program raises some concerns it offers an incentive that helps balance the cost of rehabilitation in comparison to new construction. The statistics indicate that rehabilitation plays a considerable role in the economy of many communities. The design and regulatory process is not a simple one, but with a knowledgeable preservation consultant or architect and the help of staff at State Historic Preservation Offices, it can be done. A record of success demonstrates this across the country and in Philadelphia. Since the program's inception, over 31,188 properties have been certified nationwide by the National Park Service (NPS hereinafter), generating investment of \$31.43 billion. In FY

2003, 4,000 Part 1/2/3 approvals were processed, resulting in \$2.7 billion in construction work.⁸ In Philadelphia, which has heavily relied on the tax credit for its Downtown revitalization, between 1978 and 1998, 874 projects were rehabilitated using the tax credit, generating over \$1.5 billion in investment.⁹

A property's level of designation determines procedural differences and these issues are considered within the context of each case study chapter (Chapters 4-7). The Philadelphia Historic Commission has jurisdiction over properties listed in the Philadelphia Register of Historic Places but only regulates changes to the exterior of properties. Alteration of interiors is only regulated by the Commission when it might affect the exteriors. At the national level properties are listed on the National Register of Historic Places either individually, as part of a historic district, or as National Historic Landmarks. In order to receive the tax credit both exterior and interior work must be certified. When rehabilitating National Historic Landmarks, such as the Reading Terminal Headhouse (now part of the Philadelphia Marriott Downtown) and the PSFS Building (now the Loews Philadelphia), a higher standard of care is expected.

Developers acquire buildings for projects they think will be financially feasible and profitable. From a design and economics point of view, buildings under consideration for hotel conversion require a certain building footprint and other physical elements to

8. U.S. National Park Service, National Center for Cultural Resources, *Improving the Administration of the Federal Historic Rehabilitation Tax Credit Program: The National Park Service Response to Recommendations for Improvement*. (Washington: Government Printing Office, August, 2004), <<http://www.cr.nps.gov/hps/tps/tax/download/NPSreport.pdf>> (accessed April 5, 2005).

9. Donovan Rypkema and Katherine M. Wichagen, *The Economic Benefits of Preserving Philadelphia's Past*, (Philadelphia: The Preservation Alliance for Greater Philadelphia, 1998), http://www.preservationalliance.com/resources_EconBene.php (accessed April 5, 2005).

accommodate the necessary number of rooms and infrastructure. Existing circulation elements go a long way towards easing the process of conversion. These issues as well as typical issues found in the rehabilitation projects are discussed in Chapter 3.

Individual conversion projects are examined in Chapters 4, 5, 6, and 7: the Ritz-Carlton, Philadelphia (formerly the Girard Trust Company Buildings), the expansion of the Philadelphia Marriott Downtown (formerly the Reading Terminal Headhouse), the Marriott Courtyard Philadelphia Downtown (formerly City Hall Annex), and the Loews Philadelphia (formerly the Philadelphia Savings Fund Society Building), respectively. For each of the prewar buildings in the four case studies the dimensions were generally found to be conducive for guest room floors. However the disparity in style and condition at the time of rehabilitation made for a variety of issues and challenges. It is anticipated that through the examination of the issues involved in converting office buildings to hotels, this research will further inform and encourage interested readers of the possibilities for extending the lifecycle of formerly obsolete office buildings and in the process furthering the revitalization of downtowns.

CHAPTER 2: FEDERAL REHABILITATION INVESTMENT TAX CREDIT

The Federal Rehabilitation Tax Credit (tax credit hereafter) was established in 1976 and expanded several times. The most significant change occurred with the Economic Recovery Tax Act of 1981, which created three levels of investment tax credit.¹⁰ In 1986, the Tax Reform Act reduced the tax credit to two levels.¹¹ Despite the reduction, this program has consistently helped level the playing field for the rehabilitation of historic buildings in comparison with new construction, especially by cushioning the financial impact of the uncertainties and unpredictability often present in historic rehabilitations. The 1986 Act provides a 20% tax credit, (replacing 1981's 25% credit) on the qualified expenditures spent in a certified rehabilitation of a certified historic structure used for commercial purposes. Certified historic structures are those that are listed on the National Register individually or as a contributing building to a historic district or in a qualified local historic district. The Secretary of the Interior's *Standards for Rehabilitation* (*Standards* hereafter) must be followed for the work to be certified. In addition, a "substantial rehabilitation test" must be met: costs must surpass the greatest of \$5,000 or the adjusted basis of the building and its structural components before the rehabilitation process is begun.¹²

The adjusted basis "equals the cost of the property, less property cost attributable to

10. Jayne F. Boyle, Stuart Ginsberg, and Sally G. Oldham, *A Guide to Tax-Advantaged Rehabilitation*, revised by Donovan D. Rypkema (Washington: National Trust for Historic Preservation, 2002), 11. The three possible credit amounts were 15% for buildings at least 30 years old, 20% for buildings at least 40 years old, and 25% for certified historic structures. Peat, Marwick, Mitchell & Co., "The Economic Recovery Tax Act of 1981," *Journal of Financial Planning* (Summer, 1981): 32.

11. Kristine M. Williams, "Preserving Historic Resources." *Land Use Law* (June 1990): 5.

12. U.S. National Park Service. Technical Preservation Services, "Federal Historic Preservation Tax Incentives, IRS Requirements," <<http://www.cr.nps.gov/hps/tps/tax/brochure2.htm#What%20Is%20a%20Tax%20Credit>> (accessed March 22, 2005).

land, plus previously made capital improvements, less depreciation.”¹³ For example, a income producing building bought for \$100,000 five years ago with \$45,000 attributable to land, \$10,000 worth of prior improvements, and depreciation of \$2,000 per year for five years would have an adjusted basis of \$55,000. Therefore to meet the “substantial rehabilitation test,” costs must be greater than \$55,000.¹⁴ In a much larger scale project, the adjusted basis can be considerable, requiring significant investment.

Only certain costs meet the qualified rehabilitation expenditures requirement and these include “costs associated with the work undertaken on the historic building, as well as architectural and engineering fees, site survey fees, legal expenses, development fees, and other construction-related costs.”¹⁵ Costs that do not qualify include those of “acquiring the building, furnishing the building, new additions that expand the existing building, new building construction, or parking lots, sidewalks, landscaping, or other facilities related to the building.”¹⁶ Therefore, for example, the expense of furnishing the Girard Trust Company Buildings (now the Ritz-Carlton, Philadelphia) or the PSFS Building (now the Loews Philadelphia) did not qualify. Because of the luxury of the hotel or the superiority of the original work, these two hotels in particular necessitated furnishings with a high degree of quality appropriate to the historic building.

Usually the work must be completed within 24 months, although a phased rehabilitation using a 60-month period may be available- as occurred with the Reading

13. National Trust for Historic Preservation, Community Partners, “Rehabilitation Tax Credit Guide, Glossary,” <<http://www.nationaltrust.org>> (accessed April 5, 2005).

14. Ibid.

15. “Federal Historic Preservation Tax Incentives, IRS Requirements.”

16. Ibid.

Terminal Headhouse. The same owner must retain the property for five years. Any unapproved alterations made within that period risk recapture of the tax credit. After those five years are over, the owner is free to make alterations – unless of course constrained by other regulations.¹⁷ The tax credit offers a dollar for dollar deduction of income tax owed, and this is a powerful incentive. Many underutilized and unique historic buildings have been adaptively reused using the 20% tax credit.

In addition to the federal tax credit, 24 states offer some form of a state income tax credit, ranging from 5% in Montana to 30% in Connecticut, North Carolina, and Rhode Island.¹⁸ New Mexico offers 50% of rehabilitation costs up to \$25,000. Some of the states are gradually realizing the benefits of rehabilitation and are passing legislation to enact state credits. Unfortunately, several attempts to pass such legislation in Pennsylvania have failed. Therefore, state credits will not be a factor in this thesis.

Tax Credit Process

The tax credit is administered by three Governmental entities: the Internal Revenue Service, the State Historic Preservation Office (SHPO hereafter), (the duties of which in Pennsylvania are carried out by the Bureau for Historic Preservation of the Pennsylvania Historical and Museum Commission), and the National Park Service (NPS hereafter).

The SHPO is the initial step in the process, and typically has the most interaction with the project team. Thus the SHPO encourages applicants to contact their office early in

17. Williams, "Preserving Historic Resources," 5.

18. Constance E. Beaumont and Elizabeth G. Planca, *State Tax Incentives for Historic Preservation, revised by Sydney A. Becker and Harry K. Schwartz*. (Washington: National Trust for Historic Preservation, January 2005), <<http://www.nationaltrust.org/help/taxincentives.pdf>>.

the process because it serves as the primary contact with the owner of the property and the architect, provides necessary forms and regulations, and assists owners through site visits and other technical assistance.¹⁹ Required forms are first submitted to the SHPO, which reviews them and subsequently advises the project team. Then the SHPO passes them on to the NPS for review, comment, and ultimately, approval.

There are three phases to the tax credit process:

Part I – Evaluation of Significance for buildings within National Register and/or qualified local districts, in which it is determined if the building is a certified historic structure and eligible for the tax credit. Buildings individually listed on the National Register are automatically eligible, and no Part 1 is needed.²⁰

Part 2 – Description of Rehabilitation documents the building as found and the rehabilitation work that is planned. It should be filed before work begins. If the 60-month time frame is used, phasing must be included with this form.²¹

Part 3 – Request for Certification of Completed Work, the final form, demonstrates that the completed work was accomplished in accordance with the Part 2 and proves to the IRS that the work is certified.²²

In order to be certified, rehabilitation work must be undertaken in conformance with the *Standards*. Any changes from the Part 2 must be submitted on a Continuation /Amendment Sheet. The process can be a complicated one and should not be undertaken without the assistance of an experienced professional as well as an accountant.

19. "Federal Historic Preservation Tax Incentives, IRS Requirements."

20. Pennsylvania Bureau for Historic Preservation. "Historic Preservation Certification Application: Supplementary Instructions," <http://www.phmc.state.pa.us/bhp/BuildingRehab/supplementary_instruction.pdf> (accessed March 23, 2005).

21. Ibid.

22. Ibid.

Adaptive reuse necessitates change and intervention but the tax credit in fact requires it. From the start, the tax credit process, in its “substantial rehabilitation test,” presupposes that a substantial amount of work will be undertaken. However, this work must be carried out in accordance with the *Standards*. Through interaction with the SHPO and NPS, the *Standards* are applied to the project. According to Bonnie Wilkinson Mark of the SHPO, who oversees that office’s role in the tax credit, the process is a “working relationship;” each project is unique and the alterations that can be made are condition-dependent.²³

Secretary of the Interior’s *Standards for Rehabilitation*

The *Standards*, ten in all, are accompanied by the *Guidelines for Rehabilitating Historic Buildings*, intended to assist property owners, architects, developers, and preservation consultants through the process of rehabilitation projects. The *Guidelines* cover both the exterior and interior and include approaches, treatments, and techniques that ensure adherence to the *Standards*; these are listed as “Recommended.” Those approaches, treatments, and techniques that are not compatible with the *Standards* and that could cause damage to a property (and therefore would likely lead to disapproval of a certification request) are listed as “Not Recommended.”

Guidance focuses on a hierarchy of treatments corresponding to the remaining integrity of the architectural materials and features. The first objective in all work is to “identify, retain, and preserve” existing “character-defining” materials and features. The next step is to “protect and maintain” the significant materials and features through “the

23. Bonnie Wilkinson Mark, Pennsylvania Bureau for Historic Preservation, interview with the author, February 16, 2005.

least degree of intervention”.²⁴ “Repair” is called for when some damage has occurred that needs to be addressed; again the “least degree of intervention” should be used. Limited replacement, preferably in kind, may be made. If materials and features are beyond repair and physical evidence exists to guide the new work, replacement is appropriate. Again, in kind work is preferred although suitable substitute materials may be used.

In the section “Design for Missing Historic Features,” the Guidelines recommend reproduction of an important architectural feature if sufficient documentation exists to ensure the work can be accurately done. A new compatible design differentiated from the original building is a secondary option.²⁵ “Alterations/Additions to Historic Buildings” emphasizes that while some alterations will be needed in the rehabilitation they should not “radically change, obscure, or destroy character-defining spaces, materials, features, or finishes.” Exterior additions are to be avoided unless no other solution exists. Lastly, “Health and Safety Code Requirements: Energy Retrofitting” addresses potential negative impacts caused by such work.

Through interaction with the SHPO and NPS, the *Standards* are applied to the project. In researching the major changes made to the properties in the case studies it quickly became clear that the *Standards* were indeed adhered to. The ten *Standards* are listed below along with examples of their application from the case studies.

24. *Standards, Guidelines*, 9.

25. *Standards, Guidelines*, 10.

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

The Girard Trust Dome and Tower Buildings, the Reading Terminal Headhouse, City Hall Annex, and the PSFS Building, selected for adaptive reuse into hotels, were chosen for their adaptability and the relative ease in converting them to their chosen new use. Had the buildings not had certain dimensions compatible with such a reuse, it would not have made economic, design, or preservation sense to convert them into hotels. Without such compatibility, more drastic physical intervention would have been necessary, in turn jeopardizing eligibility for the credit without which the project would not be economically feasible. In other words, Standard 1 may be the most important of the ten when a reuse is involved. In finding a new use, changes are guaranteed to be necessary. There is a careful balance between respect for and retention of the historic fabric with the need to make alterations for the new use.

2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

Certain “character-defining” spaces and features in each building have to be identified, retained and preserved- these spaces contribute to the overall historic character. Exterior features, surfaces, and details help identify and define a building and should be retained and preserved. Important structural systems, the floor plan, arrangement of spaces, built-features, and finishes and materials also play a significant role in a building’s historic character and should be preserved and maintained. Accordingly, the lobbies in City Hall Annex were preserved and maintained because they reflected the building’s function as an

office tower. At the Girard Trust Company Dome Building, a canopy planned for the South Broad Street entrance was determined to interfere with the historic character of the building and denied.

3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

At City Hall Annex (Chapter 6), the architect proposed a series of new decorative elements including plaster medallions, false columns, and wall sconces in the “character-defining” spaces, which the SHPO stated jeopardized the tax credit.²⁶ It is likely that concern arose because the details were too similar to the existing style and could create “a false sense of historical development.”

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

While no examples could be found from the four case studies, a case in point could be a 1900s addition on a 1840s Gothic Revival house. Another example might be a series of 1930s light fixtures added to a Classical Revival office building that have become an important part of the building’s character.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

A distinctive construction technique, Guastavino tile, was utilized at the Girard Trust

26. James Platt, Burt Hill Kosar Rittlemann Associate Architects, to Bonnie Wilkinson, July 1, 1998, City Hall Annex files, Pennsylvania Bureau for Historic Preservation.

Company Dome Building and preservation of this technique was important to the project. Intricately detailed terra cotta ornament originally embellished the Reading Terminal Headhouse in abundance. These elements were preserved and in some cases, reconstructed in cast stone, to heighten the sense of the building's original appearance. At the PSFS Building, the architects designed every detail including the finishes, furniture, hardware, and graphics; it was designed as a whole. Characteristic of the building, great care had to be taken to ensure that these distinctive qualities be preserved.

6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

Although effort was made to retain marble wainscoting and flooring in the Girard Trust Company Dome and Tower Buildings, when it was deteriorated beyond repair, it was replaced in kind. At the Reading Terminal Headhouse a great deal of restoration work was undertaken, particularly with the pier-and-arch openings on the first floor and the second floor arcade, which were constructed as an abstraction of their original configuration, absent their surface ornamental details- this work was not undertaken without historic documentation so that these important elements would be restored correctly. In fact, as more documentation was found, a greater level of detail could be added.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

Harsh sandblasting was used in the 1950s to clean the granite at the Reading

Terminal Headhouse, which caused significant loss of original material. The bricks were also chemically burnt and this could not be undone. Preservationists working today have a different sensibility and tend to use more gentle methods, as required by this particular Standard.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

New exterior openings required at the Girard Trust Company Dome and Tower Buildings were done in the least significant areas to minimize the impact on the historic fabric. On the interior, a new partition behind the western columns was constructed free of the columns and finished plainly to differentiate it from original material. After the original copper cornice and balustrade at the Reading Terminal Headhouse were removed during the 1950s, the brick parapet was left exposed. In the rehabilitation the architects installed a simplified replacement cornice based on the original – except for reducing the depth of its projection and eliminating its balustrade – partially in order to protect the integrity of the parapet.

10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

In the rehabilitation of the PSFS Building there was simply not enough space to incorporate the kitchen and additional meeting spaces and an addition was required to make

the project feasible. Reflective and respectful of the PSFS Building, it does not copy the building and can be removed in the future without damaging the building's form and integrity.

The *Standards* ensure that our historic resources are rehabilitated in an informed and sensitive fashion. The substantial rehabilitation requirement of the incentive has sometimes been criticized for potentially inducing more work than is necessary for historic buildings. However, despite such criticisms leveled against the tax credit, it has proved tremendously helpful in preserving historic buildings, many of which could have been lost without the incentive as is certainly the case with the buildings described in this thesis.

CHAPTER 3: BEST PRACTICES/TYPICAL ISSUES

Procedural

Tax credit projects, especially for large buildings, can be complex and require knowledgeable participants and a substantial amount of documentation. Ensuring that proper documentation is submitted will make for a smoother process, and more is certainly better than less. Otherwise, the reviewers are unable to properly determine whether the work being proposed is appropriate and meets the *Standards*. Although not a focus in the case studies, research identified several occasions in which the project team was asked to resubmit documentation, because the original submission was not adequate. For example, at the Girard Trust Company Buildings (Chapter 4), because of Standard 4 the NPS required better images of the office tower elevator lobbies, corridors, and office spaces in order to “evaluate whether any of the interior features and finishes were later additions that may have gained significance on their own right and should be preserved.”²⁷ Regulation 36 CFR 67.6 (a)(1) requires documentation of the structure’s appearance and condition before rehabilitation begins.

Any alterations needed after the rehabilitation work has been approved and the building placed in service, must be submitted on an amendment sheet. Without prior approval, the owner risks recapture of the credit. In 2004, City Hall was illuminated from the top of nine surrounding buildings, of which City Hall Annex (Chapter 6) and the Girard Trust Company Buildings (Chapter 4) were two. Prior to the installation of the lights and in accordance with the tax credit regulations, the owners submitted an amendment detailing the

27. Rebecca A. Shiffer, National Park Service, to James B. Garrison, Hillier Architecture, July 20, 1998. Girard Trust Company files, Pennsylvania Bureau for Historic Preservation.

work to the SHPO and NPS for approval.²⁸ Approval was granted and now City Hall and the surrounding area are bathed in light, creating a far more welcoming environment.

Local code and local designation requirements may have both regulatory and design implications, making their early consideration crucial. For example, code will affect the layout of the rooms, corridor widths, and placement of fire stairs on the guest room floors. Code also requires that the windows in hotels be operable. The Philadelphia Historical Commission (PHC) has jurisdiction over alterations to the exterior of all of the buildings in this thesis. For tax credit projects, the Commission typically coordinates with, and often defers to the SHPO and NPS.

Design

Economic feasibility and physical constraints will determine which buildings are likely candidates for conversion to hotels.²⁹ Demand in the market will drive the decision as to what new uses might be successful. For instance, before it was determined that the Girard Trust Tower Building (Chapter 4) would make an excellent hotel, it was considered for condominiums.³⁰ At the time, however, there was not the same demand for condominiums in Center City as there is today. Choosing a building that matches a proposed new use is not only logical from a design perspective and far more economical, but for tax credit projects Standard 1 mandates that the new use require minimal change. Physically the shape of the building is the most important consideration. Narrow,

28. Bonnie Wilkinson Mark to Robert Hotes, February 10, 2004. Girard Trust Company files, Pennsylvania Bureau for Historic Preservation.

29. Henry H. Brennan and Mark Boekenheide, "Converting Office Buildings to Hotels," *Urban Land* 57, no. 1 (January 1998): 46.

30. Jim Garrison, interview with the author, April 11, 2005.

rectangular floor slabs with a column spacing able to incorporate rooms 12 to 15 feet wide and a core-to-façade dimension of 30 to 40 feet work well for hotel conversions.³¹ Buildings that allow for minimal unusable space will be the most economically feasible.

Compared to all of the case study buildings, office buildings built in the 1960s and 70s have limited reuse potential, not only because they will always look like office buildings,³² but especially because their large square floor plates do not allow light into the middle of the building and are not easily adaptable to hotel or residential use. The building's location will determine whether a hotel reuse would have sufficient light and air. Zoning also influences the decision making process.³³ Fitting the guest room module onto the existing window module may prove challenging. In addition, some buildings do not have enough windows – but it is rarely easy to add windows in a tax credit project, even on secondary façades.³⁴ Floor-to-ceiling heights affect a reuse decision; some older office buildings have ceilings that are too low for contemporary office HVAC requirements:³⁵ such was the situation at the PSFS Building (Chapter 7).³⁶ However, at both the Reading Terminal Headhouse (Chapter 5) and City Hall Annex (Chapter 6) the ceiling heights made for higher ceilings than might normally be found at a hotel. Lastly, the building must be able to incorporate such important public spaces as lobbies, dining rooms, bars, meeting rooms, spa facilities and back-of-house services, either within the building or in an addition, as with the PSFS Building (Chapter 7). While not impossible to construct new circulation elements,

31. Martin, "Workspace to SleepSpace," *Urban Land* 58, no. 1 (January 1999): 69.

32. Garrison, interview, April 11, 2005.

33. Brennan and Boekenheide, "Converting Office Buildings to Hotels," 46.

34. Mark, interview, April 8, 2005.

35. Brennan and Boekenheide, "Converting Office Buildings to Hotels," 46.

36. Arthur Jones, interview with the author, April 8, 2005.

existing elements certainly make for an easier process and require fewer interventions.

Adhering to the *Standards* is crucial in order to receive the tax credit. Although they can at times seem rigid, the reviewers have some flexibility in their evaluation, try to balance preservation requirements with an understanding that interventions are necessary, and evaluate the conversion as a whole. Retaining the use or a similar use in the “character-defining” spaces on the interior is an extension of Standard 1. At the PSFS Building (Chapter 7), the project retained the historical use of the boardroom and other meeting rooms on the 33rd floor by rehabilitating them into party and entertainment uses.

Early interaction with the SHPO can help a project team adhere to the *Standards*. One SHPO Officer stated “I like to get to the architects before they’ve fallen in love with their project, when they’re still forming their ideas.”³⁷ Identifying and preserving the “character-defining” spaces is the second most important concept in the *Standards* and directs treatment of these and other secondary spaces in the buildings.

Because each building will contain unique legacies, evaluation of the work proposed for their reuse will differ. Nevertheless, certain issues arose consistently in the case studies. Fenestration in particular is an important “character-defining” feature and the *Standards* require investigation into preservation of the windows. Although existing windows are often found to be deteriorated and are indeed replaced, a thorough survey demonstrating that windows are deteriorated beyond repair is a normal condition placed on the tax credit

37. Eric Adams, “Making Preservation Pay: Use of the Rehabilitation Tax Credit Program for Architects,” *Architecture*, 87, n. 7 (July 1998): 102-9, *InfoTrac OneFile*, University of Pennsylvania, Philadelphia, PA. <http://proxy.library.upenn.edu:8554/itw/infomark/0/1/1/purl=rc6_ITOF?sw_aep=upenn_main> (accessed September 24, 2004).

process before replacement is approved. Replacement windows must match the configuration, design, profiles, and details of the existing windows. Adding shelter to a historic building, such as a porte cochere or canopy, also arose in the case studies, with differing results.

As each of the buildings was constructed to house offices, it was important to determine if the upper floor office corridors retained any distinctive features related to its previous function. In three of the buildings the corridors were found to be significant, although requirements to retain evidence of them again differed in each situation.

While the majority of tax credit projects are approved and very few denied, following the “best practices” and addressing the typical issues discussed in this chapter will increase the likelihood of completing a successful project. As will be seen, each of the projects in the thesis went through certain trials and tribulations. However, through dedication, hard work, the skill of the project team, and adequate financial resources, each was successfully rehabilitated.

CHAPTER 4: CASE STUDY 1 – THE GIRARD TRUST COMPANY DOME AND TOWER BUILDINGS

Built in homage to the Roman Pantheon, the Girard Trust Company Dome Building stands out among its high-rise neighbors at the northwest corner of South Broad and Chestnut Streets (*Fig. 2*). An Ionic hexastyle portico graces the South Broad Street façade of the steel frame building and creates an elegant verticality. The central pediment rises up from the entablature and features a carving of Stephen Girard, for whom the bank was named. Pilasters and symmetrical fenestration articulate the white Georgia marble walls. Smaller windows on the second story top the large pedimented first story windows. The Chestnut Street façade features an engaged tetrastyle portico in antis. A large marble dome, partially hidden by a balustrade, rises from the flat roof. After climbing a short flight of stairs and passing through the monumental portico of the Dome Building, the eye is immediately drawn up into a vast and magnificent room, originally the oval banking space (*Fig. 3*). Four massive piers and 16 marble Ionic columns demarcate this central domed space. Three rows of coffers decorate the inner dome, at the center of which is a large oculus, 32 feet wide, which originally lit much of the interior.

Next door, at the southwest corner of South Broad Street and South Penn Square, stands the 30-story steel frame Trust Company skyscraper, clad in marble (*Fig. 4*). On the primary façade the building is divided into seven bays, articulated on the first and second floors by Doric pilasters. At the fourth, twelfth, and eighteenth floors small balconies decorate the walls. Above the twenty-third floor cornices divide the building into segments, the most ornate of which feature three story Ionic pilasters. The building steps back for three floors above the heavy cornice at the twenty-seventh floor. This top section boasts

more Doric pilasters, pedimented windows, and a copper roof. The South Penn Square entrance pediment features another carving of Stephen Girard in the frieze and an inscription identifying the building as the Girard Trust Company Building in the architrave. The first and second floor windows mirror those on the Dome Building. The windows on floors 3 through 30 are predominantly double hung one over one.

In May 2000, the Ritz-Carlton, Philadelphia a five-star hotel brand owned by Marriott International opened in the Dome and Tower Buildings, after the completion of a successful rehabilitation of both buildings utilizing the tax credit. Offering “a new level of contemporary luxury, style, design and cuisine to leisure and business travelers” the hotel features 330 guest rooms, a luxurious Penthouse, over 20,000 square feet of meeting space, and two ballrooms.³⁸ Two restaurants, the Grill and the Pantheon, a cigar lounge, and the Rotunda, the lobby lounge, provide a variety of dining experiences. A fitness center and spa also cater to guests’ desires.

Hillier Associates was the lead architect on the adaptive reuse from its inception; Mr. Jim Garrison served as Project Manager throughout. This chapter will refer to the Girard Trust Company as the Trust Company, and to the Trust Company’s two buildings, now the Ritz-Carlton, Philadelphia as the Dome Building and the Tower Building.

History of Dome Building

Benjamin Richards, an executor of Stephen Girard who died in 1832, founded the

38. Ritz-Carlton, “Hotel Overview, Property Description,” <<http://www.ritzcarlton.com/hotels/philadelphia/overview/default.asp>> (accessed April 3, 2005).

Girard Trust Company in 1836.³⁹ The Trust Company was the third financial institution to bear Stephen Girard's name.⁴⁰ Effingham B. Morris became its president at age 33 and he was responsible for the bank's new focus on fiduciary business.⁴¹ President from 1887 until 1928, Morris has been described as "a man of vision."⁴² In 1904 Morris sought a one-story temple like structure for the bank's newly acquired site at the northwest corner of Chestnut and Broad Streets. He consulted Allen Evans of Furness, Evans & Company about the suitability of the design, and in turn Evans spoke to his partner.⁴³ Furness created several watercolor sketches, which Evans presented to Morris who then waited a year before broaching the possible commission again.⁴⁴ At this time Morris made it clear that members of the bank's board disliked Furness's work and in a letter to Evans stated that "[my] interest is in you and not your firm; for while I have the highest respect and esteem for Mr. Furness, we do not wish a building designed along his well known lines."⁴⁵ For the sake of the firm, Evans agreed to take the commission without his partner. However, displeased with Evans's submission, the board of the bank suggested that Evans undertake the work collaboratively with the New York firm of McKim, Mead & White.⁴⁶

Scholarship on the two architectural firms has not yet confirmed the exact role each

39. James B. Garrison, AIA. The Girard Trust Building and its Gustavino Tile Construction, originally prepared for the NPS Roofing Conference and Exposition for Historic Buildings, Philadelphia, PA, March 17-19, 1999.

40. Ibid.

41. Ibid.

42. Girard Bank promotional brochure. (n.p and n.d.), Girard Trust Company files, Philadelphia Historical Commission.

43. Michael J. Lewis, *Frank Furness: Architecture and the Violent Mind* (New York and London: W.W. Norton & Company, 2001): 237.

44. Ibid.

45. George E. Thomas, Michael J. Lewis, and Jeffrey A. Cohen. *Frank Furness: The Complete Works*, introduction by Robert Venturi (New York: Princeton Architectural Press, 1996): 89. Furness's 1898 West End Trust building was located just to the east of the Trust Company site.

46. Lewis, *Violent Mind*, 239.

played in the design of the building. Michael J. Lewis states that Evans turned over the design development to George Casey who worked with Stanford White and produced a design similar to the one Furness had designed.⁴⁷ In this design however the Ionic order supplanted the Corinthian and “the squarish dome became a round one”.⁴⁸ Leland Roth mentions that the account books of McKim, Mead & White do not show any bills for the design of the building.⁴⁹ Furthering the confusion, Morris stated that he himself had come up with the idea of the domed building after seeing the Pantheon.⁵⁰ He is said to have also presented his own sketches to Evans at their first meeting.⁵¹ Mr. Garrison questions if the use of Guastavino tile helps clarify the uncertainty of authorship as McKim, Mead & White frequently utilized this system in their work.⁵² While uncertainly may well remain in regards to authorship, there is no question that the resulting building is a masterpiece.

Built of the finest materials, the Dome Building was constructed for \$4 million over the years 1905-8.⁵³ White Georgia marble was used to great effect in facing the exterior brick walls and throughout the interior, with Pavernazza marble panels providing accents. 9,000 tons of marble was used at a cost of \$500,000.⁵⁴ The Guastavino tile system domical vault actually boasts two domes: an octagonal inner dome and a hemispherical outer dome (*Fig. 5*).⁵⁵ By constructing two independent domes, the proportion of each is preserved. Marble and plaster face the tile system on the exterior and on the interior, respectively. The

47. Ibid, 240.

48. Ibid, 240.

49. Leland M. Roth, *McKim, Mead & White, Architects*, (London, Thomas & Hudson, Ltd., 1984): 411, fn. 139.

50. Lewis, *Violent Mind*, 240.

51. Girard Bank promotional brochure.

52. Garrison, *Gustavino Tile Construction*.

53. Girard Bank promotional brochure.

54. Ibid.

55. Garrison, *Gustavino Tile Construction*.

original plan for the main banking floor indicates that bank offices and a vault flanked the columns on the southern, western, and northern sides, with the entrance on the eastern side (*Fig. 6*). The main circulation elements were located in the northwestern corner. The President's office was given a prime location at the southwestern corner with large windows facing Broad and Chestnut Streets. Between his office and the entrance, an elevator provided access to the Concourse level and to the mezzanine and upper floors, including the Boardroom directly above.

On the other side of the entrance an elegant marble staircase leads down to the Concourse level where, in a large open room, the Safe Deposit Department was located (*Fig. 7*). Four marble clad steel piers support a shallow sail vault that springs up towards the central opening aligned with the dome's oculus.⁵⁶ Elliptical barrel vaults with groins meeting arches between wall pilasters make up the perimeter spaces.⁵⁷ The Guastavino tile system was used to construct the vaulting and the "tile makes the shallow arched construction appear almost weightless."⁵⁸ Located directly opposite the entrance door stood the main, steel armor plate vault, equipped with a door 12 inches thick (*Fig. 8*).⁵⁹ The safe deposit area also contained marble and bronze booths for renters. The mezzanine housed bookkeepers' desks and meeting rooms.⁶⁰ Dining rooms, facilities for employees, kitchens, and storage were located on the third and fourth floors.⁶¹

56. Ibid.

57. Ibid.

58. Ibid.

59. Allen Evans, "The Girard Trust Company," *New York Architect* 2, no. 11 (November, 1908), 248.

60. Ibid.

61. Ibid.

History of Tower Building

Built on the former site of Furness, Evans & Co.'s West End Trust Building, the 30-story Tower Building actually includes two buildings. The first 8 floors, designed in 1922 by McKim, Mead & White, were later encased when the Tower Building was built to its full 30-story height. Completed in 1931 the Tower Building provided banking and tenant office space. The northern section of the first floor contained banking space accessible from the lobby via a set of stairs with an intermediate landing and separated by the an ornamental grille. Floors one through three of the Tower Building were used for public banking spaces; floors four through eight housed administrative back office space.⁶² Twenty floors of speculative office space were situated on floors 10 through 28. The 29th floor featured excellent views from the wood paneled bank Board Room and the 30th floor provided further meeting space. At the time of the conversion, no public connection existed between the Dome and Tower Buildings.

Between 1908 and 1970, Girard Bank constructed four office buildings between Broad and Fifteenth Street and Chestnut and South Penn Square; the square block was known as Girard Plaza.⁶³ In addition to the Dome and Tower Buildings, an 18-story Furness, Evans & Co. office building, built in 1910 (demolished 2001-02) and a 38-story high rise, built in 1969 by Vincent Kling & Associates (demolished 1998-99), stood on the block. In 1983 Girard Bank merged with Mellon Bank⁶⁴ and the buildings become known

62. U.S. National Park Service, *Historic Preservation Certification Application Part 1 – Evaluation of Significance* by James B. Garrison, April 10, 1998, Girard Trust Company files, Pennsylvania Bureau for Historic Preservation.

63. Girard Bank promotional brochure.

64. Andrew Maykuth, "2 Mellon Bank Center Could Become a Hotel: Craig A. Spencer Paid \$2 Million: The Building has Been Empty Since the 1991 Fire Next Door," *Philadelphia Inquirer*, Final edition, local section, October 9, 1993, <<http://infoweb.newsbank.com>> (accessed March 11, 2005).

as 1-4 Mellon Center.

Significance

Both of the Trust Company's buildings are listed in the National Register of Historic Places Broad Street Historic District (*Fig. 9*). The Dome Building is listed as significant and the Tower Building is listed as contributing. The Dome Building is significant as a fine example of the use of Guastavino clay tile construction, used in the main floor to construct the roof, ceiling and floor. Its use in the inner and outer domes is a rare example of Guastavino domes in the area.⁶⁵

With construction of the new Second Empire style Philadelphia City Hall in 1898, the focus of the city had moved westward from Independence Hall at 6th and Market to Center Square. In response to the relocation of City Hall, the banking, legal, insurance and real estate businesses moved in order to be close to the local government and its records.⁶⁶ The emerging business focus on South Broad Street superseded that of clubs, churches, and academies.⁶⁷ The Trust Company's buildings were part of this transformation, and certainly "the dome capped banking house [stood] as a symbol of a new Philadelphia"⁶⁸ amid the nearby skyscrapers. Further, the buildings represent the work of two prominent architectural firms: the eclectic Furness, Evans and Co. which dominated Philadelphia, and McKim, Mead & White which epitomized the Beaux-Art theory of Academic Eclecticism and dominated New York.

65. *Part 1*, #6.

66. *Ibid.*

67. *Ibid.*

68. Girard Bank promotional brochure.

Circumstances of the Rehabilitation

The rehabilitation proposed for the Trust Company properties went through several different phases, potential hotel operators, and degrees of luxury and number of rooms. Upon its merger with Girard Bank, Mellon Bank acquired and occupied the Tower Building before moving into the new Mellon Bank Center on Market Street in 1990.⁶⁹ Mellon's attempts to divest itself of the building proved ineffective. Then a devastating fire in 1991 at Mellon's One Meridian Plaza, just to the north of the Tower Building, shuttered the Tower Building. Mellon dropped the asking price of the Tower Building from \$19 million to \$10 million. Several offers from developers were turned down because they were conditional upon Mellon financing.⁷⁰ These offers proposed building a new Hyatt or Sheraton and would have necessitated demolition of the Tower Building.

In 1993, real estate entrepreneur and founder of the Arden Group, Craig A. Spencer, purchased the Tower Building for \$2,025,013 – “a fire-sale price.”⁷¹ Mr. Spencer felt the building was perfect for a hotel; he exclaimed “it's amazing when you walk through it, it's so easy to see how it works as a hotel.”⁷² Although the building had suffered water damage, it was only minor, and in 2000 when the Ritz-Carlton opened Mr. Spencer stated that the building “just had to be worth the [low] price no matter what you're going to do with it.”⁷³

Before Mr. Spencer purchased the Dome Building his project was to involve rehabilitating the Tower Building into a business class hotel incorporating only guest rooms,

69. Maykuth, “2 Mellon Bank Center.”

70. Maykuth, “2 Mellon Bank Center.”

71. Peter Binzen, “Hotel Venture May Pay Off,” *The Philadelphia Inquirer* (January 17, 2000): C1, Girard Trust Company files, Philadelphia Historical Commission.

72. Maykuth. “2 Mellon Bank Center.”

73. Binzen, “Hotel Venture,” C6.

with minimal meeting space. Westin Hotels was interested in this initial project, which would have resulted in a 3-star hotel with 375 rooms.⁷⁴ However in 1994, Mr. Spencer was able to purchase the magnificent Dome Building for \$400,000.⁷⁵ Although the price seems like a bargain, costs rose with the removal of the building's eighteen vaults. After the winter of 1997, Spencer's deal with Westin fell through when it was purchased by the real estate investment trust Starwood Lodging, which was not interested in the project.⁷⁶ The Grand Bay Hotel was the next operator Spencer lined up to work on the project, and the plan was for a four star, 350-room hotel. But after financing was cancelled in the fall of 1998, Grand Bay dropped out.⁷⁷ Finally, Marriott International, the owner of the Trust Company buildings, decided to back the project financially, loaning Mr. Spencer and his partner Karim Alibhai, owner of Philadelphia Hotel Ventures L.P, \$62.8 million.⁷⁸ The Ritz-Carlton, the chosen operator, planned a five-star, 330-room hotel.

Regulatory Jurisdictions

As the Dome and Tower Buildings are contributing structures to the Broad Street Historic District, the developer was able to structure the financing of the project so as to obtain the 20% tax credit. In order to have the work certified and to receive the tax credits, it had to be approved by the SHPO and NPS, in the process described in Chapter 2.

74. Binzen, "Hotel Venture," C1 and Jim Garrison, interview with the author, February 3, 2005.

75. Binzen, "Hotel Venture," C1.

76. Thomas J. Walsh, "Hotel Financing in Question," *Philadelphia Business Journal*, October 26, 1998, *American City Business Journals Inc.*, <<http://philadelphia.bizjournals.com/philadelphia/stories/1998/10/26/story1.html>> (accessed March 14, 2005).

77. "Ritz, Arden Sign Off on Hotel Deal," *Philadelphia Business Journal*, Latest News, February 10, 1999, *American City Business Journals Inc.*, <<http://philadelphia.bizjournals.com/philadelphia/stories/1999/02/08/daily17.html>> (accessed March 14, 2005).

78. "Ritz, Arden" and Binzen, "Hotel Venture," C6.

In addition, parallel and simultaneous with the tax credit review, the Philadelphia Historical Commission (PHC) also had jurisdiction over the Dome Building, as it is listed on the Philadelphia Register of Historic Places. The Tower Building was outside their purview as it is not included on the list. Consequently, when the developer wanted to place a canvas awning on the South Penn Square entrance the PHC had no jurisdiction. The local designation necessitated another layer of approvals in addition to the state and federal ones. Local code required certain exterior alterations that first had to be submitted to the PHC for approval. In August 1998 Mr. Garrison submitted an application for exterior changes to the Dome Building: the replacement of the Broad Street entrance vestibule and new egress doors on Chestnut Street at the westernmost bay, required by code compliance, were approved by PHC.⁷⁹

Overview of the Rehabilitation

Mr. Garrison explained what made the conversion from bank and office tower to hotel work: a mix of large public spaces, separate circulation systems servicing the buildings, and a natural break between guest rooms and meeting spaces.⁸⁰ The exterior masonry of the buildings received necessary repairs, pinning, repointing, the use of sealants, and cleaning, based on tests carried out to determine appropriate methods.⁸¹ Having removed years of accumulated dirt the buildings now glisten as they originally did. A few selected window

79. Jim Garrison to Randal Baron, Philadelphia Historical Commission, August 13, 1998, Girard Trust Company files, Philadelphia Historical Commission.

80. Garrison, interview, February 3, 2005.

81. U.S. National Park Service, *Historic Preservation Certification Application – Part 2 – Description of Rehabilitation, Masonry Rehabilitation and Repair* by Jim Garrison, (April 9, 1998): 2. Misting with filtered water was used for general stone masonry cleaning. The first three stories and the portico were cleaned using the JOS system, a micro-abrasive low-pressure water cleaning system. Hillier Architecture, *Presentation portfolio, The Ritz-Carlton, Philadelphia, Certified Rehabilitation Project* (N.p and n.d.), 2.

openings were altered to accommodate an emergency exit and new loading dock.⁸²

Throughout the interior of the building, the marble, tile, and plaster were cleaned and restored to remove the near century worth of dirt that had accumulated.⁸³ Effort was made to retain marble flooring and wainscoting but where damage was considerable they were replaced in kind, in accordance with Standard 10.⁸⁴

On the concourse level of the Dome Building, three large vaults and 5,000 safety deposit boxes, taking up 2/3 of the space, were removed.⁸⁵ While historically related to the building, they had to be removed at great expense in order to make the Dome Building economically viable.⁸⁶ The resulting space now incorporates a 500 seat, 6,300 square foot, Grand Ballroom directly under the oculus (*Fig. 10*).⁸⁷ The surrounding hallways are used for pre-function space, and kitchens and toilet facilities occupy the areas behind the western and northern columns.

In the Dome Building the mezzanine level's open style offices that had originally looked out over the main banking space have been converted to meeting space, including the 3,075 square foot Petit Ballroom. Decorative plaster ceilings underneath the mezzanines were exposed and restored. A new grand stair of Carrara marble was constructed to connect

82. *Part 2, #8*. The emergency exit was built into the westernmost window opening of the Dome Building's Chestnut Street façade. The new loading dock was built into the westernmost window opening of the Tower Building's South Penn Square façade. *Part 2, #22*. This is the least detailed of all the bays of the first two floors. *Part 2, #8*.

83. *Part 2*.

84. U.S. National Park Service, *Review Sheet: Historic Preservation Certification Application—Rehabilitation Review Sheet* (July 1, 1998).

85. Garrison, interview, February 3, 2005.

86. Garrison, interview, February 3, 2005. The cost of removing the vaults was \$1 million.

87. *Part 2, #4 and 5*. Wiring and new lighting had to be placed within the piers because of the thin shell nature of the vaulted ceiling. Some potential renters have found the location and size of the columns to be inconvenient for their event. James Lally, Director of Guest Services, interview with the author, January 28, 2005.

the mezzanine with the main floor and replaces a previously destroyed one that originally connected to the 2nd floor.⁸⁸

Original drawings show that the northeast corner of main floor of the Dome Building held private offices and may have been partitioned off.⁸⁹ This area as well as the eastern end of the Tower Building now houses the contemporary American style restaurant, The Grill, boasting an exhibition kitchen. The western end of the Tower Building formerly incorporated a double height banking space; it is now the location of the cigar lounge. One of the former vault doors forms part of the entry door.

While existing circulation elements had helped determine that conversion to a hotel would be compatible, some new elements, such as a new shuttle elevator, had to be inserted to provide access to all the program spaces. Others were closed off or removed, such as the original President's private elevator to the left of the entrance colonnade. At the main level the two buildings had to be reconnected. The Tower Building is four feet lower than the Dome Building, which is raised on a base. When the project began there was no public connection between the Tower and Dome Buildings, which would be essential to the two buildings jointly functioning as a hotel.⁹⁰ Thus perhaps the project's most significant structural and functional change required a new 50 linear foot ramp running directly between the Tower Building's entrance and the colonnade in the Rotunda to provide handicap

88. According to architect Jim Garrison, evidence of the stair is not firm. Interview, February 3, 2005

89. *Part 2*, # 17 and 18.

90. The Tower Building entrance lobby was separated from the Dome Building by a set of steps with an intermediate landing incorporating a metal and glass door assembly. A metal grille also separated the two spaces. Both the intermediate landing and metal grille were removed, with the grille used to repair similar features, in accordance with Standard 6.

accessibility between the two main levels of the buildings.⁹¹

Challenges in Adhering to the *Standards* – Exterior

Tax credit projects must conform to the *Standards*, as described in Chapter 2.

Preservation and rehabilitation work, including certain interventions, will be required by the reuse. The following represents a summary of some of this project's challenges in undertaking the necessary work while adhering to the *Standards*.

Windows

Standard 2 of the Secretary of the Interior's *Standards for Rehabilitation* requires that the "historic character of a property shall be retained and preserved".⁹² Windows are important to the visual character of a historic building and can also be an important factor in determining the overall integrity and style of a building, and therefore must be carefully considered in any rehabilitation. Preservation is always preferred over replacement, per Standards 2, 5, and 6. However, structural and performance standards must be addressed in such a rehabilitation project, including energy efficiency, solar control, wind deflection, and water and air infiltration.⁹³ It was quickly and easily decided to retain and rehabilitate the windows on the first and second floors because of their decorative features. However, to determine the appropriate course of action for the windows on the Tower Building's floors 3-30, a window survey and assessment was undertaken. Each window was checked for operability and condition. Operable windows are required by code for hotel guest rooms.⁹⁴

91. U.S. National Park Service, *Historic Preservation Certification Application – Part 2 – Description of Rehabilitation, Scope of Work Narrative Summary* by Jim Garrison, (April 15, 1998), 1.

92. National Park Service, *Standard and Guidelines*, 6.

93. David H. Martin, "Replacing for A Historic Renovation Project," *Architectural Specifier* (September/October 1999): 24, Girard Trust Company files, Pennsylvania Bureau for Historic Preservation.

94. Brennan and Boekenheide, "Converting Office Buildings to Hotels," 47.

Among the 861 windows three types were identified (double hung, triple hung, and paired double hung), and samples were disassembled to gain a further understanding of their mechanics. The windows were found to have deteriorated - almost all of them had rust⁹⁵ - and were inoperable.

The windows original to the Tower Building were single glazed, one over one, with steel frame and sash. Given the simplicity of the window design (*Fig. 11*), their overall deterioration, and their repetition as well as economic advantages, the architect recommended replacement. Four advantages were identified to justify the replacement:

- Existing details, profiles and sightlines could easily be replicated
- Ease of operation and maintenance
- Elimination of interior condensation and air/water infiltration
- Reduced project cost.⁹⁶

The cost for rehabilitation of the existing windows was estimated at \$1,332,828 whereas the cost for replacement was estimated at \$942,180, a difference of \$390,648.⁹⁷ The SHPO approved the replacement but required the architect to ensure that details be replicated closely, matching the originals. The sill dimension was especially problematic; the proposed sill measured 3 3/4“ but the original window was 4 1/8”. The SHPO encouraged a closer match and suggested the installation of a mock up window to make a comparison.⁹⁸ Mr. Garrison relates that the NPS required “that sight lines be [within] 1/4 inch of the original. We were fortunate the window manufacturer had an existing window that could be

95. Garrison, interview, March 31, 2005. Once thin sheet metal windows start to rust, “it is practically impossible to repair” them.

96. U.S. National Park Service, *Historic Preservation Certification Application – Part 2 – Description of Rehabilitation, Window Survey and Assessment* by Jim Garrison (April 15, 2005), 5.

97. *Ibid*, 6.

98. *Review Sheet*.

economically adapted to achieve the exact appearance of the original windows.”⁹⁹

Window replacement in the Tower Building, unlike at the Reading Terminal Headhouse, was not a major concern for the tax credit project. Mr. Garrison felt that it was simply a *pro forma* process requiring, through a thorough inventory, the demonstration of poor performance and difficult or impossible repair work.¹⁰⁰ Of course, the original windows in the Tower Building were very simple and could be replicated easily. As demonstrated by the experience at the Reading Terminal Headhouse (see Chapter 5), the process is not always so straightforward.

Canopy

While the trail of paperwork portrays a relatively smooth process of communication and flexibility in working to meet the *Standards*, one contentious issue stands out. Management of the Ritz-Carlton wanted to place a sidewalk canopy on South Broad Street in front of the Dome Building. A series of letters between the SHPO, NPS, architecture firm, and owner, indicates an ongoing debate that almost cost the developer the tax credit. The issue was first raised in November 1999 and not resolved until April 2000. In a letter to the NPS dated January 5, 2000, the Director of the Historic Preservation Studio at Hillier, George Skarmas, explained the reasoning behind the canopy: “one of the critical elements that make a five-star property, is the ability for guests to be picked up or dropped off in a manner that provides them with a basic protection from rain, snow, etc.”¹⁰¹ The architect submitted several different designs, however the NPS stated, “a shelter of *any* design or

99. Martin, “Replacing,” 30.

100. Garrison, interview, March 31, 2005.

101. Dr. George C. Skarmas, AIA, AICP, Hillier Architecture, to Rebecca Shiffer, January 5, 2000. Girard Trust Company files, Pennsylvania Bureau for Historic Preservation.

material in front of the temple-front Dome will detract from its historic appearance and character (emphasis added).”¹⁰²

The Amendment in which the canopy was proposed was denied on the basis that it did not meet Standard 2 requiring retention and preservation of a property’s historic character. Faced with the prospect of ineligibility for the 20% tax credit, the owner withdrew the Amendment. During the review process for the Broad Street canopy the SHPO and NPS had expressed their opinion that a canopy on South Penn Square would be admissible.¹⁰³ The design for this canopy was approved and consequently erected. The entrance canopy and window awnings advertise the Vault and not the hotel; small plaques identify the hotel as that of the Ritz-Carlton. Given the form of the Dome Building, erecting any sort of appendage would have interfered with its character. Each rehabilitation project is unique, at City Hall Annex (see Chapter 6) a porte cochere was found to be approvable.

Challenges in Adhering to the *Standards* – Interior

When the SHPO staff visited the Girard Trust buildings for a walk through at the beginning of the project they examined the interiors to determine “character-defining” spaces. They identified three such spaces for preservation: in the Dome Building, the area inside the dome, from the backside of the columns inwards, and in the Tower Building, the entrance, elevator lobby, and the 29th floor Boardroom. Such early consultation between the project team and the SHPO is clearly a “best practice” critical to establishing overall

102. Sharon C. Park, NPS to Craig Spencer, March 17, 2000, Girard Trust Company files, Pennsylvania Bureau for Historic Preservation.

103. U.S. National Park Service, *Historic Preservation Certification Application – Amendment* by Jim Garrison (June 5, 2000), Girard Trust Company files, Pennsylvania Bureau for Historic Preservation.

design and preservation parameters for tax credit projects. Identifying, retaining, and preserving historic fabric is crucial to preserving the essence of a historic building.

Dome – Main Level

Originally, teller windows arrayed in the form of a horseshoe dominated the floor of the main banking room (*Fig. 12*). A red granite base supported an ornamental bronze and glass screen, which in turn supported lamps evenly spaced around each window. The screen was removed in the 1950s. Arranged around the well in the floor, the tellers dropped money from their windows down to the Concourse level for deposit into the vaults.¹⁰⁴ During the rehabilitation project the arms were removed and the curved section retained. Two new short curved sections were added. The sections are not closed but offer an enclosure within the massive space for hotel guests to enjoy cocktails, afternoon tea, and light meals (*Fig. 13*). A new red granite top sits on the historic base. The original rehabilitation design called for installation of a new screen on top of the teller’s desk along the lines of the original.¹⁰⁵ However this plan was not carried out. Instead the top is adorned with decorative busts and new ornamental bronze lamps reflecting the originals. The decorative metal railing surrounding the well was restored. A shadow line in the new carpeting indicates the original configuration.¹⁰⁶

Tower Building

The Tower Building’s “character-defining” spaces included the entrance, elevator lobby, and the 29th floor Boardroom. As previously mentioned, these spaces were identified with the SHPO, which required that they be retained and preserved, in accordance with

104. Lally, interview, January 28, 2005.

105. *Part 2*, # 10.

106. *Review Sheet*.

Standard 2. At the time of the rehabilitation, the elevator lobby featured a coffered barrel vault and a two-color mosaic ceramic tile border surrounded the unfilled travertine flooring.¹⁰⁷ The flooring was replaced as it had deteriorated. The entrance lobby featured a decorative cove plaster ceiling. Both lobbies were restored to their former elegance (*Figs. 14 & 15*).

Upper Floors

Unlike the Headhouse, the office floors were not of major concern as distinctive spaces because they retained little remaining historic fabric. Designed to be fitted out by tenants, they possessed only vertical circulation and utility cores and some corridor walls (*Figs. 16 & 17*).¹⁰⁸ Original finishes in the elevator lobbies had included terrazzo floors, a gray marble wainscot, and flat plaster walls and ceilings,¹⁰⁹ but these finishes had already been altered or removed. Further, “existing documentation and surviving evidence supports the premise that the original historic finishes only existed in the main public spaces of the Concourse and first floor in the lobbies, and the 29th floor Boardroom.”¹¹⁰ Nine different guest room type configurations were constructed, averaging fifteen per floor.

At the 27th floor, the building steps back resulting in a smaller footprint; these floors incorporate the more luxurious suites. In the adaptive reuse, Mr. Garrison had to take both the configuration of the Tower Building and the legacies of any prewar building into

107. *Part 2*, #19. With filled travertine the natural holes found in the stone are filled in “with a mixture of a hardener and dust obtained from the cutting and honing process.” With unfilled travertine the holes are left naturally. Emser Tile and Natural Stone, “Travertine, Types,” <<http://www.emser.com/showroom/travertine.html>> (accessed April 21, 2005).

108. U.S. National Park Service, *Historic Preservation Certification Application – Amendment* by Jim Garrison (July 9, 1998), Girard Trust Company files, Pennsylvania Bureau for Historic Preservation.

109. *Part 2*.

110. *Amendment*, July 9, 1998.

account.¹¹¹ The Tower Building's width and consequential daylight, as with any prewar building, was the main concern. At 62 feet wide, the building was just within the bare minimum to create adequately sized hotel guest rooms off a double loaded, 4'-6" corridor (*Fig 18*). Although it was a challenge to lay out the guest rooms within this width, the short distance between the windows ensured that each room would be well lit. Mr. Garrison had to work around the 20-foot column bays and accommodate the windows.¹¹² The structural bays were particularly challenging because 20 feet is too large for a single room and 10 feet is too small for a double room. Mr. Garrison sought to avoid rooms narrower than 12 feet. Because the Tower Building consists of two structures: the initial 1922 building and the 1930 building that absorbed the original, the new layout needed to avoid such structural remnants as a discontinuous piece near the joint.¹¹³

Boardroom

The Tower Building's fully paneled 29th floor Boardroom features Ionic pilasters, a heavy cornice, and raised panel bays in clear finished wood veneer and solid stock.¹¹⁴ The Neoclassical decorative motif encompasses a large ornamental wood scroll and large clock above the double entrance doors. A plaster cove ceiling with a flat center panel completes the room.¹¹⁵ The room was restored, as was the elevator lobby, which also received additional paneling to complete the scheme. The Boardroom now serves as a lounge for the top four keyed floors (*Fig. 19*).¹¹⁶ At the 30th floor a \$3,500 per night, nine-room

111. Garrison, interview, April 11, 2005.

112. *Ibid.*

113. Garrison, interview, April 11, 2005.

114. *Part 2*, #31.

115. *Ibid.*

116. Judith Thurman, "Landmark Decision: a Pantheon-inspired Bank in Philadelphia Becomes a Princely Ritz-Carlton," *Architectural Digest* 59, no. 7 (July 2002): 168.

penthouse, reached by a newly installed private elevator, occupies the former executive offices.

Inserting Hotel Functions

When Grand Bay was the intended hotel operator, the design proposed that the reception area be located in the Tower Building opposite the elevator lobby, where it would be easily reached from what Grand Bay considered the main entrance, off South Penn Square. However, when the Ritz-Carlton replaced Grand Bay as the operator, it switched the design of the reception area to its present location in the Dome Building, certain that guests would use this dramatic building as the hotel's primary entrance.¹¹⁷ As a result several changes were made to the plan, including alteration of the ramp and grand stair.

Initially the new stair was located to the north outside the colonnade and angled back towards the South Penn Square entrance into the tower. To accommodate the newly moved reception desk the stair was reoriented 90° to angle towards the Broad Street entrance parallel with the colonnade (*Fig. 20*).¹¹⁸ The location and design of the long linear ramp was also significantly altered. In its place a short ramp and a new set of stairs were constructed leading to the Rotunda, and a new switchback ramp was located to the right, just before the new stairs. It wound up and around and brought users out opposite the grand stair. Although a considerable intervention, the grand stair was not a tax act issue because it was outside the "character-defining" space of the dome area inside the columns. Furthermore, effort was made so that the stair would stand well back from the columns to avoid any interference.

117. Garrison interview, March 31, 2005.

118. *Ibid.*

The project was unable to add an addition, which made fitting the service infrastructure into the building a challenge. To service the Dome Building restaurants, the kitchen was installed on the main floor behind the western columns hidden by a full height partition.¹¹⁹ The partition was designed not to touch the columns nor compete with them visually.¹²⁰ When the interior decorators considered stimulated stone for the exterior of this partition, Ms. Mark of the SHPO cautioned against such a treatment, as it could create a false historic impression, in violation of Standards 3, 9, and 10

Current Status

The lobby of the Ritz-Carlton's Dome building attracts a variety of users and has been described, according to Architectural Digest as "a stately interior piazza that Philadelphians have voted the best public space in their city."¹²¹ The hotel continues to make small alterations to its set up in response to changing needs; for example, the concierge desk was moved from the northwestern corner of the lobby to directly in front of the main entrance to better accommodate arriving guests. As guest rooms do not raise significant revenue, a hotel's meeting spaces are vital; recently the hotel converted guest rooms on floors 4-6 to additional meeting space.¹²² This decision was likely made because, while the hotel is succeeding very well with luxury users – a small market sector – it is less successful with business clients.¹²³ Even though the Pennsylvania Convention Center is only blocks away, the hotel does not fill up from conventioners as quickly as do those closer. Of course the hotel's higher rates may also contribute to this situation.

119. Telephone record, (May 21, 2000), Girard Trust Company files, Pennsylvania Bureau for Historic Preservation.

120. *Part 2*, # 13.

121. Thurman, "Landmark Decision," 121.

122. Garrison, interview, February 3, 2005.

123. Garrison, interview, February 3, 2005.

Rival luxury condominium developments have been proposed for the two lots to the west of the Ritz-Carlton's buildings, one by Mr. Spencer's Arden Group and the other by Tim Mahoney's Mahoney Realty Group. Mr. Spencer's 57-story skyscraper, designed by John Thrower of Bower Lewis Thrower Architects, and Mr. Mahoney's 50-story skyscraper, designed by David F. Ertz of Cope Linder Architects,¹²⁴ will impact the hotel and the surrounding area. At one point Mr. Spencer's project was planned to include building the Residences at the Ritz-Carlton, Philadelphia; it is unclear if he still intends to do so. The latest plan at least intends to link the condominiums with the Ritz-Carlton and incorporate additional facilities for the hotel such as a new grand ballroom, a health club for both condo residents and hotel guests, and other shared amenities.¹²⁵

By early identification and confirmation of the "character-defining" features and spaces, with the SHPO and NPS, and a design incorporating their preservation, the architect ensured an approvable rehabilitation. While the financial structure of the tax credit presupposes change and intervention (as described in Chapter 2), the only significant contentious alteration from the point of view of the *Standards* was the canopy. The adaptive reuse of the Trust Company Dome and Tower Buildings has preserved two fabulous buildings, and its customers as well as the general public now enjoy the magnificent Dome Building.

124. Henry J. Holcomb, "Caught in the Middle: Piece of Prime Real Estate Languishes Under Feud," *Philadelphia Inquirer*, Section C, C1 and C6 (January 28, 2005): C6.

125. *Ibid.*

CHAPTER 5: CASE STUDY 2 – READING TERMINAL HEADHOUSE

The Reading Terminal Headhouse (Headhouse hereinafter), the frontispiece of the original Reading Terminal Complex, is located at the northwestern corner of 12th and Market Streets, and now serves as a grand entrance to the Pennsylvania Convention Center (*Figs. 1 & 21*). In addition to the Headhouse, the original Reading Terminal complex, bounded by Market, Arch, and 12th Streets, consists of a Link Building, trainshed and market. The Convention Center takes up the two city blocks north of the complex, bounded by Race and Arch Streets and 11th and 13th Streets.

The eight-story, Italian Renaissance Headhouse was constructed of pink brick and cream-white terra cotta above a pink granite base and extending up through the first floor (*Fig. 22*).¹²⁶ Now topped by a sheet metal cornice, the building originally possessed a copper cornice and roof balustrade.¹²⁷ The primary Market Street façade features pier-and-arch openings on the first floor and arches in the central section of the second floor. The front corners of the building are deeply recessed, and an elegant oriel window is located above the recess in the southwestern corner. Today a large 40 foot tall guitar announces the Hard Rock Café, which occupies the ground floor at the southwestern corner of the building. The Market Street façade is separated vertically into twelve bays and horizontally into five parts. The granite first floor is separated from the second floor by a cast stone cornice. On the second floor a row of small arched windows is topped by a row of rectangular windows. A balustrade runs in between the smaller arched windows and links them with the double

126. Joseph M. Wilson, “The Philadelphia and Reading Terminal Railroad and Station in Philadelphia.” *Transactions – American Society of Civil Engineers*, 34 no. 757 (August 1895): 130.

127. U.S. National Park Service, *National Register of Historic Places Inventory – Nomination Form* by Dennis Zembala (July 30, 1976), Reading Terminal Headhouse files, Philadelphia Historic Commission.

height arcade in the middle section of the building. The piers support paired Ionic columns and the arches are articulated with voussoirs. A cast stone cornice divides the arcade from the fourth floor and four floors of arched windows. Another cornice separates these floors from a floor of rectangular windows topped by porthole windows and a heavy cornice.

In order to reach the Convention Center through the Headhouse, visitors enter the first floor arcade (originally the Ticket Office and Waiting Room) and take an escalator located just beyond the arches of the Link Building (where the former Baggage Rooms were located) (*Fig. 23*). As the escalator approaches the second floor, a magnificent scene comes into view. A massive trainshed topped by a spectacular arched roof meets the eye (*Fig. 24*). Located roughly within the back (i.e. the northern) third of the trainshed is a two-story building housing the Center's second floor 33,000-square-foot ballroom and an additional 30,000 square feet of meeting space on the first floor.¹²⁸ A bridge over Arch Street links the trainshed with the bulk of the Center.

In May 1999, an expansion of the Philadelphia Marriott, located just to the west, opened in the Headhouse. A tax act project, the adaptive reuse of the Headhouse was overseen by Arthur Jones and Eric Rahe of the joint venture Bower Lewis Thrower Architects (BLT)/Cope Linder Associates (CLA) and Philip Scott and Neal Quenzel of John Milner Associates (JMA). The Headhouse contains 210 luxury concierge rooms with “upgraded amenities and access to the Concierge Lounge,”¹²⁹ 9,000 square feet of meeting

128. “Blending in Downtown: The Pennsylvania Convention Center,” *Urban Land* (October 1998): 16.

129. Marriott, “Guest Rooms in Detail, Highlights,” <http://marriott.com/property/guestrooms/phldt?WT_Ref=mi_left#guestroom> (accessed April 14, 2005).

and function space, and a health club.¹³⁰

This chapter will focus solely on the rehabilitation of the Headhouse. However, because the Headhouse is part of a larger complex built as a whole by the Philadelphia and Reading Railroad (hereafter the Reading), the history and construction of the whole complex will be briefly discussed to provide context.

Overview of the Philadelphia and Reading Railroad & the Complex

The Reading Railroad was first built in 1838 as a coal road between Pottsville and Philadelphia.¹³¹ By 1893, at the time of construction of its grand terminal in Philadelphia, the Reading was known as a small regional rail that had dominated the anthracite coal trade in eastern Pennsylvania and New Jersey.¹³² After the 1880s and a period of financial difficulty, the Reading expanded into commuter service and according to the engineer, by 1893, over 20,700,000 passengers traveled on its trains annually, 10,000,000 of whom passed through Philadelphia.¹³³ 75% of the passengers were suburban and 294 trains arrived and departed daily¹³⁴ from several stations in Philadelphia. A massive project, first approached in the spring of 1888, involved constructing “the finest railway structure in America, if the not the world” and connecting the three separate depots at Broad and Callowhill Streets,

130. PR Newswire Association, Inc., “Philadelphia Marriott Expansion Opens in Historic Reading Terminal Headhouse,” (May 26, 1999), *InfoTrac OneFile*, University of Pennsylvania, Philadelphia, PA. <http://proxy.library.upenn.edu:8554/itw/infomark/0/1/1/purl=rc6_ITOF?sw_aep=upenn_main> (accessed September 24, 2004).

131. Wilson, “Reading Terminal Railroad and Station,” 116.

132. Carol M. Highsmith and James L. Holton, *Reading Terminal and Market: Philadelphia's Historic Gateway and Grand Convention Center* (Washington, DC: Chelsea Publishing Inc., 1994): 9.

133. Wilson, “Reading Terminal Railroad and Station,” 116.

134. Ibid.

Ninth and Green Streets, and Third and Berks Streets to the new terminal.¹³⁵ The Reading faced stiff competition from the Pennsylvania Railroad, which had just built its nearby Broad Street Station, as well as from other rival railroads. Wilson Brothers & Company, civil engineers and architects of Philadelphia, and Francis H. Kimball, an architect from New York, were hired to design and construct the Reading's new station.

The station was built in stages, south from Arch Street, ending with the Headhouse. Construction of the station required the demolition of two major market houses on the site; however in 1891 it was suggested that the markets be incorporated into the ground floor of the trainshed.¹³⁶ The station opened with temporary passenger rooms in January 1893 and the Headhouse opened that October.¹³⁷ Passengers boarded their trains in the trainshed, which they reached through the Headhouse and Link Building where passenger facilities were located.

The Headhouse originally featured three stores each in the half-basement of the east and west ends reached by steps down from street level. Two on-grade entrances with stairways and elevators provided access to the offices, one at the far eastern end of the Market Street façade and the other at the southern end of the 12th Street façade next to the Link Building (*Fig. 25*). The main entrance for train passengers was through Market Street's pier-and-arch openings into the 5,055 square foot, lower waiting room where the ticket office, sub post office and Pullman and telegraph offices were located. Stairs and elevators transported passengers to the main waiting room on the second floor. Baggage rooms were

135. Highsmith and Holton, *Reading Terminal and Market*, 16.

136. Wilson, "Reading Terminal Railroad and Station," 126.

137. *Ibid.*, 128.

located in the Link Building, with baggage arriving in the western end and departing in the eastern. The Reading's offices on this floor included the Treasurer's Office in the western end and the Coal and Iron Department in the eastern, which were originally five feet above the sidewalk to allow for half-basements underneath.¹³⁸

The second floor featured the 7,857 square foot main waiting room that opened up onto the loggia overlooking Market Street, flanked by a ladies waiting room, dining room, and restaurant (*Fig. 26*). A newsroom, smoking room, and toilets, as well as a barbershop located a ½ story above, completed the amenities. Office rooms for the operating department were located on a mezzanine in the eastern and western sections of the building and between the second and third floors, connected by a gallery in the main waiting room. The Link Building or lobby featured a 50-foot wide passenger corridor leading to the trains and separated by sliding gates. The stationmaster's office and postal clerk room were also located in the Link Building. A wide stair allowed passengers to exit down to the first floor and out onto 12th Street.

The upper floors contained the general offices of the Reading, including the President's suite with its elegant oriel window in the southwestern corner and rooms for the Board and secretary located nearby. Joseph M. Wilson noted that the 16 foot wide corridors are "very spacious" and that "construction of the building is such that the partitions can be placed to suit the wants of the occupants, whatever needed."¹³⁹ Original drawings of the partitions for the 2 ½ and 3rd story featured sash with pivoted and stationary glass panels

138. *Ibid.*

139. Wilson, "Reading Terminal Railroad and Station," 134.

designed to permit light into the corridor, punctuated by the doors with inset ground glass panels (*Fig. 27*). A baseboard, chair rail, and moldings around the windows and doors demarcate the walls.

There were 13 tracks in the trainshed.¹⁴⁰ The trainshed is 559 feet long and constructed of paired wrought iron three-hinged arches spanning a width of 259 feet and reaching a height of 88 feet.¹⁴¹ The paired arches are 50 feet apart. One central and four side ventilators provided light and air through a total of 126 linear feet of glass.¹⁴² In the floor, frames installed with heavy hammered glass supplied extra light to the market below. In 1892 the market provided 78,000 square feet of space and according to one source had nearly 800 stalls.¹⁴³ Eight hydraulic elevators transferred goods between the basement, the main track floor, and the market.¹⁴⁴ The Market House Restaurant along with its kitchen facilities and an express office were located in the first floor between the cabstand and Filbert Street.

In the 1920s 300 trains traveled in and out of Reading Terminal each weekday.¹⁴⁵ Work on a \$20 million project to provide faster schedules and a cleaner ride for passengers through electrification commenced in 1929. In June 1931, electrified service began on the suburban lines and gradually replaced the steam engines.¹⁴⁶ By the end of WW II the number of trains arriving and departing through the station numbered 350, and less than a

140. *National Register – Nomination Form*.

141. *National Register – Nomination Form*.

142. Wilson, “Reading Terminal Railroad and Station,” 138.

143. Highsmith and Holton, *Reading Terminal and Market*, 41.

144. Wilson, “Reading Terminal Railroad and Station,” 139.

145. Highsmith and Holton, *Reading Terminal and Market*, 35.

146. *Ibid*, 53.

third of them were pulled by steam engines.¹⁴⁷ However, as dependency on the automobile increased, train travel began to suffer. After the war, the Reading anticipated revitalized passenger numbers and undertook an overhaul and modernization of the trains and terminals. Ten new steam locomotives were built in 1947. Alterations were completed in an effort to “streamline” the “old-fashioned” Victorian station. The front façade’s two-story loggia with its six arches on each floor was removed to create additional office space (*Fig. 28*). Other features such as the beautiful copper cornice and balustrade and original secondary entrance located at the far eastern end of Market Street were also removed.¹⁴⁸ New shops were installed with stainless steel, neon signs¹⁴⁹ and flat brown terra cotta panels, which covered the granite.¹⁵⁰ A stainless-steel canopy replaced the existing black marquee, which formally covered the width of the sidewalk for half of the building. Lastly, sandblasting was used to clean the original pink and white façade, irreversibly damaging the surface, especially of the brick. On the interior, new high-speed escalators were installed in both entrances and the waiting room was cut in two. The attractive iron gates were removed from the train concourse and the trainshed’s skylights covered over.¹⁵¹

Unfortunately, the expected recovery did not materialize and train travel continued to slip from fewer than 20 million in 1947 to 13 ½ million in 1950.¹⁵² A series of unfortunate events during the 1960s, including the Company’s first deficit of the century,

147. Ibid, 54.

148. U.S. National Park Service, *Historic Preservation Certification Application – Part 2 – Description of Rehabilitation, Masonry Rehabilitation and Repair* by John Milner Associates, (July 1997) #2, Reading Terminal Headhouse files, Pennsylvania Bureau for Historic Preservation.

149. Highsmith and Holton, *Reading Terminal and Market*, 68.

150. *National Register – Nomination Form*.

151. Philadelphia Architects and Buildings (PAB), “Reading Terminal and Trainshed, Project Chronology” <http://www.philadelphiabuildings.org/pab/app/pj_display_alldates.cfm/20382> (accessed March 19, 2005).

152. Highsmith and Holton, *Reading Terminal and Market*, 68.

caused further problems for the Reading. The federal, state, and local government grew concerned about commuter service and instituted three agencies to assist the failing railroad. As the Reading continued to lose money it considered converting the Terminal into a mixed-use development of stores, hotel, bus depot, and garage to complement the 1966 Market Street East plan.¹⁵³ The plan intended to demolish the Headhouse for a new high-rise office tower. In 1971, the Reading declared bankruptcy and in 1976 the Reading, along with six other northeast railroads in bankruptcy were consolidated into Consolidated Rail Corporation. Conrail mostly handled freight operation except for limited commuter-rail service. Amtrak took on long-distance passenger-rail travel. When the Conrail system commenced in April 1976, the Reading ceased operation.¹⁵⁴ As a result of the Reading's years of turmoil, its buildings were not maintained and had become increasingly dirty and unpleasant.

The Reading Company (successor of the Reading) again tied the fate of the Terminal site to the City of Philadelphia's Market Street East plan. In a departure from previous plans, this 1980 plan proposed a restored Headhouse as the main entrance for the new Market East Commuter Station and as the western anchor for the Gallery I and II, underground shopping malls.¹⁵⁵ Another major related city project, the Commuter Tunnel, completed in 1983, connected the Reading and Pennsylvania suburban lines in Center City. In 1980 and 1981, the Reading and a tenant rehabilitated the 8th floor of the Headhouse anticipating its future conversion to office use. The Reading, with the assistance of John

153. Ibid, 77.

154. Ibid, 79.

155. U.S. National Park Service, *Historic Preservation Certification – Part 2 – Appeal* by John Milner Associates (October 27, 1986), Reading Terminal Headhouse files, Pennsylvania Bureau for Historic Preservation.

Milner Associates, completed designs and the approval process for a tax credit project in 1982 to rehabilitate the Headhouse for this new use. In 1983 the Reading Company's plan for a new Convention Center was chosen, which incorporated the trainshed into the plan, in addition to the standard meeting rooms and convention hotel. The trainshed was to function as a new meeting hall. The company undertook a \$200,000 renovation of the Market.

As the initial phase of rehabilitating the Headhouse, the Reading undertook the "Public Entrance" project at the Headhouse, providing public access to the new commuter-rail tunnel through the Headhouse's ground floor. The major station entrance, designed and constructed by the Reading between 1984 and 1986, removed the 1947 alterations, restoring the first 2 stories of the Headhouse loggia and the first floor waiting room.¹⁵⁶

The last train entered the trainshed in November 1984. The Reading Company sold the trainshed, viaduct and other real estate to the city in 1986, as a key step in the development of the Convention Center. The city also sought to buy the Headhouse, but at \$8 million the asking price was too high. In January 1996, the Pennsylvania Convention Center Authority was established to manage construction. Ground breaking took place in April 1990 and the new center was finished in June 1993. Construction of the Convention Center and the restoration of the trainshed took place in stages, beginning with the Center. Just west of the Headhouse across 12th Street, Host Marriott Corporation successfully completed a large convention hotel. However, Marriott found that its customers did not like the boarded up building next door and considered it an eyesore. Consequently, Marriott

156. *Appeal*.

pressured to city to remedy the situation.¹⁵⁷ The city's attempts to purchase the Headhouse from the Reading Company, thwarted for years, were finally successful in 1993 when the city bought it for \$4.3 million using private developer Brickstone as a negotiator.¹⁵⁸

Significance

The Reading Terminal Complex was listed in the National Register in 1972 and made a National Historic Landmark in 1976. The NHL nomination form states that the trainshed represents the "apogee of the single-span, hinged arch balloon shed in U.S." Joseph Wilson was finally able to realize this form of construction at the Reading Terminal Station, after several unsuccessful attempts to use it at other stations. The magnificent station symbolized the Reading's power as it sought to compete with other railroads' stations during the height of this country's train travel.

The complex has taken on new significance in its role as the entrance to the Convention Center, to which so much of Philadelphia's revitalization has been tied. The new Center "energized its downtown neighborhood and brought Philadelphia back as a major player in the tourism and hospitality market".¹⁵⁹ Further, the market continues to be a huge draw both for tourists and residents alike and is one of the grand symbols of Philadelphia.

157 Jones, interview, April 8, 2005.

158. Karl Stark, "City Buys Reading Entrance to Center: The Reading Headhouse will be the Entry to the Convention Center. A Developer Acted as the City's Agent." *Philadelphia Inquirer*, July 16, 1993. *NewsBank InfoWeb*. University of Pennsylvania, Philadelphia, PA, <http://infoweb.newsbank.com> (accessed February 1, 2005).

159. "Blending in Downtown", 16.

Circumstances of the Rehabilitation

First Tax Credit Project

The Part 2, for conversion of the Headhouse to office use, was submitted in January 1983. The proposed treatment of the office corridors caused considerable controversy. The initial Part 2 called for the 16-foot corridors and trim to be retained on the 8th floor only; this was approved.¹⁶⁰ In June 1985, an amended Part 2 incorporated, on multi-tenant floors, of which there would be at least one, a 3 bay extended elevator lobby featuring the original corridor width, salvaged trim, and a full height ceiling. The SHPO approved the amendment in July 1985; however, the NPS, Mid-Atlantic Region, while approving the amendment on the whole in April 1986, denied approval of the corridor treatment in an August 1986 letter.¹⁶¹ The letter cited Standard 2 and 5 as the basis for denial. Standard 2 states: “the distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.” And Standard 5 states: “distinctive stylistic features or examples of craftsmanship which characterize a building, structure, or site shall be treated with sensitivity”.¹⁶²

Attempts to resolve the denial were unsuccessful and on behalf of the Reading Company, an Appeal to the NPS was filed on October 27, 1986. The appeal argued that the corridors were not “character-defining” because the Reading’s offices were not intended for the public’s use and therefore did not contain distinguishing original qualities. Further, the

160. *Appeal*.

161. *Ibid*.

162. James W. Coleman, NPS to William P. Becker, Reading Real Estate, August 20, 1986, Reading Terminal Headhouse files, Pennsylvania Bureau for Historic Preservation. At the time, the wording of the Standards was slightly different than today.

corridor partitions were “only of ordinary, ‘off the shelf’ quality.”¹⁶³ Dr. Ernest Allen Connally, then the Chief Appeals Officer of the NPS in Washington, reversed the NPS denial in November 1986. In his appeal decision, Dr. Connally wrote that

the upper office floors of the Reading Terminal Headhouse do not contribute materially to the historic character of significance of this National Historic Landmark. The overriding significance of this historic structure is the surviving train shed, the exterior form and architectural detailing of the headhouse, and the public and rail passenger spaces of the Terminal.¹⁶⁴

Although the denial was reversed and the project could go forward, it was not completed because it proved too costly. The Headhouse then sat empty for a number of years, an eyesore in front of the restored trainshed and Convention Center. However, when the city was finally able to buy the Headhouse it was planned as the Center’s grand entrance.

Second Tax Credit Project

A second tax credit project was begun in the 1990s under the city’s ownership. At a meeting to discuss the new project, it was noted that Brickstone was to take ownership of the complex, except for the market, via a capital (long-term) lease, enabling it to pursue the tax credit, with responsibility for all rehabilitation work, and meeting the *Standards*.¹⁶⁵ The new rehabilitation proposal involved three floors of retail, connected to the Gallery, and seven floors of office space. Although Brickstone wanted to remove all of the partitions on floors 2-8 to allow for an open, flexible office arrangement this was again determined not approvable. The decision of the 1986 appeal did not apply as of right to this second attempt

163. *Appeal*.

164. Ernest Allen Connally, NPS to William P. Becker, Reading Real Estate, (no date, stamped November 5, 1986 and November 19, 1986), Reading Terminal Headhouse files, Pennsylvania Bureau for Historic Preservation.

165. *Site Visit Report*, Reading Terminal Headhouse and Trainshed, (February 24, 1994), Reading Terminal Headhouse files, Pennsylvania Bureau for Historic Preservation.

at rehabilitation of the Headhouse for retail and office use, and therefore did not automatically allow the retention of one floor.¹⁶⁶ Unfortunately this second tax credit project later fell through.¹⁶⁷

Third Tax Credit Project

In March 1996, the *Philadelphia Inquirer* announced that Host Marriott Corporation was considering expanding into the Headhouse. However, it was not willing to finance the renovation of the Headhouse.¹⁶⁸ In response to difficulties in finding the funds to renovate the whole building, the rehabilitation was undertaken in stages. This third attempt at a tax credit project thus involved conversion of the Headhouse to hotel use. A three-phased rehabilitation was proposed, the first of which covered the Public areas, particularly in the Link Building where the main circulation elements would be located. This work continued that begun in the 1980s in the “Reading Terminal Headhouse: Public Entrance” project, which had involved reconstructing the loggia and arcade, by removing the 1940s storefronts and reconstructing the pier-and-arch openings on Market Street.¹⁶⁹ This second phase covered the Retail to be located in the Headhouse, Link Building, and the Filbert Street Arcade, and the third, the hotel to occupy the floors 2-9.¹⁷⁰ The plan for Marriott to expand into the Headhouse was announced in June 1997, assisted financially by the city for up to 30% of the project’s costs.¹⁷¹ In this third and successful try at a tax credit project, Marriott’s hotel in the Headhouse, as mentioned above, opened in May 1999, offering

166. *Site Visit Report*, February 24, 1994.

167. Nathaniel Gorenstein and Tom Belden, “Marriott May Add the Reading Headhouse: The Hotel Could Put 200 to 300 Rooms in the Century-Old Building: There’s a Catch: Who Will Pay for the Extensive Renovations Needed?,” *Philadelphia Inquirer* (March 8, 1996), *NewsBank InfoWeb*. University of Pennsylvania, Philadelphia, PA, <<http://infoweb.newsbank.com>>, (February 1, 2005).

168. Gorenstein and Belden, “Marriott May Add the Reading Headhouse.”

169. *Part 2*, #3.

170. *Ibid*, ii.

171. Tom Belden, “No End In Sight.”

business travelers a “Room that Works” to assist them with their work on the road.¹⁷²

Regulatory Jurisdictions

Although neither the *Standards* nor their accompanying *Guidelines* give specific direction, SHPO and NPS tax credit reviewers clearly expect that rehabilitation of National Historic Landmarks (NHLs) calls for a higher standard of care than does buildings individually listed on the National Register or those contributing to national or local historic districts. Fewer than 2,500 NHLs have been designated – those properties possessing “exceptional value or quality in illustrating or interpreting the heritage of the United States.”¹⁷³

Although not many appeals are undertaken, if a property owner feels that his or her project has been unfairly judged, an appeal may be filed.¹⁷⁴ This occurred, as related above, with the first tax credit project at the Headhouse. The NPS reviewer found in favor of the owner and reversed the NPS’s denial. When the second project was begun, it was noted that the decision of the appeal of the first project did not apply as of right to new project.

Overview of Changes

The scope of work included completely repointing the building’s brick and terra cotta, repairing and patching deteriorated materials, and reconstructing the storefronts. A new sheet metal cornice was installed to recall the original copper one and cover the brick

172. PR Newswire, “Philadelphia Marriott Expansion Opens.”

173. U.S. National Park Service, “National Historic Landmarks Program,” <<http://www.cr.nps.gov/nhl/>> (accessed March 23, 2005).

174. Ms. Mark stated that she had only experienced 10 appeals in her eight years of employment with the Bureau for Historic Preservation. Interview, with the author, April 8, 2005.

parapet, but without the same level of detail (*Fig. 29*).¹⁷⁵ This approach had been utilized in the effort to reconstruct the original two-story, six-bay, granite, brick, and terra cotta arcade, beginning in 1983 under the “Public Entrance” project.¹⁷⁶ The original elements were recreated but without their original intricate surface detail. This approach was taken both as a measure of cost savings and because the lack of detail would serve to differentiate between old and new material,¹⁷⁷ in accord with Standard 9. Completed work included new granite piers and segmental arches at the first floor topped by a new cast stone cornice. Installed at the second floor was a new cast stone balustrade between brick piers supporting paired Ionic columns supporting the arches articulated with voussoirs. The original terra cotta elements, such as columns, balusters, voussoirs, and keystones were reproduced in cast stone and glazed to create a finish similar to the original terra cotta.¹⁷⁸ The cast stone elements evoke the general profiles but do not attempt to incorporate the original details.

During the third, hotel tax act project a review of historical photographs resulted in a far greater level of information than had previously been known about the building and led to some changes in the scope of work. For example, the initial scope of work for the second floor arcade called for patching the terra cotta trim with stucco to create flat, smooth contrasting bands flush with the brick. Upon discovery of the photographic evidence, the architect submitted an Amendment calling for “recreation of the original ornament using cast stone made from molds taken from the original ornament, as well as reusing intact units

175. U.S. National Park Service, *Historic Preservation Certification – Part 2 – Review Sheet* by John Milner Associates (September 16, 1997), Reading Terminal Headhouse files, Pennsylvania Bureau for Historic Preservation.

176. David Hollenberg, John Milner Associates, to Barry Loveland, Pennsylvania Bureau for Historic Preservation, June 7, 1985. Reading Terminal Headhouse files, Pennsylvania Bureau for Historic Preservation.

177. *Part 2*, 5, #3.

178. *Ibid.*

that had been found stored within the building.”¹⁷⁹ The terra cotta belt courses, the voussoirs and keystones at the door/window openings, pilaster capitals, and radius brick at the corner of the pilasters were all going to be recreated with cast stone.¹⁸⁰ In addition, it was hoped that the newly discovered terra cotta colonettes and the elaborately detailed spandrels that they supported in between the door/window openings could be reconstructed (*Fig. 30*). However, the scheme was soon discovered to be far too costly and abandoned.¹⁸¹

On the interior the original cast iron columns and bases in the retail spaces were repaired in kind, as was the existing reconstructed plaster ceiling in the lobby.¹⁸² Although not required to do so, the owner decided to remove the third floor mezzanine, thereby restoring the original two-story waiting room (discussed below). New elevator access for guest room floors three through nine was installed beginning at the second floor. The new elevator and a new stair were located to the west of the new ballroom, along with meeting rooms and storage/pantry rooms.¹⁸³

Challenges in Adhering to the *Standards* – Exterior

Windows

The windows of the Headhouse caused significant disagreement amongst the parties involved and nearly caused the loss of the tax credits. In its window survey, John Milner

179. U.S. National Park Service, *Historic Preservation Certification – Part 2 – Amendment Sheet* by John Milner Associates (undated), Reading Terminal Headhouse files, Pennsylvania Bureau for Historic Preservation.

180. *Ibid.*

181. William W. McDowell, RDA to Bonnie Wilkinson and Richard Tyler, PHC, July 31, 1998. Reading Terminal Headhouse files, Bureau for Historic Preservation.

182. *Part 2*, #8, 20.

183. *Part 2*, #12, 30.

Associates found 16 different window types of varying sizes, all of wood sash and frame.¹⁸⁴ Except for the pivoting porthole windows, all of the windows were double-hung or casement style units. JMA found that several original leaded arched-head transoms from the second floor windows still survived.¹⁸⁵ Most of the wood frames were in fair to poor condition; however the porthole windows on the ninth floor and sills of the double-hung windows were seriously deteriorated. The wood sash was also in fair to poor condition. Broken or missing plate glass lights were also found. JMA felt that the level of deterioration and need for better thermal performance justified replacement of all windows and sash on floors two through nine. The new windows would be custom thermal aluminum frames with insulated glass with profiles and setbacks to match the existing units.¹⁸⁶

In its review of the Part 2, the SHPO felt that the years of vacancy, resulting in deteriorated conditions, did justify installation of “new aluminum frame sash to match the design, configuration, and muntin profile of the existing historic sash.”¹⁸⁷ The remaining second floor leaded arched windows were removed and reinstalled in the new sash in the windows corresponding to the hotel conference rooms along 12th Street and the western end of Market Street.¹⁸⁸ While the SHPO approved the window replacement, the NPS did not. A flurry of letters between JMA and the Redevelopment Authority (RDA) and Rebecca Schiffer of the NPS, Technical Preservation Services in Washington, illustrate a struggle between economic feasibility and maintenance issues on the one hand and the desire to see historically correct wooden windows installed in the Headhouse, an NHL, on the other. The

184. *Part 2*, #5, 13.

185. *Ibid.*

186. *Ibid.*

187. *Review Sheet*, 3.

188. *Ibid.*

cost differential between wood and aluminum was over one million dollars, a significant sum. Marriott also insisted on aluminum because wood windows would not have had the same thermal performance and the overhang of the new sheet metal cornice would have made cyclic maintenance painting difficult.¹⁸⁹ Philip Scott of JMA pointed out that all the first floor storefronts, except for Hard Rock Café, which would have matching window profiles in bronze, and the six large glazed openings in the arcade, would be wood. He further noted that the window material used on floors 2-9 would be difficult to ascertain from the street.¹⁹⁰

In response Ms. Schiffer suggested wood windows on just the second and third floors and aluminum above. Mr. Scott again wrote that the budget was fixed and could not accommodate Ms. Schiffer's suggestion.¹⁹¹ William W. McDowell, Director of Design and Construction for the RDA then wrote to Ms. Schiffer indicating that the requirement to put in wood windows, as well as that to retain existing granite lintels in the three bays at street level on the eastern portion of the Market Street façade, discussed below, would "cause the termination of our negotiations with Host Marriott Corporation and severely diminish our ability to lease the prime retail area."¹⁹² McDowell goes on to mention that it only made economic sense for Marriott to occupy the building because of the connection to its existing hotel via the bridge over 12th Street. Such necessities as check-in, parking, loading and back-of-house operations were contained in the main hotel. Mr. McDowell lastly pointed

189. Philip Scott, JMA to Rebecca Schiffer, NPS October 31, 1997, Reading Terminal Headhouse files, Pennsylvania Bureau for Historic Preservation.

190. Ibid.

191. Philip Scott to Rebecca Schiffer, November 19, 1997, Reading Terminal Headhouse files, Reading Terminal Headhouse files, Pennsylvania Bureau for Historic Preservation.

192. William McDowell, RDA to Rebecca Schiffer, November 11, 1997, Reading Terminal Headhouse files, Pennsylvania Bureau for Historic Preservation.

out the RDA's goodwill as demonstrated by several altruistic decisions to take on projects beyond what was required, including the restoration of the original 4-sided clock and the Reading Terminal Market sign, and replication of 4 original skylights in the Link Building.¹⁹³ Negotiation seemed to be heading towards a peak and seemed as if they would end badly. Just as a compromise agreeable to all seemed impossible, one was found. In a letter to Ms. Schiffer, dated December 16, 1997, Laura Walsh of the RDA indicated that a meeting had taken place on December 1 and that negotiations had been made in which Marriott had agreed to the installation of wood windows on the second floor on the Market Street elevation (*Fig. 31*) and investigation into preservation of the granite lintels at the three bays at the eastern end of the Market Street.¹⁹⁴

The small portal windows did not allow much light to enter the former 9th floor Reading vault space, consequently Marriott installed skylights on this floor and in addition requested to lower the windows to allow a greater amount of light into the new guest rooms. The windows along Market and 12th Streets were too important to alter, however, in one of the many compromises between the hotel operator and the SHPO and the NPS, it was agreed that the windows on the northern façade could be lowered and turned into lunettes.¹⁹⁵

Granite Lintels

Another concern which, according to Ms. Mark at the SHPO was almost "almost a

193. Ibid.

194. Laura Walsh, RDA to Rebecca Schiffer, December 16, 1997. Reading Terminal Headhouse files, Pennsylvania Bureau for Historic Preservation.

195. Philip Scott, interview with the author, April 4, 2005.

denial issue,”¹⁹⁶ regarded retention of the existing granite lintel/spandrels in the three bays at street level on the eastern portion of the Market Street façade, mentioned above. The architects had scheduled placement of four egress doors in the furthest bay and in the two bays to the west, an entrance door and storefront display window for a retail space.¹⁹⁷ The spandrels spanned the openings at slightly below head level, which would create a problematic design. Architect Eric Rahe of Bower Lewis Thrower examined the possibility of retaining the lintels, which defined the edge of a floor slab about six feet above grade, but found that it was not feasible. Local code required that fire stairs must exit directly to grade, which would not be possible if the lintel in this bay was retained. Instead users would have to walk below grade and then back up, “a confusing and potentially dangerous condition.” Retaining the floor slab and lintel in the two bays to the west would create a difficult to rent, split-level retail space without street frontage.¹⁹⁸ Disagreement over the fire stair required a meeting in Washington to try and resolve the issue.¹⁹⁹ No solution could be found and the NPS was finally persuaded that all the options had been considered. With the NPS’s acquiescence, the lintels were removed.

Challenges in Adhering to the *Standards* – Interior

Upper Floor

The treatment of the 16-foot wide corridors in the upper floors of the Headhouse impacted the project the most, as they were the only “character-defining” features remaining

196. Mark, interview, February 16, 2005.

197. Scott to Schiffer, November 11, 1997.

198. Eric M. Rahe, BLT to William W. McDowell, RDA, December 15, 1997, Reading Terminal Headhouse files, Pennsylvania Bureau for Historic Preservation.

199. Mark, interview, April 8, 2005. In her eight years at the Bureau for Historic Preservation, the meeting regarding the Headhouse fire stair was only one of two projects requiring a meeting in Washington.

on the interior.²⁰⁰ The width of the corridors, along with partitions featuring pivoting sash, glass panels, and various moldings proved problematic (*Figs. 32, 33, & 34*). It was this issue that had caused denial of the first tax credit project and the same problems in the second. It again caused considerable debate in the third. The architects wished to reduce the width of the corridors on the guest room floors because they accounted for about 20% of each floor, precluding a feasible number of guest rooms per floor.²⁰¹ Further, the existing layout did not fit that necessary for hotel guest rooms. The architects initially sought to reduce the width of the corridors on the guest room floors from 16 to 8 feet for code, sound, and privacy.²⁰² Negotiation and discussion began with the requirement that the corridor be retained as is on one floor. Nearly four months later it was determined that the project with Marriott could not proceed with the retention of one floor because it would cause the loss of a number of rooms, making the project no longer feasible. At this juncture, in a meeting between the RDA, JMA, and the SHPO, it was agreed upon that if the corridors were not preserved then the new corridors were to feature replications of the existing moldings, the outside corners were to be chamfered and on the ninth floor the entrance to the concierge lounge would feature the sidelight and transom elements found on the lower floors. An exhibit would also be installed in the public areas.²⁰³

While repetitive floor plans are generally considered significant features in a

200. Scott, interview, April 4, 2005.

201. *Part 2*, 35, #15.

202. *Tax Act Site Visit Report*, (May 6, 1997), Reading Terminal Headhouse files, Pennsylvania Bureau for Historic Preservation. Corridor widths of 5 foot 6 inches are considered adequate. Morris Lapidus and Alan Lapidus, "Hotels," in *Time-Saver Standards For Building Types*, 4th ed., ed. Joseph De Chiara (New York: McGraw-Hill, c2001): 323.

203. U.S. National Park Service, *Historic Preservation Certification – Part 2 – Amendment Sheet* (Amendment to Part 2, Number 15, Office Floors 4 through 9) by John Milner Associates (September 12, 1997), Reading Terminal Headhouse files, Pennsylvania Bureau for Historic Preservation.

rehabilitation project, according to Standard 2, the SHPO's review sheet stated that the floor plans could not be retained because of floor layout and the need to have a certain number of rooms.²⁰⁴ The SHPO felt that the alternative, "retention of moldings and the chamfered corners on each floor gives a broader interpretation of the historic characteristics than an isolated retention of a single floor."²⁰⁵ But when the NPS weighed in, it was clear that the removal of all the partitions was not considered ideal. A letter to Ms. Schiffer from Philip Scott reveals that she had expressed the opinion that the "complete replacement of the office floor corridors represents a weakening of the overall project, from the standpoint of historic preservation and the Secretary's *Standards*, and that the work impacting the exterior then becomes that much more important."²⁰⁶ While the replication of the original details gives some indication of the original configuration (*Figs. 35, 36, & 37*), it is not completely accurate – dry wall is used instead of plaster, and the proportions are off between the width of the hallways and the height of the walls and the elements to the overall size of the hallways.²⁰⁷ While it is unfortunate that the original configuration, detailing, and proportion of the corridors and partitions could not be retained fully on one floor to give a true sense of the building's historic appearance, in addition to the existing moldings on the guest room floors, it is understandable from an economic point of view why Marriott refused.

Second Floor Waiting Room

The original double-height, second floor waiting room had been very ornate, with balconies on four sides and high arched windows looking out onto the loggia and onto Market Street (*Fig. 38*). A bracketed cast iron cornice supported the balconies. The piers

204. *Review Sheet*, and Scott, interview, April 4, 2005.

205. *Review Sheet*.

206. Scott to Schiffer, October 31, 1997.

207. Scott, interview, April 4, 2005.

below were faced with ornamental majolica tile on a 10” blue marble base. However, the space had been completely stripped of its details and subdivided by an inserted floor in the 1950s. For the rehabilitation, the original double-height volume was recreated for use as a hotel ballroom (*Fig. 39*). Two story tall windows separate the room from the loggia, now used as an exterior auxiliary space. The balcony on the south wall has been partially reconstructed within the arched openings. The western end of the floor holds meeting rooms and a new exit stair and elevator.

Inserting Hotel Functions

The guest room layout can prove complicated and architects fight to incorporate as many rooms as possible into the design. The building’s 80-foot depth, rather than the more usual 60-foot added to the challenge. Mr. Jones of Bower Lewis Thrower, whose job it was to optimize the number and quality of rooms, stated that he produced a dozen different alternatives.²⁰⁸ For him, working with Marriott to determine the right number of rooms was a cooperative process. Mr. Jones had to work around the existing 20-foot column module and window placement and create a rhythm for the 27-foot module needed for two 13-foot guest rooms plus their partitions.²⁰⁹ As a result some columns are located in the rooms. Many of the guest rooms are bigger and deeper than might be ideal because of the building’s wider depth; but Marriott was willing to accept this situation and priced these “concierge rooms” at a higher level than those in its main hotel (*Fig. 40*).²¹⁰ The layout resulted in a few “quirky rooms,” with more character than the standard Marriott room. In fact, these rooms have been popular and appeal to the 10% of Marriott’s customer base that want something a

208. Jones, interview, April 8, 2005.

209. Ibid.

210. Ibid.

little different.²¹¹ The rooms also feature much higher ceilings than found at a typical hotel, which may add to their character.

While guest room layout seems complex laying out the back-of-house and other service elements is a far more challenging design aspect.²¹² It would have been very difficult for another operator to do a full service hotel in the Headhouse. It only made sense for Marriott to expand into the space because they did not need a lobby, restaurant, or other services because these were all located next door.²¹³ Only a few back-of-house services, such as a pantry, are located in the Headhouse. Conveniently the main hotel's kitchen is located very close to the bridge across 12th Street that links the new Marriott to the Headhouse and the Convention Center.

The higher standard of care required for NHLs ensured that alterations to the Headhouse would receive a greater level of scrutiny. This is reflected in the tax credit process – the project was certainly not without its problems. The replacement windows, reproduction of “character-defining” elements in the corridors, and retention of the granite lintels in the eastern bays of the first floor openings were all contentious issues. Substantial effort was required by the parties involved to reach an agreement so that the project could go forward. Luckily, agreements were reached and the rehabilitation of the Headhouse completed, housing both public and private spaces. The reconstruction of the outlines of the features goes a long way to restoring the building to its former glory. The Headhouse is an integral part of the Market Street streetscape and the restored public access is vital to re-

211. Ibid.

212. Ibid.

213. Ibid.

establishing some of its former function.

CHAPTER 6: CASE STUDY 3 – CITY HALL ANNEX

City Hall Annex (hereafter the Annex), a Classical Revival, fifteen-story building is located on Penn Square at the southeast corner of Filbert and Juniper Streets. On its western and eastern façades, the Indiana limestone building is divided by five bays and on its northern façade by twelve bays (*Fig. 41*). Separated into five parts by cornices, the Annex's four façades each differ slightly. The building has a rectangular shape on the lower floors and is U-shaped above the second floor. On the primary, Juniper Street façade, the smooth-faced rusticated two-part base features three monumental arches in between two rectangular openings. The arches contain detailed bronze windows and doors; two six-foot sconce light fixtures mark the piers in between, and a cartouche of the city's emblem is located above the doorway in the center arch. A balustrade and cornice separate the entrance from the upper section of the base, which contains a row of large rectangular windows topped by a row of smaller ones and divided vertically by two pairs and two single engaged Doric columns. The shaft of the building is divided by a modillioned cornice from the base and by a plainer cornice from the cap. The outer bays contain pairs of two over two, aluminum windows while the three middle bays, each with two windows, are recessed slightly. The lower story of the cap contains another two paired and two single engaged Ionic columns with the outer bays demarcated by pilasters. In between are large bronze windows. A paneled parapet tops the building.

A groin vaulted public arcade lit by historic lighting, runs along the ground floor of Filbert Street (*Fig. 42*). The façade, extended out to twelve bays, is similar to that of Juniper Street, although the westernmost bay is wider and more elaborate than the easternmost bay, announcing the primary entrance to the building. An arcade also runs along 13th Street; the

façade features less detail than the Juniper Street façade, recessed doorways forming a portico, and pilasters on the second floor. The Commerce Street façade, the least detailed of the four, is constructed of yellow brick and forms the well of the U.

The Annex has been transformed in a tax credit project into the Courtyard Philadelphia Downtown, a moderately priced hotel known as the “hotel designed by business travelers”.²¹⁴ The building offers 477 guest rooms and 21 suites all of which are “The Room That Works”.²¹⁵ The hotel opened in November 1999 featuring a total of 9,000 square feet of meeting space in 11 meeting rooms. In addition, the hotel offers the Junipers Restaurant and Lobby Lounge and Restaurant as well as a fitness center and pool.²¹⁶ Architect, James Platt of Burt Hill Kosar Rittlemann Associate Architects, Pittsburgh, oversaw the adaptive reuse and Marianna Thomas Architects of Philadelphia was retained as preservation consultant.

History of the Building

Designed by Phillip Johnson (1868-1933), architect for the Philadelphia City Department of Public Health, City Hall Annex was constructed in 1926.²¹⁷ Johnson was one of most prolific architects in Philadelphia and designed notable hospital complexes, a number of civic buildings, and the Philadelphia Convention Hall, in addition to the

214. PR Newswire Association, Inc., “City Hall Annex to Become 500-Room Courtyard by Marriott; Fall 1999” (November 19, 1997), *InfoTrac OneFile*, University of Pennsylvania, Philadelphia, PA., <http://proxy.library.upenn.edu:8554/itw/infomark/0/1/1/purl=rc6_ITOF?sw_aep=upenn_main> (accessed September 24, 2004).

215. Marriott, Courtyard Philadelphia Downtown, “Printable Hotel Fact Sheet,” <<http://marriott.com/property/factsheet/PHLDC>> (accessed April 10, 2005).

216. “Printable Hotel Fact Sheet.”

217. Philadelphia Architects and Buildings, “Johnson, Phillip H. (1868-1933), Biography,” http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/25016 (accessed April 15, 2005).

Annex.²¹⁸ His appointment in 1903 was not without controversy as it resulted from the influence of his brother-in-law, Israel W. Durham, “one-time political boss of the 7th Ward in Philadelphia”.²¹⁹ Less than fifty years after the construction of its new Second Empire City Hall, the local government needed additional space. Between its completion across Juniper Street and its closure in 1987, the Annex was home to such departments as the Departments of Public Works and of Public Health, the Bureaus of Water and of Permits, and more recently, the City Planning Commission, the Redevelopment Authority, and the Office of Housing and Community Development.²²⁰

Significance

Listed on the Philadelphia Register of Historic Places in November 1985, the Annex is significant as one of the best works of prolific City architect, Phillip Johnson.²²¹ The building is also a noteworthy representation of the Classical Revival style and as “part of the tout-ensemble of Penn Square”.²²² As home to important departments of city government for almost 60 years the building retains considerable significance to local residents as well. The Annex is also listed as a contributing building to the Broad Street National Historic District (Fig. 9). These listings make it eligible for the tax credit.

Unlike the preceding case studies, however, because this building is listed as a contributing building in a National Register District, (rather than being individually listed on

218. Ibid and City of Philadelphia, Philadelphia Historical Commission, *Philadelphia Register of Historic Places Nomination Form* by Randal Baron (November 7, 1985), City Hall Annex files, Philadelphia Historical Commission.

219. Philadelphia Architects and Buildings, “Johnson, Biography” and *Nomination Form*.

220. *Nomination Form* and “City Hall Annex to Become 500-Room Courtyard”.

221. *Nomination Form*.

222. Ibid.

the Register), a Part 1 was required as part of the tax credit process.

Circumstances of the Rehabilitation

For eight years, beginning in 1989, Brickstone Realty, when it bought the building from the city, sought to sell the Annex as office space.²²³ Redevelopment proposals were drawn up for almost a dozen potential occupants.²²⁴ None appeared to be economically feasible. In 1997, Marriott arranged a turnkey agreement with Brickstone to convert the Annex into a Courtyard hotel.²²⁵ The project was chosen as one of six to receive financial support from the City including Tax Increment Financing, a minimum of \$10,000,000, and a subordinated HUD 108 loan for \$7,500,000.²²⁶ Having been closed for so many years, the Preservation Consultant felt the building was in danger of demolition by neglect.²²⁷ Water infiltration might also have weakened its future structural integrity. Although the building could not successfully be converted into renovated office space, it was, according to John Connors of Brickstone,

a dream for a hotel conversion with its historic interior, front and back lobbies and split core design. It's almost as if this building had been designed as a hotel instead of an office building. This means we will be able to

223. When the city sold the building it placed "Bonded" and "Unbonded Improvements" on the building, detailing work required to be done in the redevelopment, and work recommended but not required. The buyer was required use the Standards to rehabilitate the building. Scott, interview with the author, April 4, 2005.

224. Marianna M. Thomas to Bonnie J. Wilkinson, *Background Summary* (November 11, 1997), 2, City Hall Annex files, Pennsylvania Bureau for Historic Preservation.

225. Gilbane, "Restoring a Beloved Historic Treasure: Marriott City Hall Annex," Adv. supplement to *Philadelphia Business Journal* (August 4, 2000): 2, City Hall Annex files, Pennsylvania Bureau for Historic Preservation.

226. *Background Summary*.

227. *Background Summary*.

preserve much of its integrity, while incorporating new and contemporary systems.²²⁸

The conversion would give new life to a formerly unused building and help create a critical mass of hotel rooms for the nearby Convention Center. The additional 499 rooms would also help the city attract blockbuster events and large conventions.

Regulatory Jurisdictions

As the building is listed on the Philadelphia Register of Historic Places, the Annex is subject to review by the PHC, in a permit process parallel to but not dependent on the SHPO and NPS review of the tax credit. Any alterations to the exterior of the building have to be approved. Changes necessary to the new use, such as additional openings for loading docks and pedestrian doors, a grade change in front of the entrance, and construction of the porte cochere, discussed below, all had to be submitted for approval before they could be constructed.

Challenges in Adhering to the *Standards* – Exterior

Windows

At the time of the April 14-16, 1998 window survey, 988 existing steel windows were found in two types, Type 1 were double hung two over two operable sash and a variant, side by side Type 1 windows at the corners of the building and the second floor on three sides. Type 2 were 3 stacked operable awning windows with an operable awning transom (*Fig. 43*).²²⁹ The survey inspected each window for construction, operation, deterioration, and

228. “City Hall Annex to Become 500-Room Courtyard.”

229. Burt Hill Kosar Rittelmann Associates, *Marriott Annex Steel Window Survey*, Philadelphia, Pennsylvania, (1998), 2.

alterations. Although the double hung windows were designed to be operable, their size, weight, and damaged counterweights required two people or a lever to actually open them. Moreover, a design flaw had allowed water and moisture to collect at the bottom rail of the top sash and caused the most severe corrosion. The awning windows suffered far less from general deterioration except for the moving parts. The exposed faces of the east and west façades left the outermost windows with advanced weather deterioration.²³⁰

The bronze windows on the lower floors and floors 13 and 14 of the west, north, and east façades were cleaned, stripped, received new matching elements, and refinished to a medium dark brown.²³¹ Although it appeared to have been an easy decision to replace the deteriorated steel windows and restore the more “character-defining” bronze windows, the standard window survey was required to document conditions and justify replacement. The SHPO felt that the survey demonstrated “a justifiable comprehensive program of installing new window sash.”²³² The first intention, in any rehabilitation completed according to the *Standards*, especially Standards 2, 5, and 6 is to retain as many original sash as possible. However this was not feasible and would have resulted mostly in replacements.²³³ Custom fabricated aluminum units matching the originals in design, configuration, profile, and color replaced the steel windows.²³⁴ Simply designed windows, if they are deteriorated beyond repair, are easier to replace than those exhibiting greater detail or in far better condition.

230. Ibid.

231. Gilbane, “Restoring a Beloved Historic Treasure,” 3.

232. Dan Deibler, Pennsylvania Bureau for Historic Preservation to Becky Shiffer, March 19, 1998, City Hall Annex files, Pennsylvania Bureau for Historic Preservation.

233. U.S. National Park Service, *Historic Preservation Certification Application, Part 2 – Review Sheet* (December 12, 1997), City Hall Annex files, Pennsylvania Bureau for Historic Preservation.

234. Ibid and “Restoring a Beloved Historic Treasure,” 3.

Porte Cochere

The Part 2 indicated the hotel's intention to construct a porte cochere at the main, Juniper Street entrance "composed of an ornamental metal framed glass canopy... sensitive to the scale and period of the original elements."²³⁵ It was also planned that it would be self-supporting. The SHPO's office required that the design be submitted for review, comment, and approval. In keeping with Standard 2, the SHPO specified that the canopy should be completely separate from the building and not obscure the three arched openings, so that the historic character was retained and preserved.²³⁶ The design should be contemporary but compatible, in accordance with Standard 9. The intention to construct a design sensitive to the building's period, as suggested in the Part 2, could result in a false historical impression, in violation of Standard 3. The NPS reinforced the need for a freestanding canopy that did not cover the arched openings.²³⁷

In its review, the PHC felt that the awning obscured too much of the façade; it suggested that smaller scale pedestrian awnings in each opening would be more appropriate.²³⁸ In response to the findings of the SHPO, NPS, and PHC, an modified proposal was submitted that was designed of steel framing held 6" away from the façade and that could be removed at a later time without causing any damage,²³⁹ in keeping with Standard 10. This design incorporated a less severely angled projecting overhang, putting the rear of the canopy above the lanterns. The architectural details were obscured much less

235. U.S. National Park Service, *Historic Preservation Certification Application, Part 2 – Description of Rehabilitation*, by Marianna Thomas (November 7, 1997): 2, City Hall Annex files, Pennsylvania Bureau for Historic Preservation.

236. *Review Sheet*.

237. Rebecca Schiffer to John J. Connors, April 14, 1998, City Hall Annex files, Pennsylvania Bureau for Historic Preservation.

238. Minutes. December 30, 1997. City Hall Annex files, Philadelphia Historical Commission.

239. U.S. National Park Service, *Historic Preservation Certification Application, Part 2 – Amendment* (September 30, 1997), City Hall Annex files, Pennsylvania Bureau for Historic Preservation.

than with the previous rendition.²⁴⁰ This modification was approved by all three reviewing agencies (*Fig. 44*). The porte cochere has been criticized as poorly designed²⁴¹ and as over-designed and over-engineered.²⁴² While one can appreciate efforts to create a compatible design, the building would be far more elegant without the appendage. However, the hotel management must have felt it necessary for the comfort of its guests.

Unlike with the Girard Trust Dome Building, the Annex has no portico to prevent its guests from being too inconvenienced by the weather. Compared with the Dome building, the porte cochere at the Annex was approved without too much difficulty. Given the Dome Building's landmark quality, low horizontal mass, and its location surrounded by office towers which highlights the building's form, *any* structure, even one out in front of the building, would have obscured its architecture. On the other hand, the vertical mass of the Annex seems to better absorb the visual impact of the porte cochere.

Challenges in Adhering to the *Standards* – Interior

Reviewing and interpreting rehabilitation work often is a balancing act or a system of checks and balances. At the Annex, the NPS reviewer stated, “the level of alteration proposed for upper floors is acceptable only in the context of the preservation of historic features and spaces on the most public floors, the ground, mezzanine, and first floors.”²⁴³ If an office building is to be converted into a hotel, it is understandable that significant alterations will have to be made, but by preserving the public spaces, as required, a project

240. Minutes, February 24, 1998, City Hall Annex files, Philadelphia Historical Commission.

241. Marianna Thomas, interview with the author, March 22, 2005.

242. Bonnie Wilkinson Mark, interview with the author, November 19, 2004.

243. Shiffer to Connors, April 14, 1998. City Hall Annex files, Bureau for Historic Preservation.

may obtain additional latitude for the floors that have lesser significance and/or diminished integrity.

Ground Floor

The most significant and “character-defining” spaces are located on the ground floor and include the two lobbies off Juniper and 13th Streets and the corridor connecting them. At the beginning of rehabilitation the two-story Juniper Street Lobby retained its deteriorated coffered ceiling decorated with floral bosses and original bronze chandeliers (*Figs. 45 & 46*).²⁴⁴ This space was to become the new registration area and underwent mostly cleaning and restoration work (*Fig. 47*). The polychrome ceiling was painstakingly reconstructed by blending new plaster into the existing damaged areas and painted red, green, and gold (*Fig. 48*).²⁴⁵ In the public corridor linking the two lobbies, the finishes were restored, as was the historic lighting. Junipers Restaurant is located off the south wall of the corridor and the architect originally planned to open up three bays to provide access.²⁴⁶ In its review, the NPS stated that only two bays could be opened up²⁴⁷ in order to preserve the corridor’s historic character.

The restored one-story east entrance lobby was divided into retail space in the two southern bays and a guest entrance in the northernmost bay of the lobby that opened onto the public corridor. The method of installing the partitions was scrutinized by the NPS, which required that they be glass and installed without cutting into the marble

244. *Part 2*, 8.

245. Gilbane, “Restoring a Beloved Historic Treasure,” 4.

246. *Review Sheet*.

247. Shiffer to Connors, April 14, 1998.

wainscoting,²⁴⁸ impacting the historic fabric, and possibly violating Standard 9 and 10.

Mezzanine

In 1978, the city had erected a mezzanine between floors one and two in the former Great Hall, located in what is now the restaurant. When the floor was cut in half, the lower space was left plain and unadorned while the upper floor retained its original decorative scheme of imitation travertine pilasters with ornamental plaster Corinthian capitals and a heavy cornice (*Figs. 49 & 50*). As originally constructed a balcony with bronze railings ringed the space. The architects were not required by the SHPO or NPS to remove the floor as part of the rehabilitation, nor did they do so. In addition, they did not know what the original railings looked like and consequently would not have been able to reconstruct them in accordance with the *Standards*²⁴⁹ – especially Standard 3, which proscribes reconstructing original design elements without proper documentation as it could result in a false historic impression. The original laylight, which had been painted over, was restored and backlit to evoke the original lighting effect.²⁵⁰

Upper Floors

The double loaded office floors originally had twelve-foot wide corridors²⁵¹ and featured entrances with three glazed transom windows, one of which opened to allow air to circulate throughout the building. The floors had been modified over the years, particularly by narrowing the corridor and removing the transoms, resulting in very little remaining

248. Shiffer to Connors, April 14, 1998.

249. Jim Platt, interview with the author, March 31, 2005.

250. *Background Summary*.

251. Platt, interview, March 31, 2005.

historic fabric.²⁵² In fact, the only existing remnants were four original office suites on the first floor. The suites were located between the columns at the western end of the building, one looked out onto Filbert Street and the other three looked out onto Juniper Street through floor to ceiling bronze framed French doors with sidelights and transoms. On a site visit, Ms. Mark strongly encouraged that the historic hall doorways and transoms be retained given the scarcity of remaining original layout.²⁵³

The Part 2 called for the entrances to be repaired, refurbished, and to receive new doors. They would then be reused as entries to the restaurant, bar, and meeting rooms, carefully positioned to take advantage of the views of City Hall through the bronze doors.²⁵⁴ Both the SHPO and NPS expressed concern that the original width of the corridor be retained, which it was, as clarified in an Amendment.²⁵⁵ The entrances were used in a series of meeting rooms looking onto Filbert Street (*Figs. 51 & 52*). Several *Standards* make reference to preserving distinctive features, of which the typical office floor layouts, is one. It was important to maintain the original configuration as representative of the building's historic character. As demonstrated both here and at the Headhouse, corridor layouts can be fundamental in forming that unique historic character. It is unfortunate that not more of the original corridor widths and entrances were retained. While it may seem somewhat overly regulated to keep one small portion of the original configuration, it does provide the public with an idea of the building's historic appearance.

252. *Part 2*, 12, #11.

253. Notes from Site Visit, August 14, 1997, City Hall Annex files, Pennsylvania Bureau for Historic Preservation.

254. *Part 2*, 11.

255. *Amendment*, September 30, 1997

Marriott intended to construct guest room floors with five-foot corridors,²⁵⁶ slightly smaller than the standard, to maximize the number of rooms per floor and be consistent with the finish level of its Courtyard brand. The distance between the building's floor plates and the location of the windows meant that the height from floor to ceiling in the guest rooms would be over ten feet, while typical Courtyard rooms have a height of eight feet (*Fig. 53*).²⁵⁷ In response, the construction management team created mock-ups of possible solutions. It was decided to install picture moldings eight feet off the floor and to adjust the size of the furniture so that guests would not feel overwhelmed.

The building's width of 65 feet and U shaped plan afforded well-lit guest rooms off a double loaded corridor (*Fig. 54*). The existing elevators at each end provided plenty of circulation and allow guests to get down to the ground floor easily.²⁵⁸ In addition, the existing number of public and private spaces was able to accommodate both the public and private functions required in a hotel.

While the porte cochere is an unfortunate structure, on the whole the adaptive reuse of the Annex is successful. A formerly vacant building has been resurrected; its "character-defining" features and spaces preserved, a dead spot around City Hall enlivened, and the city furthered in its ability to attract conventions and events.

256. Notes from Site Visit, August 14, 1997.

257. Gilbane, "Restoring a Beloved Historic Treasure," 6.

258. Jim Platt, interview with the author, April 14, 2005.

CHAPTER 7: CASE STUDY 4 – THE PHILADELPHIA SAVINGS FUND SOCIETY BUILDING

The Philadelphia Savings Fund Society Building, a National Historic Landmark, is located at the southwest corner of Market and 12th Streets, opposite the Headhouse, is a 36-story, 491-foot-high, and 557,000-square-foot tower that dwarfs its surroundings (*Fig. 55*).²⁵⁹ The base of the building, originally incorporating retail and office space to maximize profits, a subway entrance and the second story containing the thirty-foot high banking hall is differentiated on the exterior from the rest of the building by bands of polished granite, large sections of glass, and a curved corner (*Fig. 56*).²⁶⁰ The bank's offices inhabited three set back-stories of sandstone, which ease the transition to and emphasize the horizontal cantilevers of the office tower above. The slab-like leg of the T-shaped tower sits asymmetrically in relationship to its spine. This configuration allows a maximum of natural light and further emphasizes the bank below.²⁶¹ The vertical piers of the tower are covered in limestone, the horizontal spandrels in matte buff brick and the elevator core, comprising the spine of the T, in glazed black brick.²⁶² The exterior piers project fifteen inches from the spandrels and consequently do not interfere with interior wall space; this arrangement created maximum rental space and allowed flexible office arrangement.²⁶³ The twenty-seven-foot-high, neon, red initials of the bank sit on top of the building and hide mechanical

259. Suzanne Stephens, "Project Diary: The Landmark PSFS Building by Bower Lewis Thrower Architects and Daroff Design is Reincarnated as a Loews Hotel," *Architectural Record* 188, no. 10 (October 2000): 137.

260. The granite panels were cleaned and repaired in 2001 by Dan Lepore & Sons. Philadelphia Architects and Buildings Project, "Philadelphia Savings Fund Society Building," <http://www.philadelphiabuildings.org/pab/app/pj_display_alldates.cfm/20385> (accessed November 21, 2003). <<http://www.philadelphiabuildings.org>>.

261. William Jordy, "PSFS," *Architectural Forum* 120 (May 1964): 130.

262. "The PSFS Building: Philadelphia, Pennsylvania, 1929-1932," *Perspecta: The Yale Architectural Journal* 25 (1989): 125.

263. "A New Shelter for Savings," *Architectural Forum* 57 (December 1932): 487.

equipment.²⁶⁴

In April 2000 the Loews Philadelphia Hotel opened in the iconic Philadelphia Savings Fund Society (PSFS) Building in Philadelphia. The 20% tax credit provided additional incentive to restore and rehabilitate the building and of course, required that work on the building conform to the *Standards*, thereby assuring sensitivity.²⁶⁵ Project Principal, Arthur Jones of Bower Lewis Throver Architects, and preservation consultant, Robert Powers of Powers and Associates, led the conversion. A true convention hotel, the PSFS Building features 583 guestrooms, including 37 suites, 40,000 square feet of function space in 3 ballrooms and 14 meeting rooms, first floor Solefood Bar and Lounge, Thirty-third Floor Concierge Library, and a fifth floor spa and fitness center.²⁶⁶

History of the Building

Completed in 1932, the PSFS Building was designed by the architects, George Howe and William Lescaze, working with their client, bank President James M. Wilcox. For the bank's building committee, this new branch was intended as a "tool of business," a particular style was not important.²⁶⁷ The final plan was approved in November 1930 and at that time Mr. Wilcox described his desire for a building, "ultra modern only in the sense that it is ultra-

264. Thomas Hine, "A Landmark City Light Goes Dark: Historic PSFS Neon Sign Turned Off by Meritor," Philadelphia Inquirer, final edition, local section (June 7, 1990), *NewsBank InfoWeb*, University of Pennsylvania, Philadelphia, PA. <<http://infoweb.newsbank.com>> (accessed September 21, 2003).

265. 36 CFR Part 68 (1986).

266. Loews Philadelphia Hotel, Pennsylvania, <<http://www.loewshotels.com/hotels/philadelphia/default.asp>> (accessed April 19, 2005).

267. "A New Shelter," 483.

practical.”²⁶⁸

The building cost a staggering \$8 million and was the first International Style skyscraper in America. The style was modern, highly functional, and European.²⁶⁹ The PSFS Building was one of only two American skyscrapers included in the 1932 landmark International style exhibition at the Museum of Modern Art, organized by H.-R. Hitchcock and Philip Johnson.²⁷⁰ The bank called for first-rate materials, including many superior marbles, stainless steel, exotic woods, and leather. The design philosophy reflected the functional, structural, and economic needs of the bank and the fine machine-made materials were meant to express their functionalism. The building was designed as a whole; with the architects responsible for every detail; they designed finishes, furniture (*Fig. 57*), hardware, and graphics. This comprehensive treatment would later be very important in the tax credit review of the adaptive reuse of the building.

To maximize space, separate entrances provided access to the bank, off Market Street, and to the office tower, off 12th Street.²⁷¹ In a real estate brochure entitled *Nothing More Modern*, America’s oldest savings bank advertised “ultra-modern” office rental space for “intelligent and professional men.”²⁷² The new building was the second in America to be fully air-conditioned and was “day lighted to an unusual degree.” It offered 30 floors of

268. “A New Shelter,” 484.

269. *Drawing Toward Buildings: Philadelphia Architectural Graphics, 1732-1986* (Philadelphia: University of Pennsylvania Press, 1986) 210.

270. Stephens, “Project Diary,” 137.

271. “A New Shelter,” 485.

272. Real estate brochures, # 117, Mellor Meigs and Howe Collection, Architectural Archives, University of Pennsylvania.

flexible office arrangement, radio outlets in every office, and garage facilities.²⁷³

The building elicited a mixed response from the general public and the architectural community.²⁷⁴ Yet, in 1939 the building was awarded the Gold Medal of the Philadelphia Chapter of the American Institute of Architects.²⁷⁵ The building was listed as a National Historic Landmark in 1976, 44 years after its opening.²⁷⁶

Great uncertainty characterized the building's future in the period between the 1980s and the mid-1990s. The bank's fortunes rapidly declined after that period's savings and loan crisis, and it lost many tenants who wanted bigger floor areas.²⁷⁷ Office buildings east of City Hall had found themselves on the wrong side of town, in a primarily retail area – the more modern office buildings were located west of City Hall.²⁷⁸ For several months in 1991, the iconic PSFS sign was turned off, provoking public and professional outrage.²⁷⁹ The bank's parent company, Meritor Savings Bank, went bankrupt in 1992, which triggered asset seizure, mortgage default, a rescheduled sheriff sale, and the auction of the building's Howe and Lescaze furniture and objects.²⁸⁰ The building's future was severely in doubt.

273. Real estate brochures, # 117, Mellor Meigs and Howe Collection, Architectural Archives, University of Pennsylvania.

274. Robert A.M. Stern draws attention to one newspaper review that stated, “never has such an ugly building been perpetuated... That it will ever pay real profits is not at all likely.” In contrast, Paul Cret wrote to Howe “it is excellent, and I have an idea it will establish an epoch in Philadelphia.” Robert A. M. Stern, *George Howe: Toward a Modern Architecture* (New Haven and London: Yale University Press, 1975), 131.

275. Stern, *George Howe*, 132.

276. U.S. National Park Service, *National Register of Historic Places – Nomination Form*, (July 7, 1976), <http://www.arch.state.pa.us/pdfs/H001446_01B.pdf> (accessed April 29).

277. Stephens, “Project Diary,” 137.

278. Jones, interview, April 8, 2005.

279. Hine, “Landmark City.”

280. Stephens, “Project Diary,” 139-140.

Significance

The PSFS Building has been described as “perhaps the most important skyscraper built in America between the Chicago School of the 1880’s-1890’s and the International Style of the 1950s.”²⁸¹ This is reflected in its inclusion in Hitchcock and Johnson’s International style exhibition at the Museum of Modern Art. By demanding the highest quality architectural design and materials, Mr. Wilcox assured that the building would achieve timelessness. The final design was collaboration between Wilcox and Howe and Lescaze and represented the most “radical departure from traditional bank architecture in a century”.²⁸²

Circumstances of the Rehabilitation

While the fate of the PSFS Building seemed uncertain, the city was undergoing a transformation. The opening in 1993 of the Pennsylvania Convention Center was a catalyst for an intense period of hotel construction. In 1995, it was suggested that the PSFS Building be converted into a medium size convention hotel with 583 rooms to complement the Convention Center. The PSFS Building seemed ideal in location and its T-shape allowed maximum light and views. However, it was determined that the building lacked a necessary 40,000 square feet for ballroom and meeting space and that the lot to the rear would be required.²⁸³

Bower Lewis Thrower Architects made presentations to several different hotel operators. Each company wished to scrap the PSFS sign on top of the building, and was not

281. *Nomination Form.*

282. *Nomination Form.*

283. Stephens, “Project Diary,” 140.

open to alternatives.²⁸⁴ Another scheme suggested building a porte cochere at the Market Street entrance and allowing cars to drive into the former retail space- a sacrilegious idea.²⁸⁵ Luckily, these schemes were not carried out.

In 1997, Mayor Edward Rendell announced the intention of Loews & the Rubin organization to convert the PSFS Building to a Loews hotel.²⁸⁶ In contrast to some of the earlier hotels, Loews appeared to appreciate the building, to recognize its cache and to be willing to carry out a far more sensitive rehabilitation. The final rehabilitation cost was \$115 million, a significant increase from the estimated cost of \$90 million in 1995.²⁸⁷

Regulatory Jurisdictions

Like the Headhouse, the PSFS Building's status as a National Historic Landmark required a higher standard of care be taken in the rehabilitation. The building is also listed on the Philadelphia Register of Historic Places, giving PHC jurisdiction over alterations to the exterior of the building. In addition to its NHL status, the sheer importance of the building and its wide following of admirers meant that many more people than just those at the SHPO and NPS would scrutinize the work. In response, the architect "took a

284. Robert Powers, interview with the author, November 24, 2003.

285. Jones, interview, December 3, 2003.

286. PR Newswire, "Philadelphia Mayor Announces Conversion of PSFS Building to 590-Room Hotel: The Rubin Organization to Develop; Loews Hotel to Operate," financial news section (April 10, 1997), *LexisNexis Academic*, University of Pennsylvania, Philadelphia, PA <<http://web.lexis-nexis.com>> (accessed September 21, 2003).

287. The Loews project was one of the six Philadelphia projects to receive help from the city, including a \$20,750,000 HUD 108 loan, a \$16 million loan secured through Tax Increment Financing (TIF), \$2.2 million loan from Philadelphia Industrial Development Corporation (PIDC). PR Newswire, "Philadelphia Mayor Announces Conversion."

responsible attitude.”²⁸⁸

Challenges in Adhering to the *Standards* – Exterior

As part of the rehabilitation the granite, unglazed brick, and limestone were cleaned, based on the results of a test program, and necessary repairs and spot pointing made. As the result of an original design flaw in which flashing was not included under the ribbon windows and above the window heads, water was prevented from draining from the masonry, which corroded the shelf angles and caused the surrounding masonry to fail.²⁸⁹ In particular the northeast and northwest corners of the tower had deteriorated more rapidly than the rest of the building, and required extensive rebuilding, as did areas above the window heads and below the window sills.²⁹⁰ In keeping with Standard 6 the preservation consultant sought to repair the historic features first and then if required, replace the materials in kind. Rehabilitation of the storefront windows sought to bring back their original appearance based on physical evidence and original drawings.²⁹¹

Windows

The three different window types articulated the building’s functions. The two-story windows in the banking hall and the three-story windows above the Market Street entrance are the most dramatic (*Fig. 58*). The fixed windows in the banking hall are set in flat aluminum frames that allow the nearly continual ribbon of glass to sweep around the

288. Jones, interview, April 8, 2005.

289. U.S. National Park Service, *Historic Preservation Certification Application – Part 2 – Description of Rehabilitation* by Robert Powers, (October 14, 1997): 5-6, #2, Philadelphia Savings Fund Society Buildings files, Pennsylvania Bureau for Historic Preservation.

290. *Ibid*, 5-6, #2.

291. *Ibid*, 7, #3.

building's curve at the corner of Market and 12th Streets.²⁹² Stainless steel rods had been applied to the vertical mullions.²⁹³ The windows above the Market Street entrance consist of five panels up and five panels across, are both fixed and operable, and again are set in flat aluminum frames and feature stainless steel rods. The window survey generally found these windows to be in good structural condition; consequently it was decided to repair, reglaze in kind, and clean them.²⁹⁴ Their significance and visibility also played a part in the decision.

The double-hung, one over one windows of the office tower are grouped in sets of four on the east and west elevations, and in a continual bank of windows on the north elevation (*Fig. 59*). At the fourth and fifth floors groups of windows are arranged in sets of four with a group of six in the center. As mentioned above an original design flaw had caused considerable damage to the surrounding masonry. In addition, improperly vented interior storm windows had allowed condensation to collect, corroding the window sash, most particularly at the juncture of the bottom rail and the stiles.²⁹⁵ 97% of these windows were found to be in poor or fair condition, requiring outright replacement or needing such extensive repair that only replacement made sense.²⁹⁶ Further, in order to correct the design flaw all the windows needed to be removed anyway. When first replaced, some critics felt that the aluminum windows were too bright; however though originally very bright they have faded with time.²⁹⁷

The third window type was found on the 33rd Floor: “two story units consisting of

292. Ibid, 8 #5.

293. Ibid.

294. Ibid, 11, #5.

295. Ibid, 10, #5.

296. Ibid, 11, #5.

297. Mark, interview, April 8, 2005.

operable aluminum casement windows on the lower portion and fixed flat profiled sash on the upper section.”²⁹⁸ These windows were replaced with operable casement windows matching the existing ones.²⁹⁹

Although the decision to replace the windows was found to meet the *Standards*, the first round of submitted new windows did not. In fact, it was found that “in many areas the proposed windows fail to match the historic windows.”³⁰⁰ The project team was able to design better matching windows soon after, and these were approved.

Signage

The monumental PSFS sign on top of the building is an icon of Philadelphia, and an important “character-defining” feature warranting preservation, in keeping with Standards 2 and 5 (*Fig. 60*). The initial Part 2 proposed adding Loews signage to the roof,³⁰¹ which could violate the *Standards*. Logically, the SHPO expressed some concern and asked that any new design for the sign be submitted for review, comment, and approval.³⁰² Luckily, the owner scrapped this plan and the sign remains unadulterated and continues to serve as a beacon to residents and visitors alike. Intact banking signs on 12th Street: “PSFS Building 12 South 12th Street” and “12 South 12th Street” were retained and restored.³⁰³ A small new canopy, identifying the building as a Loews hotel, and compatible in design, was installed in front of

298. *Part 2*, 9, #5.

299. *Ibid*, 12, #5.

300. Thomas C. Jester, NPS to Marc N. Shapiro, Loews Hotel, February 11, 1999, Philadelphia Savings Fund Society Building files, Pennsylvania Bureau for Historic Preservation.

301. *Part 2*, 13, #6.

302. U.S. National Park Service, *Historic Preservation Certification Application – Part 2 – Review Sheet, Conditions for Approval* Powers, (November 25, 1997), Philadelphia Savings Fund Society Buildings files, Pennsylvania Bureau for Historic Preservation.

303. *Part 2*, #6, pg 13.

the Market Street entrance.³⁰⁴ While the size of this canopy makes comparison with the porte cohere at City Hall Annex more difficult, both its size and design make it far less obtrusive.

Addition

The need for an addition was identified early on. In fact, without the addition the project would not have been possible.³⁰⁵ Had the developers not gone through the complicated process to acquire the site to the south, which obligated “a lot of daring,” they could “forget the whole project.”³⁰⁶ While the location, shape, and height of the PSFS Building were highly satisfactory, its size was not (*Fig. 61*). A convention hotel calls for several ballrooms, meeting spaces, and service facilities and an addition was required to house these functions (*Fig. 62*). The addition also houses a parking garage and its entrance, the main kitchen, and an enormous room for mechanical equipment, for which there simply was not room in the PSFS Building.³⁰⁷ The addition “unlocked the project.”³⁰⁸ Standard 9 mandates that the new addition be differentiated from the original building and compatible with the historic materials, features, size, scale, proportion, and massing. Standard 10 mandates that if the addition is removed, it will not damage the historic building. Bower Lewis Thrower’s four story “concrete-frame, glass-and-aluminum structure is not as refined in its exterior detailing as its neighbor, but it skillfully assimilates into its immediate context” (*Fig. 63*).³⁰⁹ Having supplementary space for pre-function space and a new ballroom afforded the hotel flexibility and permitted as few changes as possible to the historic

304. Jones, interview, December 3, 2003.

305. Powers, interview, November 24, 2003.

306. Jones, interview, April 8, 2005.

307. Jones, April 8, 2005.

308. Jones, interview, December 3, 2003.

309. Stephens, “Project Diary,” 144.

structure, particularly to the former banking hall.³¹⁰

Like the Girard Trust Tower Building, the Reading Terminal Headhouse, and City Hall Annex, the PSFS Building's plan – a double loaded corridor scheme – was conducive for guest room floors. However, because the program dictated a convention hotel, requiring a large amount of space unavailable in the PSFS Building, the addition was essential. Certainly the programs of the other hotels differed, but circumstances at two of them in particular, are unique. The Girard Trust Company project involved two buildings: the Dome Building houses most of the public spaces, leaving the Tower Building to accommodate the guest rooms. Further, no addition was possible at the time of the rehabilitation. At the Headhouse, having the main hotel across the street not only made the project feasible but meant that it did not need to try to incorporate the variety of services normally needed.

Challenges in Adhering to the *Standards* – Interior

The PSFS building's finely finished, “character-defining” spaces include: the separate entrances to the banking hall and to the office tower, the banking hall itself, the mezzanines, the elevator lobbies of the office floors, and the 33rd floor, otherwise most of the building was plainly finished. Identifying, retaining, and preserving these “character-defining” spaces is of course at the core of the *Standards*.

Market Street Lobby

The main entrance to the hotel (the entrance to the former banking hall) is on

310. Powers, interview, November 24, 2003.

Market Street). The eye is immediately drawn upwards into the lofty, fifty-two foot high space of the former banking hall's grand stair and escalator lobby (*Figs. 64 & 65*). The lobby features a heavy plate glass wall separating it from the banking hall, with its original black, dark gray, and white marble, stainless steel escalator and handrails, ceiling baffle covered with reddish brown acoustic tiles, and a Cartier clock.³¹¹ To the left of the entrance is the one-story elevator lobby, clad in white and brownish red marble, and containing a set of original elevators, retained but no longer used. The lobby was fully restored; however part of the south wall had to be broken through, as originally there was not access to the retail space from the bank lobby.

12th Street Elevator Lobby

In accordance with Standards 2 and 5 the lobby's high end finishes including blue, gray, black, and brownish red marble, terrazzo flooring, Cartier wall clock, and block stainless steel signage and building directory were restored.³¹² A second wall had to be broken through to connect the elevator bank to the rest of the first floor.³¹³ More significant, the ceiling of the original two and one-half-story elevator lobby had to be lowered to roughly a two-story height to accommodate a new floor providing access to the banking hall (*Fig. 66 & 67*). The new floor allowed all of the 12th Street elevators to stop at the second floor, where most of the hotel functions are located.³¹⁴ The new ceiling recreates the old.³¹⁵

311. "A New Shelter," 488.

312. *Part 2*, 17, #10.

313. Jones, interview, December 3, 2003.

314. *Part 2*, 18 #10.

315. Linn, "Practice Matters," 63.

Banking Hall and Mezzanines

Now called the Millennium Hall ballroom, the banking hall, is a large, breathtaking space, juxtaposing hard and soft finishes in color and form (*Figs. 68 & 69*). The wall surfaces and columns were restored and several changes made to the room. The teller window counter, a “character-defining” feature, was removed. The SHPO recommended that a shadow line be retained in the flooring;³¹⁶ however, this was not carried out.³¹⁷ The most significant changes were the addition of a fire exit, now hidden by the door of the vault originally in the hall, and the separation of the hall from the mezzanines with a metal and glass screen wall not dissimilar from the existing wall separating the escalator lobby from the banking hall.

The new glass wall was required by safety code and some debate occurred centering on where on the columns to affix the wall (*Fig. 70*).³¹⁸ Pre-function areas could be accommodated in this new space. These changes were required to successfully make the transition to a full service hotel. Critics have argued that the space would have made a far more effective registration lobby and restaurant.³¹⁹ This argument has merit, yet the necessity for revenue provided by a ballroom was also crucial. As hotels do not profit greatly from their guest rooms, profits must be sought elsewhere.

The mezzanine balconies, originally containing bank offices, have undergone a greater degree of change. Disappointingly, elements of the third mezzanine, the large vault and the coupon booths had to be sacrificed. The vault might have provided a novel dining

316. *Review Sheet*.

317. Mark, interview, February 16, 2004.

318. Mark, interview, April 8, 2005.

319. David De Long, interview with the author, November 20, 2003 and Stephens, “Project Diary,” 144.

experience had it been retained. The safe deposit boxes blocked a fire exit.³²⁰ Parts of the vault were removed and the area became the engineer's office.³²¹ A bank of safe deposit boxes placed on the second floor near the public telephones recalls the area's intended function. The beautiful black and white stair connecting the mezzanines was restored, with the modern wall enclosing the stair removed. Other "character-defining" features, such as the drinking fountain of Monel metal enclosed within a circle of white marble surrounded by black marble, have also been retained (*Fig. 71*).³²² The mezzanines are now used as pre-function space and make a more spatially intimate setting for a meal.

Upper Floors

The T-shaped plan incorporates elevator lobbies running east-west and central corridors running north-south. On floors 6-19, the elevator cabs are located on the north wall of the lobbies and on floors 20-32 they are located on the south wall.³²³ The PSFS Building was built as a "core and shell building," intended to be decorated by its tenants.³²⁴ Consequently, the configuration of the rental floor area within the tenant spaces had been repeatedly modified over the years (*Figs. 72 & 73*). While the rental areas were very plain, the elevator lobbies on each floor featured a similar degree of finish and quality as those on the first floor: Belgian black marble wainscoting and particle terrazzo floors, flush steel elevator doors, Cartier clocks, original elevator lanterns. The lobbies and their finishes were retained and restored. The east wall of the elevator lobby was brought inwards to accommodate adequate rooms behind the wall.

320. Jones, interview, December 3, 2003.

321. Joe Thomas, Chief tour and interview with the author, November 19, 2003.

322. "A New Shelter," 496.

323. *Part 2*, 21 # 13.

324. Jones, interview, December 3, 2003.

The central corridors are 7 feet wide, and at the time of the rehabilitation, most of them had been shortened to just beyond the door to the stair.³²⁵ The rehabilitation intended to incorporate about 23 guest rooms per floor off a corridor narrowed to 5 feet at the bathroom walls, with the original width retained at the room entrances (*Fig. 74*). The existing metal doors with glazing and fresh air vents at their base could not be retained, as they did not meet fire code.³²⁶ In its review of the Part 2, the SHPO indicated that the corridors should not be reduced in width to 5 feet at the bathrooms. The proposed treatment was listed as a Condition for Approval, as the typical office floor plans were a “character-defining” feature and to alter them would violate Standard 2.³²⁷ However, the Part 3 indicates that this treatment in the end was judged acceptable.³²⁸

The building’s long and narrow floor plates, and double loaded corridor generates copious amounts of light for the guest rooms. The continuous windows made laying out the guest room modules easier than at the Headhouse or Tower Building.³²⁹ The T configuration with the elevator lobbies at the top of the T does however make for long hallways.

33rd Floor Boardroom

In addition to the Boardroom, the 33rd floor contained a dining room, an enclosed terrace, and other supporting spaces for the bank’s Board of Directors. Dispensing with the interior T shape plan of the lower floors, the floor boasted white marble in the elevator

325. *Part 2*, 20 # 12..

326. *Ibid*, 21 # 13.

327. *Review Sheet*.

328. US Department of the Interior, National Park Service, *Historic Preservation Certification Application, State Historic Preservation Office Review & Recommendation Sheet, Rehabilitation – Part 2/Part 3* (signed March 7, 2001), PSFS Building files, Pennsylvania Bureau for Historic Preservation.

329. Jones, interview, April 8, 2005.

lobby, stainless steel and folding bronze doors in a small vestibule, rich wood paneling, including hudoke wood veneer in the Committee Room, Macassar ebony walls and original wooden Venetian blinds in the hallway, and Macassar ebony and rosewood paneling in the boardroom (*Figs. 75 & 76*).³³⁰ The wood had become bleached out but was restored.³³¹ The solarium is primarily glassed in except for the Roman travertine marble west wall (*Fig. 77*). The flooring consists of blue tile.³³² The Main Dining Room is also finished in rosewood and Macassar ebony paneled walls.

In the rehabilitation of the 33rd floor, the floor plan, room configuration, and most of the features and finishes were retained and restored. Code requirements necessitated the removal of the sliding doors to the Committee Room, Boardroom, and Dining Room and replacement with new doors.³³³ After the restoration the floors were left exposed and very quickly became scarred with use. Consequently, the decision was taken to cover the floors with carpet and area rugs.³³⁴ Loews was able to acquire much of the original furniture from this floor, including the large oval boardroom table with a Macassar ebony veneer. The furniture takes up two full rows of a storage facility in New Jersey, a fact indicative of Loews' dedication.³³⁵

330. *Nomination Form and Part 2, 22 # 14.*

331. Powers, interview, November 24, 2003.

332. Thomas, interview, November 19, 2003. The tile floors shows a little of its age and led to the disparaging comparison with the floor of a YMCA. The hotel hopes to cover the floor with carpet after the five-year period forbidding changes is up.

333. *Part 2, 22 # 14.*

334. Jones, interview, December 3, 2003. Today, black and white photographs lining the corridor depict the floor as it looked when occupied by the bank. One image shows the original metal hat and coat hooks mounted on the wall.

335. Powers, interview, November 24, 2003. Some of the furniture and fixtures recently appeared in an exhibition at the Yale School of Architecture Galleries, entitled, *PSFS: Nothing More Modern*, which ran from August 30-November 5, 2004. Absolute Arts, "Indepth Art News,"

Color Palette

The color palette at the PSFS Building typically included black, white, and primary colors in more muted tones. The preservation consultant found that “the original color scheme was an integral component of Howe and Lescaze’s design and ... recommended that this scheme be restored wherever possible.”³³⁶ The paint analysis and historical documentation identified a range of colors such as pale orange yellow, found on the Market Street elevator lobby’s recessed plaster ceiling and dark blue on its suspended plaster ceiling panel.³³⁷ Other colors included dark brownish red, dark grayish brown, and various other yellows. In the elevator lobbies of the office floors, the majority of the south plaster walls and elevator doors were a dark red (*Fig. 78*) while the north and corridor plaster walls were light yellow. Originally the doors to the offices and office suites were painted dark blue and the ceiling was yellowish white.³³⁸

The decorator, Daroff Design, Inc., was limited in her choice of color palette in Howe and Lecaze’s finished spaces, but had more freedom in the guest rooms and corridors, the addition, and the restaurant. Loews and the designer made the decision that the International Style was too austere, shiny, and cold and would not provide the nurturing desired by guests.³³⁹ Instead the designer predominantly used Art Deco. This decision led to disagreements over the use of more pastel and inauthentic colors instead of the historic

<<http://www.absolutearts.com/artsnews/2004/08/30/32317.html>> (accessed April 27, 2005).

336. U.S. National Park Service, *Historic Preservation Certification Application – Part 2 – Paint Analysis* by Robert Powers, (November 25, 1997), 2, Philadelphia Savings Fund Society Buildings files, Pennsylvania Bureau for Historic Preservation.

337. *Part 2, Paint Analysis*, 2.

338. *Ibid.*, 3.

339. Jones, interview, December 3, 2003.

paint colors, identified by the paint analysis.³⁴⁰ A compromise was made and more freedom was allowed in the rooms and the corridors to the rooms (*Fig. 79*).³⁴¹ However, a peach color was mixed in with the primary colors in the banking hall and throws off the design.³⁴²

General newspaper reviews have not differentiated between Art Deco and International Style or faulted their interchangeable use. One architectural reviewer opined that connoisseurs are able to distinguish between the two styles and that “Daroff’s flamboyant approach allows Howe and Lescaze’s contribution to have its own identity, and Daroff to have hers.”³⁴³ Other professionals have sharply criticized the use of Art Deco, believing it has cheapened the original expression.³⁴⁴ The majority opinion seems to be that the interior designer did not understand the International Style and regrets the strong use of Art Deco. It is felt that Loews and the designer misjudged the public’s reaction to the International Style.

Inserting Hotel Functions

Lobby

The first floor was rented out to Lerner’s dress shop at the time the rehabilitation began, and contained none of the lavish finishes associated with other parts of the building (*Fig. 80*).³⁴⁵ While the banking hall would have made an impressive lobby, a more financially viable use was needed. The first floor was to become the new main circulation corridor leading between the Market Street entrance, the reception area, and the 12th Street lobby. A

340. Powers, interview, November 24, 2003.

341. Ibid.

342. Mark, February 16, 2005.

343. Stephens, “Project Diary,” 265.

344. David DeLong, November 20, 2003.

345. Jones, December 3, 2003.

new construction, the lobby boasts features and finishes intended to be “compatible with the design of the building,” in accordance with Standard 9 (*Fig. 81*). Details from other parts of the building, including an original vault door from the third floor mezzanine, the bronze ceiling from the safe deposit box area, and the tellers’ counters from the former banking hall decorate the lobby. The stainless steel clad columns are copies of those on the mezzanines.³⁴⁶ The lobby is finished off with original materials, such as Belgian black, Bardiglio gray, and reddish Numidian Sanguine marbles and striking woods.³⁴⁷ The warm and cool colors and varied textures contrast nicely. Typography similar to that originally used in the building is used to direct guests and identifies the Philadelphia Savings Fund Society as having been founded in 1816.

The reconstructed lobby raises some apprehension, as guests may believe the space is original. It begs the question of whether the lobby is misleading or falsifies history, in violation of Standard 9. However, several points may be presented to counter this apprehension. Those more familiar with the subtleties of the various Modern styles are likely to be able to differentiate between them. Loews sought to appeal to the medium sized convention attendee, likely not highly concerned with complete authenticity in their hotel’s interior decoration, but more concerned with comfort. Lastly, in applying the *Standards*, the whole picture must be taken into consideration and the overall effort that was put into the adaptive reuse and the success in preserving the “character-defining” spaces overrules the questionable lobby.

346. Jones, December 3, 2003.

347. Stephens, “Project Diary,” 144.

The five-year period proscribing any changes is completed this year. Although some concern may be felt about insensitive alterations, if the hotel continues to succeed, few serious changes are likely to be carried out. Further, the building's importance will keep it in the mind's eye of preservationists and architects, hopefully discouraging many alterations.

The PSFS Building contained a higher number of remaining "character-defining" spaces than the other buildings in the case studies. Additionally, the architects treated the building as a whole, designing furniture, fixtures, hardware, and graphics. As a NHL, the building warranted a higher degree of scrutiny and considerable effort was required to ensure a sensitive rehabilitation. The proposed and executed rehabilitation resulted in few major conditions for tax credit approval, most of which were addressed. The architect and preservation consultant appeared to do an excellent job, striking a careful balance between historic integrity and compatible change. The adaptive reuse has added a new layer of history to the building, one reanimated and full of activity.

CHAPTER 8: CONCLUSION

The four case studies herein demonstrate two key and interrelated concerns that must be addressed in order to complete a successful rehabilitation project using the tax credit. The chosen new use must fit the building in question or put another way, the building must fit the project, and the *Standards* must be followed. While alterations can address some missing elements such as elevators and stairs, without the right shaped building, the reuse will prove difficult and could violate the most important Standard. Standard 1 dictates that the new use require minimal alteration of the building's distinctive materials, features, spaces, and spatial relationships. Width will determine whether a hotel use is appropriate for the building. In addition, the window and column modules will affect the placement of guest floor rooms. Structural capacity must be able to incorporate back-of-house services and infrastructure. Existing public and private spaces will also impact the decision to place a hotel use in the building.

Each building is unique and will require identification, evaluation, and preservation of its own "character-defining spaces". The SHPO is a vital source of information and assistance in the process of adhering to the *Standards* and early and continual contact is advisable. Excellent documentation is essential and will help ease the process. While each building presents different challenges, certain issues surface repeatedly and should be anticipated. Any designation and local code issues affecting the building must also be addressed.

The SHPO and NPS work to preserve as much of a historic building's "character-defining" spaces as possible. However, when only a token element, like the vault doors in

both the Girard Trust Dome Building and the PSFS Building, is retained it may come across as trivializing. Or if a representative portion of the original arrangement, like the section on the first floor at City Hall Annex where the original width and office entrances were retained and installed, is reconstructed or a treatment reflecting the original layout, like the reconstructed moldings at the Headhouse, is created it may seem to cheapen the original expression. Conversely, without some of these retained or representative elements few people would have any idea of a building's original appearance. Perhaps such treatments make the best of a complicated situation. By examining the reuse as a whole, one is likely to come to the conclusion that it is lucky that these buildings were preserved at all.

The buildings herein represent a range of national designation levels, design challenges, programmatic differences including five-star luxury, upscale full service, moderately priced business, and full convention hotels, and architectural styles. However, despite the dissimilarities the economic and functional vitality of each building has been restored.

The buildings do share one commonality – each sat empty for years with its future severely in doubt. The tax credit played a catalytic role in their revival. For these four buildings and for projects throughout the county, the tax credit has had a tremendous impact on their rehabilitation. Without it, the success of such a great number of projects is seriously in doubt. While there are many reasons to preserve historic resources such as visual and historical continuity, much of the business world will only look at the bottom line, thinking of clearing a lot first and perhaps preservation as a distant secondary consideration. The tax credit offers developers an incentive to reflect on potential new uses, and a resource to address the financial and design uncertainties associated with historic rehabilitation.



Figure 1: Map of Center City, Philadelphia indicating location of four case study hotels.



Figure 2: Girard Trust Company Dome Building amongst its high rise neighbors, March 2005.



Figure 3: Girard Trust Company Dome Building, interior dome space, April 2005.



Figure 4: Girard Trust Company Tower Building, April 2005.



Figure 5: Girard Trust Company Dome Building, the space in between the inner and outer Guastavino tile domes, 1998.

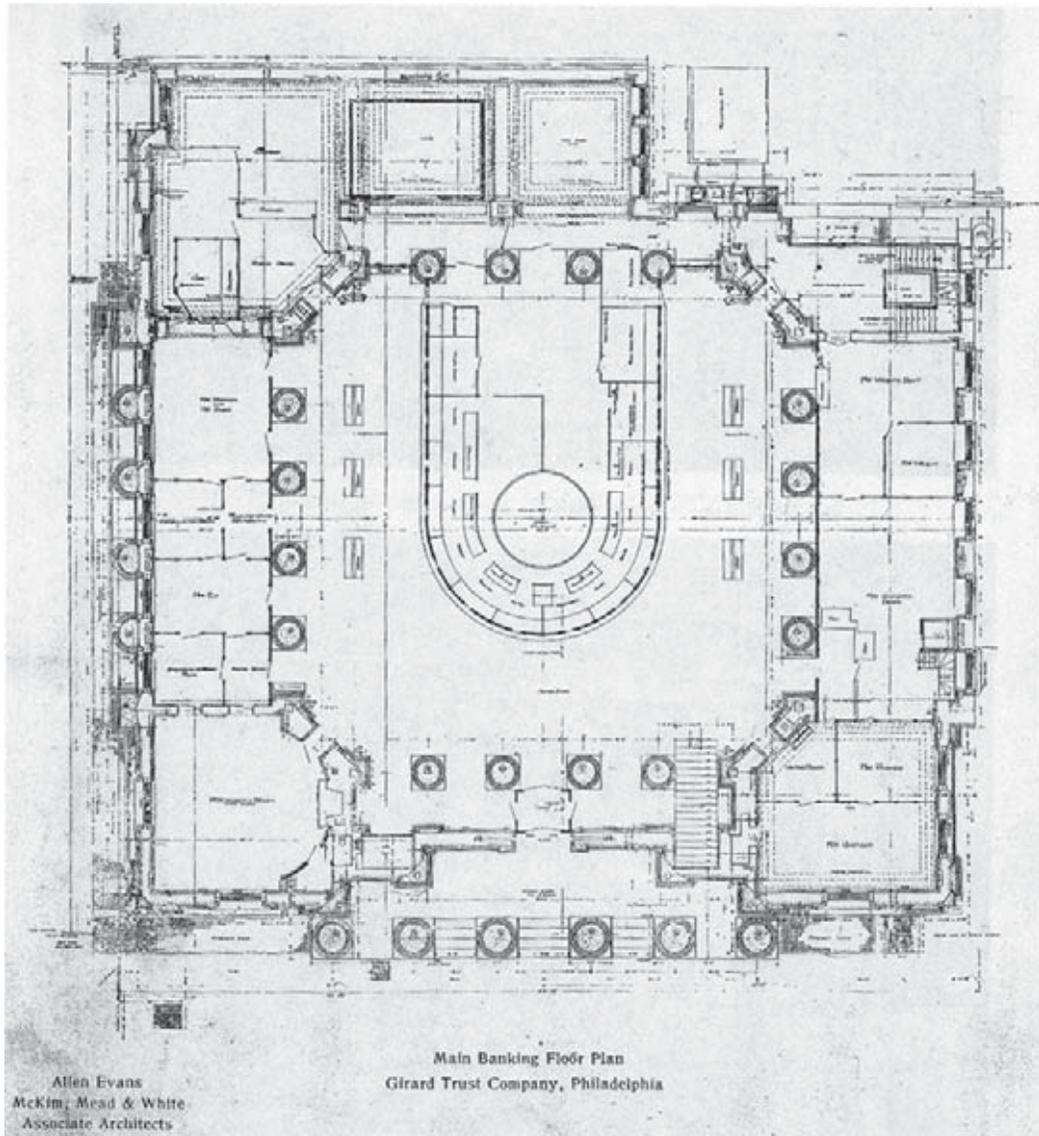


Figure 6: Girard Trust Company Dome Building, 1908 plan.



Figure 7: Girard Trust Company Dome Building, Concourse level showing the former safe deposit area and one of the main vaults with its round door in the open position, 1998.



Figure 8: Girard Trust Company Dome Building, 1908 image of original Concourse level vault.



Figure 9: The Broad Street National Register District is roughly bounded by Juniper, Cherry, 15th, and Pine Streets. The Girard Trust Company Buildings and City Hall Annex are located in the District.



Figure 10: Girard Trust Company Dome Building, Grand Ballroom with the oculus covered by a light fixture, January 2005.



Figure 11: Girard Trust Company Tower Building, partial view of Chestnut Street and South Penn Square facade showing double hung one over one windows, January 2005.



Figure 12: Girard Trust Company Dome Building, horseshoe configuration of original banking tellers, 1998.



Figure 13: Girard Trust Company Dome Building, the Rotunda, in the former banking space, is the perfect location for cocktails or afternoon tea, January, 2005.



Figure 14: Girard Trust Company Tower Building, elevator lobby restored to its former glory, January 2005.



Figure 15: Girard Trust Company Tower Building, South Penn Square lobby looking towards dome with new partial ramp and stair, partial view of handicap accessible ramp visible through arch to right, 2000.



Figure 16: Girard Trust Company Tower Building, altered repeatedly over the years the upper floors retained no historic fabric, 1998.

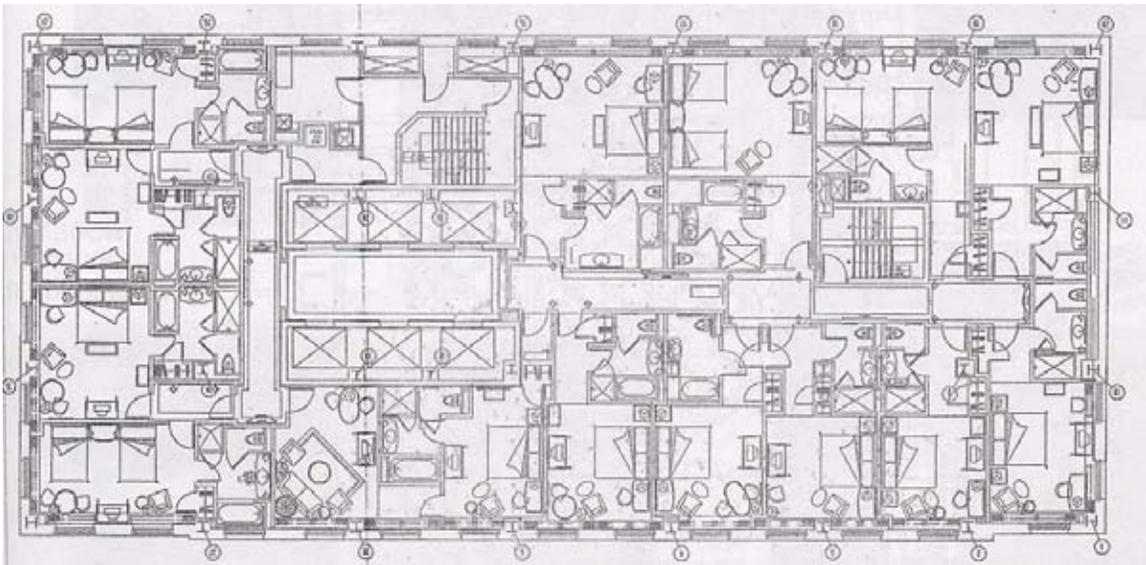


Figure 18: Girard Trust Company Tower Building, plan of typical guest room floor.



Figure 19: Girard Trust Company Tower Building, former 29th floor Boardroom serves as an exclusive lounge for the top four keyed floors, 2000.

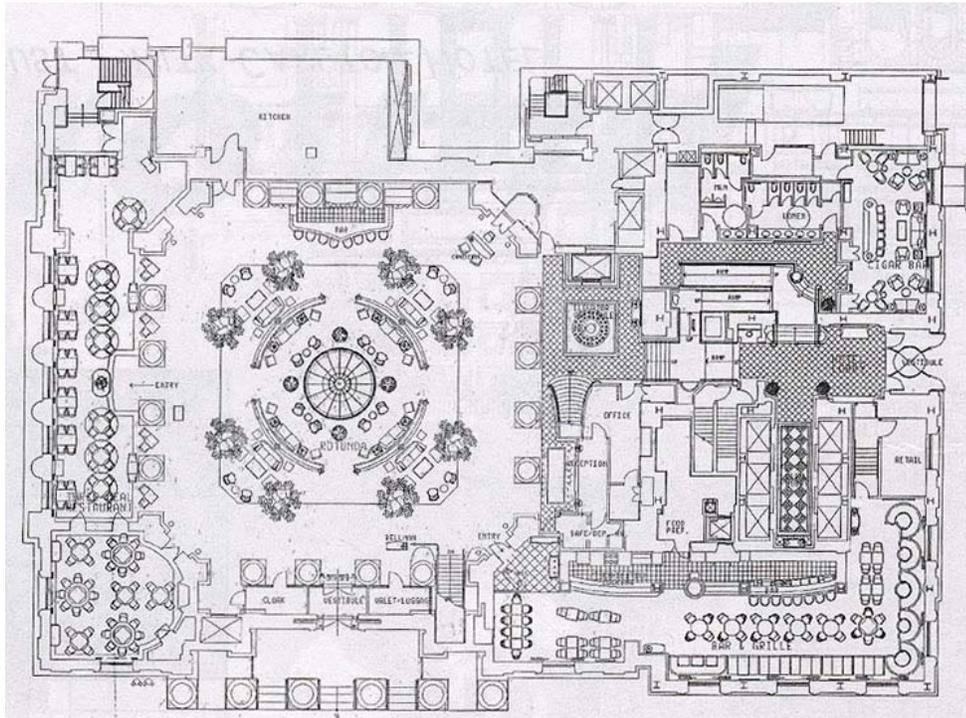


Figure 20: Girard Trust Company Dome and Tower Buildings, plan of first floor illustrating new connection between the two buildings and ADA accessible ramp.



Figure 21: Reading Terminal Headhouse, grand entrance to the Pennsylvania Convention Center, March 2005.



Figure 22: Reading Terminal Headhouse, southwest corner of the building with the Hard Rock Café guitar, looking north from 12th Street, March 2005.



Figure 23: Reading Terminal Headhouse, ground floor interior looking into Link Building with escalator up to the trainshed, March 2005.

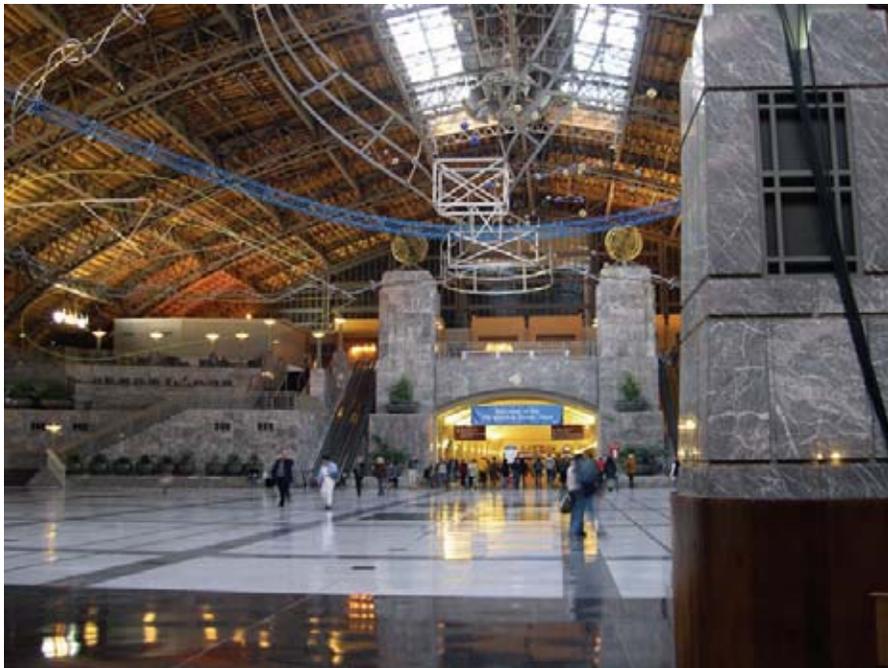


Figure 24: Reading Terminal Headhouse, view into trainshed with Pennsylvania Convention Center facilities located towards the rear, March 2005.

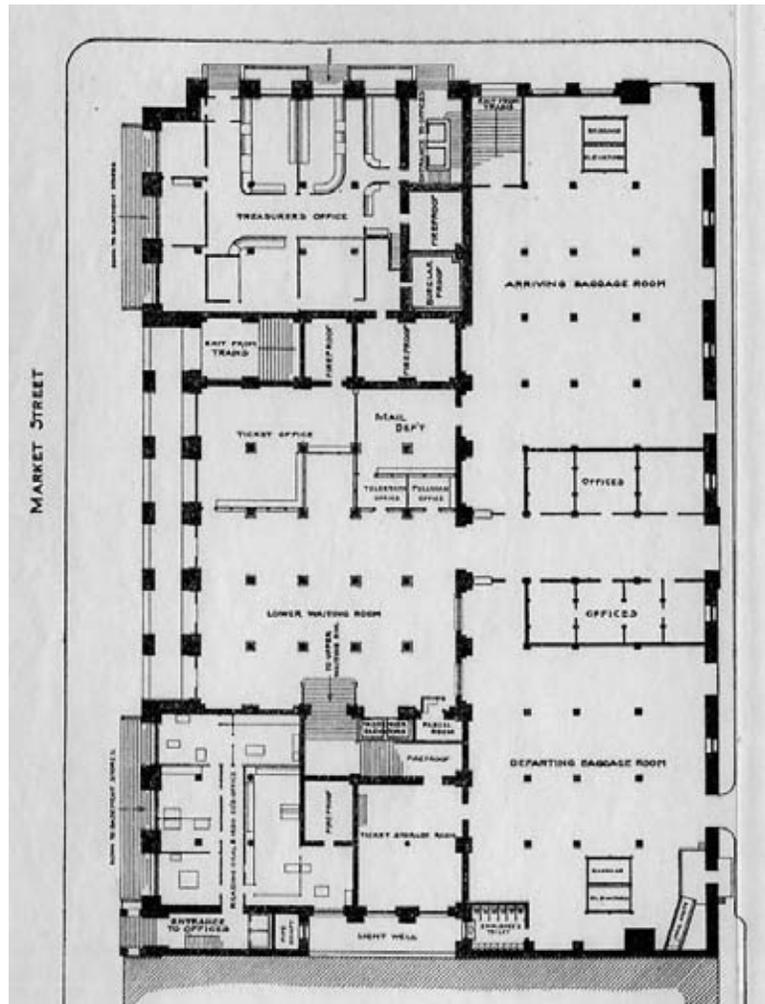


Figure 25: Reading Terminal Headhouse, ground floor plan, 1893.

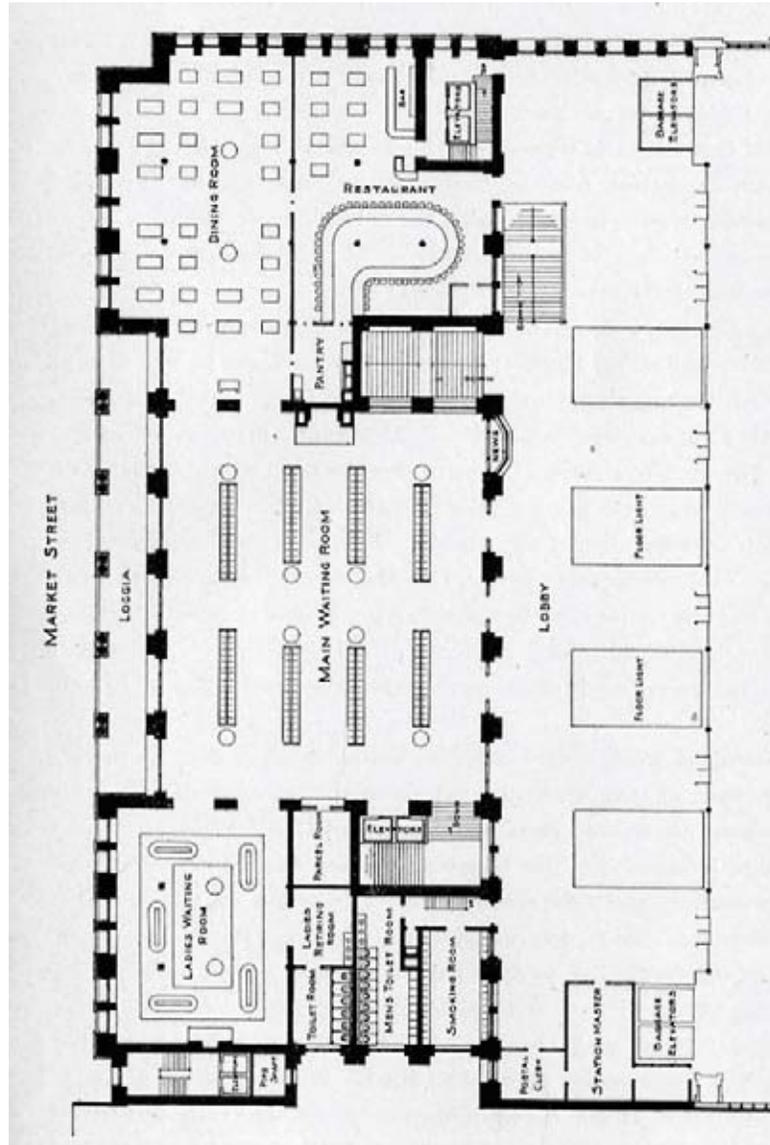


Figure 26: Reading Terminal Headhouse, second floor plan, 1893.

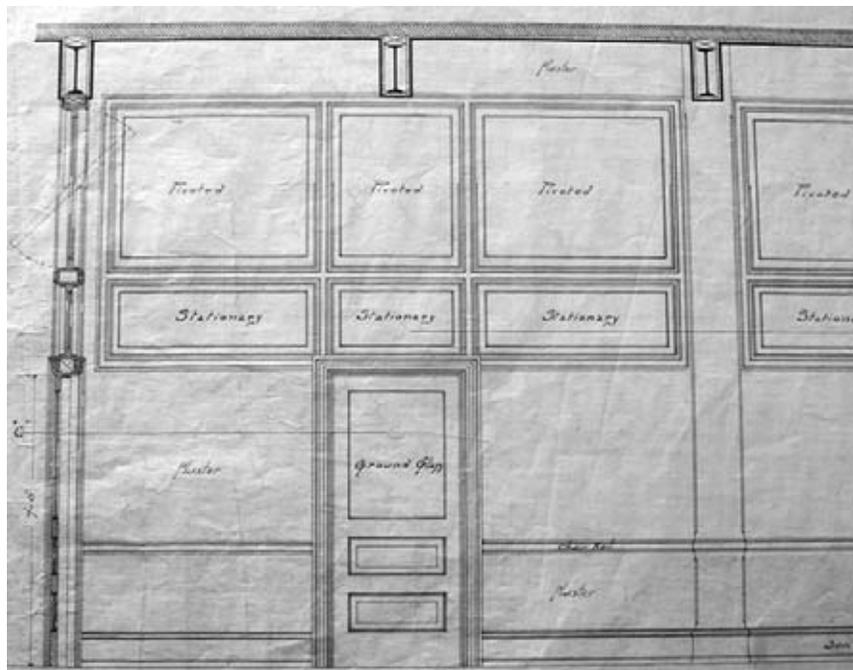


Figure 27: Reading Terminal Headhouse, original drawings of glass partitions for the 2 ½ story. Note baseboard, chair rail, and moldings around windows and doors, 1893.



Figure 28: Reading Terminal Headhouse, alterations in the late 1940s sought to “streamline” the building, 1974.



Figure 29: Reading Terminal Headhouse, the new sheet metal cornice lacks much of the original's detail, March 2005.



Figure 30: Reading Terminal Headhouse, historical photograph showing terra cotta colonettes on either side of the doors/windows under the second floor arcade, 1893.



Figure 31: Reading Terminal Headhouse, replacement windows included bronze windows in the Hard Rock Cafe storefronts, wood windows on the second floor of the Market Street elevation, and aluminum windows above, April 2005.



Figure 32: Reading Terminal Headhouse, 6th floor corridor, looking east. Hallways were 16-foot wide, July 2, 1997



Figure 33: Reading Terminal Headhouse, 4th floor original partition. Note baseboard, chair rail, and moldings around window and door, July 2, 1997

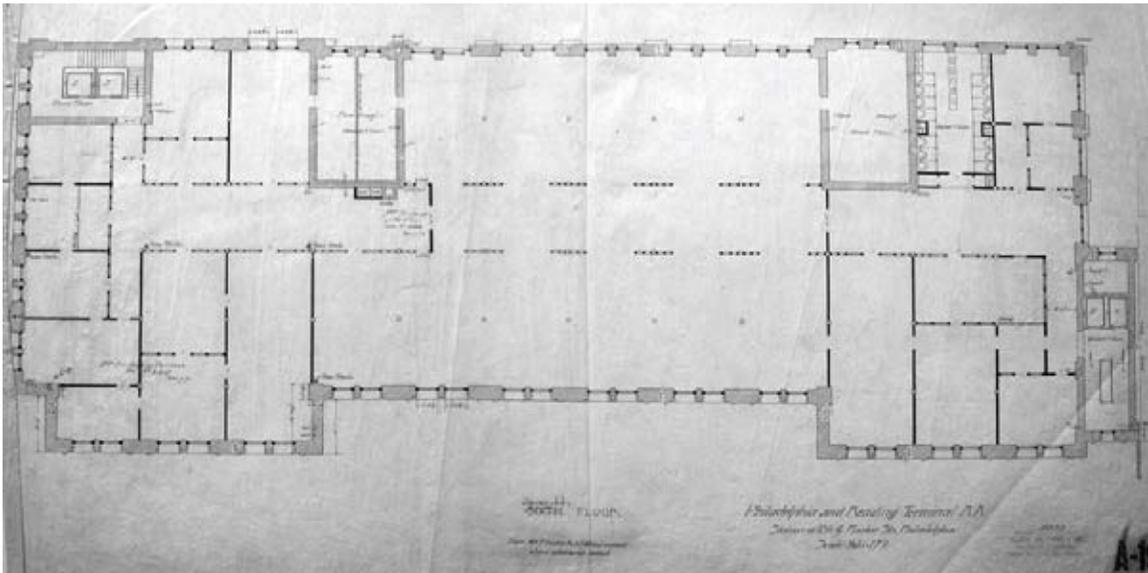


Figure 34: Reading Terminal Headhouse, original 1897 plan of seventh floor, illustrative of typical office floor layout.



Figure 35: Reading Terminal Headhouse, 6th floor corridor, looking east. Hallways have been reduced to 8 feet, April 2005.



Figure 36: Reading Terminal Headhouse, view of 4th floor hallway representative of typical guest room floors. Note replication of baseboard, chair rail, and moldings around doors, April 2005.



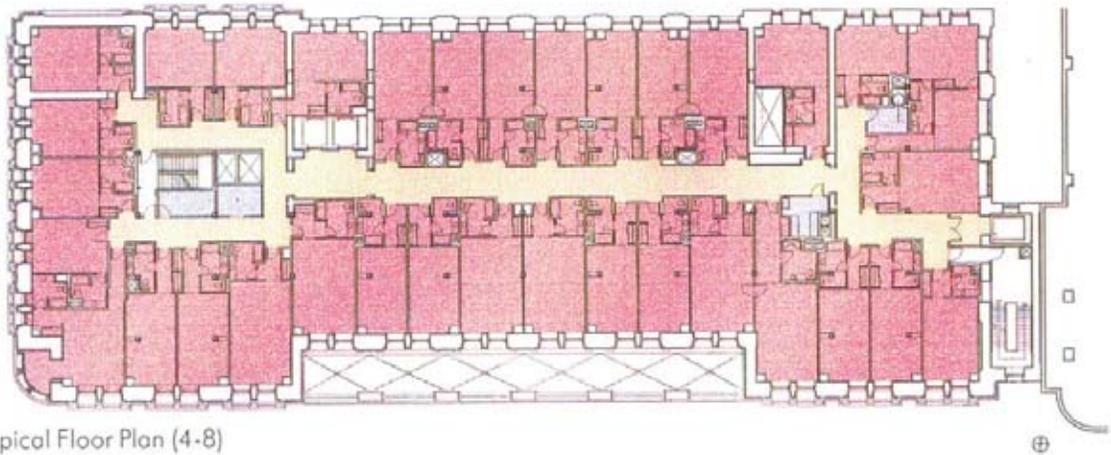
Figure 37: Reading Terminal Headhouse, view of partition on 9th floor, with window into the guest room and skylight above. Note replication of baseboard, chair rail, and moldings around door and window, March 2005.



Figure 38: Reading Terminal Headhouse, second floor waiting room, during alterations in the 1950s when the space was subdivided. Note the balconies running along the edge of the room, c. 1948.



Figure 39: Reading Terminal Headhouse, Liberty Ballroom in former second floor waiting room, after rehabilitation. Note the partially reconstructed balconies in between the arched openings, April 2005.



Typical Floor Plan (4-8)

Figure 40: Reading Terminal Headhouse, plan of typical guest room floor on floors 4-8.



Figure 41: City Hall Annex, Juniper Street facade, April 2005.



Figure 42: City Hall Annex, public arcade, author, April 2005.



Figure 43: City Hall Annex, restored bronze windows on second floor and double hung two over two aluminum replacement windows above the second floor, April 2005.



Figure 44: City Hall Annex, looking east at the porte cochere, April 2005.



Figure 45: City Hall Annex, Juniper Street lobby, before restoration, August 18, 1997.



Figure 46: City Hall Annex, Juniper Street lobby, ceiling, before restoration, April 2005.



Figure 47: City Hall Annex, Juniper Street lobby, after restoration and illustrating bronze windows, April 2005.



Figure 48: City Hall Annex, Juniper Street lobby, ceiling, after restoration, April 2005.



Figure 49: City Hall Annex, mezzanine floor with installed floor, showing decorative scheme, before restoration, August 18, 1997.



Figure 50: City Hall Annex, mezzanine floor with new restaurant, after restoration, April 2005.



Figure 51: City Hall Annex, first floor with reinstated original office entrances with glazed transom windows, April 2005.

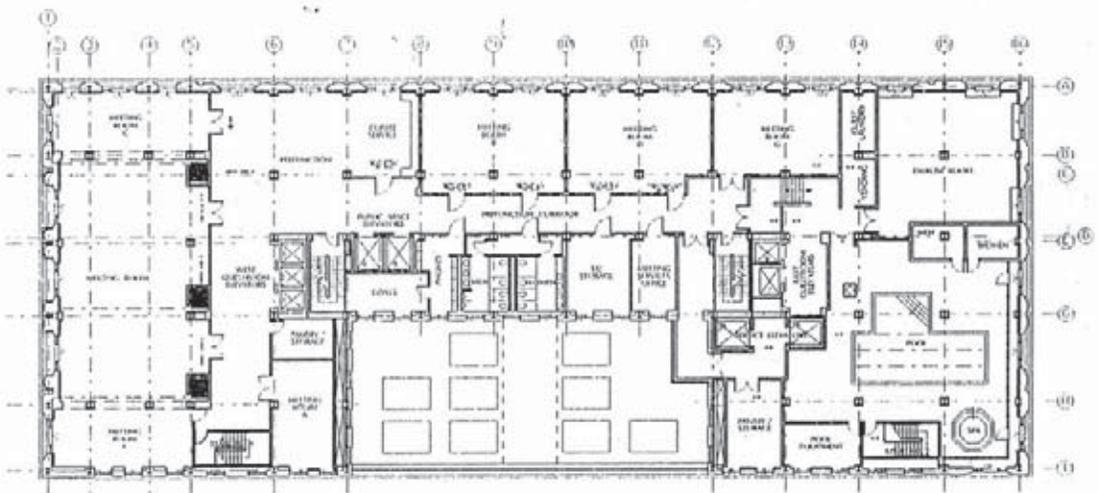


Figure 52: City Hall Annex, plan of first floor, Burt Hill Kosar Rittlemann Associate Architects, September 9, 1997.



Figure 53: City Hall Annex, 2nd floor suite with picture molding at 8 feet to compensate for floor to ceiling height, April 2005.

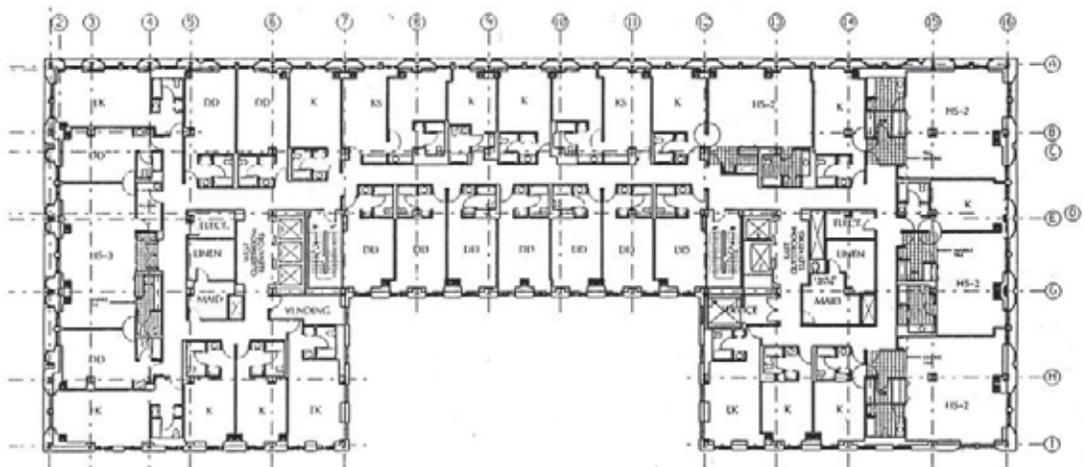


Figure 54: City Hall Annex, plan of 2nd floor guest room layout, Burt Hill Kosar Rittlemann Associate Architects, September 9, 1997.



Figure 55: Philadelphia Savings Fund Society Building, elevated view showing most of east and north façades from roof of Reading Terminal, April 1985.



Figure 56: Philadelphia Savings Fund Society Building, base of the building showing curved corner, December 2003.



Figure 57: Philadelphia Savings Fund Society Building, the architects were responsible for designing finishes, furniture, including the Boardroom's elliptical conference table, hardware, and graphics, 1985.



Figure 58: Philadelphia Savings Fund Society Building, view of windows above Market Street entrance from escalator lobby, December 2003.



Figure 59: Philadelphia Savings Fund Society Building, view of tower illustrating the double-hung, one over one windows, December 2003.



Figure 60: Philadelphia Savings Fund Society Building, the PSFS sign can be seen from 20 miles away on a clear night, 1985.

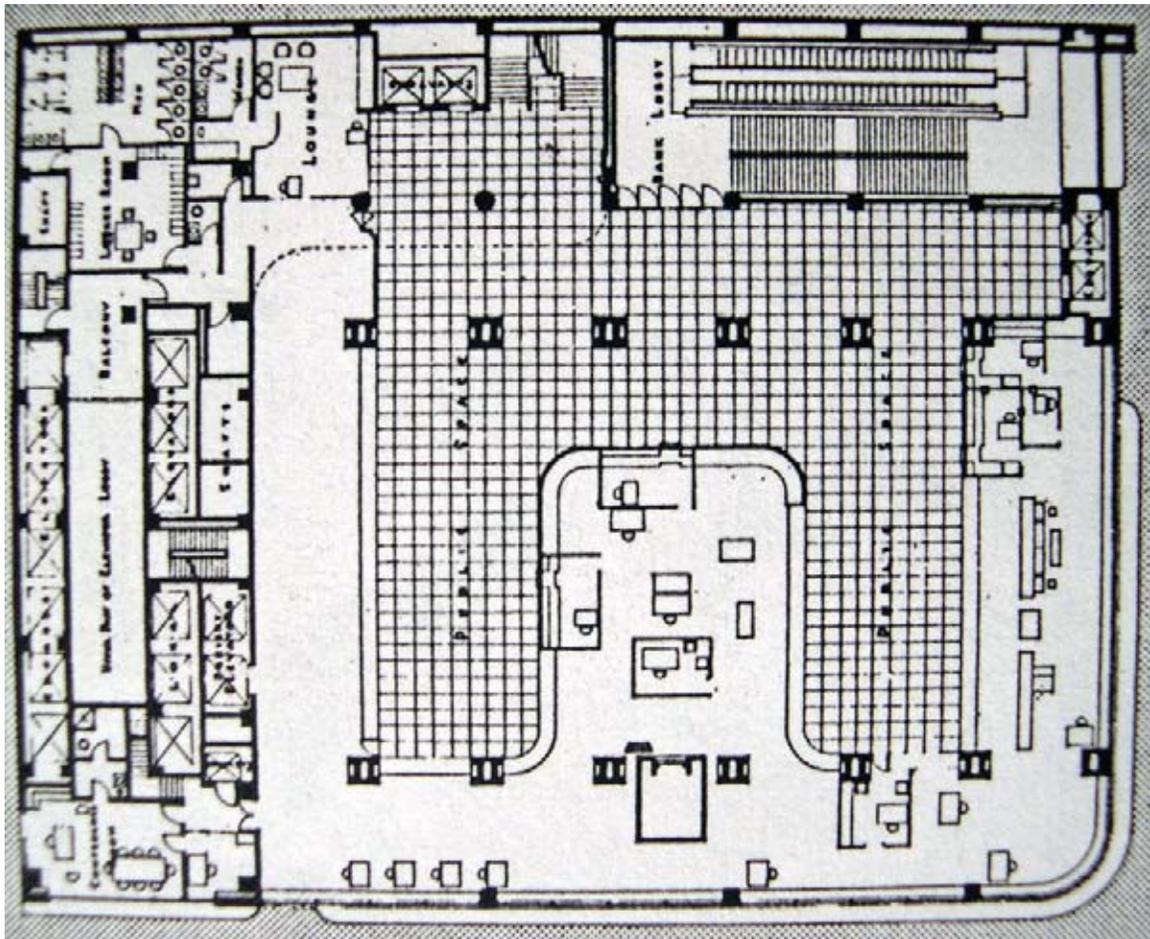


Figure 61: Philadelphia Savings Fund Society Building, original 1932 plan of second floor illustrating banking hall and escalator lobby in northwestern corner.

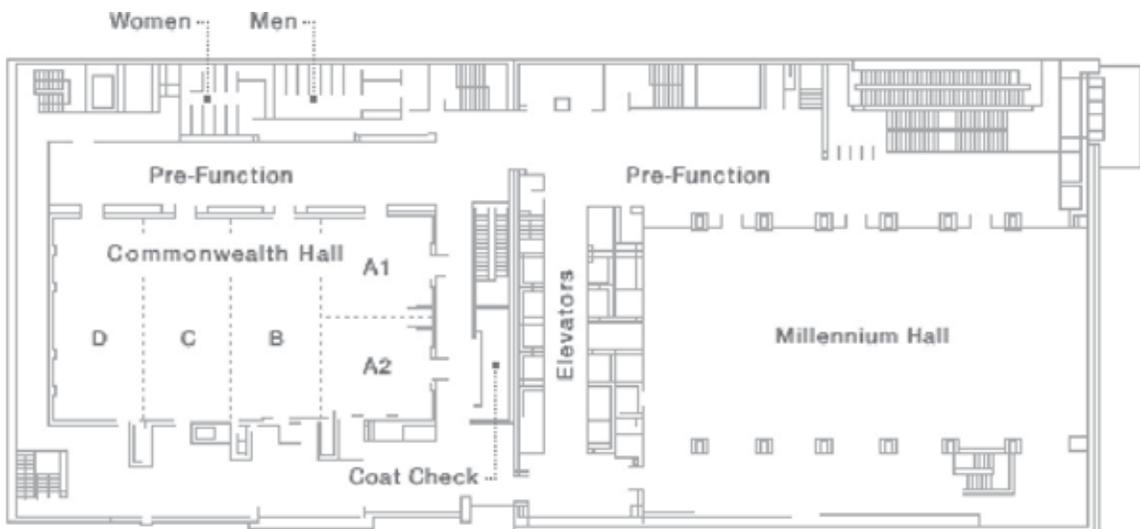


Figure 62: Philadelphia Savings Fund Society Building, plan of second floor and addition to the south, after rehabilitation, 2000.



Figure 63: Philadelphia Savings Fund Society Building, the addition and linking section located to the south. The addition made the project feasible, April 2005.



Figure 64: Philadelphia Savings Fund Society Building, view of Market Street escalator lobby, December 2003.

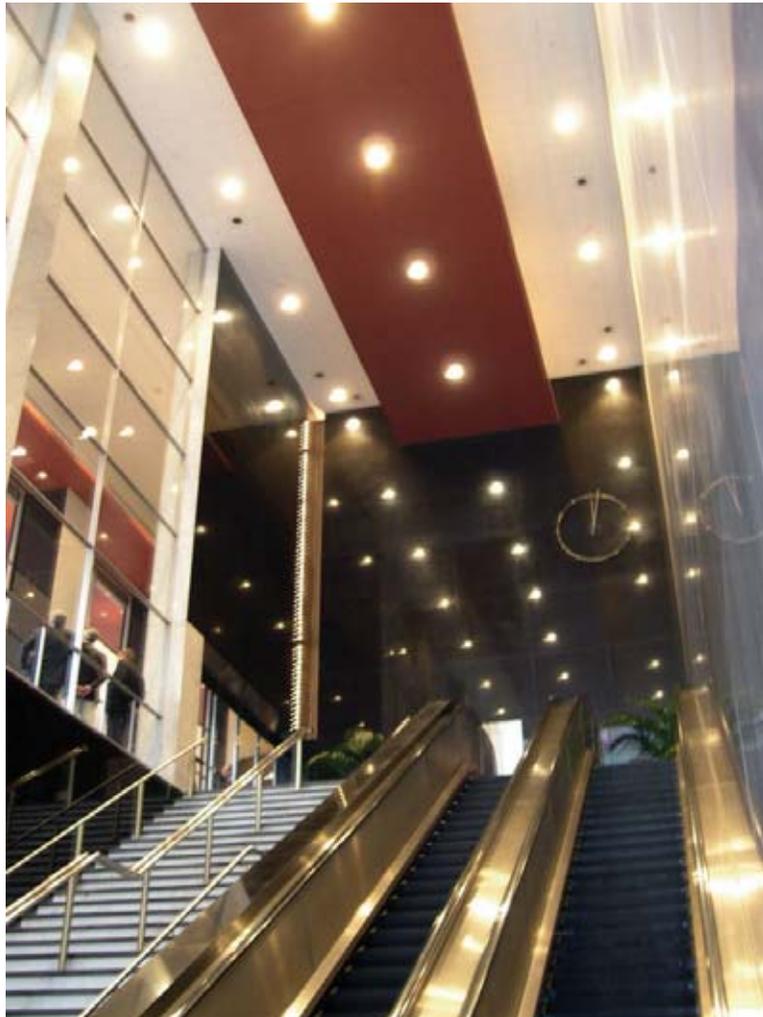


Figure 65: Philadelphia Savings Fund Society Building, view of Market Street escalator lobby, December 2003.



Figure 66: Philadelphia Savings Fund Society Building, 12th Street lobby before restoration with 2 1/2 story ceiling, September 1997.



Figure 67: Philadelphia Savings Fund Society Building, 12th Street lobby after restoration, December 2003.



Figure 68: Philadelphia Savings Fund Society Building, banking hall room, from north, camera slightly elevated, April 1985.



Figure 69: Philadelphia Savings Fund Society Building, banking hall, after restoration showing monumental windows looking out towards 12th and Market Streets, author, December 2003.



Figure 70: Philadelphia Savings Fund Society Building, banking hall, after restoration and illustrating new glass wall covered by a curtain, December 2003.



Figure 71: Philadelphia Savings Fund Society Building, second floor, view underneath mezzanine showing black and white connecting stair and drinking fountain, after restoration, April 2005.



Figure 72: Philadelphia Savings Fund Society Building, 5th floor former bank office space, looking north, before restoration, September 1997.

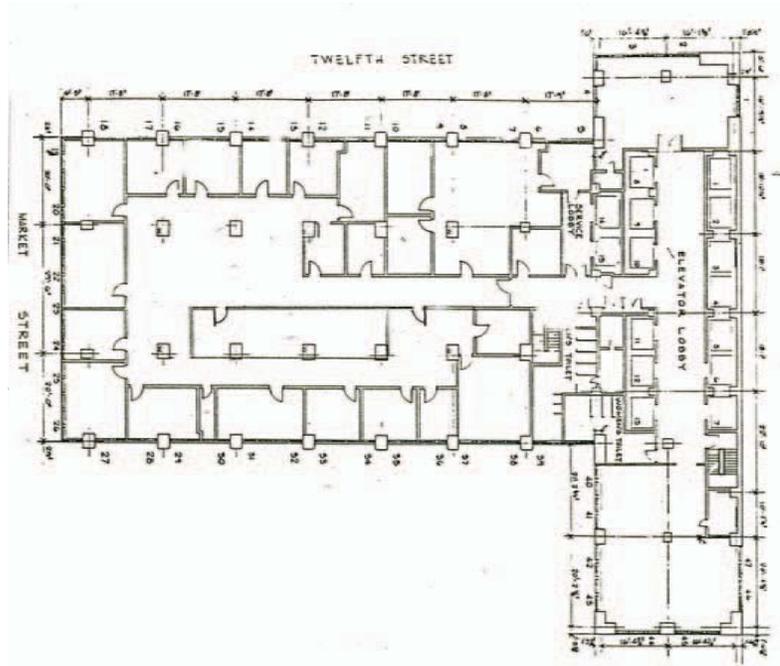


Figure 73: Philadelphia Savings Fund Society Building, 6th floor plan, illustrative of typical office floors, existing conditions, 1997.

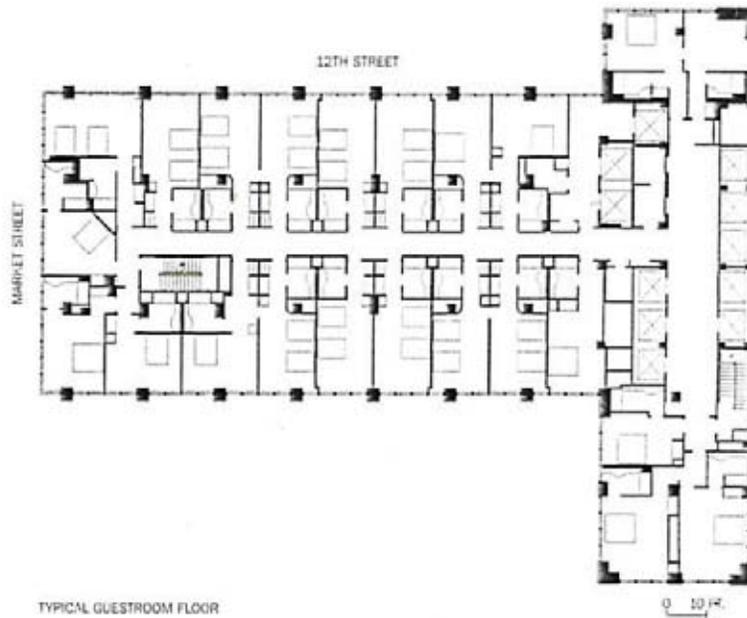


Figure 74: Philadelphia Savings Fund Society Building, plan of typical guest room floor, 2000.



Figure 75: Philadelphia Savings Fund Society Building, 33rd floor, 1985
view looking north down corridor leading from vestibule to executive
suite.



Figure 76: Philadelphia Savings Fund Society Building, 33rd floor, view looking southwest of original wooden Venetian blinds in vestibule outside boardroom, before rehabilitation, April 1997



Figure 77: Philadelphia Savings Fund Society Building, 33rd floor, solarium with its glass walls, December 2003.



Figure 78: Philadelphia Savings Fund Society Building, 5th floor elevator lobby, looking north illustrating the dark red color of the southern walls, April 1997.



Figure 79: Philadelphia Savings Fund Society Building, an example of Daroff Design's Art Deco guest rooms, December 2003



Figure 80: Philadelphia Savings Fund Society Building, first floor retail space with Lerner's dress shop, before rehabilitation, September 1997.



Figure 81: Philadelphia Savings Fund Society Building, former first floor retail space, now the lobby, December 2003.

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