



# STATION SQUARE A Golden Age Revived

By James D. Van Trump

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# Foreword

Once this 40-acre complex of buildings and railroad yards of the Pittsburgh & Lake Erie Railroad was the terminus for seventy-six passenger trains a day and many thousands of tons of freight and mail. It was, in its heyday, a primary transportation center that helped to shape the City of Pittsburgh into the great industrial center that it is today. Of those passenger trains, only one remains, a daily commuter to Beaver, and the freight facilities have since been shifted to other locations. Still standing are several major buildings that remind us of that feverish activity of the past, including the Terminal Building, The Freight House, The Shovel Warehouse and The Express House. Fortunately, these buildings did survive, for they will form the nucleus of Station Square, initially a \$30 million project that will create intensive new activities for the same area.

Station Square is now taking form on this 40-acre riverside site. Enlarging the Golden Triangle by ten percent, Station Square is to be a shopping, working, entertainment complex in a uniquely inviting environment.

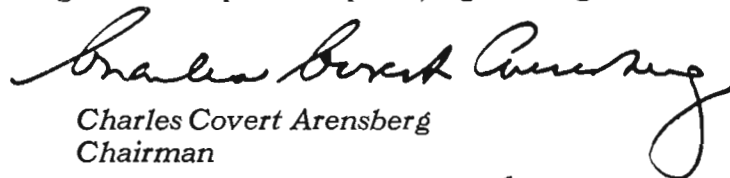
The Allegheny Foundation, a Scaife Family trust, has provided equity funds to Pittsburgh History & Landmarks Foundation so that it may serve as the sponsor and prime developer. Not only will the project provide 100 shops, a 250-room motor hotel, premium office space and splendid dining facilities, but it also will generate tax revenues, several thousand jobs and net income that can be used in restoration programs of Pittsburgh History & Landmarks Foundation throughout Allegheny County.

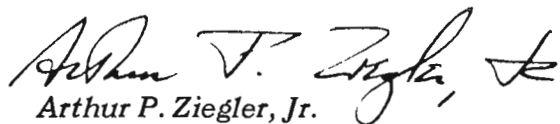
It is eminently fitting, therefore, that the Grand Concourse, the elegant centerpiece of this extensive complex listed on the National Register of Historic Places of the United States, should be first to open its doors. Handsomely restored, this fabulous space now houses the Grand Concourse Restaurant of the C. A. Muer Corporation and will serve as a gateway to Station Square.

In this age of the automobile and jet plane, passenger trains exist almost only in our memory. But, once again, the Grand Concourse will be the center of bustling activity, not of travelers embarking for distant places, but rather of arrival. Through the windows diners will see the tow boats, the freight trains, and the skyline of Pittsburgh.

In the words of one recent writer, at Station Square you will feel the romance of "bewitching whistles and irresistible bazaars." Here in Pittsburgh we have our own Orient Express.

We present here a history of this site and its surrounding area from the time of its first settlers through the growth of the Pittsburgh & Lake Erie Railroad, to its present handsome metamorphosis as Station Square, Pittsburgh's newest pleasure place, a golden age revived.

  
Charles Covert Arensberg  
Chairman

  
Arthur P. Ziegler, Jr.  
President  
Pittsburgh History & Landmarks Foundation









# STATION SQUARE

## A Golden Age Revived

By  
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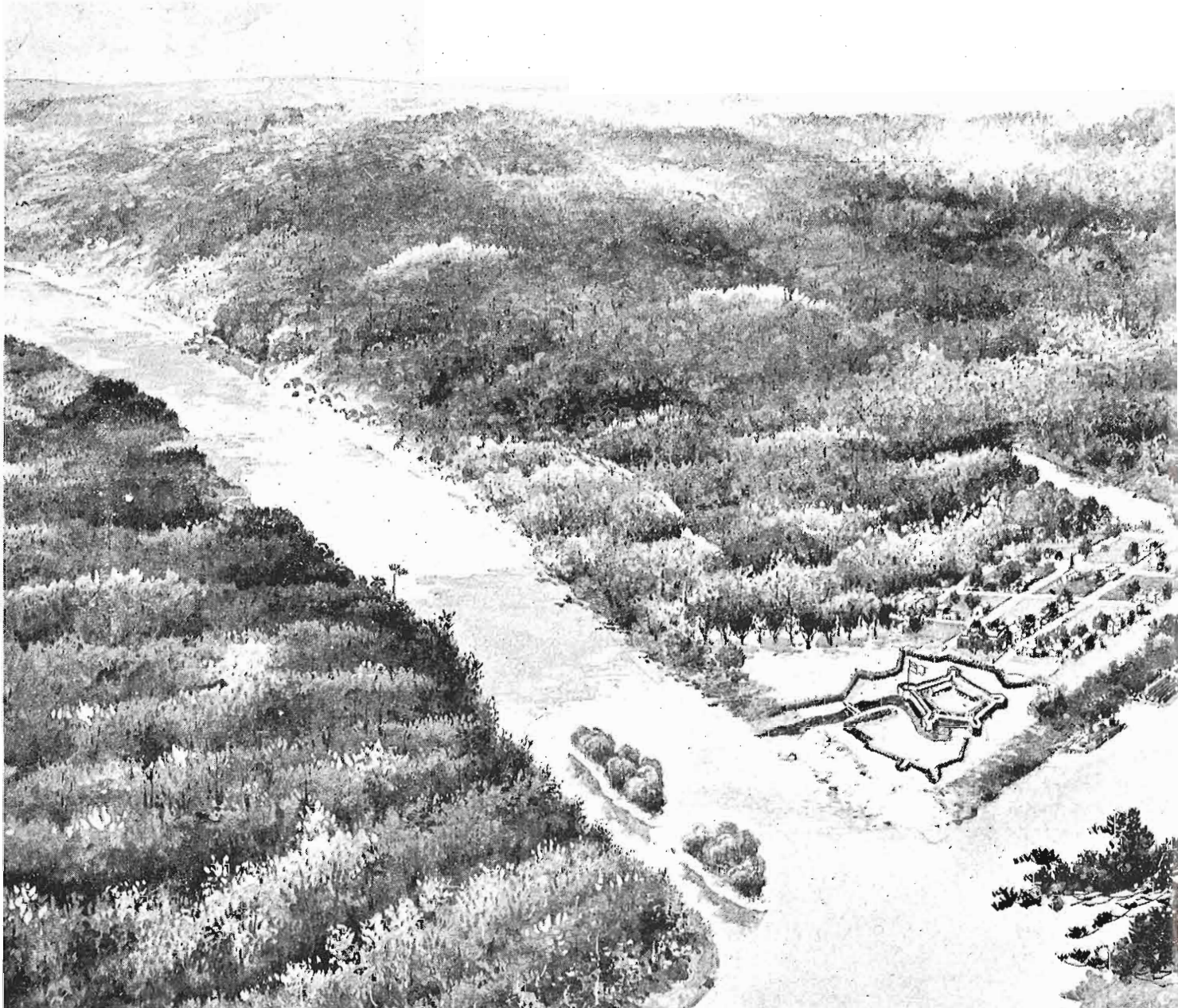
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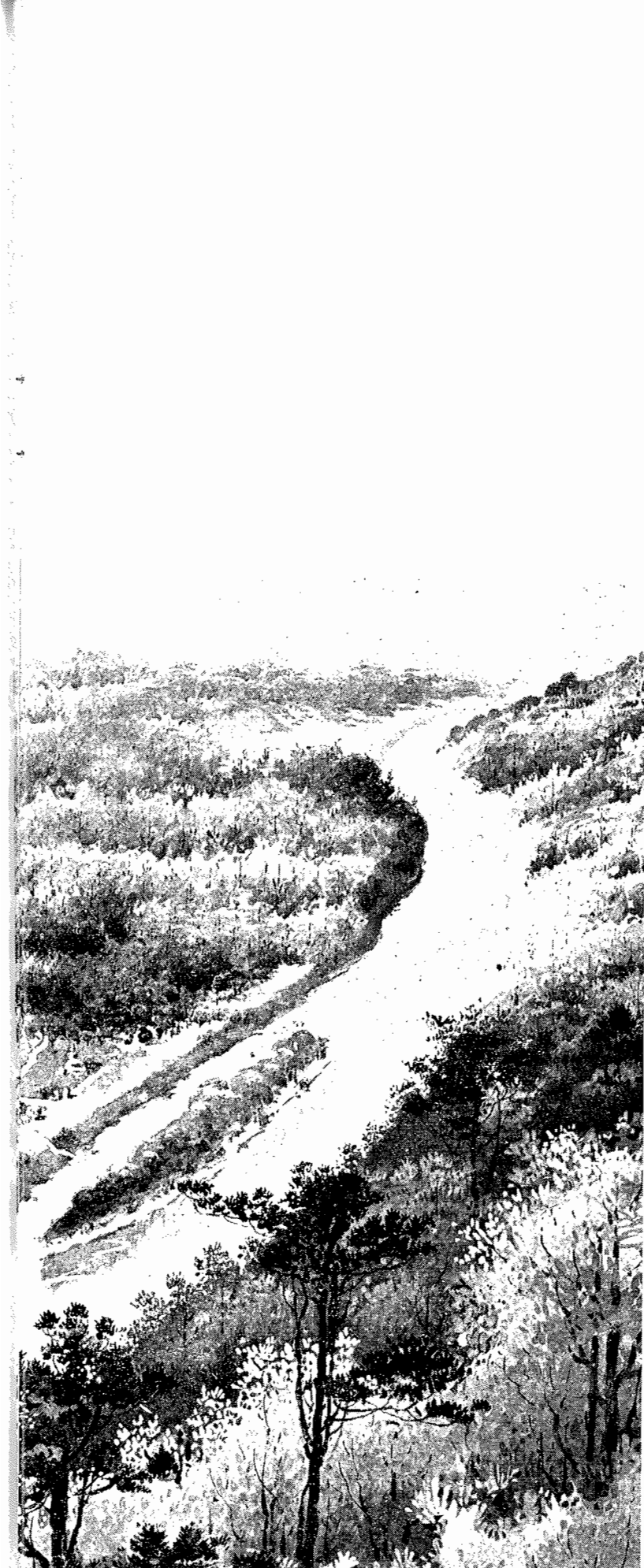


HARRY S. COUGHANOUR PITTSBURGH POST GAZETTE

The Forks of the Ohio in 1759 and today







## Prologue

As one of the great industrial centers of the western world, Pittsburgh has always been well known for its devotion to business and commerce. However, over the years, through the sober, non-nonsense, sometimes grim, social life of the City, there runs a vein of lightness, gaiety, almost of levity, which is the more salient, more valuable in proportion to its incidence. There is nothing more startling, more arresting than the laughter of a sober-sided man, and in the same vein, we may consider that a large commercial building, a Pittsburgh railway station that has now become a richly decorated restaurant, demonstrates that the city is prepared to enjoy its pleasures more than it has in the past.

But if the area on which the Station with its Grand Concourse now stand has become a pleasure place, it has in the course of that transformation recovered some of the majesty and beauty that belonged to the south bank of the Monongahela in its pristine state. At the period around the middle of the eighteenth century, when the Forks of the Ohio, as the area was then known, first came into historical prominence, the great ridge above the Monongahela, was, after the Point, an important element in the local topography. The bank of the River was then rather narrow, and apt to vary in extent with high or low water.

The high wooded ridge was the subject of much comment by early travelers and the most extensive description surviving from the mid-eighteenth century is that of Rev. Charles Beatty, a Presbyterian divine, who visited Fort Pitt in the summer of 1766. By his own account, he preached "in some kind of town without the fort." To the inhabitants of the small frontier settlement, the great green ridge was known as Coal Hill, where they were able to mine the rich coal seams in its steep flanks.

# The Burning Hill

Neville B. Craig, one of Pittsburgh's first historians, quotes a note from Beatty's journal of 8<sup>th</sup> September

"In the afternoon we crossed the Monongahela river, accompanied by two gentlemen, and went up the hill opposite the fort, by a very difficult ascent, in order to take a view of that part of it more particularly from which the garrison is supplied with coals, which is not far from the top. A fire being made by the workman not far from the place where they dug the coal and left burning when they went away, by the small dust communicated itself to the body of coals and set it on fire and has now been burning almost a twelve month entirely underground, for the space of twenty yards or more along the face of the hill or rock, the way the vein of coal extends the smoke ascending up through the chinks of the rocks. The earth in some places is so warm that we could barely stand upon it; at one place where the smoke came up we opened a hole in the earth till it was so hot as to burn paper thrown into it; the steam that came out was so strong of sulphur that we could scarce bear it . . . If these strata be large in this mountain it may become a volcano . . . The fire has already undermined some parts of the mountain, so that great fragments of it and trees with their roots are fallen down its face. On the top of the mountain is a very rich soil covered with a fine verdure and has a very easy slope on the other side, so that it may be easily cultivated."

This is the first and only evidence that we have ever seen confirmatory of a tradition that Coal Hill was once on fire; we presume, however, that the combustion could never have extended very far.

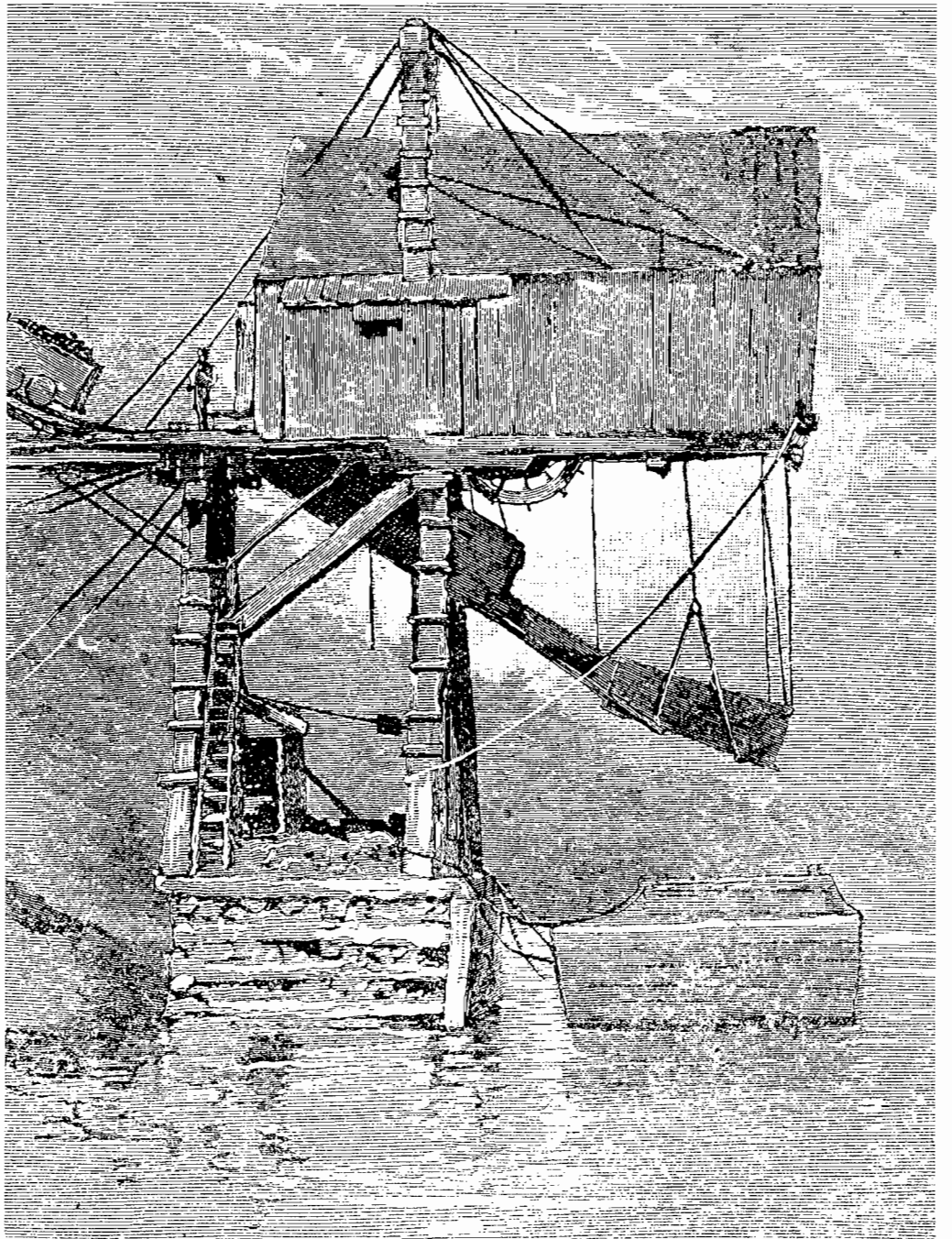
F. Cuming in his *Sketches of a Tour to the Western Country* published in Pittsburgh in 1810 speaks of "A ridge of hills . . . immediately opposite the town . . . where rising abruptly from the water's edge to a height of about five hundred feet perpendicular they take the name Coal Hill . . . It still supplies the coal of General O'Hara's glass works which with houses of the overseer and workmen forms a village at the foot of the hill on the river bank. The face of Coal Hill is very steep and on the summit Major Kirkpatrick has a farm house and barn which seem to hang immediately over Pittsburgh."

It was an earlier barn of Major Kirkpatrick's that added another fiery note to Pittsburgh's abortive "Volcano", when it was burnt one night by the rebels in the Whiskey Insurrection of 1793-95. Henry Marie Brackenridge, another early Pittsburgh commentator, said that it lit up the sky over the Point as bright as day.

Even as late as the 1820's, the great hill still kept something of its pristine greenness according to a traveling Scot, James Flint, whose *Letters from America* published in Edinburgh in 1822 contains the following descriptions. "The hill on the west side of the Monongahela is a craggy steep almost close to the river. It is covered with trees to the summit and tends more than any other object to give Pittsburgh a picturesque appearance."

Early coal mines on Coal Hill were dug directly into the coal seams on the steep hill side and the coal was hauled from the pit mouth to the river bank by means of sleds whose runners operated in deep ruts. Gravity took care of the descent and horses were used to pull the sleds up the hill. Later inclined planes were used, the loaded car pulling the empty one up to the pit mouth as it descended. One of these inclines was in use into the early twentieth century by the Clinton Iron and Steel Company, located on the river bank below the P&LE Station.





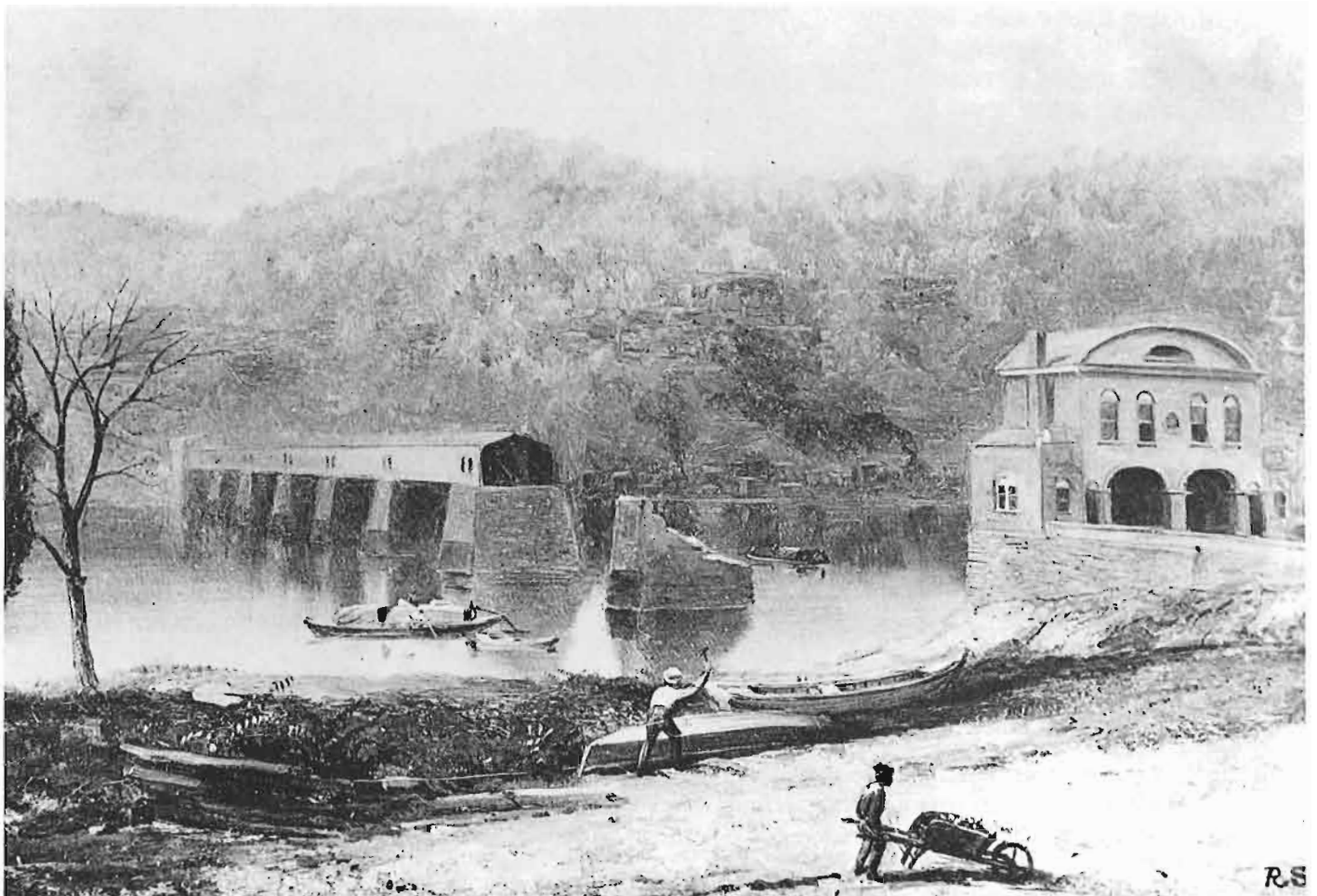
Getting to the South Side from Pittsburgh was accomplished in the early days by boat, canoe, raft, or skiff. Prior to the building of the Monongahela (or first Smithfield Street) Bridge in 1818, a small ferry operated by Enoch Wright and Andrew Heard was the chief carrier of the steadily increasing traffic. Near the present site of the P&LE Station was the stone house of Enoch Wright where the ferries landed. The Monongahela, the first river bridge in Pittsburgh—was a covered wooden truss structure of eight spans which did duty until the great fire of 1845 in which it was completely destroyed. John Roebling (1806-1869), the great bridge engineer who designed the Brooklyn Bridge, constructed the second Monongahela to replace the burned spans. It was historically of great importance because it was the first of his wire cable highway suspension bridges—and thus the ancestor of the Brooklyn span.

It was the Roebling Monongahela Bridge that saw the P&LE Railroad established on the riverbank in the late 1870's. Meanwhile, the land between the river and the hill began to bristle with commercial activity as glass works and forges proliferated. The narrow corridor of land began to be leveled and filled to extend it farther

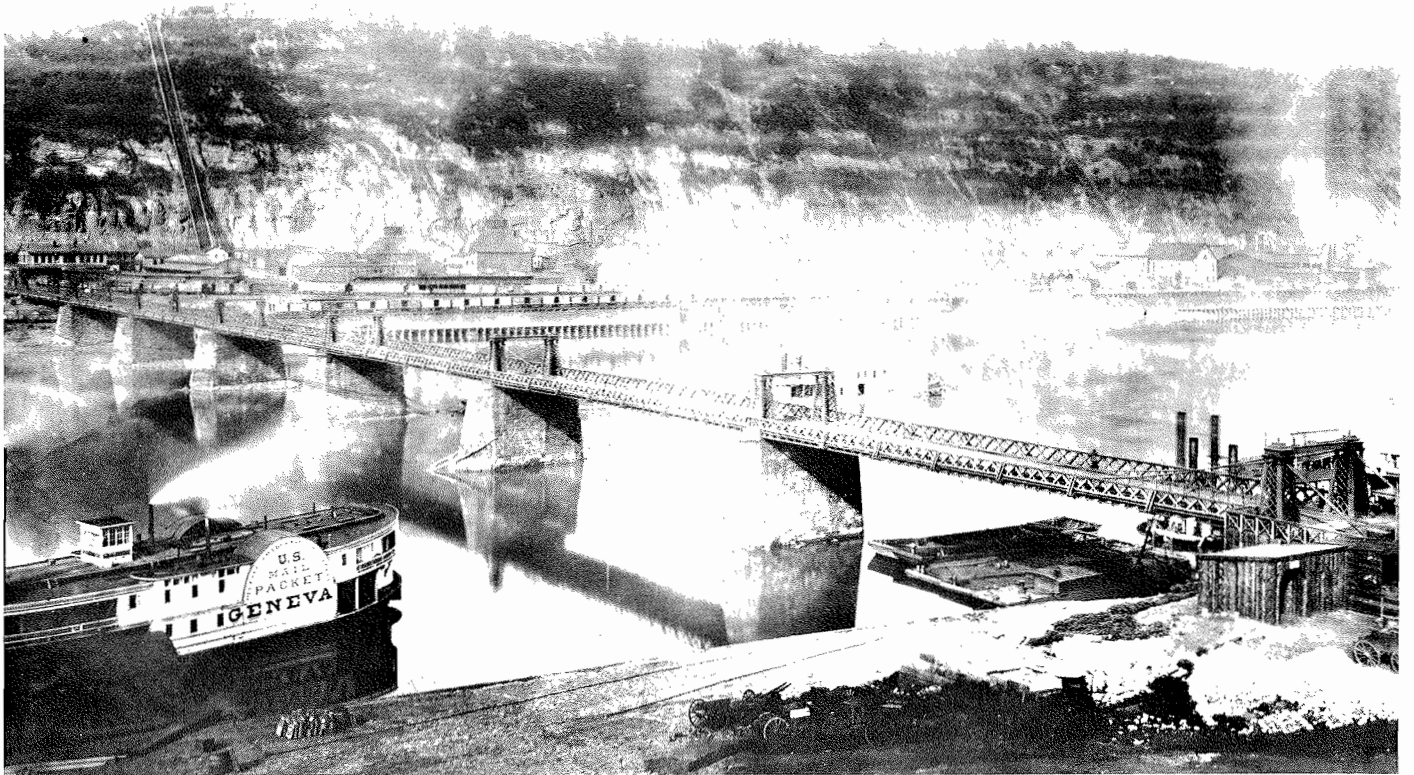
out into the increasingly polluted water of the Monongahela. The Washington Turnpike became Carson Street, the chief highway artery of the district, while the tracks of the Pittsburgh, Cincinnati and St. Louis Railroad were erected on an embankment right against the face of the hill. Workers' houses clustered opposite the mills, and on West Carson Street, downriver from the Monongahela Bridge, were St. Malachi's Catholic Church and a public school. In those days and well into the early 20th century, the usage of this river land was both commercial and residential, and it roared and smoked with ceaseless business activity.

Coal Hill became Mt. Washington, first a borough and then part of the City of Pittsburgh. The land below Smithfield Street along the riverbank became the boroughs of Monongahela and South Pittsburgh and in due course parts of the City. Gradually the river bank changed and it was the P&LE Railroad that took over much of the land between the Smithfield Street (formerly Monongahela) Bridge and the Point Bridge.

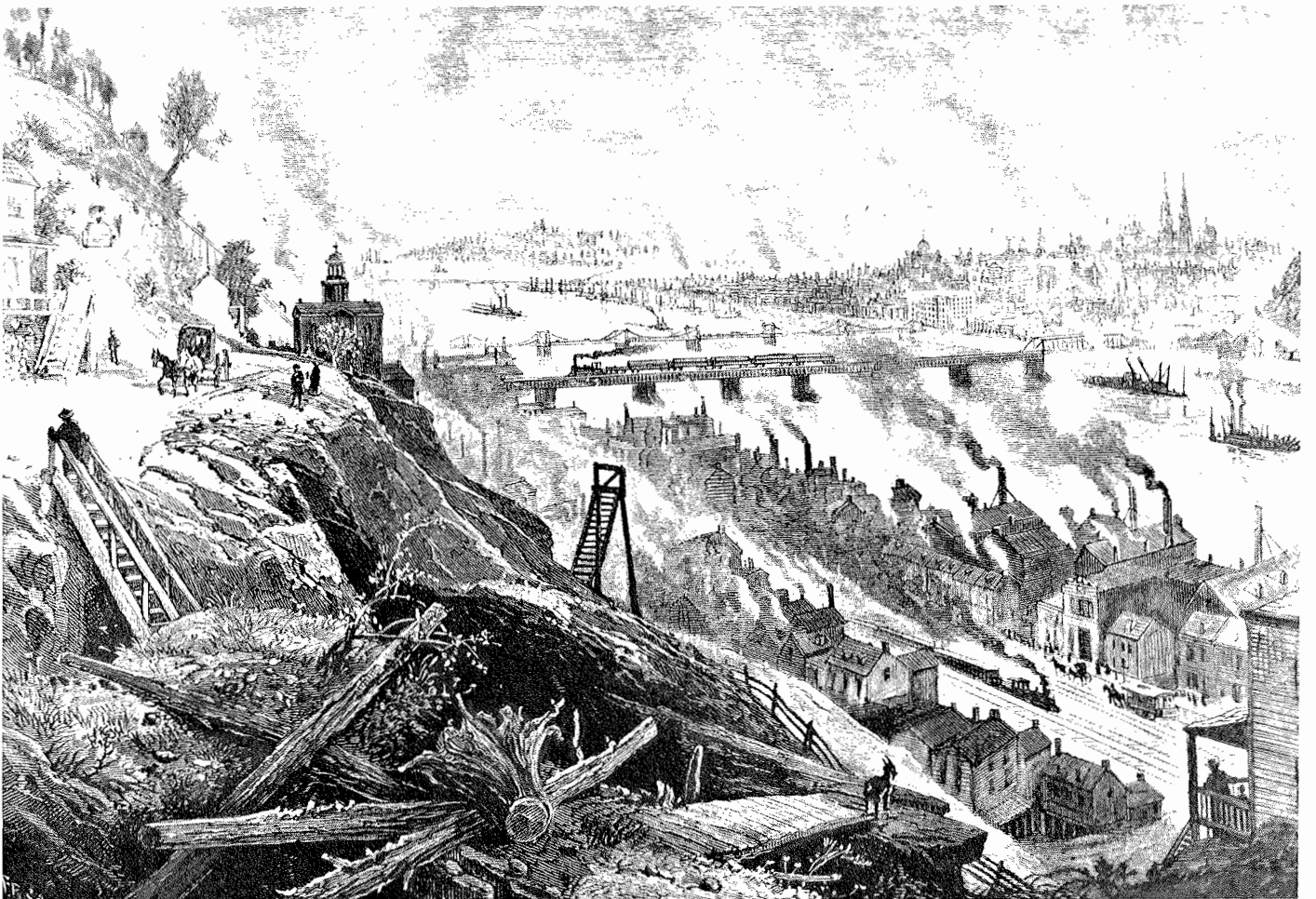
The first Monongahela Bridge looking toward the South Side after the freshet of 1832. Painting by Russell Smith. Courtesy Carnegie Library.



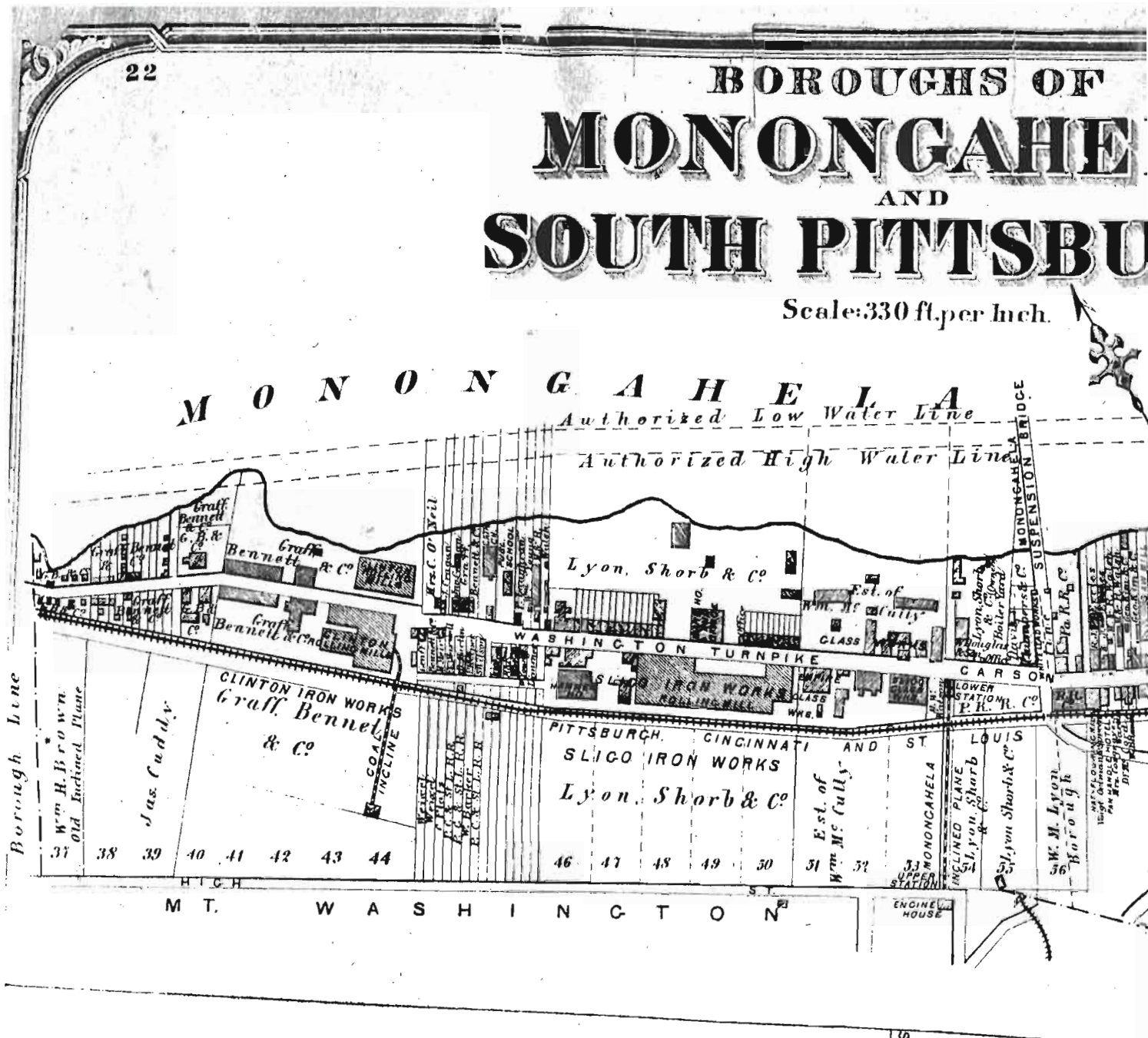




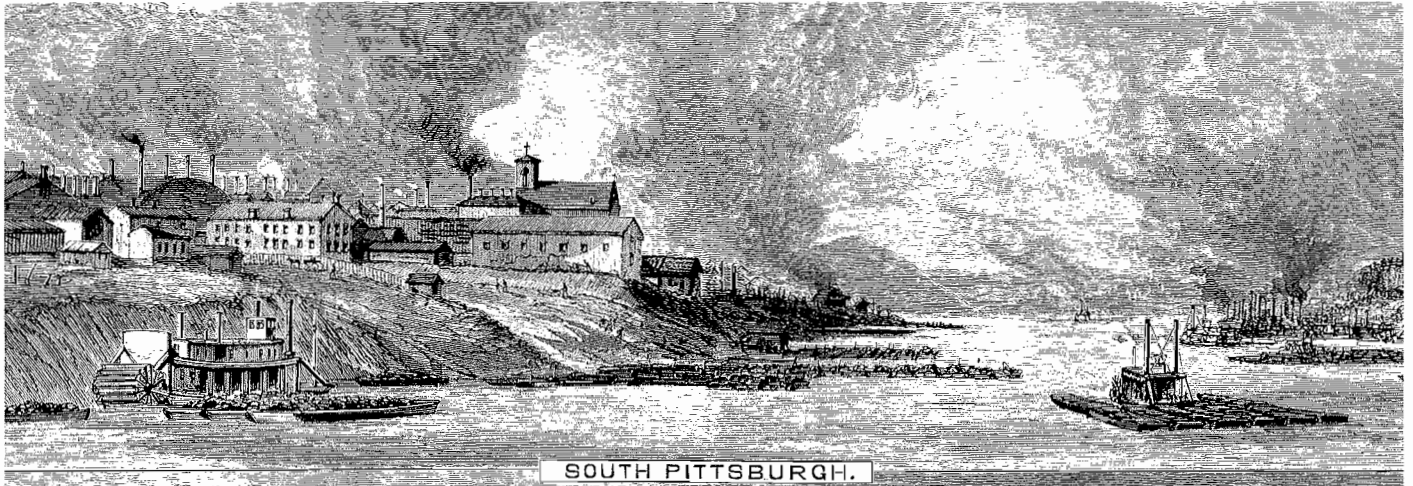
ABOVE—The second Monongahela Bridge (second Smithfield Street) designed by John Roebling 1845. The first P&LE station is visible at the far left center. Photo c. 1870, courtesy Carnegie Library. BELOW—View of the South Side and downtown Pittsburgh from Browns-ville Road c. 1875. Painting by Fred Schell. Courtesy Carnegie Library.



BELOW—A plate from *Hopkins Atlas of the City of Pittsburgh* 1872 of the Boroughs of Monongahela and South Pittsburgh just prior to the establishment of the P&LE. OPPOSITE—An engraving of South Pittsburgh c. 1870.

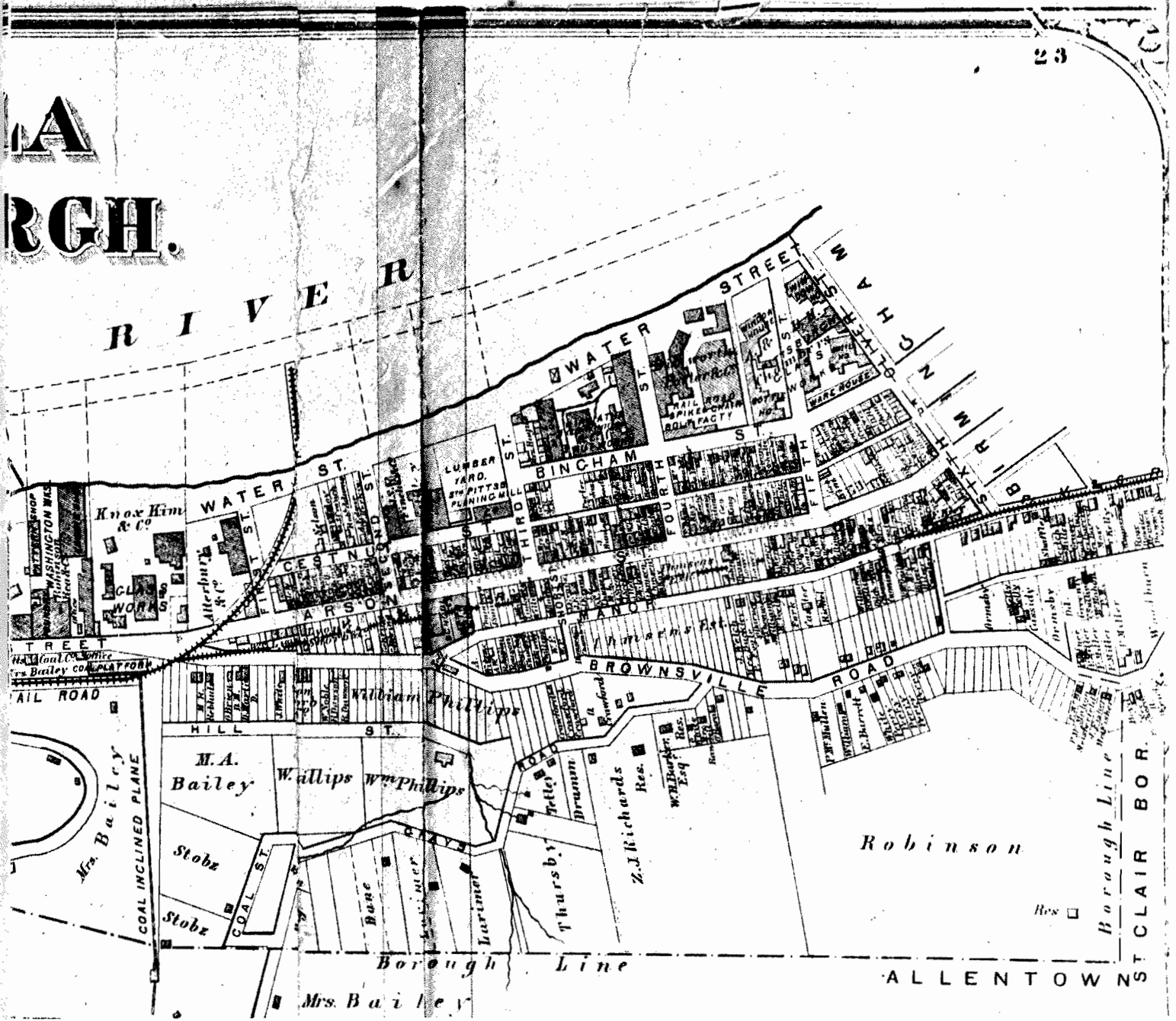






SOUTH PITTSBURGH.

**A**  
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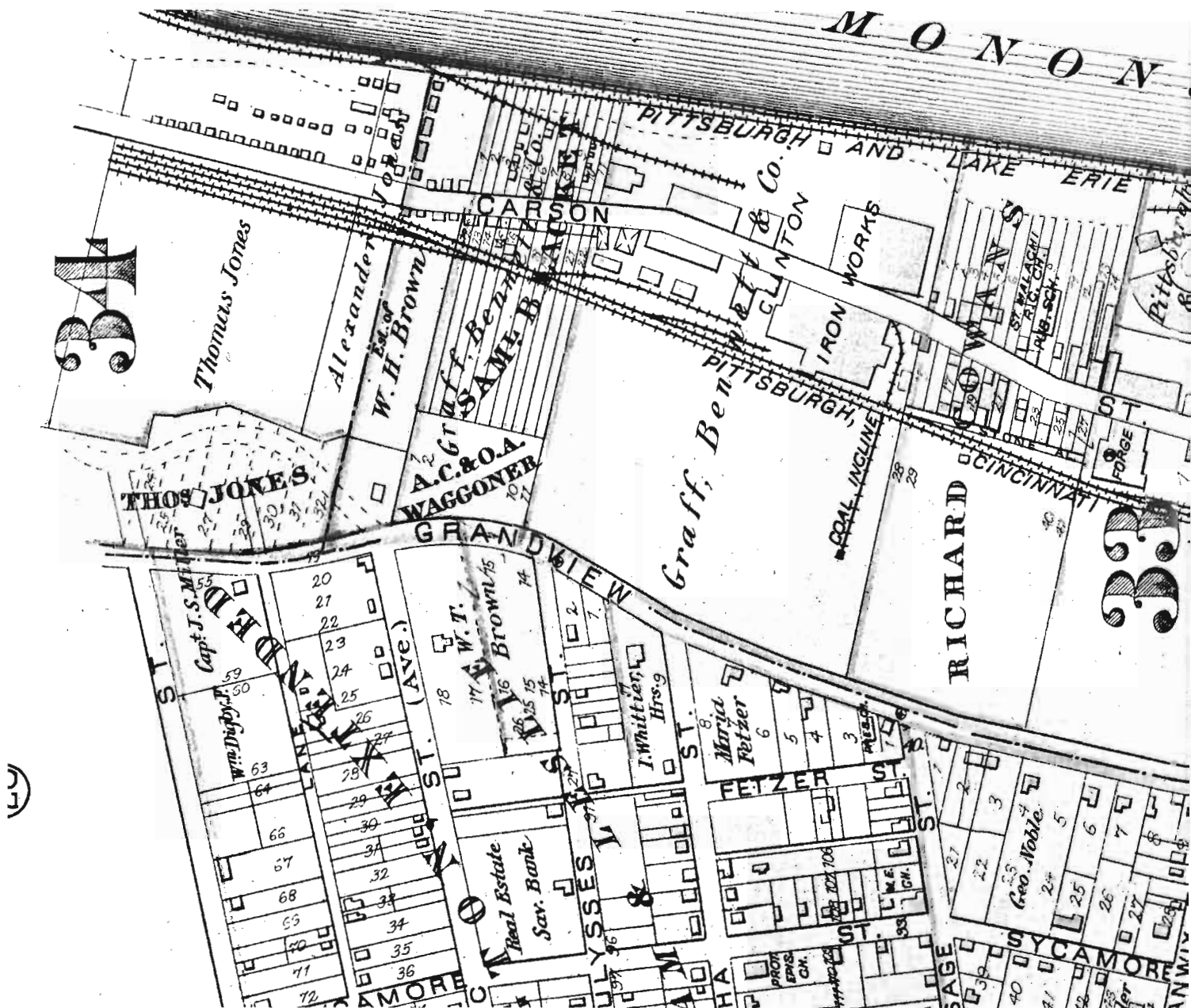
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# The P&LE Begins

The P&LE was first chartered in 1873 but actual construction waited until 1877 when a line from Pittsburgh to Youngstown was begun; later the line was extended to Connellsville, the intention of the company being to connect the rich coal and coke industries of south western Pennsylvania with the Lake Erie region. In the same year agreements were made with two railroads that became the New York Central and the Erie, by which connections could be made with Cleveland and Ashtabula. In 1877, also, William H. Vanderbilt subscribed to part of the road's stock, and since 1882, as a result of additional purchases, the Vanderbilt interests and later the New York Central directly held a majority stock interest in the firm. However, the

P&LE which was opened for traffic in 1879, has always had its own corporate structure.

Coal freight and box-car leasing have always been its financial mainstays but well into the twentieth century it had, as well, a large passenger service. The main station, midway along the line, was, of course, at Pittsburgh where the rail lines curved in from the river bank to an unpretentious station of the stub-type erected at the north-west corner of Carson and Smithfield Street facing the lower terminus of the Monongahela Incline—the first in the Pittsburgh area—which was built in 1869 and reconstructed in 1882. The P&LE main lines, near the Point, were constructed at the verge of the river bank and old maps show that in places the tracks were constructed on pilings over the water's edge, but these were later filled in, enlarging the





bank itself. As time went on, also, the railroad tended to absorb the commercial properties adjacent to the Pittsburgh station, in order to expand its freight facilities.

In 1881-83 Roebling's Monongahela Bridge which had become inadequate for the increasing traffic of the later nineteenth century, was demolished and a new through-truss bridge was erected after the designs of the great bridge engineer Gustav Lindenthal. This, the present Smithfield Street Bridge, which was widened in 1889 and 1911 is now the oldest through-truss bridge in America. Since it has always been the chief approach to the station, it seems to be an integral part of the Station Square complex.

In the later 1890's, the Railroad decided to build a new Pittsburgh station at the same time that the Pennsylvania on the other side of town

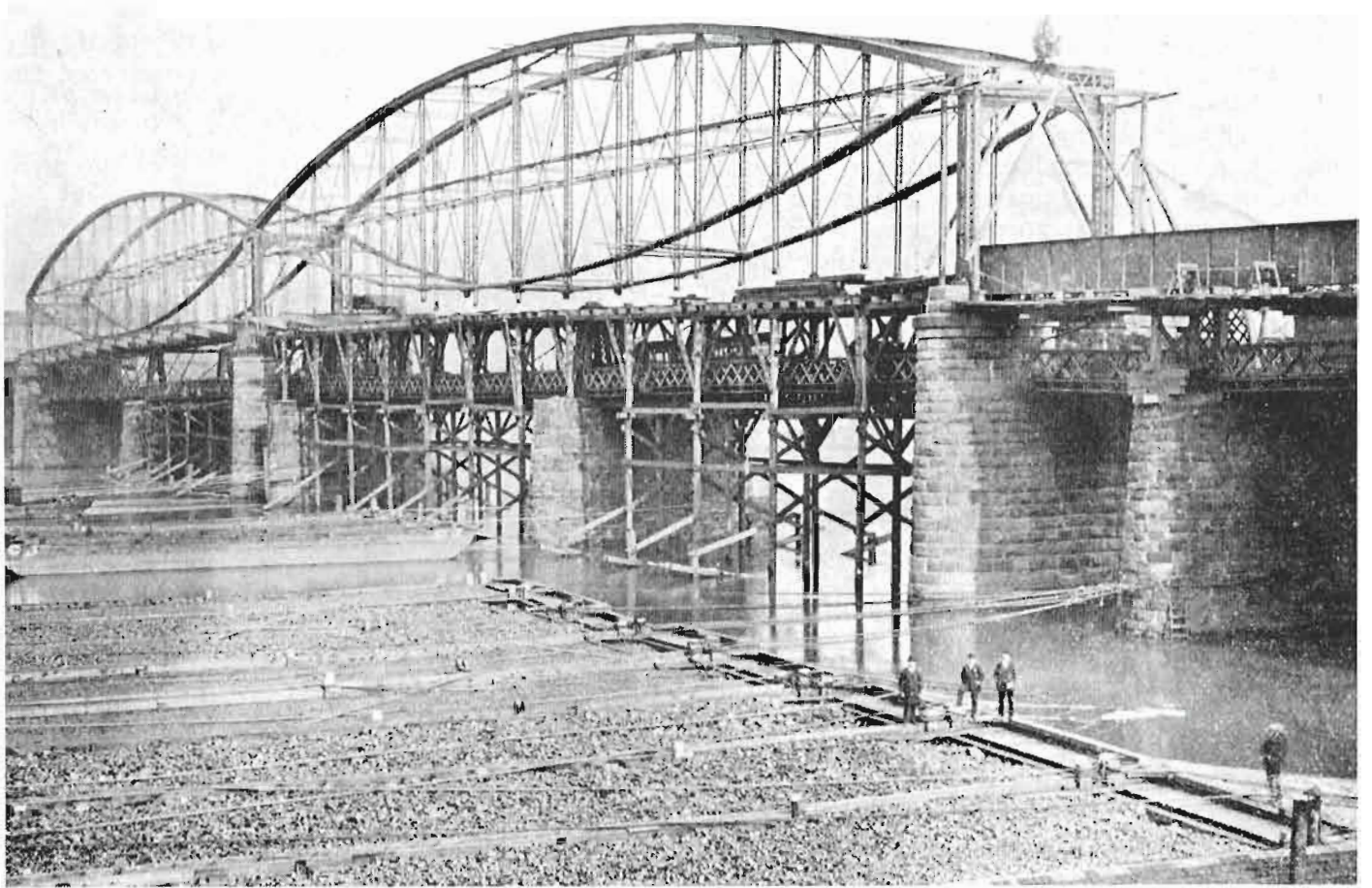
was erecting its great Classical terminal. The decade 1900-1910 was America's Imperial Age and the architecture of the time reflected the affluence and the pride of a nation that had achieved the pinnacle of its power.

Pittsburgh had also become one of the great heavy industrial cities of the western world and as a consequence a center of great wealth. It was the architecture of imperial Rome and the Renaissance that appealed most strongly to the new age, and if it was borrowed glory, it did suit the ebullient mood of the time.

BELOW—A plate from *Hopkins Atlas of the City of Pittsburgh 1882* showing the development of the P&LE on the banks of the Monongahela.

OVERLEAF TOP—The present Smithfield Street Bridge being built over the deck of the Roebling bridge, 1881-83. Courtesy Carnegie Library. BOTTOM—The Smithfield Street Bridge and the South Side from the roof of the Monongahela House c. 1895. Photo by Bragden, courtesy Carnegie Library.







# The New Station

The Pittsburgh and Lake Erie Railroad had prospered and was thus no stranger to the prevailing desire for architectural grandeur. The area at the south end of the Smithfield Street Bridge was about to achieve its next metamorphosis, a change only slightly less spectacular than that taking place at present. The small station at the corner of West Carson and Smithfield was no longer adequate for the constantly increasing traffic on the railroad and it was certainly incommensurate with the prosperity of the company as well as the expansive grandeur of the turn of the century.

A new station had been considered by the company officers since the mid 1890's. *The American Architect* of 14 March 1896 in its building intelligence column reported that "plans have been prepared by E. Knox Miller for a large railroad station which will be built at a cost of about \$750,000 on the South Side, the owner being the P&LE Railroad Company."

The architect finally chosen was William George Burns. The building was begun in 1899

under the engineering charge of Westinghouse, Church Kerr & Company, which had recently constructed Boston's South Station. Piles had to be sunk on the site since all the land in the area was filled, and the sub-contractor for driving the piles was Klicker and McClaren of Pittsburgh. The sub-contractor for the foundation was O'Rorke & Reilly of Altoona, Pennsylvania. The structural steel was furnished by the Carnegie Steel Company and the erector and fabricator was the Schultz Bridge and Iron Company of Pittsburgh; the steel work both of the building and the train shed was begun on 17 July 1899. The brick and tile contractor was Henry Schenk of Pittsburgh and Erie and his firm was responsible for the cladding or curtain wall of the structure. The ornamental iron-lamps, grills and elevator cages were furnished by the Hecla Iron Works of Brooklyn, New York.

The decoration of the interior of the station was done by the firm of Crossman and Sturdy of Chicago and their water color, perspective drawing for the waiting room was published in the Pittsburgh Architectural Club Exhibition Catalogue of 1900.

The Terminal Building in 1911 before the alteration to the entrance and the addition of the clock pavillion over Smithfield Street. Courtesy P&LE.



The original trainshed constructed in 1898 was 500 feet in length and 117.5 feet wide. It was not directly behind the station but projected out toward the River. In 1911, it was extended 200 feet by the American Bridge Company. Although the train shed was a magnificent interior-exterior space, it became like so many of its kind, a maintenance problem and was dismantled in 1935, and three canopies were erected over the train platforms. The same fate befell the larger train shed of Pittsburgh's Pennsylvania Station in 1964. Now these truly splendid engineering spaces linger like gargantuan ghosts in the memories of those who once knew them.

Like other large buildings of its day, the station had its own power house, which was located on the other side of the Smithfield Bridge approach. When the company purchased its power elsewhere, this building was demolished. In 1912, additions to the entrance of the station costing \$45,000 were constructed including a clock pavilion over Smithfield Street. This latter structure was removed in the early 1960's. It is ironic that at the time of its removal, the President of Pittsburgh History & Landmarks Foundation called the President of the Railroad and asked that it be preserved. "No, Mr. Ziegler," he said, "We want to be part of the *new* Pittsburgh."

The company estimated the original building cost about \$950,000 making it a truly "million dollar terminal"—once the boast of several American Railroad companies. Many of them have now vanished, but this Pittsburgh example is still fortunately with us.

Carroll V. L. Meeks, the great American historian of the railway station as a building type has classified railroad stations as of various types according to their function. In accordance with his classification, the P&LE Station belongs only partially to the head-house or "stub" category because the line runs along one side of it. It is thus related to Burnham's Pennsylvania Station, although the latter is really an island station inasmuch as the lines run out on either side of it.

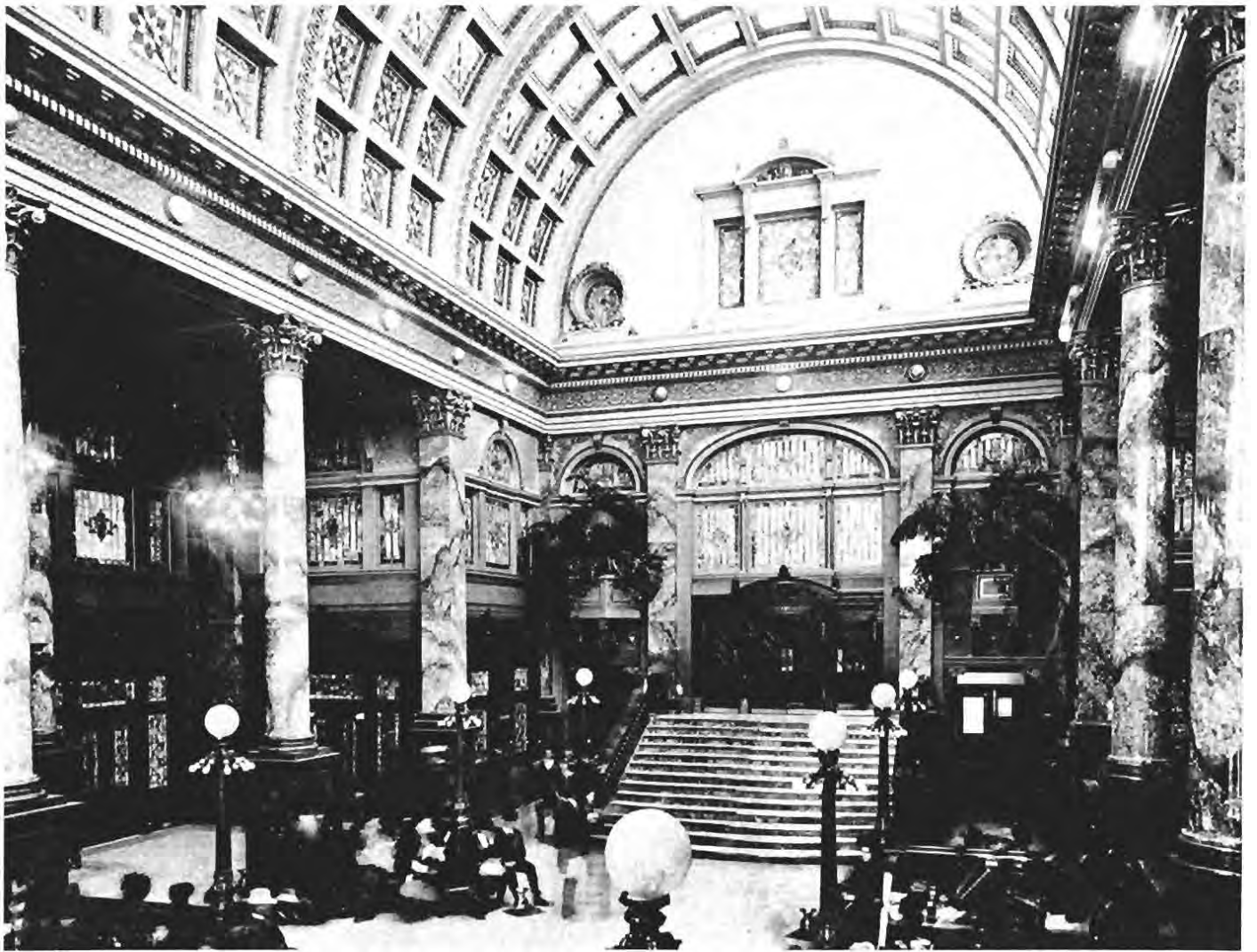
Although the Pennsylvania Station is larger, the P&LE is still a sizable structure, a compact but hollow cube, having 80,000 feet of floor space, with basement, a ground floor which is below street level, and six floors above in which the P&LE has had its offices since the opening of the station in 1901.

In a series of articles on Pittsburgh railway stations this writer published in 1957, I wrote as follows: "Stylistically this is definitely of the turn-of-the-century type with its severely Classical, rigidly ordered horizontality. This is nonsense architecture quite in keeping with the ruggedly and forthright tone of most Pittsburgh

BELOW—The train shed with the addition of 1911. Photo 1916. OPPOSITE ABOVE—The Edwardian Elegance of the Grand Concourse in 1901. OPPOSITE BELOW—The P&LE freight yards with the Central Warehouse (Shovel Building) and the Freight House c. 1916. Photos courtesy P&LE.







building. Burns has sparsely adorned the muscular brick, terra cotta and stone flesh of his building with very subdued Beaux-Arts detailing and there is a minimum use of garland, fret, and cartouche. The one lively note on the exterior is a large relief of a moving locomotive "Number 135" in a square pediment at the centre of the ornamental roof balustrade. It advances proudly, emitting clouds of stylized smoke, serving admirably to announce on the facade the purpose of the building.

"The interior is undoubtedly the finest of the three neo-Baroque stations of Pittsburgh—the



ABOVE—Locomotive No. 135 (built 1898) which appears on the pediment of the terminal building. Courtesy P&LE. BELOW—Detail of Terminal Building exterior. OPPOSITE—The entrance of the Terminal Building showing the original stained glass in the archway leading to Grand Concourse. Photo 1948 courtesy P&LE.





others being the Pennsylvania, and the vanished Wabash Station of 1904 (demolished in 1955). The main waiting room, two stories high, exclusive of its great coffered tunnel vault, occupies the bottom of the court at the centre and rear of the building. At the level of Smithfield Street is the main station entrance which leads to a vestibule of two stories. The elaborate Renaissance arcades of this entry have an intricate contrived effect that subtly prepares one for the great staircase which plunges down into the waiting room like a waterfall. From the top of the stair the whole length of the great hall is visible—a coup d'oeil of Baroque magnificence. The tunnel vault of the waiting room not only symbolized the now vanished train shed, but prepared the way for it. At the platform end of the room, the half-circle window, like a great open fan, announces the same theme and is an echo of those incorporated into the facades of Cubitt's King's Cross Station (1851-52) in London and Duquesney's Gare de l'Est (1847-52) at Paris.

“Both the vestibule and the waiting room are marked by great richness and profusion of decorative detail, some of it a little heavy in scale and awkward in conception and execution. Marble gilt, mosaic and stained glass abound and the place has a sort of ice cream grandeur, a glittering confectionery charm which delights the eye. One can overlook the somewhat gauche minor details of the decorative scheme, however, when one considers the really masterly and dramatic treatment of interior space, the sheer Baroque extravagance of vista which is so rare in Pittsburgh. After the Music Hall Foyer at Carnegie Institute, the P&LE waiting room is the finest Edwardian interior in the City.”

The new trolley-car tunnel under Mt. Washington which opened about 1900 together with the Monongahela Incline and the Station buildings themselves constitute an elaborate document on late Victorian transportation that is certainly no small part of the fascination of Station Square.



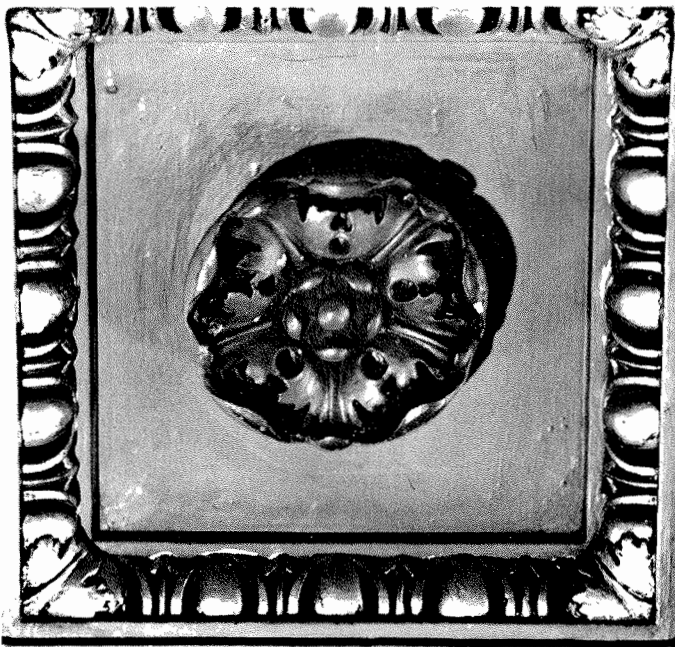


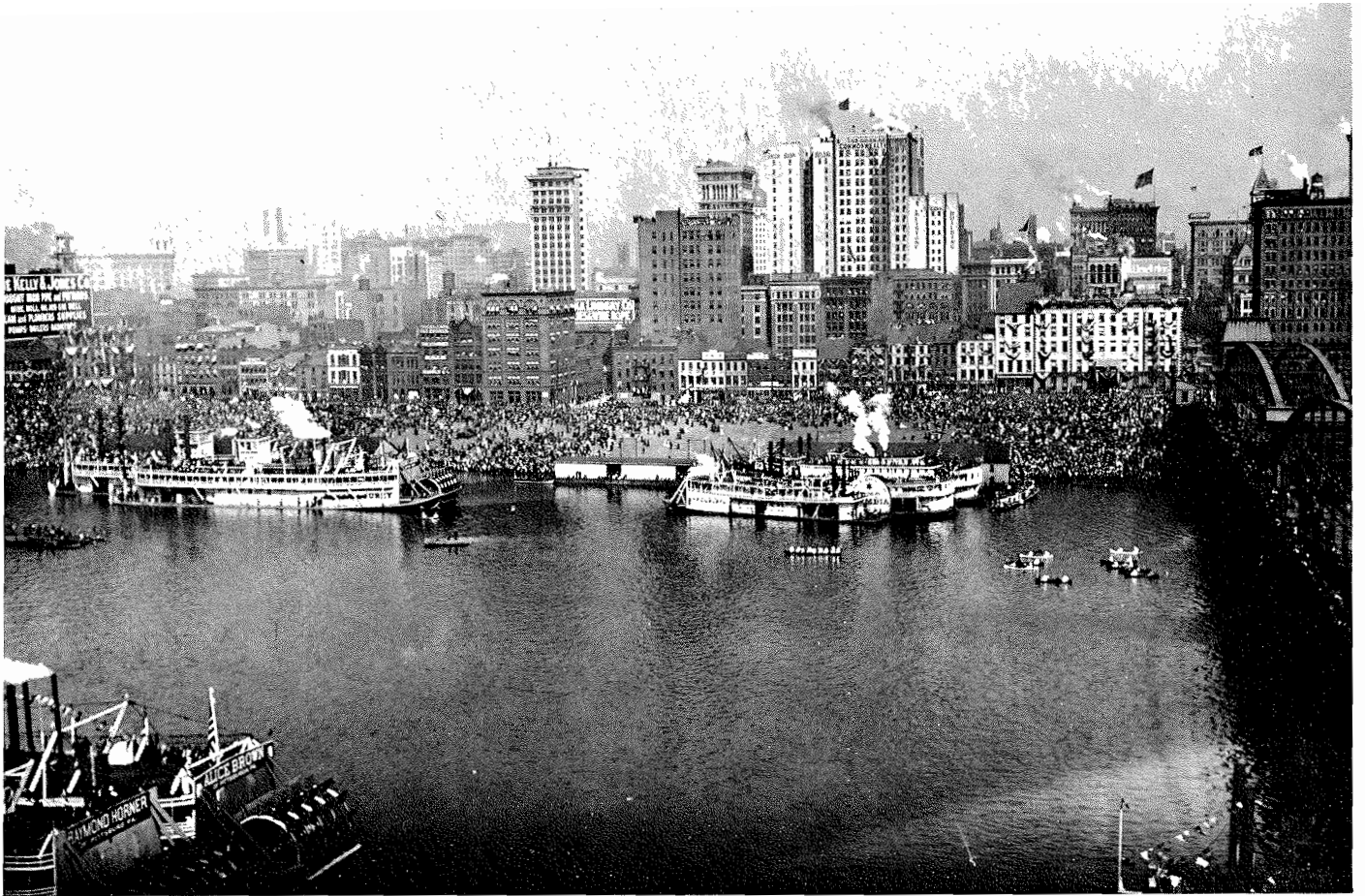






Some details from the interior of the terminal building including an elaborately initialed brass escutcheon plate; the intricate detailing of the cast iron stair balustrade leading to the upper floors; a coffer from the arches in the entrance with gilded plaster egg and dart molding and rosette; the view towards the Womens Waiting Room and the Station Dining Room.





The Marine Parade—September 30, 1908 from the upper floors of the Terminal Building. Courtesy P&LE.  
Noontime at the P&LE in 1913. Courtesy P&LE.





# The Decline

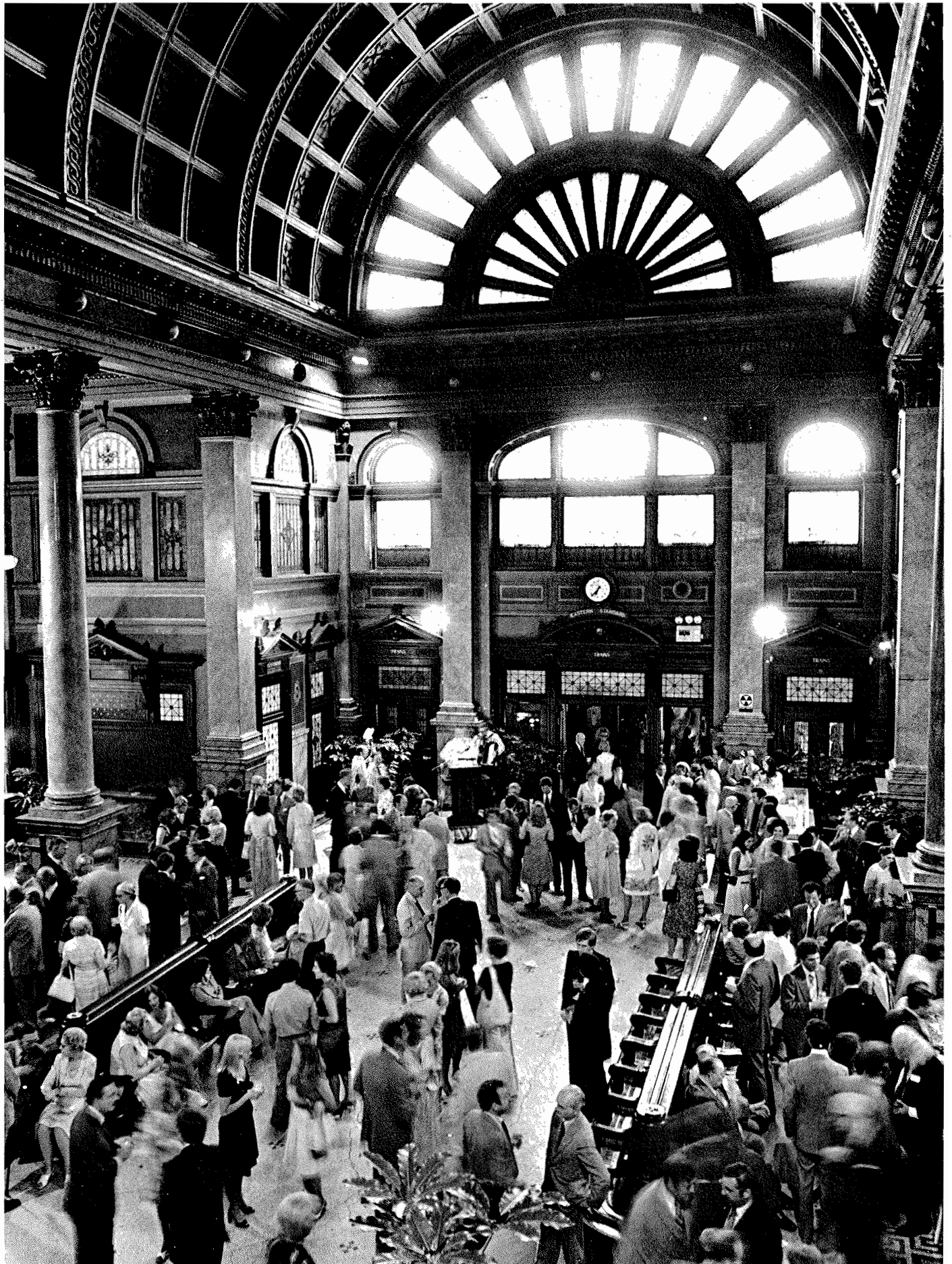
After the Second World War, air and motor traffic in America began to make considerable inroads into the passenger business of the railroads with the result that many rail companies began to suffer financial reverse, and once important and active railway stations became forlorn and deserted. Three large stations in Pittsburgh, the Wabash, Federal Street, and East Liberty were demolished in the 1950s and the 1960s. The outlook seemed increasingly bleak for the survival of the railroad station, once a very important factor in American life.

Fortunately, the P&LE Railroad managed to remain solvent, but by 1970 its passenger traffic had all but disappeared. The great terminal station, although well maintained, was now a polished ghost of its former busy self, its magnificent spaces now empty and forlorn. Even the company's facilities for handling freight at the Pittsburgh Station were no longer needed. Here the great railway complex covering forty acres and containing, besides the huge terminal, an extensive freight station, a seven story warehouse, and express house, and several minor buildings, was in danger of becoming a commercial cemetery.

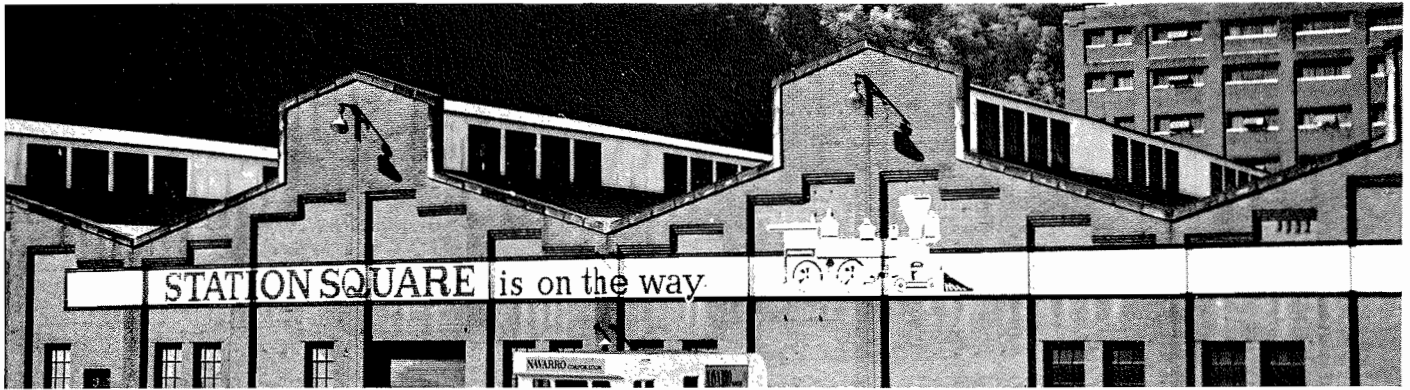


The P&LE freight yard today, once a bustling center of activity will provide space for future development at Station Square.









## Enter Pittsburgh History & Landmarks Foundation

At this point, the Pittsburgh History & Landmarks Foundation, which was looking for a large commercial restoration-adaptive use project, came into the picture. Officers of PHLF began examining the potential of the site and presented a plan to the trustees of the Allegheny Foundation, a Scaife family Trust, which was interested in providing funding for a major preservation-demonstration that would at the same time create jobs, help the downtown grow, and establish a new and model form of urban renewal for Pittsburgh and the nation. After three years of discussion and study, an agreement was reached with the railroad and a comprehensive plan for developing the area as a cultural, recreational, and commercial complex, a grand essay in urban revitalization and betterment, was announced in June 1976 at a great party in the Grand Concourse of the Station. PHLF had leased the 40 acres and the buildings on them for 50 years with joint ownership with the Railroad occurring thereafter. The area is equal to ten percent of the Golden Triangle, making it the largest urban renewal project in the history of the downtown area. Pittsburgh History & Landmarks Foundation structured the project so that full real estate and corporate income taxes will be paid but all net income will be used for further PHLF restoration projects throughout the county in years to come.

Since the terminal concourse itself is the prime jewel of the whole complex, one of the Foundations' first actual restoration projects was the great barrel-vaulted ceiling of the waiting room. The stained glass coffers of the vault had originally been open to daylight through a skylight above them, which in 1927 was covered and sealed with tar to prevent water leakage. New glass was set in the original copper framework of the skylight with a newly developed neoprene sealing system. The stained glass itself, which had not been washed since it was installed in 1900 was cleaned with 400 cans of

oven cleaner. This work took three months to complete, just in time for the opening in November, 1976 of the City of Pittsburgh fall flower show held in the concourse. Now once more the stained glass coffers glow with light by day; at night they are back-lit with electricity so that the fabulous roof is always alive with light.

Although the Grand Concourse had been well maintained by the railroad company the stained glass and the painted surfaces of both side walls and ceilings had become dark and dingy with age; colors had faded and gilt had tarnished. The dull painted surface of the simulated marble columns was cleaned and polished. The entire color scheme was found to be much lighter than had originally been thought, and, after much cleaning, polishing, gilding, and re-touching, the interior gleams like new and the ceiling soars above it all. The Foundation spent \$200,000 on all this refurbishment plus the introduction of fire protection systems.

OPPOSITE—The Grand Concourse June 15, 1976. ABOVE—The east wall of the Freight House. BELOW—Workmen restoring the stained glass panels of the Grand Concourse ceiling.



# Chuck Muer

The concessionaire for the Grand Concourse Restaurant, Charles A. (Chuck) Muer, is a nationally known restaurateur from Detroit who has had much experience in adapting old buildings to restaurant use, including Engine House No. 5, an old fire house at Columbus, Ohio, and The Gandy Dancer, an old railroad station at Ann Arbor, Michigan. The Grand Concourse is the latest and largest of his projects—shall we call it the “crown” of his career? He has spent two million dollars in converting the lower part of the Station into the Grand Concourse Restaurant and the expenditure is evident. The completed restaurant is as splendid an example of adaptive re-use as can be found anywhere. Seating 500, it is the largest restaurant in Pittsburgh.

The main entrance to the Station is located on the lower level where customers may enter protected from the weather. The old waiting room, the Grand Concourse, in all its spatial magnificence greets the wondering eyes of the expectant diner. One may dine here in almost royal splendor surrounded by the newly refurbished architectural accoutrements.

To the left of the entrance is the Old Station Baggage Room, a decidedly informal space with a wooden plank floor. Here raw oysters, clams, and shrimp, along with drinks and sandwiches, are served in an informal setting.

Beyond, the Gandy Dancer Bar, named after Muer's restaurant in Ann Arbor, is also formed from part of the former baggage area. The decor again makes use of the lavish ornamental detail of the Edwardian period.

Two smaller, more intimate dining areas are the Old Station Dining Room and the former Ladies' Waiting Room. Adjacent to these areas on the river side of the building, a former passenger walkway has been completely enclosed in glass and the visitor can enjoy a seafood dinner looking across the river to the Golden Triangle. The serrated skyline along with moving riverboats, trains, and trolleys provides a view marked by great vitality and intense urbanity.

Behind the scenes, Muer has constructed the largest kitchen of all of his thirteen restaurants. It occupies the entire train shed vestibule beyond the Grand Concourse.

The view of the Golden Triangle from the Grand Concourse Restaurant.





# Funding and Plans

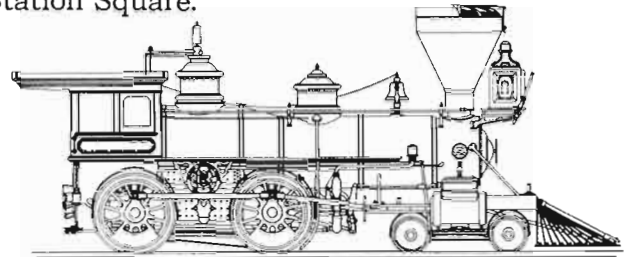
At the same time that the agreement with the railroad was announced in June, 1976, a munificent grant of \$5,000,000 given by the Allegheny Foundation to Pittsburgh History & Landmarks Foundation was also announced by Mr. & Mrs. Richard M. Scaife, enabling the work to get off to a firm start. The entire first phase (13 acres) of the project will cost \$30,000,000.

Work was begun in December 1976 on the former Freight House, which has been adapted as a "themed" shopping center which offers 120,000 square feet of retail space devoted exclusively to interesting restaurants and quality speciality shops. Many artifacts rescued from demolished Pittsburgh buildings are incorporated in the shop design.

The remodeling of the Express Building, a small structure behind the terminal station, was begun also in 1976 and it is now completed and rented, a small pacesetter for the project. Work has also been begun on the landscaping of the area around the terminal building and the Freight House. At a news conference in March, 1978, Allegheny Foundation announced a further grant of \$1,500,000 to complete the land-

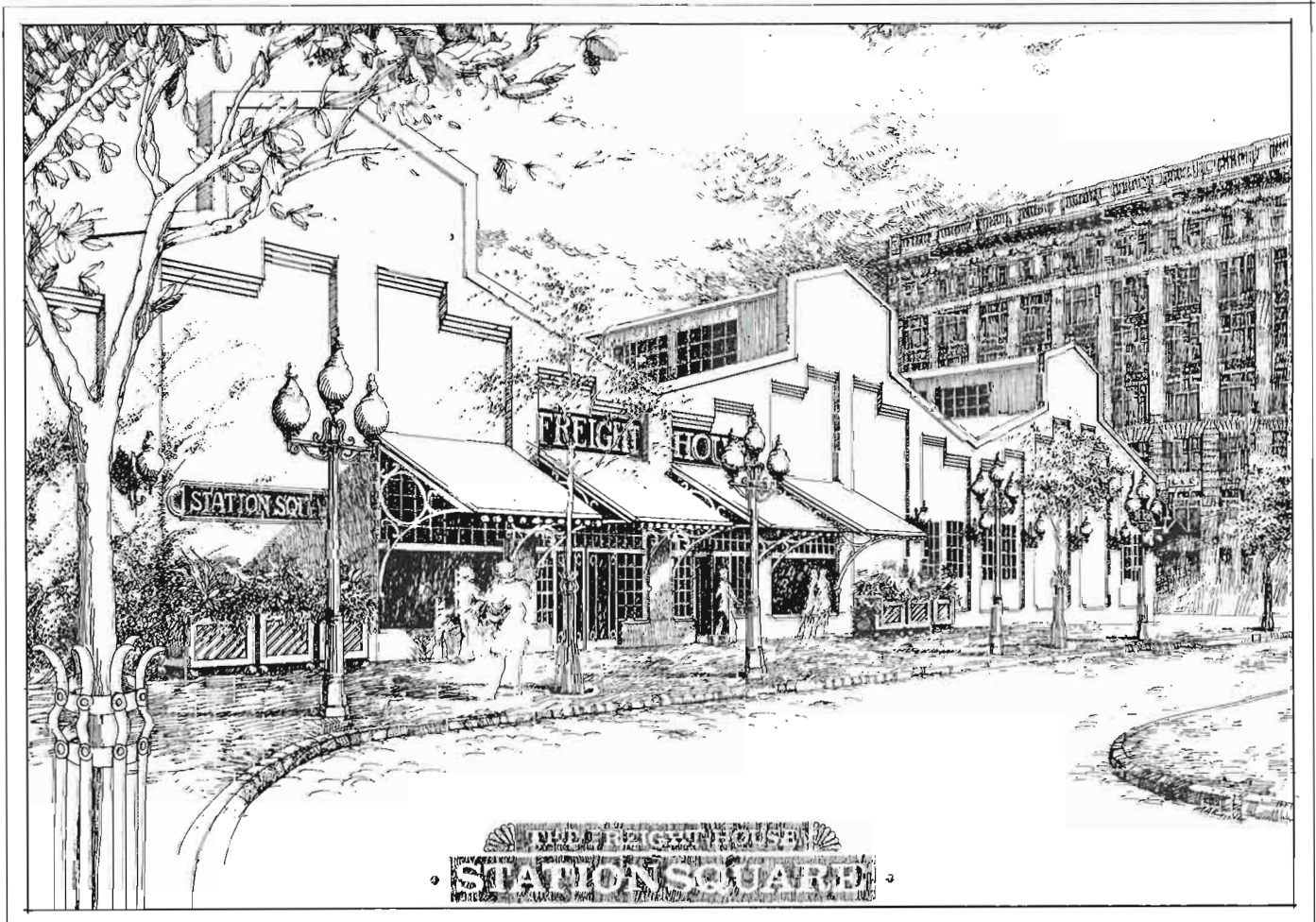
scaping and site amenities including the historic railroad and trolley cars that will be exhibited at the old train platforms behind the Station building.

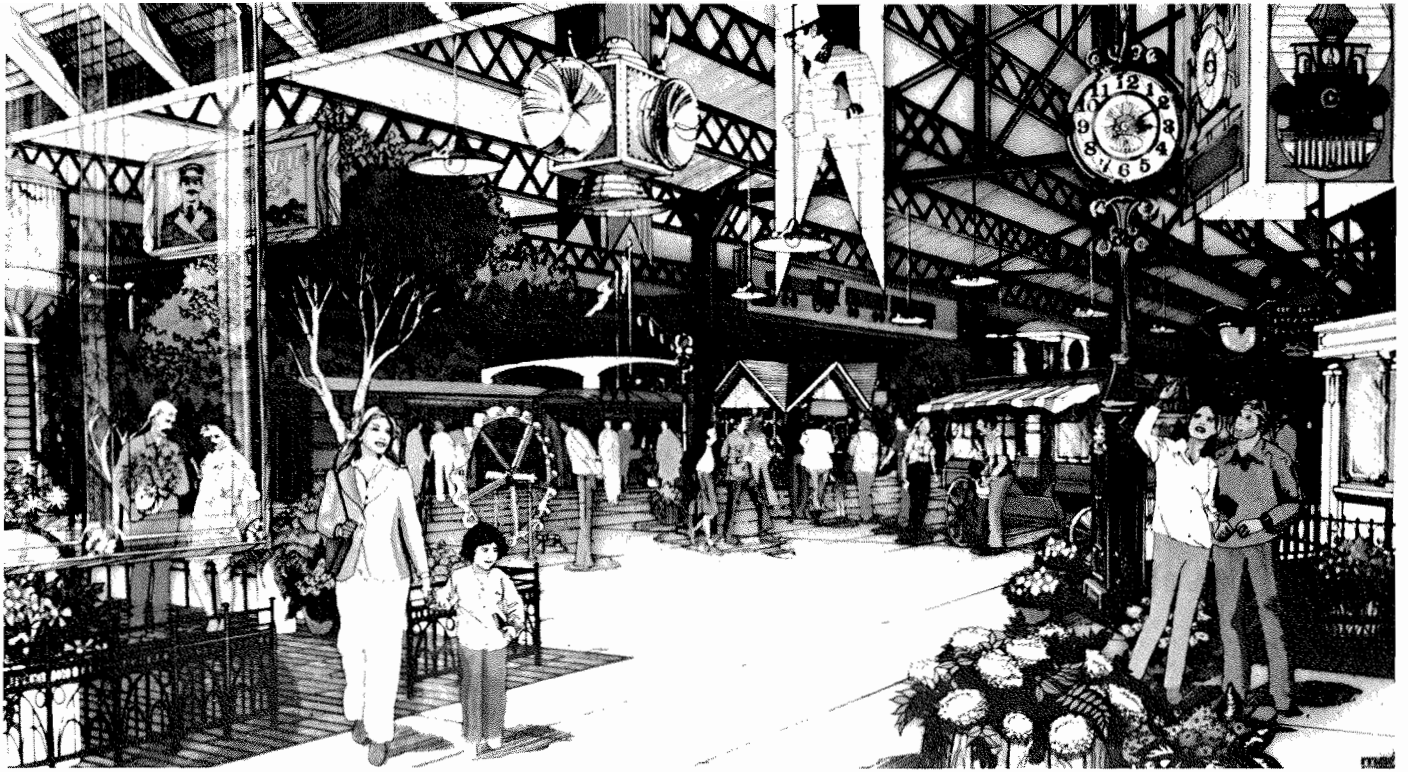
Work will soon begin on the former Shovel Warehouse, a huge seven story steel frame, concrete and red brick structure next to the Freight House. It will become a luxury office building with a dramatic interior atrium and it will contain over 300,000 square feet. A 250 room motor hotel has also been announced to be located along the river near the office building, and the project is now the largest adaptive use effort underway in the United States. The future looks bright for Station Square.



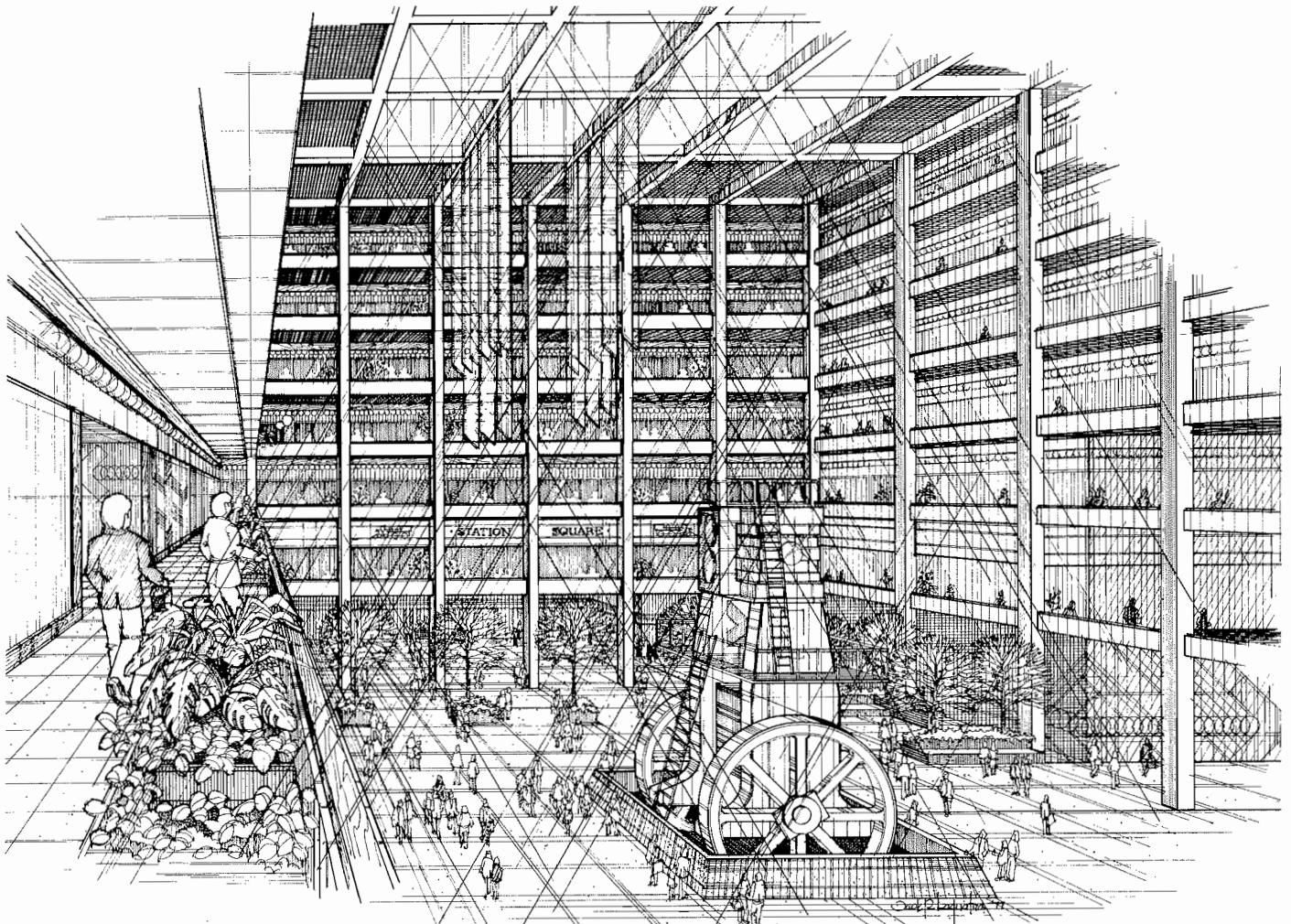
## • STATION SQUARE •

A rendering of the East entrance to the Freight House Shops as it will appear.





ABOVE—The interior of the Freight House Specialty Shopping Center. BELOW—A view of the proposed central court of the Station Square Office Building, the former Shovel Warehouse.







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