

**NOMINATION OF THE HEATHSIDE COTTAGE  
TO BE DESIGNATED AS A CITY HISTORIC LANDMARK**

CITY COUNCIL REPORT

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**HEATHSIDE COTTAGE - HISTORIC NOMINATION STAFF REPORT**

**Name of Property** ..... Heathside Cottage  
**Address of Property** ..... 416 Catoma Street  
**Property Owner** ..... Mr. Greg Manley  
**Nominated by:**..... Matthew Falcone  
**Date Received:**..... May 17, 2019  
**Parcel No.:** ..... 23-D-56  
**Ward:**..... 25th  
**Zoning Classification:**..... R1D-H  
**Neighborhood**..... Fineview  
**Council District:**..... 1 – Harris

**FORMAL ACTION REQUIRED BY THE HISTORIC REVIEW COMMISSION:**

1. Act on the Preliminary Determination of Eligibility for Historic Designation (5 June 2019)
2. Conduct a public hearing for the Historic Designation (3 July 2019)
3. Review the Report prepared by staff for the property in question, and make a recommendation to the City Council on the Historic Designation (3 July 2019)

**FORMAL ACTION REQUIRED BY THE PLANNING COMMISSION:**

4. Conduct a public hearing for the Historic Designation (30 July 2019)
5. Review the recommendations of the Historic Review Commission and make a recommendation to the City Council on the Historic Designation (30 July 2019)

**FORMAL ACTION REQUIRED BY THE CITY COUNCIL:**

6. Conduct a public hearing
7. Review the recommendations of the Historic Review Commission and the City Planning Commission and take action on the Historic Designation

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**FACTS**

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1. On May 17, 2019 the staff of the Historic Review Commission received an application for the nomination of the Heathside Cottage to be designated as a City Historic Structure.
2. **Description of Heathside Cottage** (as extracted from the nomination form)

The resource is of wood, brick, and stone construction. It possesses a compound massed plan and measures four bays wide (approximately 36 feet) by two bays deep (approximately 35 feet). Stylistically, the resource is representative of the mid-nineteenth century Gothic Revival style, a subset of the Romantic Period. It rises from a continuous, rubble sandstone foundation. From the public right-of-way, the foundation appears to have been clad in a thin cementitious veneer. On some of the building, the foundation terminates in a beveled, sandstone water table. The water table does not appear on the northeast or northwest wings of the resource. The exterior walls are composed of red brick laid in a common bond pattern. Typical of the Gothic Revival style, the exterior wall treatment, in addition to window openings, extend upward into the eaves with no break. The resource is surmounted by an asymmetrical, hip-and-gable roof. The roof possesses deep eaves with an open rake and exposed rafter ends. The rafter ends have been carved in an ogee. The roofline is trimmed with ornate vergeboard and finials. There are three discernably different vergeboard patterns appearing on the resource. The hip-and-gable roof is clad in modern, asphalt shingles and possesses metal ridge and valley flashing. Two interior, red-brick chimneys rise above the roofline. One chimney is centered within the plan of the resource. The second chimney is centered on the northwest wall of the northwest (rear) wing. Both chimneys feature two flues that, upon rising above the roofline, are set at 45-degree angles. Both chimneys are surmounted by octagonal, earthenware chimney pots—four in total.

**Southeast (Primary) Façade**

The southeast (primary) façade faces Catoma Street. It measures two bays (approximately 35 feet) wide. It is asymmetric. Reading the façade from left to right (southwest to northeast), bay one features a one-story, projecting bay. Below this bay, at the basement level, is a single window opening fitted with a one-light, wood, casement sash window. In examining the first floor, the projecting bay is perforated by three pointed-arch window openings. Each window opening is fitted with a dressed sandstone lug sill. Each opening is also surmounted by a molded brick drip mold. The window openings are fitted with multi-light, wood, casement-sash lancet windows. Each window features diaper-patterned muntins. In the projecting bay, the central window features two paired lancet windows. A one-light, fixed kite window appears at the apex of the arch. Each window opening is fitted with a two-light, wood-sash storm window. Above the central window, a white marble block has been inset. The block has been carved to read: HEATHSIDE COTTAGE. The projecting bay terminated in a low parapet wall. The parapet is inset with a diamond motif with brick corbelling. On the second floor, bay one is occupied by a pointed arch window opening. The opening possesses a stone lug sill. The apex of the arch features a single course of rowlock brick, functioning as a drip mold. The opening is fitted with a four-over-two-light, double-hung, wood-sash window. The opening has also been fitted with a three-light storm window. Bay one terminates in a steeply-pitched, front-gable roof. In addition to the ornate vergeboard, the gable features exposed rafter tails and is flanked by wood finials. At the apex of the gable, a large wood

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finial rises above the roofline. A modern, polychromatic pendant resembling a pineapple has been affixed to the bottom of this finial.

Bay two of the southeast façade consists of the side wall of the resources northeast wing. As such, the bay recedes from bay one. The bay features a centered, pointed-arch window opening. The opening possesses a stone lug sill and terminates in a molded brick drip mold. The opening is fitted with paired multi-light, wood, casement sash lancet windows. Each window features diaper-patterned muntins. A one-light, fixed kite window appears at the apex of the arch. Above the roofline, which is trimmed in vergeboard, a front-gable dormer projects from the southeast slope of the roof. The dormer is centered above the bay-two window opening below. The dormer features a vernacular-type pointed-arch window opening. The opening is fitted with a six-over-six-light, double-hung, wood-sash window. The dormer's cheek walls are clad in cedar, fish-scale shingles. The dormer roofline is trimmed with vergeboard and features exposed rafter tails.

**Southwest (Side) Façade**

The southwest (side) façade faces Myler Street. It measures four bays (approximately 36 feet) wide. It is asymmetric. The southwest (side) façade is fronted by a one-story, concave, hipped-roofed porch. The porch extends the full width of the façade and jogs at the northwest end to follow the northwest wing of the resource. The porch rises from a poured concrete deck and foundation. It is supported by five octagonal wood columns. The base and capital of each column are unadorned. The roofline of the porch is trimmed in vergeboard. The porch roof is clad in metal.

Reading the façade from left to right (northwest to southeast), the northwest wing of the resource contains bays one and two. This wing and these bays recede from the main section of the resource to the southeast. Bay one possesses a window opening. The opening features a dressed sandstone lug sill and a thin, dressed sandstone lintel. The opening is fitted with a six-over-six-light double-hung, wood-sash window. The opening is also flanked by functional, two-panel, outward-opening shutters. The shutters are affixed to the opening at the jamb with iron hinges.

Bay two features a door opening. The material and design of the door is not discernable from a public right-of-way; however, the opening is fitted with a modern glass storm door. Above the roofline, centered between bays one and two, a front-gable dormer projects from the northwestern slope of the roof. The dormer features a vernacular-type pointed-arch window opening. The opening is fitted with a six-over-six-light, double-hung, wood-sash window. The dormer's cheek walls are clad in cedar, fish-scale shingles. The dormer roofline is trimmed with vergeboard and features exposed rafter tails.

Bays three and four are contained within the main section of the resource and project toward Myler Street. Bay three possesses a door opening. The opening is surmounted by a three-light, wood-sash transom window. The material and design of the door is not discernable from a public right-of-way; however, the opening is fitted with a modern glass storm door.

Bay four a window opening. The opening features a dressed sandstone lug sill and a thin, dressed sandstone lintel. The opening is fitted with a six-over-six-light double-hung, wood-sash window. The opening is also flanked by functional, two-panel, outward-opening shutters. The shutters are affixed to the opening at the jamb with iron hinges.

On the second floor, a pointed arch window opening is centered between bays three and four. The opening possesses a stone lug sill. The apex of the arch features a single course of rowlock brick,

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functioning as a drip mold. The opening is fitted with a two-light, wood, casement-sash window. The opening has also been fitted with a one-light storm window. Bays three and four terminate in a steeply-pitched, hip-and-gable roof. In addition to the ornate vergeboard, the gable features exposed rafter tails and is flanked by wood finials. At the apex of the gable, the bottom half of a finial is present below the roof line. A small platform has been built at the apex to hold a modern, winged grotesque.

**Northwest (Rear) Façade**

The northwest (rear) façade measures two bays (approximately 26 feet) wide. It is asymmetric. The northwest (rear) façade is fronted by an uncovered, poured concrete patio. The patio previously served as the foundation of an early-to-mid-twentieth century kitchen addition. This addition is documented in the Historic American Building Survey (HABS) recordation for the resource. Aerial imagery indicates that this addition was removed after 1969, but prior to 1993.

Reading the façade from left to right (southeast to northwest), bay one is occupied by a modern one-story, shed-roof kitchen addition. The addition is clad in fish-scale shingles. The bay possesses a door opening. The material and design of the door is not discernable from a public right-of-way; however, the opening is fitted with a modern glass storm door. The roof extends over the door opening, forming an end-gable stoop. The gable is trimmed in vergeboard and is supported by two small knee braces.

Bay two is a blind brick wall. The bay terminates in a hipped roof. Above the roofline rises a large brick chimney, centered in the bay. The chimney is surmounted by octagonal, earthenware chimney pots.

**Northeast (Side) Façade**

The northwest (side) façade measures two bays (approximately 36 feet) wide. Reading the façade from left to right (southeast to northwest), bay one possesses a window opening. The opening features a dressed sandstone lug sill and a thin, dressed sandstone lintel. The opening is fitted with a two-over-two-light double-hung, wood-sash window. The opening is also flanked by functional, two-panel, outward-opening shutters. The shutters are affixed to the opening at the jamb with iron hinges. On the second floor, bay one is occupied by a diamond-shaped window opening. The opening is encircled by a single course of rowlock brick molding. The opening is fitted with four-light, wood, casement sash window. The opening is also fitted with a one-light storm window. Bay one terminates in an end-gable roof. In addition to the ornate vergeboard, the gable features exposed rafter tails. Here, finials are missing from the sides of the gable. At the apex of the gable, a large wood finial rises above the roofline.

Bay two consists of a modern one-story, shed-roof kitchen addition. The addition is clad in fish-scale shingles. An off-center window opening is present. The opening is fitted with a modern, one-light casement window. Centered above this bay, extending from the northeast slope of the roof is a front-gable dormer. The dormer features a vernacular-type pointed-arch window opening. The opening is fitted with a six-over-six-light, double-hung, wood-sash window. The dormer's cheek walls are clad in cedar, fish-scale shingles. The dormer roofline is trimmed with vergeboard and features exposed rafter tails.

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**3. History of Heathside Cottage** *(as extracted from the nomination form)*

Col. James Andrews, a bricklaying contractor, had Heathside Cottage at 416 Catoma Street built between 1864 and 1866 although the exact date of construction is unknown and some controversy exists around the precise date (a plaque on the building identifies the date of construction as 1855 while the National Register Nomination identifies the date of construction as 1860). Regarding the 1864-66 date of construction, this much is known; the house was constructed on a lot that James and Maria Andrews purchased from Dr. C. G. and Rebecca Hussey in April of 1864 for \$4,000. Andrews paid \$4,000 for the lot, which Dr. Hussey had purchased for \$4,506 in 1852. That Hussey sold the property at a loss indicates that it had not been improved and that 416 Catoma had not yet been built. An 1862 map of the area does not depict a house on the site of 416 Catoma Street. A map dated 1872 shows that 416 Catoma Street had been built. Pittsburgh city directories listed James Andrews as living at 177 North Avenue in 1866, then there are no listings for him until 1873, when his address is listed as Nunnery Hill. An 1896 article in the *Pittsburgh Daily Post*, notes that Col. Andrews was not listed in the directory, possibly because he refused to be listed or because the hill was too much of a climb for canvasser of names, so it is likely that Andrews stopped being regularly listed in the city directory when he moved to Heathside Cottage.

Allegheny County mortgage records contain no record of any loan taken by Col. James Andrews that could have been used to finance construction of Heathside Cottage. If Andrews had used a recorded loan to build the house, the loan date would help establish a narrower period of construction.

When built, Heathside Cottage was an unnumbered residence on Mary Street. The street name was changed from “Mary” to “Park View” around 1871 and the house received the street address “29 Park View” around 1896. The number was changed to “416 Park View” in 1909 and 416 Catoma Street received its present address in 1910 when Pittsburgh city government changed a number of street names to avoid duplication that resulted in Pittsburgh’s 1907 annexation of Allegheny City.

**COL. JAMES & MARIA CARSON ANDREWS**

James Andrews immigrated from Scotland as a teenager and learned the bricklaying trade to support his family. Andrews started his own business and quickly picked up some high-profile projects, such as the original Pittsburgh Post Office, located on Smithfield street. Andrews married Irish immigrant, Maria Carson on April 13, 1849, and the couple would have eight children. James Andrews was living at Heathside Cottage when he rose to fame for partnering with Capt. James Buchanan Eads and building the Eads Bridge across the Mississippi River in St. Louis, and for building the jetties at the mouth of the Mississippi River in New Orleans. It was also during this time that he adopted the title of “colonel,” despite never serving in any branch of the military. The Andrews family would leave Heathside Cottage by 1880 and soon moved to a grand mansion, Ingleside Place, that James Andrews built on the site of the former nunnery, which was located at the top of Federal Street and Bell Avenue, also in Fineview. 416 Catoma was sold in 1886.

**HENRY & MARGARET KEIRN**

Pittsburgh directories, U.S. census records, and newspapers provide information on Margaret and Henry Keirn who purchased 416 Catoma Street on October 1, 1886. Henry Keirn was born in Altoona, Pennsylvania around 1839. Margaret McCall had been born in in Pennsylvania around 1836 to Scottish immigrants. They would have at least five children: William, born in 1866, Joseph Edward, born in 1868. Elizabeth, born in 1870, Abraham, born in 1872, and Charles, born in 1875.

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At the time of the 1870 census, the Keirn family was living on North Avenue in the Third Ward of Allegheny City. Henry, 30, was a paper carrier and had a personal estate worth \$100. Margaret did not work outside the home. The couple had three children: William, 4, Joseph, 2, and Elizabeth, 5 months.

In 1880, the Keirn family was enumerated living at 81 Ledlie Street in Allegheny City. William, Joseph, and Elizabeth were at school, and two children had been born since the previous census: Abraham, 8 and Charles H., 5. The Keirns purchased 416 Catoma on October 1, 1886. The 1890 Veteran's schedule shows that Henry Keirn had served in the Civil War as a private in D Company in the 78th Pennsylvania infantry, enlisting on February 7, 1863 and serving for one year, one month and 24 days, being discharged in January of 1865.

Henry Keirn died on February 5, 1894 outside of Altoona, Pennsylvania. He had been visiting family after his father's funeral earlier that day. He is buried in Allegheny Cemetery. After the death of Henry Keirn, Margaret occasionally took in boarders. City directories list Edward Ralston, a salesman, as living at 29 Park View in 1894, and Harry McManus, a local grocer as living in the home in 1898. At the time of the 1900 census, Margaret Keirn, 70 was living at 416 Catoma Street and was enumerated as a "soldier's retention widow." Four of her five children were still living and two lived in the home with her, a son, Charles H. Keirn, 25, who was employed as an axle turner, and Susan Grunagle, 30, her daughter. Susan's husband of 10 years, John Grunagle, 30, a machinist also lived in the home as well as their 3 children: Mamie G. 9, John R., 7, and Charles H., 2. Margaret Keirn died on December 30, 1908 and is buried in Allegheny Cemetery next to her husband Henry.

**TENANTS 1908 – 1913**

After Margaret Keirn's passing, her family kept 416 Catoma Street as a rental property for a few years. Pittsburgh City Directories show that the home was rented to Alex Watson, a clerk, in 1908 and Andrew Karr, a bookkeeper in 1909. In 1910, 416 Catoma Street was rented to the Miller family. Edward C. Miller, 33, was a wagon maker, who had been born in Pennsylvania, and was the son of German immigrants. His wife, Sadie, 29, had also been born in Pennsylvania, to a French father and an American mother. The Millers had been married for twelve years and had four children: Edward Jr., 12, Margaret L., 10, Stella J., 8, and Phillip C., 6.

**JOHN G. & CATHERINE T. ACKERMAN**

The Keirn heirs sold 416 Catoma Street to John G. and Catherine T. Ackerman in 1913. John G. Ackerman had been born on January 15, 1875, in Pittsburgh. His father was born in Germany and his mother was born in Alsace-Lorraine. Catherine Theresa Dreikosen was born in Wisconsin on April 19, 1877 and went by her middle name, "Theresa." Allegheny County marriage license docket shows the couple were married on May 17, 1898. The couple spent the first years of their marriage living with Theresa's German Immigrant parents, John and Johanna Dreikosen, at 2123 Wharton Street on the South Side. John worked as a glass blower and Theresa took care of the couple's children. The Ackermans first child, Josephine Sophia, was born in 1900, and their second child Albert John was born of February 6, 1903. After the first two children were born, the couple spent some time living near Toronto, Ohio, where their third child, Catherine was born on December 25, 1905, but were living in Pittsburgh again when their daughter Margaret was born on April 28, 1909, John, Joseph, and Gertrude.

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When the 1910 census was enumerated, the family was still living on the South Side. John Dreikson was working as a carpenter for a planing mill, and John Ackerman was working as a city fireman. Theresa Ackerman and her mother took care of the house and the four Ackerman children living with them: Josephine, Albert, Catherine, and Margaret. The 1920 census was the first to show the Ackermans at 416 Catoma Street. John was still working as a fireman, Theresa did not work outside the home. All six of their children were living with them. Their eldest daughter, Josephine was working as a stenographer for an Iron and Steel Company, their eldest son, Albert did “house wiring” for an electrical company, and the other four children did not work. At the time of the 1930 census, John and Theresa and all six children still lived in the home. John was still a firefighter for the city, Theresa still took care of the household, Josephine, now 30, worked as a stenographer for the county, Albert was a mechanic for the telephone company, Catherine was unemployed, Margaret was a bookkeeper for a roofing company and the rest of the children were at school. The family also had a new addition living with them, Geraldine Mahoney, 9, a niece. Local obituaries show that Geraldine’s father, Lawrence Mahoney, had on January 27, 1929, and that her mother, Margaret Ackerman Mahoney had died on October 31, 1928.

John Ackerman died of heart disease on February 23, 1932 at the age of 57. He was buried in Union Cemetery in Toronto, Ohio. Theresa Ackerman was listed as the head of household in the 1940 census, and four of her children lived with her at 416 Catoma Street. Josephine, Margaret, and Gertrude all worked 44 hours a week as stenographers and earned salaries of \$1,500, \$1,900, and \$1,100 per year, respectively. Albert was a service repair man working 40 hours per week and made \$2,400 annually.

In 1940, 416 Catoma Street had an estimated value of \$2,500. The house’s value was estimated at \$4,000 in 1930. The 1940 census is the last census that provides information on occupants of 416 Catoma Street. Catherine Theresa Ackerman would live at 416 Catoma Street until her death on March 6, 1959 at the age of 81.

**4. Significance of Heathside Cottage** *(as extracted from the nomination form)*

The *Pittsburgh Code of Ordinances, Title 11, Historic Preservation, Chapter 1: Historic Structures, Districts, Sites and Objects* lists ten criteria, at least one of which must be met for Historic Designation. The nominator is of the opinion that Heathside Cottage meets several of the criteria as follows.

**3. *Its exemplification of an architectural type, style, or design distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship;***

Heathside Cottage is an exemplary manifestation of early American, Gothic Revival architecture, which was popular from roughly 1830 to 1860. Evidence of this style in Heathside Cottage can be found in the asymmetry of the primary and secondary facades, presence of ornate vergeboard and finials, lancet windows, the gable featuring exposed rafter tails and flanked by wood finials, and the concave, hipped-roofed porch. The quality of design as well as its application to a residence of this scale and location make Heathside Cottage an exceptional candidate for a City of Pittsburgh historic landmark designation.

Gothic Revival, according to the Pennsylvania Historical and Museum Commission,

...is part of the mid-19th century picturesque and romantic movement in architecture, reflecting the public's taste for buildings inspired by medieval design. At its inception, it



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was a departure from the previously popular styles that drew inspiration from the classical forms of ancient Greece and Rome that were prominent during the Enlightenment and particularly popular immediately after America's War of Independence. This departure from styles that reinterpreted classical orders released designers from the rigidity, severity, and limitations of the classical tradition and freed them for creative activity. It was also, in part, an attempt to create delineation and distance in a rapidly industrializing society.

The Gothic Revival style in America was largely advanced by architects Alexander Jackson Davis and Andrew Jackson Downing, authors of influential house plan books, *Rural Residences* (1837), *Cottage Residences* (1842), and *The Architecture of Country Houses* (1850). The popularity of this style and form of architecture was best expressed by Downing himself in 1850: "the Gothic or English cottage... [is] just now the ambition of almost every person building in the country." Gothic Revival was promoted as an appropriate design for rural settings, with its complex and irregular shapes and forms fitting well into the natural landscape. Thus, the Gothic Revival style was often chosen for country homes and houses in rural or small-town settings. While popular throughout Northern Europe since the early 18<sup>th</sup> century, America largely drew inspiration from popular architectural trends in England. Examples of Gothic Revival design may be seen in the States as early as 1799 in William Crammond's *Sedgely*, a villa designed by Benjamin Latrobe located outside of Philadelphia. As the building's name alludes, English Gothic Revival influences are clearly inspirational for Heathside Cottage. Walter Kidney points out, aptly, the terms "heath" and "cottage" are much more common in British English than American in parlance. Unlike Latrobe's design for *Sedgely*, however, Heathside Cottage's fully embraces Gothic Revival by abandoning the use of core classical design elements such as symmetry, proportion, and balance.

In Pittsburgh, surviving examples of early Gothic Revival architecture are decidedly few and Heathside Cottage is likely the only remaining example of a Gothic Revival cottage within the city. However, other residential examples of Gothic Revival can be found nearby in Fineview's Henderson-Metz House (1516 Warren St.), 434 Lee Street, and in Beechview's Lowen-Shaffer House (311 Lowenhill Street). Unlike Heathside Cottage though, the Gothic design elements in the Henderson-Metz House are mixed with Italianate elements. 434 Lee Street and the Lowen-Shaffer House (a City of Pittsburgh Historic Landmark), with their board-and-batten siding, are best classified as residential examples of Carpenter Gothic.

It is also worth noting that at the time of Heathside's construction Pennsylvania's Eastern and Western State Penitentiaries were both notable institutions constructed using Gothic Revival style. The first (William Strickland, 1818-1836) and second (William Haviland, 1836-1884) iterations of Western State Penitentiary employed a castellated design specifically intended to instill a sense of solemnity within those imprisoned and reinforce a sense of fortitude and security for those without. However, their location within the bucolic Allegheny Commons fits within the larger sense of Romantic landscape cultivated by counterparts in the Hudson Valley and in Europe. Similar, but notably residential, examples can be seen in Europe at this time at Inveraray Castle (1743-1757), Culzean Castle (1777-90), and Downton Castle, 1774-78). This connection between the prison and Romanticism is, perhaps, best illustrated in Karl Bodmer's 1832-39 *Penitentiary near Pittsburgh* where the artist visually subsumes the prison within a verdantly enhanced landscape. Similar treatment seen in works by other Romantic artists of the

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period, such as John Constable's 1831 *Salisbury Cathedral from the Meadow* or Thomas Cole's 1843 *Mount Etna from Taormina*.

While no established connection illustrating the inspiration in design approach between Western State Penitentiary and Heathside Cottage exists, the proximity and then visual connection between the sites is worth noting. Denizens of Heathside Cottage, located atop a mountainside overlooking Allegheny Commons, would have enjoyed a view of the penitentiary in middle of the Western Commons below. And like the penitentiary, at the time of Heathside's construction it too would have sat amidst a relatively bucolic landscape within the sparsely developed Fineview neighborhood.

Other examples of Gothic Revival architecture are resplendent throughout Pittsburgh but are primarily manifest in ecclesiastical architecture from later periods in history. St. Anthony's Chapel (Troy Hill, 1892), Heinz Chapel (Oakland, 1933-38), First Presbyterian (Downtown, 1903-05), and Sts. Peter and Paul (East Liberty, 1890) are all prime examples of later Gothic Revival that frequently manifested in ecclesiastical architecture. Outside of Pittsburgh, more comparable examples of early American residential Gothic Revival can be found in and around New York's Hudson River Valley. Although earlier than Heathside Cottage, Lyndhurst (New York, 1839), Sunnyside (New York, 1835), and even Roseland Cottage (Connecticut, 1846) share a stylistic connection as well as a comparable degree of integrity. All have been listed on the National Register of Historic Places and declared National Historic Landmarks.

4. *Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history of development of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States*

Heathside cottage was commissioned by, and first the home of, Colonel James Andrews, a builder who made significant contributions in Pittsburgh and to the nation. Andrews was the winning bid on the contractor for the Pittsburgh Post office (formerly located at the corner of Smithfield Street and Fifth Avenue), which would open in 1853. The Pittsburgh Post-Gazette reported on October 29, 1916 that:

“...the masonry work on the old post office was done by Col. James Andrews of Allegheny. The walls were of dressed sandstone and the job in its day was lauded as the finest piece of work of any magnitude undertaken by Col. Andrews, at that time only 21 years old.”

Many of his early mason work projects centered around railroad bridges around the region, including one over the Monongahela and the railway bridge at Steubenville (later replaced in 1923 with a continuous truss bridge that reused Andrews' piers). Andrews would also receive contracts for tunnel work for the Pan Handle Railroad and Pennsylvania Railroad Company.

By 1867, Andrews managed to secure a contract for constructing a bridge across the Mississippi at St. Louis, under the supervision of Captain James Buchanan Eads, launching a professional partnership that would continue for over a decade. The Eads Bridge (triple-arch steel bridge) was the largest bridge built with the largest caissons constructed to date, and the first significant use of compressed air for subaqueous work. The Eads Bridge is designated a National Historic Landmark, listed on the National Register of Historic Places, and is also designated as a St. Louis Landmark. From the Pittsburgh Weekly Gazette, March 17, 1870: Andrews would spend

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much of his time over the next few years living in St. Louis and working closely with Captain Eads. It was also during this time that Andrews picked up the title “Colonel,” despite never serving in the military. Col. Andrews and Capt. Eads would collaborate again in 1875 to build jetties to combat the problem of silt at the mouth of the Mississippi River and open up the declining port of New Orleans to ship traffic once again.

Upon completion of the project on the Mississippi, Andrews joined Eads in a new potential venture to construct a ship railway across the Isthmus of Tehuantepec in southern Mexico. Unfortunately, the ambitious project never came to fruition due to their inability to pass a funding bill through the House and Senate, and Eads passed away shortly thereafter.

After Eads’ death, Andrews immersed himself in several business ventures that included purchasing and remodeling the Moorehead and McLean furnaces and iron works, organizing the Pittsburgh Iron and Steel Company, and directing banks, street railway and bridge companies. Andrews had eight children: three daughters, Mary, Ella, and Maria, and five sons, Charles, Sidney, Robert, Walter, and (notably) Eads. He also maintained a professional friendship with Andrew Carnegie until his death.

10. *Its unique location and distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Pittsburgh*

Heathside Cottage’s Gothic Revival design has a distinctive physical appearance and should be considered a familiar visual feature within Fineview and the City of Pittsburgh.

On the streets on which Heathside Cottage sits (Myler & Catoma) it is notably smaller than the surrounding residences, which are largely of later construction (approximately 1870s-1920s) and average 2-3 stories in height. Heathside’s composition of largely of redbrick makes it visually distinct from the surrounding houses, which are predominantly clad in vinyl siding and yellow brick. The topography of Fineview and the street grid configuration also contributes to Heathside Cottage’s visual prominence within the neighborhood. Myler Street’s steep ascent towards the center of Heathside frames the cottage. The same exemplary architecture that sets Heathside Cottage apart make it a well-known visual feature within Fineview and the City of Pittsburgh.

**5. Integrity**

Heathside Cottage enjoys a high degree of integrity of location, design, workmanship, feeling, and association. Heathside remains in its original location and has been altered since recorded by HABS in 1933 but in a manner that appears to have partially restored its overall integrity by demolition of a later addition. Unfortunately, the patterned, multicolored slate roof that is present in earlier (albeit undated) photos has been replaced by asphalt shingle roofing. Workmanship, feeling, and association are all maintained by the unchanged physical attributes of Heathside itself.

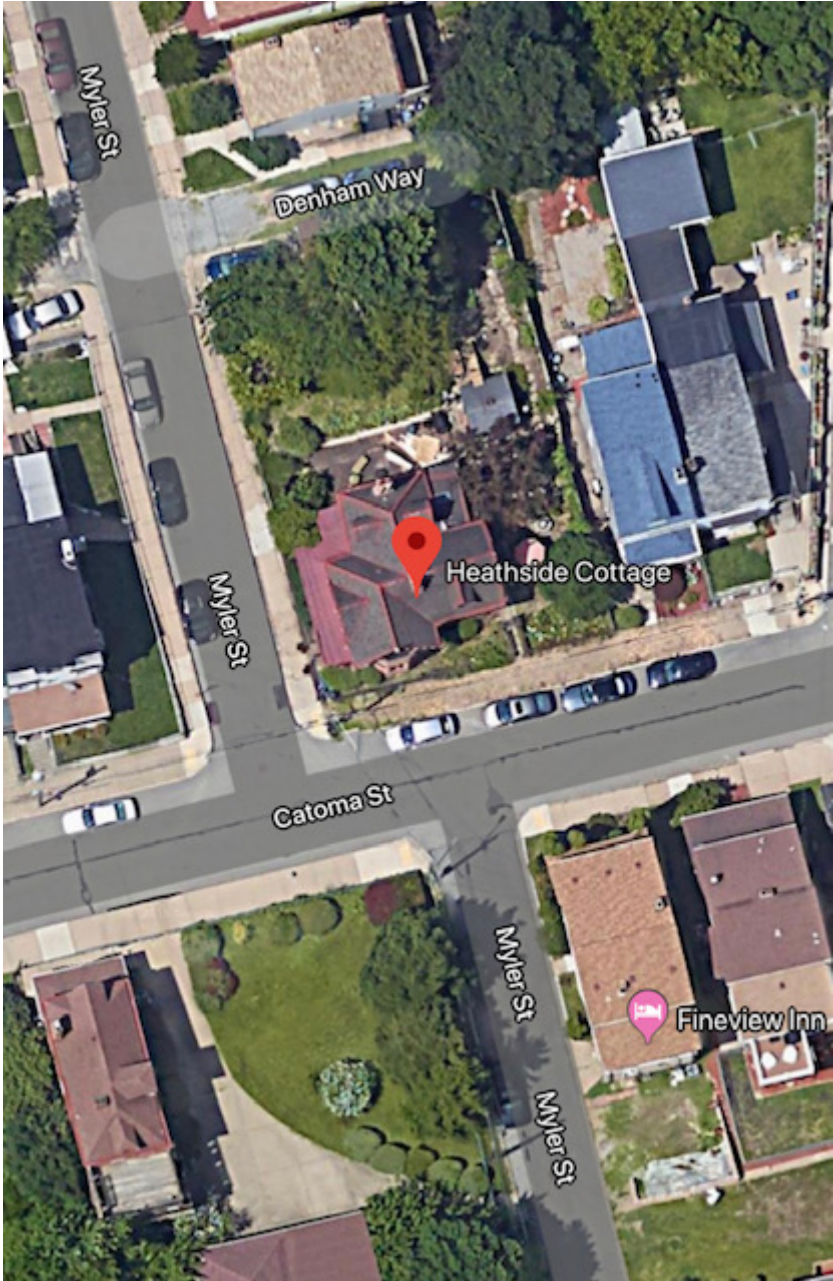
Heathside Cottage also enjoys a moderate degree of integrity regarding setting in that it remains in residential setting but one that it is significantly more developed, primarily populated with 19th and early 20th century row homes. The relatively recent demolition of the neighboring townhome on Catoma Street and the subsequent green space created in its places helps to convey a sense of space similar to when the home was originally constructed.

**NOMINATION OF THE HEATHSIDE COTTAGE  
TO BE DESIGNATED AS A CITY HISTORIC LANDMARK**

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**6. Photos**



**NOMINATION OF THE HEATHSIDE COTTAGE  
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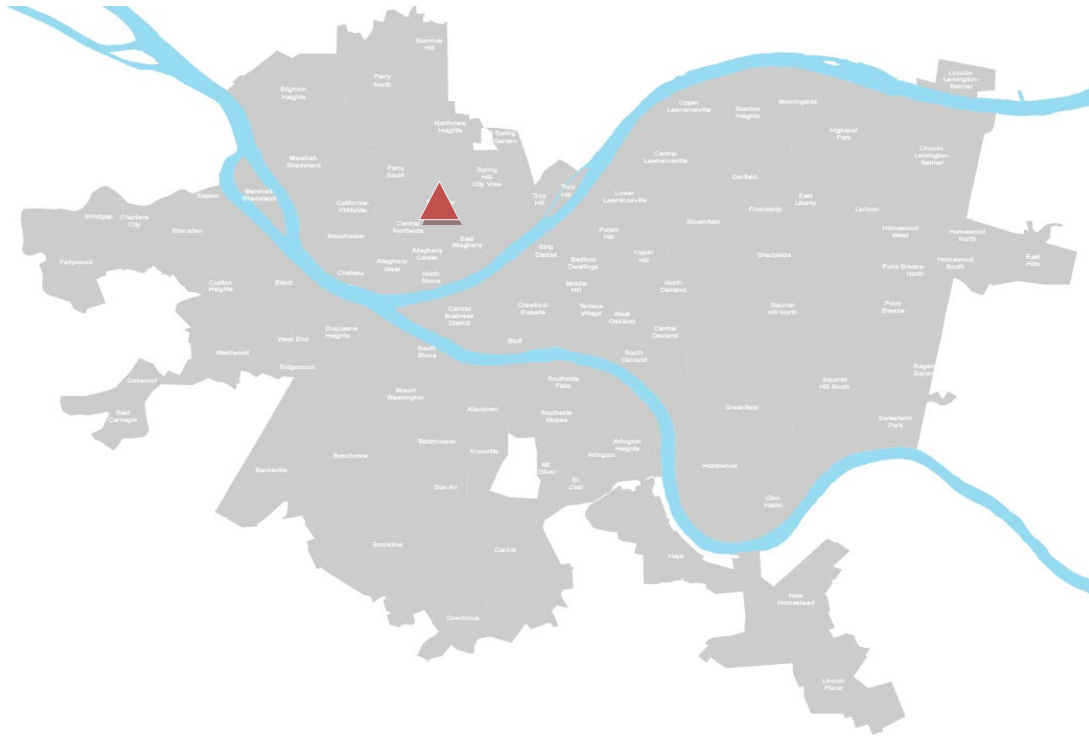


# NOMINATION OF THE HEATHSIDE COTTAGE TO BE DESIGNATED AS A CITY HISTORIC LANDMARK

## CITY COUNCIL REPORT

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### 7. Maps



### 8. Recommendation of the Historic Review Commission

The Historic Review Commission held a public hearing regarding the designation of Heathside Cottage. On July 3, 2019 the Commission voted to recommend to City Council that it designate Heathside Cottage as historic.

### 9. Recommendation of the City Planning Commission

The City Planning Commission held a public hearing regarding the designation of Heathside Cottage. On July 30, 2019 the Commission voted to recommend to City Council that it designate Heathside Cottage as historic.

**NOMINATION OF THE HEATHSIDE COTTAGE  
TO BE DESIGNATED AS A CITY HISTORIC LANDMARK**

CITY COUNCIL REPORT

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**10. Meeting Minutes**

**HRC MINUTES – JUNE 5, 2019 – PRELIMINARY DETERMINATION HEARING**

NOMINATION OF THE HEATHSIDE COTTAGE  
TO BE DESIGNATED AS A CITY HISTORIC LANDMARK

CITY COUNCIL REPORT

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Pittsburgh HRC – June 5, 2019

***Heathside Cottage***  
***416 Catoma Street***

***Historic Nomination***

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**Owner:**  
Greg Manley  
416 Catoma Street  
Pittsburgh, Pa 15212

Ward: 25th

Lot and Block: 23-D-56

Inspector:

**Nominator:**  
Matthew Falcone

Council District: 1st

Nomination Received: 5/17/19

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**National Register Status:**    **Listed:**                    **Eligible:**

**Proposed Changes:** Nomination for historic designation.

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**Discussion:**

1. Ms. Quinn presents the nomination and states that they are just voting on whether the nomination is viable.
  2. Mr. Gastil asks some questions including the criteria for designation.
  3. Ms. Quinn states that the property meets **Criterion 3**, exemplification of an architectural type, style or design, **Criterion 4**, work of an architect, engineer, designer, or builder, and **Criterion 10**, unique location and distinctive physical appearance or presence. She states that the property also maintains integrity.
  4. The Commission discusses the nomination.
- 
- 

**Motion:**

1. Mr. Gastil moves to accept the nomination as viable.
  2. Ms. Loysen seconds.
  3. Ms. Aguirre asks for a vote; all are in favor and motion carries.
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**NOMINATION OF THE HEATHSIDE COTTAGE  
TO BE DESIGNATED AS A CITY HISTORIC LANDMARK**

CITY COUNCIL REPORT

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**HRC MINUTES – JULY 3, 2019 RECOMMENDATION**



NOMINATION OF THE HEATHSIDE COTTAGE  
TO BE DESIGNATED AS A CITY HISTORIC LANDMARK

CITY COUNCIL REPORT

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*Pittsburgh HRC – July 3, 2019*

***Heathside Cottage  
416 Catoma Street***

***Historic Nomination***

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**Owner:**

Greg Manley  
416 Catoma Street  
Pittsburgh, Pa 15212

Ward: 25th

Lot and Block: 23-D-56

Inspector:

**Nominator:**

Matthew Falcone

Council District: 1st

Nomination Received: 5/17/19

---

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**National Register Status:**    **Listed:**                    **Eligible:**

**Proposed Changes:** Nomination for historic designation.

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**Discussion:**

5. Ms. Quinn makes a short presentation on the property and restates that the property meets **Criterion 3**, exemplification of an architectural type, style or design, **Criterion 4**, work of an architect, engineer, designer, or builder, and **Criterion 10**, unique location and distinctive physical appearance or presence. She states that the property also maintains integrity. She states that they will be making a recommendation to City Council today.
  6. The Commission discusses the nomination.
  7. Ms. Quinn states that the owner is very supportive as well.
- 
- 

**Motion:**

4. Mr. Gastil moves to provide a positive recommendation to City Council, noting the three criteria for significance.
  5. Ms. Loysen seconds.
  6. Ms. Aguirre asks for a vote; all are in favor and motion carries.
- 
-

**NOMINATION OF THE HEATHSIDE COTTAGE  
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**PLANNING COMMISSION MINUTES –JULY 30, 2019**

**NOMINATION OF THE HEATHSIDE COTTAGE  
TO BE DESIGNATED AS A CITY HISTORIC LANDMARK**

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**C. DEVELOPMENT REVIEWS** (See **Attachment C** for staff reports.)

1. Hearing and Action: Historic Nomination: 419 Catoma Street

[Ms. Quinn](#) made a presentation in accordance with the attached staff report. Ms. Quinn recommended approval of the proposal.

Ms. Quinn gave a brief history and description of the Heathside Cottage, she showed photographs of the site and of the house. The Cottage is a one and one half story, single family dwelling in the Fineview neighborhood. Col. James Andrews after built the home and after his death Henry and Margaret Keirn purchased the home and when they died their children kept the home as a rental property. The sold the home to John and Catherine Ackerman and their children remained in the property until 1959.

The staff finds that the nomination submitted for the Heathside Cottage meets the required criteria and integrity standards for listing as city designated historic structures. The Historic Review Commission voted to provide a positive recommendation to City Council regarding historic designation.

Staff recommends that the Commission votes affirmatively to recommend historic designation to City Council.

The Vice Chairwoman called for comments from the Public.

[Matthew Falcone of Preservation Pittsburgh](#) spoke in full support of this nomination.

**NOMINATION OF THE HEATHSIDE COTTAGE  
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CITY COUNCIL REPORT

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July 30, 2019 3

Planning Commission Minutes

There being no **more** comments from the Public, the Vice Chairwoman called for questions and comments from the Commissioners.

Ms. Dick thanked the Historic Preservation Staff for a fantastic presentation.

Ms. Deitrick thanked Ms. Quinn and Mr. Falcone.

Ms. Burton-Faulk stated that the site is absolutely stunning.

There being no **more** questions or comments from the Commissioners, the Vice Chairwoman called for the motion.

**MOTION:** That the Planning Commission of the City of Pittsburgh make a positive recommendation to City Council.

MOVED BY Ms. Dick; SECONDED BY Ms. Deitrick.

IN FAVOR: Askey, Burton-Faulk, Deitrick, Dick, Mingo

OPPOSED: None **CARRIED**