

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

CITY COUNCIL REPORT



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THE BRADBERRY - HISTORIC NOMINATION STAFF REPORT

Name of Property The Bradberry
Address of Property 1130 Reddour Street
Property Owner GTB Bradberry Ventures
Nominated by:..... William Gatti
Date Received:..... September 16, 2019
Parcel No.: 23-L-70
Ward:..... 22nd
Zoning Classification:..... LNC
Neighborhood..... Central Northside
Council District:..... 1 – Wilson

FORMAL ACTION REQUIRED BY THE HISTORIC REVIEW COMMISSION:

1. Act on the Preliminary Determination of Eligibility for Historic Designation (2 October 2019)
2. Conduct a public hearing for the Historic Designation (6 November 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 (6 November 2019)

FORMAL ACTION REQUIRED BY THE PLANNING COMMISSION:

4. Conduct a public hearing for the Historic Designation (5 November 2019)
5. Review the recommendations of the Historic Review Commission and make a recommendation to the City Council on the Historic Designation (19 November 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

1. On September 16, 2019 the staff of the Historic Review Commission received an application for the nomination of The Bradberry to be designated as a City Historic Structure.

2. **Description of The Bradberry** (as extracted from the nomination form)

The Bradberry Apartment Building is located at 1130 Reddour Street in Pittsburgh's Central Northside neighborhood, approximately one mile north of the city's central business district. The Bradberry is a four-story brick apartment building constructed in the Renaissance Revival style that faces west onto Reddour Street. The front façade is clad in buff brick laid in a running bond and is the most formal and symmetrical elevation of the building. The entrance doors and the stairwell windows above them are decorated in rusticated limestone, in a pattern commonly known as a Gibbs surround (named after architect James Gibb, who popularized it in England in the first half of the eighteenth century). Crowning the Gibbs door surrounds are large limestone cartouches; crowning each stairwell surround is a large limestone scroll.

Window openings are rectangular on the first three stories and arched on the fourth. The former are capped by window heads of limestone composed of triple keystones. The upper windows are capped by Roman arches (i.e., semi-circular brick arches) with carved limestone keystones in the form of scrolls. At the center of the first story, between the windows, is a large carved limestone plaque that reads "The Bradberry".

The north façade is clad in red brick laid in a running bond. This façade is far simpler than the front façade and contains minimal ornamentation. The foundation and windows sills are limestone. Window openings on the first three stories are capped by radial brick arches; those on the fourth story are capped by Roman arches. The parapet contains a simple cap with no ornamentation. Windows on the west and north facades of the building are new and were designed to be historically appropriate. Manufactured in a dark bronze finish, the new windows match the old in terms of configuration, operability and size.

As mentioned, the east façade has been modified. Historically, most of this tertiary façade was blocked from public view by the north end of the Garden Theatre, which until 2014 extended to Eloise Street and abutted the fire escapes on the rear of The Bradberry. Almost all of the south façade adjoins the Masonic Hall, which had been built about eight years before construction of The Bradberry.

3. **History of The Bradberry** (as extracted from the nomination form)

Around the turn of the twentieth century, the intersection of North Avenue and Federal Street became the center of a commercial concentration, with new businesses, like those on the ground floor of the Masonic Hall, in close proximity. Construction continued into the early 1900s, including introduction of a new building type to the North Side—the apartment house—with The Bradberry being one of the earliest examples.

Allegheny City resident and businessman William T. Bradberry purchased the lot to the north of the newly-constructed Masonic Hall on June 20, 1894 and within a few years hired architect Frederick J. Osterling to design a sixteen-flat apartment house to be fashionably located just off Allegheny Commons. General plans were first announced in the February 17, 1901 edition of the *Pittsburgh Daily Post*. Ten days later, the same paper provided additional details, stating that "William T. Bradberry will erect a fine apartment building. It is to be located on the same lot as the Masonic temple in Race Street. . . . The structure will be four stories high, have 16 apartments and be fireproof throughout. On May 19, the *Daily Post* reported that "Apartment houses are slowly coming to the front in Allegheny and during the summer about half a dozen are planned for erection. The contract for the Bradberry flats, at Race Street and Ellsworth, has been let and work on this structure will be started tomorrow morning. There will be 16 modern apartments in the building of four rooms each. Broker A.D. Wilson has been appointed exclusive agent of the new structure." Four days later, the

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Pittsburgh Press, under the headline, “Permit for Big Building,” indicated that “The Allegheny bureau of building issued, this morning, a permit to W.T. Bradberry, the former well-known stove manufacturer, for the erection of a four-story brick apartment house. . . . It will have a frontage of 57 feet on Race Street and 80 feet on Ellsworth Street, and will cost \$30,000”. In April 1902, newspaper announcements indicated that the “finest apartment building in Allegheny [is] now ready for occupancy” and that it featured “nice light rooms, fireproof floors, central location, near parks, four rooms and bath each, [and] private hall.” An advertisement from 1904 for an available unit provides some additional detail into what the apartments would have been like: “The Bradberry, Race Street, Allegheny—New, up-to-date apartments, parlor, bed room, bath room, dining room, kitchen and laundry, filtered water, fire and sound proof, back and front entrance, central location, near parks.”

That fireproof construction was a particular feature of the building that may have attracted tenants, and which contributes to its significance. A September 1902 advertisement by William Bradberry’s agent, A.D. Wilson, claims that “The Bradberry Flats [are the] finest and only fireproof flats in the city.” While this claim has yet to be substantiated, a review of Sanborn Fire Insurance Company maps of Allegheny from 1906 suggests that the apartment house as a building type was still fairly uncommon, and that fireproof construction of those that did exist was even rarer. An illustrated book on Osterling’s work from 1904 contains an advertisement for the Columbian Fire-Proofing Company, which states that their system of “ribbed steel bars embedded in concrete” was utilized in the construction of The Bradberry. The listing contains an illustration of their system and indicates that the company’s general office was in Pittsburgh, with additional offices in New York, Boston, London, Chicago and Philadelphia.

Large scale new construction in the neighborhood largely ceased by the start of the First World War. After the war, the typical urban woes of the twentieth century beset the neighborhood. The encroachment of industry and its associated pollution and noise, along with the development of suburban areas around Pittsburgh, encouraged the movement of prosperous families out of the district and resulted in a lowering of standards of building care and maintenance in some areas. Lack of investment during the Great Depression and Second World War, along with the subdivision of houses to provide apartments for war workers, caused further deterioration of the building stock.

4. Significance of The Bradberry *(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.

Criterion 2. Its identification with a person or persons who significantly contributed to the cultural, historic, architectural, archaeological, or related aspects of the development of the City of Pittsburgh, State of Pennsylvania, Mid-Atlantic region, or the United States;

The Bradberry Apartment building is significant for its identification with William T. Bradberry, a prominent businessman and resident of Allegheny City who had the building constructed. Bradberry was president of the Anshutz-Bradberry Company, a major manufacturer of cook, parlor and heating stoves, whose plant was located on Preble Avenue along the Ohio River, south of Western State Penitentiary. Following the death of his wife in 1910, Bradberry lived in one of the apartments in the building (on the 1116 Reddour Street side) and died in his home in 1924 at the age of eighty-five.

William T. Bradberry was born in Finleyville, Washington County, Pennsylvania on May 12, 1839. There he married Elizabeth Tunstall and they subsequently moved to Washington County, before returning to Allegheny in 1845. Thomas Bradberry died within a year of their return, leaving his widow with three children to raise. William Bradberry was educated in the Allegheny public schools before becoming an apprentice iron moulder with Mitchell, Herron & Company when he was seventeen. He worked there until August 1862, when he enlisted in Company G, 139th Pennsylvania Volunteers, where he was promoted to

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quartermaster sergeant, a rank he held until being mustered out in 1865. Upon his return to Allegheny City, he went back to work with Mitchell, Herron & Company before accepting the position of superintendent of the DeHaven & Sons stove foundry in January 1870. In 1879, William Bradberry accepted an offer to be an equal partner in the stove foundry of Henry Anshutz, which had been established three decades earlier in Allegheny.

The Lafayette Stove Works were established in 1844 by S. Showers & Anshutz, who commenced business with but a very small capital, gradually increasing the same year after year by industry and a policy of uniform and spotless integrity. Upon the retirement of Henry Anshutz in 1886, William Bradberry became the company's president and the business became the Anshutz-Bradberry Company. Under Bradberry's management, the company expanded the distribution of its stoves to dealers throughout the United States, which by 1879 already included "Ohio, West Virginia, Indiana, Iowa and many other Western States." There was even international exposure. Stoves were "exported to Cuba and other foreign markets," and in 1887, the company "shipped a consignment of their famous Tremont parlor and heating stoves to London," where they were "Pittsburgh's sole representative at the London-American Exhibition."

In May 1900, William Bradberry retired from what had grown to become a conglomerate known as the Pittsburgh Stove and Range Company. The company had been formed in 1899 with the merger of nine Pittsburgh stove foundries. Bradberry, who was particularly well respected, was named vice president of the new enterprise. While Bradberry was at the helm for only a brief period, he played a role in the new company's transition to the manufacturing of steel ranges and stoves, which had never before been made in Pittsburgh.

After his retirement from the Pittsburgh Stove and Range Company, Bradberry remained active in business matters. He became a member of the board of directors at the Enterprise National Bank of Allegheny and later its vice president until its closing in 1905. In 1900, he was elected to the board of directors of the Tuna Oil Company [petroleum, not fish], and was re-elected two years later. In 1901, he co-founded the Superior Manufacturing Company, which produced gas logs and appliances for burning natural gas, and served as the company's president.

Outside of his business ventures, William Bradberry was actively engaged in civic affairs. He was a member of the Allegheny School Board from 1883 until its dissolution in 1907 when Allegheny City became part of Pittsburgh. He was a candidate for mayor of Allegheny in 1895, suffering a surprising loss in the Republican primary to Charles Geyer in January 1896 by just 659 votes. In 1902, Bradberry served as Allegheny City's chairman for the recently formed Citizens Party, an offshoot of the Republican Party that had grown weary of the machine politics that had grown to dominate government throughout the region. The platform aimed "to defeat efforts to elect dishonest and incompetent men as public officers, prevent the perpetuation of fraud upon the taxpayers, and to secure and maintain economic and efficient government."

Bradberry was a Commander of Colonel John B. Clark Post No. 162 of the Grand Army of the Republic and a member of the Board of Trustees that shepherded the creation of Soldiers and Sailors Memorial Hall in Oakland (designed by Henry Hornbostel, 1910). In 1896, he was appointed by Pennsylvania Governor Daniel H. Hastings to the Board of Trustees of the Polk State School for the Feeble Minded in Venango County (later named the Polk State School). Established in 1893, the institution was located on 870 acres near Polk, six miles west of the city of Franklin. The site was designed on a scattered "cottage plan" of over two dozen buildings by architect Frederick J. Osterling in 1894 and opened in 1897. It is likely that Bradberry became familiar with Osterling through his work at Polk and subsequently selected him to design The Bradberry a few years later. William Bradberry served on the Polk board until 1923.

On March 28, 1924, Bradberry died in his eponymous apartment building, which he had constructed two decades before. An article in the *Post-Gazette* just a few years earlier had called him "the best-known citizen of the North Side." He left an estate worth ninety-five thousand dollars, which when adjusted for inflation would be worth well over a million dollars today.

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

The Bradberry Apartment Building is a skillfully designed example of the Renaissance Revival style successfully adapted to the specific program of an early twentieth-century apartment building. At this time in the history of Allegheny and Pittsburgh, the apartment house was still a new building type. Local developers feared that people—especially middle- and upper-class families—might not accept the idea of living so close to one another. There was a sense that “one bad apple could spoil the bunch,” where one unsavory tenant could tarnish the social standing of others in the building.

The Renaissance Revival style, also known as the Italian Renaissance Revival style, turned away from earlier Victorian motifs and looked to Italian precedents for inspiration. *The Pennsylvania Architectural Field Guide* developed by the Pennsylvania Historical & Museum Commission indicates that the style was utilized in Pennsylvania largely during the time period from 1890 to 1930.

The Italian Renaissance Revival style developed at the very end of the Victorian period of architecture. Like the Romanesque styles and other later classically-inspired styles, the Italian Renaissance Revival style looked to Italy and the ancient world for inspiration. This style developed in direct contrast to the medieval form and appearance of other popular styles of the time, the Gothic Revival, Queen Anne, and Shingle styles. This style and the earlier Italianate style both were modeled on the 16th century buildings of the Italian Renaissance. However, Italian Renaissance Revival style buildings are much closer stylistically to the original form than the Italianate style. This added authenticity was due to greater familiarity with the original buildings—via photographs versus pattern books—and advances in masonry veneering techniques that developed in the early 20th century.

In Pittsburgh, examples of the style include the original classroom block and first addition to the Larimer School (Ulysses J. L. Peoples, architect, 1896 and 1904); the Belmar School in Homewood (Thomas C. McKee, architect, 1900); the building housing Fire Station 18 and the Zone 4 Police Station on Northumberland Street in Squirrel Hill (George H. Schwan, architect, 1906); and the Osterling-designed Iroquois Apartments on Forbes Avenue in Oakland (1901).

Character-defining features of the Renaissance Revival style that are present on The Bradberry include its rectangular massing, masonry construction, symmetrical front façade, limestone foundation with water table, denticulated limestone stringcourse, limestone and brick sill courses, heavily denticulated tin cornice with limestone modillions, Gibbs door and window surrounds, arched window openings, and decorative stone elements like scrolls and cartouches.

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

The Bradberry Apartment Building is significant as a skillfully-designed example of the work of accomplished late nineteenth- and early-twentieth century Pittsburgh architect Frederick J. Osterling (October 4, 1865 – July 5, 1934).

Frederick John Osterling was born in the Monongahela river community of Amity (present-day Dravosburg) in 1865. His parents were Philip Osterling, a Civil War veteran and carpenter who came to western Pennsylvania at age eleven, and Bertha Stauffer, whose family was from Butler County. Shortly after Frederick’s birth, the family moved to Birmingham on what is today Pittsburgh’s South Side, before moving to Allegheny in 1868. There, they lived in Manchester at the northwest corner of Juniata and Manhattan Streets, while father Philip Osterling worked as a partner in the Osterling-Langenheim planing mill on Anderson Street.

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Frederick Osterling attended the local public schools before enrolling at the Lessing Institute, a private technical school in Allegheny. He then apprenticed in the Pittsburgh office of architect Joseph Stillburg. “Osterling experienced success in architecture from the start, having a design published at age 18 in *American Architect and Building news*, and also being called on to design a house for his father’s lumber business partner at age 19.” He then toured Europe for a year to study architecture before returning to Pittsburgh to establish his own practice. He received his first major commission in 1887, when he was selected to design the new Allegheny High School on Sherman Street (he also received the later commission for its Arch Street addition).

In the early 1900s, Osterling served as County Architect for Allegheny County. In this capacity his work included a new Allegheny County Morgue, sympathetic additions to the Allegheny County Jail and a proposal to add two stories to the Allegheny County Courthouse. From 1904 to 1915, Osterling maintained a steady practice, as indicated by his projects published in *The Builder*, a local architects’ journal, and those listed in the Pittsburgh Architectural Club exhibition catalogue of 1907. The Commonwealth Trust Company Building (1907) and the Hotel Cape May (1908) in New Jersey were high-water marks.

In 1915, Henry Clay Frick, who had hired Osterling almost twenty-five years before to redesign “Clayton,” the family home on Penn Avenue in the East End, hired him again to design the Union Arcade. Later known as the Union Trust Building, the Arcade would be the centerpiece of Frick’s downtown real estate empire and would become the most important commission of Osterling’s career. “Constructed between 1915 and 1917, the Union Arcade proved to be a great success, garnering for both the structure and its architect much acclaim.”

Critics and historians have generally looked favorably upon Osterling’s career. During his lifetime, the editors of the *Pittsburgh Gazette Times*, writing in their 1908 book *The Story of Pittsburgh and Vicinity*, noted that Osterling’s “work has often been remarked as a standard for others to copy,” and that he was “in the van in planning the modern sky-scraper type of office building.” Historian George Thornton Fleming, writing in *History of Pittsburgh and Environs* in 1922, praised Osterling, calling him “the leading architect of Pittsburgh” and “one of the foremost men in his line in all the East” and felt that Osterling had “combined the genius of the master mind with the thorough practicability of the utilitarian [*sic*] in the many structures which he has designed. . .” and concluded that Osterling “realized his cherished ambition to a degree rare in a world of struggle and competition.”

Criterion 5. Its exemplification of important planning and urban design techniques distinguished by innovation, rarity, uniqueness, or overall quality of design or detail;

The Bradberry Apartment Building is significant as an early example of an apartment house—a building type that was slow to be accepted in Allegheny and Pittsburgh, but would come to dominate much of the urban landscape. Until the 1890s, multi-unit housing—especially for middle- and upper-class families—was tinged by the image evoked by the more common tenements of working class and immigrant families.

The first apartment buildings in the United States, where each unit included its own kitchen and bathroom, were likely the Hotel St. Cloud in Boston (Nathaniel Bradlee, architect, 1869) and the Stuyvesant Flats in New York (Richard Morris Hunt, architect, 1869). Both were modelled on the French “flat,” with one apartment unit per floor. Chicago, also a reluctant adopter, did not see its first apartment house until The Waltone was built in 1879.

While apartment buildings can take on many forms, The Bradberry can trace its typological lineage to these early flat-type precedents. Applying a framework used to describe apartments in Washington, DC for a multi-property National Register nomination, The Bradberry can be described as a “stacked flats” type of building. These “were designed and built specifically to function as an apartment building containing at least one self-sufficient (containing private kitchen and bath facilities) apartment (dwelling) unit per floor. These buildings are two, three, or more stories high, [and] have a single or multiple main public entrances.”

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Although each floor contains distinct dwelling units, the exterior presents as a unified design. Differentiated from what is termed the “conventional low-rise apartment building,” stacked flats buildings were typically constructed without large common lobbies and relied on stairs rather than elevators.

A review of historic newspapers for the decade preceding construction of The Bradberry suggests that Pittsburgh and Allegheny were particularly behind other cities in adapting to this new housing type and that this caused much consternation among the editors of the *Pittsburgh Dispatch*, who gave the topic much coverage. In an 1890 article titled “No Flats in Pittsburg and the Probable Reason Why,” the editors posit that simple ignorance was the root cause, stating that “the advantages of the ‘flat,’ its coziness and convenience, especially for a small family, are not understood here.” They concluded by suggesting that “near the parks in Allegheny would be a favorable site” for such dwellings—a thought presumably shared by William T. Bradberry.

Later that year, the *Dispatch* reported on a visit to Pittsburgh by a Chicago real estate investor, stating that “nothing about [Pittsburgh] surprised him more than the entire absence of anything like the system of flats, or apartment houses, which is such a marked feature of Chicago and New York.” This time, the editors concluded that “the explanation is a very simple one. It is the conservatism of Pittsburg which makes it decline to adopt new ideas, especially in real estate and building, until they have become old ones in other cities.”

In an attempt to better understand the shortage, the *Dispatch* frequently interviewed architects in its “So the Architects Say” column and twice interviewed Frederick J. Osterling on the topic. In October 1890, under the headlines “Apartment Houses: The Way Out of Difficulty—The People Must Begin to Live in Tiers One Above the Other Away Up in the Atmosphere,” Osterling conceded that “the people of Pittsburg will at last have to come to the plan of Eastern cities and live on top of each other. That is about the only way I can see out of the difficulty unless they spread away out into the suburbs. The plan of apartment houses would take well in this city. . . .” Two years later, in the same column, the editors stated that Osterling “is thoroughly convinced that, considering the many complaints about overcrowded hotels, in connection with the otherwise substantial growth in Pittsburg, the apartment house plan of building is certainly next ‘on the list’ of improvements in this city.”

Despite this awareness among newspaper editors and architects, actual construction of apartment houses remained a rarity into the latter part of the decade, curtailed in large part by the Panic of 1893, a serious economic depression that lasted into 1897. In 1895, writing on the continued shortage of flats in Allegheny, the *Pittsburgh Daily Post* indicated that “the great desideratum in that city now was the erection of fine apartment houses after the most approved eastern style,” but that “investors seemed to be timid in this branch of speculation.” In 1896, the *Daily Post* confirmed that the shortage still existed in an article titled “Swell Flats are in Demand; Pittsburg Has None, and Therein This City Lags Far Behind Others.” The article indicated that “the business is its infancy here,” but “there are large possibilities in its future.” Developer Joseph M. Dixon was quoted as saying “There are flats in this city, and they are not failures either. . . . There have been schemes to build [more], but it seems as if all had been started at just the wrong time, and the failure of these has made other capitalists. . . . afraid to go into a good thing when they see it.” 1897 proved to be little better. The *Pittsburgh Press* reported in April of that year that “that there are so few apartment houses in the city. . . . that many persons were compelled to rent small houses, much against their will.”

The *Pittsburgh Press* proclaimed on March 21, 1899 that “William Miller & Sons have just completed what is the first apartment house, designed exclusively as such, in the cities of Pittsburg or Allegheny. The structure, which was planned last fall, is located at the corner of Friendship Avenue and Mathilda Street, in Friendship Park. It is a three-story building, of Pompeiian brick, with two entrances, each of which affords ingress to six apartments.” While the claim of being first can readily be dismissed based on earlier newspaper accounts from the 1890s, which reported on scattered instances of similar flat-type buildings, it is indicative of the novelty of this building type.

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In 1902, the Pittsburgh-based financial journal, *Money*, stated that “The apartment house is still somewhat of an experiment here, in the opinion of most real estate investors, and quite unaccountably a timid feeling is general as to the future of such structures. The prediction is common that they will ultimately degenerate into nothing short of tenements, as their architecture becomes antiquated and the wear and tear begins to show.”

It was into this uncertain market that William T. Bradberry threw open the doors of The Bradberry to tenants in April of 1902. His choice of location and amenities along with Osterling’s design appear have met with approval. By September, advertisements indicated that only a few units remained, and within a year, all but one of the sixteen units had been rented.

5. **Integrity** The Bradberry Apartment Building meets the criteria for integrity as it applies to location, design, materials, and workmanship.

Location: The Bradberry retains integrity in regard to location. It remains in its original location on Reddour Street, just off Allegheny Commons.

Design: The building retains integrity in regard to design. Overall, it retains its form, massing, method of construction, and the original purpose for which it was designed. Specific character-defining features remain that allow its significance as an example of the Renaissance Revival style to be conveyed. These include its rectangular massing, masonry construction, symmetrical front façade, limestone foundation with water table, denticulated limestone stringcourse, limestone and brick sill courses, heavily denticulated tin cornice with limestone modillions, Gibbs door and window surrounds, arched window openings, and decorative stone elements like scrolls and cartouches. Alteration of the rear façade does not keep the historic style and function of the building from being understood.

Materials: The building retains integrity in regard to materials. Still present are the buff and red brick walls, highly ornate carved limestone details, tin cornice and the carved stone plaque containing the building’s name. On the primary and secondary façades, new windows are historically appropriate and closely reflect the original design in terms of configuration, operability and dimensions.

Workmanship: The building retains integrity in regard to workmanship. Exterior details—especially the ornately carved limestone ornamentation—reflect a high level of skill and sophistication that was employed to assure the renting public that the nascent apartment house could be a respectable place to live.

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6. Photos



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8. Recommendation of the Historic Review Commission

The Historic Review Commission held a public hearing regarding the designation of The Bradberry. On November 6, 2019 the Commission voted to recommend to City Council that it designate The Bradberry as historic.

9. Recommendation of the City Planning Commission

The City Planning Commission held a public hearing regarding the designation of The Bradberry. On November 19, 2019 the Commission voted to recommend to City Council that it designate The Bradberry as historic.

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10. Meeting Minutes

HRC MINUTES – OCTOBER 2, 2019 – PRELIMINARY DETERMINATION HEARING

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Pittsburgh HRC – October 2, 2019

***The Bradberry Apartments
1130 Reddour Street***

Historic Nomination

Owner:

GTB Bradberry Ventures
Century Building 130 7th Street, Suite 300
Pittsburgh, Pa 15222-3409

Ward: 22nd

Lot and Block: 23-L-70

Nominator:

William Gatti
4917 Wallingford Street
Pittsburgh, PA 15213

Inspector:

Council District: 1st

Nomination Received: 9/16/19

National Register Status: Listed: Eligible:

Proposed Changes: Nomination for historic designation.

Discussion:

1. Ms. Quinn makes a short presentation on the property and states that the property meets **Criterion 2**, identification with a person or persons, **Criterion 3**, exemplification of a distinguished architectural type, style, or design, **Criterion 4**, work of an architect, engineer, designer, or builder, and **Criterion 5**, exemplification of important planning and urban design techniques. She also states that it has retained integrity.
 2. The Commission discusses the nomination.
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Motion:

1. Mr. Falcone moves to positively assess the nomination based on the criteria identified in the application.
 2. Mr. Hill seconds.
 3. Ms. Aguirre asks for a vote; all are in favor and motion carries.
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HRC MINUTES – NOVEMBER 6, 2019 RECOMMENDATION

NOMINATION OF THE BRADBERRY
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Pittsburgh HRC – November 6, 2019

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1130 Reddour Street

Historic Nomination

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Century Building 130 7th Street, Suite 300
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Inspector:

Council District: 1st

Nomination Received: 9/16/19

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

Proposed Changes: Nomination for historic designation.

Discussion:

3. Ms. Quinn makes a short presentation on the property and states that the property meets **Criterion 2**, identification with a person or persons, **Criterion 3**, exemplification of a distinguished architectural type, style, or design, **Criterion 4**, work of an architect, engineer, designer, or builder, and **Criterion 5**, exemplification of important planning and urban design techniques. She also states that it has retained integrity.
 4. Mr. Jeff Slack steps to the podium; he is the preparer of the nomination. He gives more information on the history of the nomination and the building.
 5. The Commission discusses the nomination.
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Motion:

4. Mr. Falcone moves to positively recommend the nomination to City Council based on **Criteria 2, 3, 4, and 5**.
 5. [No second is audible.]
 6. Ms. Aguirre asks for a vote; all are in favor and motion carries.
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PLANNING COMMISSION MINUTES –NOVEMBER 19, 2019

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