

**NOMINATION OF THE CITY-COUNTY BUILDING
TO BE DESIGNATED AS A CITY HISTORIC LANDMARK**

CITY COUNCIL REPORT



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THE CITY-COUNTY BUILDING - HISTORIC NOMINATION STAFF REPORT

Name of Property City-County Building
Address of Property 414 Grant Street
Property Owner The City of Pittsburgh & Allegheny County
Nominated by: Hon. William Peduto and Hon. Richard Fitzgerald
Date Received: October 15, 2019
Parcel No.: 2-J-2 and 2-E-284
Ward: 1st
Zoning Classification: GT-A
Neighborhood: Central Business District
Council District: 6 – Lavelle

FORMAL ACTION REQUIRED BY THE HISTORIC REVIEW COMMISSION:

1. Act on the Preliminary Determination of Eligibility for Historic Designation (6 November 2019)
2. Conduct a public hearing for the Historic Designation (4 December 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 (4 December 2019)

FORMAL ACTION REQUIRED BY THE PLANNING COMMISSION:

4. Conduct a public hearing for the Historic Designation (3 December 2019)
5. Review the recommendations of the Historic Review Commission and make a recommendation to the City Council on the Historic Designation (3 December 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 October 15, 2019 the staff of the Historic Review Commission received an application for the nomination of the City-County Building to be designated as a City Historic Structure.
2. **Description of The City-County Building** *(as extracted from the nomination form)*

The City-County Building at 414 Grant Street occupies an entire city block in Downtown Pittsburgh. It is bordered by Forbes Avenue to the North, Ross Street to the East, Fourth Avenue to the South, and Grant Street to the West. The building is sited on the former estate of James Ross, the namesake of Ross Street. Subsequently, the land was owned by T. Marshall, M. Mahoney, Jane M. Fulton, C. A. Cooper, Dan McK. Lloyd, M. M. Fulton, A. Floyd, and Mary Mason. The land was also occupied by a building associate with the Western University of Pennsylvania (now the University of Pittsburgh), Third United Presbyterian Church, and Fourth Avenue Baptist Church. For a time, prior to demolition for the new building, the Third United Presbyterian Church served as County Offices. The building is of masonry and steel construction. It possesses a modified tripartite design typical of tall office buildings in the late 19th and early 20th centuries; featuring a distinct base, truncated shaft, and capital. Each elevation is clad in polished granite with flamed granite being used predominantly at street level.

The western elevation is the building's primary and most recognizable elevation. Facing Grant Street, it is a symmetrical, balanced, yet severe composition that can be read as five distinct bays. Three monumental, nearly five story-high rounded arch portals dominate this elevation. The portals grant access via a flight of steps to a soaring, rectangular loggia, vaulted in limestone and two-toned, fish-scale pattern Guastavino tile. Inside the loggia, three large windows mirror the portals. The ingeniously designed central window also serves as a walkway, permitting circulation through the building while also flooding it with natural light. Two equally large, rounded arch windows face onto the loggia from either end.

Directly above the portals is a projecting balcony emblazoned with 'CITY-COUNTY BUILDING'. To the left and right of the inscription, allegorical figures by artist Charles Keck surround escutcheons of the County of Allegheny and the City of Pittsburgh; the County on the left, the City on the right. Each sculpture features reclining semi-nude male and female figures. For the County, the male figure rests on a sheaf of wheat while the female figure holds agricultural produce in her arms. For the City, the male figure rests on an anvil, holding a hammer while the female figure holds a book of law. The underside of this balcony features an alternating motif of acanthus leaves and sheaves of wheat.

A three-story Doric colonnade surmounts the balcony and portals, eight columns and two pilasters in total. The building terminates in a largely unadorned entablature. A projecting cornice features mutules and a cheneau adorned with alternating sheaves of wheat, eagles, and stylized castles, each derived from the seals of Allegheny County and the City of Pittsburgh.

Facing Ross Street, the eastern elevation is the building's secondary elevation. It echoes the western elevation in much of its detailing. Unlike the western elevation however, the eastern elevation features only one four story-high portal. A smaller and less ornately carved balcony projects above the portal. Like the western elevation, it also reads CITY-COUNTY BUILDING and is flanked by

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escutcheons of both the County of Allegheny and the City of Pittsburgh. This portal and this balcony are the only things interrupting thirteen otherwise contiguous bays of windows. On this elevation and the other three (northern and southern) elevations, the colonnade of the western elevation is replaced by simply detailed pilasters on the upper floors.

The Northern and Southern elevations of the building are largely mirror images of one another. With 22 bays, these elevations are largely unadorned save for the various projecting cornices. Like the eastern (Ross Street) and western (Grant Street) elevations, their design is tripartite, divided into three registers with the lower register containing two floors (and sets of windows), the middle register containing five floors (and sets of windows), and the top register containing two floors (and sets of windows). The top register features a series of pilasters identical to the eastern elevation. Unlike the other elevations, the northern and southern elevations feature an entablature punctuated by windows just below the cornice, which is also adorned by alternating sheaves of wheat, eagles, and stylized castles.

3. History of The City-County Building *(as extracted from the nomination form)*

At the turn of the 20th century, it became clear to City of Pittsburgh and Allegheny County officials that the structure of City and County government offices was insufficient to meet the needs of one of the United States' most rapidly growing cities. City offices were cramped in the Smithfield Street City Hall (built 1868-1872). County offices were scattered throughout numerous buildings near the Allegheny County Courthouse. Following the annexation of Allegheny City and the addition of over 130,000 new citizens to the City of Pittsburgh in 1907, the situation turned dire. Officials began discussing plans to relocate to a larger facility.

Against this backdrop, plans to construct a new city hall began. The proposed building would be the City's third City Hall, to be occupied jointly with the offices of Allegheny County. Then in 1909, Mayor William A. McGee submitted a proposal to City Council that would sell the Smithfield Street City Hall and the Public Safety Building on Sixth Avenue. The proceeds from this sale would then be allocated to buy the 1888 Allegheny County Courthouse for use as the new home of City government. The County would then construct a new County Office Building, fronting onto an adjacent public square.

By the time formal action was taken in 1912, the plans for a new seat of government had evolved substantially. The new office building became a joint venture between the City and the County. The Pittsburgh Press reports that in May 1912 that Allegheny County Commissioners voted to approve an agreement providing for the construction of a new, jointly-occupied, building on land owned by the County bounded by Fourth Avenue, Grant Street, Ross Street and Diamond Street. It was determined that an architect for the new building would be selected through a competition, offering \$1,000 to five men "...residing and doing business in Allegheny County". This regional favoritism was by no means limited to architects, however. In 1914 the joint Commission adopted Mayor Joseph G. Armstrong's motion that:

... all material used in this building should be purchased wherever possible from manufacturers who produce in the vicinity of Pittsburgh, or whose main offices are in the Allegheny county, and all labor employed in these contracts on actual construction be obtained or taken from Allegheny county wherever possible.

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So great was the enthusiasm for the project that preparatory work would for construction would begin even before plans were finalized. The contract from the Department of Public Works to raze the buildings within the block and grade the site of the new City-County Building was approved and released in late spring. By July demolition began on several sites, including the notable Fourth Avenue Baptist Church.

Plans for the development continued during demolition and participants in the process expanded to include some of the most prominent organizations in Pittsburgh. Space in the Allegheny County Courthouse was offered to the Carnegie Library until they could move into the completed City-County Building. The Civic Club of Allegheny County also proposed plans for the creation of a Civic Center (including a theater, gymnasium, swimming pool, library, and restrooms) in the City-County Building's basement. Even the Board of Public Education had considered joining the endeavor and relocating their offices to the new building, but ultimately chose to pursue an independent course, building their own Administration Building in Oakland.

In the midst of ambitious civic excitement questions arose citing the unprecedented nature of such a joint venture. In early October 1914, Charles P. Trimble of the general contracting firm of W. F. Trimble & Sons, represented by attorneys Lee S. Beatty, Richard W. Martin, and James M. McGee, filed an injunction restraining the City and County from jointly constructing and occupying a new building. He claimed, as a private citizen, that the selection of James L. Stuart as consulting and supervising engineer was improperly done because of the bidding process. Proceedings in this case postponed construction for nearly a year. The case was ultimately decided by the Pennsylvania Supreme Court and resolved with a legislative act from the Commonwealth.

The construction of the City-County Building may have been put on hold, but the site on which it would rise played an integral role in the social, civic, and political life of Pittsburgh. In December 1914 after an exhaustive search, it was determined by the municipal Christmas Tree Committee that that year's tree would be erected on the site of the future building. On December 24th the tree, wired by the Duquesne Light Company, was lit and greeted by a cacophony of church bells, sirens, and whistles to mark "...the beginning of the Christmas season." Pittsburgh's municipal tree, now joined by a hanukkah, continues to be erected and lit on the steps of the City-County Building. Interestingly, due to the City's lack of an open public square (Market Square was occupied by the Market House until the 1960s), the vacant City-County Building lot saw an incredible amount of use, including a suffragette rally and a City-sponsored weights and measures bon fire.

Though the site was frequently used by the public, preparatory work continued, however slowly. On April 24, 1915 contractors began drilling to determine the level of bedrock in order to prepare for construction of the foundation. They found it to be a uniform 17 ½ feet throughout the block. An excavation contract totaling \$32,000 was awarded to the M. O'Heron Company.

On July 6, 1915, a ground-breaking ceremony was the first of many celebratory events for the construction of the City-County Building. County Commissioner I. K. Campbell struck the first blow with a pick and Joseph G. Armstrong, Jr. (son of then Mayor Joseph Armstrong) lifted the first shovelful of dirt. During this ceremony, then City Council President John M. Goehring declared, "I think the time will come when even government offices will be taken under the same roof with those of the city and county." The pick and shovel used during the ceremony were later plated in silver and preserved as mementoes of the ceremony, to be kept in the office of the Mayor.

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After the groundbreaking ceremony, mechanized excavation began. Construction progress was swift. The joint Commission issued and awarded a series of contracts for steel (Jones & Laughlin Steel Company for \$193,965), terra cotta (Guastavino Company for \$146,000) and granite (contractor not named for \$325,000) by the end of the summer. For the rest of 1915, construction on the new building continued at a brisk pace, only to be briefly interrupted by a brief workers' strike in late July and early August.

By September 1915 the City and County had officially exchanged deeds for Pittsburgh's Old City Hall and half of the new City-County Building. By December it was reported that the steel framework had risen past the third floor and that construction of the frame would be complete within weeks. A photograph published in the Pittsburgh Post-Gazette from April 23, 1916 shows the derricks of the City-County Building rising above the courthouse and indicates that the timeframe to completion may have taken a bit longer than predicted. Regardless of the minor delays, the City and County Officials were so elated by the progress that plans were made for an elaborate ceremony to lay the cornerstone and celebrate the City's Centennial early in the following year.

March 26, 1916 was a day like no other for the nascent City-County Building and the City of Pittsburgh as thousands of Pittsburghers flooded the streets downtown. The celebration was in honor of the City's 100th anniversary of incorporation. But the throng had really gathered to watch the laying of the cornerstones for City-County Building. A parade wound through the streets of Pittsburgh. From Ohio Street and Cedar Avenue on Pittsburgh's North Side, to the heart of former Allegheny City at Ohio Street and Federal Street, the parade crossed the Allegheny River and ended at the steel framework of what would become the new City-County Building. Here a large wooden stage hosted the City, County, and State's most influential figures, who gave a series of speeches extolling the accomplishments of Pittsburghers, the City's prosperity, and predicting great things—and greater City-County unity—ahead. Amid great pomp and circumstance, three cornerstones were laid (one for the City, one for the County, and one for the workers), each containing time capsules.

Following the ceremony, work progressed at a brisk pace. The building's polished granite cladding quickly covered the steel framework. As exterior work was approaching completion, arrangements were made for local artist Edward D. Trumbull to create an allegorical painting on the building's barrel-vaulted, 300-foot-long interior corridor.

As the interior approached completion, the building's modern amenities (bathrooms in particular) were lauded by the press. The fact that the building was completed under budget (the final cost was \$2,874,017.43, original projected cost was \$3,000,000) was noteworthy. As author Charles Rosenblum states, this was, perhaps, a "...passive rebuke of the corruption in cities nationwide that had led to huge cost overruns in government buildings".

On April 1, 1917, the City Law Department was the first to move into the new building. By June nearly all of the remaining offices were relocated. While the former City Hall on Smithfield Street continued to serve the County until its demise in the early 1950s, the new City-County Building would serve the people of Pittsburgh and Allegheny County continuously for the next hundred years.

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4. Significance of The City-County Building *(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 The City-County Building 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

The City-County building is exemplary of both the Beaux Arts style and the City Beautiful Movement.

The Beaux Arts Mode

As an architectural mode, the Beaux Arts in the United States spanned roughly from 1880 to 1920. The name *Beaux Arts* was derived from the Parisian *École des Beaux-Arts*, one of the most influential arts schools in France. The first American architects to study at the *École* were Richard Morris Hunt and Henry Hobson Richardson, architect of the Allegheny County Courthouse. These architects, among others, are credited with having brought the precepts of the Beaux Arts to the United States in the late 19th century. Later, Henry Hornbostel, architect of the City-County Building, would also study at the *École* after graduating from Columbia University in 1891.

The Beaux Arts mode can most succinctly be described as a particular type of neoclassicism wherein idealized, classical elements are interwoven with French and Italian Baroque and Rococo elements. It was largely a means of adapting and utilizing historic forms for contemporary uses; sometimes bordering on Eclecticism. Among its chief hallmarks, symmetry, spatial hierarchy, sculpture, and classical detailing were paramount. Architectural historian Leland Roth states that one of the key unifying elements of the mode was that architects and designers sought to "...create an environment that was harmonious in the interrelationship of all of its elements." It was less about following strict architectural guidelines and more about creating an architecture of feeling.

Among the most noteworthy, recognizable, and celebrated examples of Beaux Arts architecture in the United States are: the Metropolitan Museum of Art, New York; Public Library, Boston; and the Smithsonian National Gallery of Art, Washington, D.C. Pittsburgh, too, boasts numerous Beaux Arts Buildings: the Carnegie Museum of Art and Natural History, Rodef Shalom Synagogue, the Allegheny Observatory, and the former Allegheny City Post Office (now incorporated into the Children's Museum).

The City-County Building is an exceptional example of the Beaux Arts mode, but it is a distinctly American extrapolation. Architectural historian, James Van Trump states that Hornbostel, in designing the City-County Building and several other Pittsburgh buildings, kept the principles of the *École des Beaux Arts* central to his designs, but frequently departed from these precepts, integrating design elements more akin to industrially-inspired brutalism.

One gets a better sense of Van Trump's argument when comparing the City-County Building's executed design and its original 1914 design. The original design was much more ornate and as architectural historian Walter Kidney describes:

Pilastered aedicules rose from a heavy water table to create a sort of dwarf architecture applied to, or clinging to, the walls; the proportions were awkward and the elaborate paneling of every surface made the lower-most story of this massive building look structurally weak. The doorways within the deep portico were richly adorned, with a huge sculpture-bearing pediment over the central one. The Ionic colonnade of the seventh through ninth floors is in fact handsome, but the balcony lack the special character and eloquence of the one actually built.

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The 1915 design revision dispensed with the aforementioned ornamentation; the sole exceptions being the sculpted balcony along Grant Street and the intricate, Guastavino tile work present in the loggia. Architectural historian, Franklin Toker says of the executed City-County Building design, "...[it] speaks as much the language of business as the rhetoric of government." What is particularly innovative about the executed design for the City-County Building is the inclusion of a five-story tall loggia accessed from Grant Street through three monumental portals. A typical feature in Italian Renaissance architecture, the loggia is a rare feature in both the architects' other work and within the City of Pittsburgh, especially in the gigantesque form seen here.

This loggia created a much-needed civic space for the City. For a century, it has served as a forum for civic events, a public gathering place, and a place where Pittsburgh's heritage may be honored through permanent installations. As such, this loggia houses permanent plaques, became the successor space for the municipal tree, and hosts Pittsburgh's current Bicentennial Celebration, among other events

The City Beautiful Movement

In addition to exemplifying the Beaux Arts mode, the City-County Building also serves as a built document of the City Beautiful movement in Pittsburgh.

At the close of the 19th century in the United States, Neoclassical and Beaux Arts architecture was employed predominantly by the projects of wealthy patrons. However, in 1893, the World's Columbian Exposition in Chicago thrust the concept of the "White City" into the American mainstream. The Exposition, designed using Beaux Arts principles, featured soaring Neoclassical buildings, long promenades, beautiful sculpture, fabulous vistas, and bountiful open space. It was clean and orderly. It was the antithesis of the American industrial city. This type of architecture and urban planning would be adopted by urban planners across the United States in an effort to remake their cities. It became known as "The City Beautiful."

This growing movement attempted to rescue the American city from blight, a perceived result of the Industrial Revolution. The City Beautiful in Pittsburgh was the City's first attempt to remake itself in the image of a respectable, modern city. Plans were developed for museums, libraries, parks, and grand civic monuments. Two separate plans for a municipal center were developed for downtown. The City-County Building resulted from one of those plans.

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.

The City-County Building is among the best known existing works of prominent Pittsburgh architect Henry Hornbostel, with significant contributions from internationally-renowned tile artist Rafael Guastavino and prominent Pittsburgh sculptor Charles Keck. It is also one of few to remain largely intact, unaltered, and functioning in its original capacity as a civic space.

Henry Hornbostel (1867-1961)

Henry Hornbostel was a prominent, École des Beaux-Arts-trained American architect.

Born in Cobble Hill, Brooklyn in 1867, Hornbostel enrolled in the School of Architecture at Columbia University in 1886. During his time at Columbia, Hornbostel studied under architect William Robert Ware and worked for the firm of DeLemos & Cordes. In 1890, he moved to the firm of Wood & Palmer. Hornbostel graduated from Columbia in 1891 and continued working for Wood & Palmer until 1893 when a fellow Columbia classmate, Lloyd Warren, convinced him to enroll at École des Beaux-Arts.

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At the École, Hornbostel studied in the atelier of Paul René Léon Ginain (1825-1898). Hornbostel's pedigree is further enhanced by the fact that John Merven Carrère of the firm Carrère & Hastings had also studied under Ginain. The work of Ginain and the subsequent work of his students was ideologically very conservative. Interestingly, Hornbostel's personal design philosophy was not. He viewed the architectural past as a rich palette from which to sample. Architectural historian Walter Kidney writes of Hornbostel:

[He] was an Eclectic, in the sense that the term was used early in the 20th century. This is, he was ready to take compositional ideas from the past if it suited his purpose. He might also devise a building that was quite without precedent; it was a matter of what expressed the role and suited the location of the work.

However Eclectic his work became, the conservative education at the École provided him with core architectural concepts with which he would mold his own design ideology.

Hornbostel returned to New York in 1897. Partnering with fellow Columbia graduate, Alfred Raymond, the two formed the firm of Raymond & Hornbostel. The firm was short-lived, however; Hornbostel resumed work for Wood & Palmer in 1898.

Hornbostel came to Pittsburgh c. 1904 to design the campus of Carnegie Tech (now Carnegie Mellon University). He founded the Department of Architecture at Carnegie Tech around the same time. As his career progressed, Hornbostel chose Pittsburgh as his base for independent practice, but he also resided and worked in New York. Over the course of his career, he was partner in the firms of Howell, Stokes & Hornbostel; Wood, Palmer & Hornbostel; Palmer & Hornbostel; and Palmer, Hornbostel & Jones.

A few of Hornbostel's representative works in Pittsburgh include Rodef Shalom Temple, Soldiers' and Sailors' National Military Museum and Memorial, numerous buildings on the Carnegie Tech (Carnegie Mellon) campus, Thaw Hall at the University of Pittsburgh, Smithfield Congregational Church, and Congregation B'nai Israel. Notable works outside of Pittsburgh include the Queensboro Bridge (Jointly with Gustav Lindenthal, New York), Hell Gate Bridge (also jointly with Lindenthal, New York), Williamsburg Bridge (New York), New York State Education Department Building (Albany), New York Public Library (New York), and City Hall (Oakland, CA).

Edward B. Lee (1876-1956)

Edward B. Lee was a prominent, École des Beaux-Arts-trained Pittsburgh architect. Lee was born in Island Pond, VT in 1876. He attended Harvard University, graduating in 1899. While studying at Harvard, Lee worked for the firm of Cram, Goodhue & Ferguson. In 1903, Lee left to study at the École des Beaux-Arts, returning to the United States in 1904. He relocated to Pittsburgh and began working with the renowned Pittsburgh architecture firm of Alden & Harlow.

Lee established his own firm, Billquist & Lee in 1905 before establishing his independent office in 1909. In addition to the City-County Building, Lee would make significant contributions to the creation of the Pittsburgh Chamber of Commerce Building, the Gulf Refining Office Building (Port Arthur, Tx.), Thiel College Buildings (Greenville, Pa.), and more locally, Peabody High School.

Lee also heavily contributed to civic life in Pittsburgh by being an active member of the AiA, the Pittsburgh Architectural Club, and serving as chair of the Pittsburgh Art Commission.

Rafael Guastavino (1842-1908); Gustavino Fireproof Construction Company

Rafael Guastavino was a Spanish architect and builder best known for his "Tile Arch System," a system of self-supporting arches and vaults, connected through interlocking terracotta tiles. The company he founded, Gustavino Fireproof Construction Company, in New York, made significant

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contributions to hundreds of architecturally significant buildings throughout the country. Representative works in Pittsburgh include the Buhl Planetarium, Calvary Episcopal Church, Carnegie Institute of Technology, Administration Hall, County Office Building, East Liberty Presbyterian Church, Holy Rosary Church, First Baptist Church of Pittsburgh, Mellon Residence, interior swimming pool (now Chatham University Mellon Boardroom), Rodef Shalom Synagogue, and the Pittsburgh Athletic Association, swimming pool. Notable works outside of Pittsburgh include the Cathedral of St. John the Divine (New York), the Biltmore Estate (Asheville, Nc.), City Hall Station (New York), the U.S. Supreme Court Building (Washington, D.C.), Boston Public Library (Boston), Grand Central Terminal (New York) and hundreds upon hundreds of others.

On the City-County Building, the work of the Gustavino Fireproof Construction Company can be seen in the loggia facing Grant Street and the arched entryway facing Ross Street. It is also present throughout the interior of the building. What is, perhaps, most notable about the work at the City-County Building is that it is visually accessible from the street, a relative rarity considering the majority of the company's commissions were for interior spaces.

Charles Keck

Charles Keck (1875-1951) was an educated and trained sculptor based out of New York who is most known for his work in architectural and monumental sculpture. Keck studied at the National Academy of Design and the Art Students League of New York before attending the American Academy in Rome. Representative works in Pittsburgh include the Manchester Bridge *Portal, America* at Soldiers and Sailors Memorial Hall, and the *Maine Memorial* in Allegheny Commons, and *Aesculapius* in Pennsylvania Hall, University of Pittsburgh.

On the City-County Building, Keck's work can be seen in the *Allegorical Friezes* depicting Allegheny County and the City of Pittsburgh on the western elevation above the main entrances.

7. *Its association with important cultural or social aspects or events in the history of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States;*

For the past century, the City-County Building has played a role in several significant cultural and social aspects of Pittsburgh as diverse as the citizens it serves. As previously mentioned, the site on which the building is constructed hosted political rallies, holiday tree lightings, and social gatherings before construction begun. These traditions, particularly that of the holiday tree lighting, have continued through today, aided by the building's design features such as the publically-accessible, open-aired loggia. The diversity of events in the Pittsburgh City Photographer's collection over the past hundred years provides insight into what a wide number of people and interests were served by the creation of the City-County Building.

No sooner was the building completed than it would rise to serve the country's war efforts by hosting a recruitment Marine enlistment drive. The construction of the City-County Building took place during the period when Europe was engulfed in what would later become known as World War I, during which America pursued a policy distancing itself from direct involvement. This distance, however, did not prevent those in Pittsburgh from worrying about the growing conflagration and as indicated on a City-County Building postcard by a City employee identifying his new office, several military drafts had already occurred and more were expected. Outside of the war effort, the City-County Building would continue to serve the needs of the people of Pittsburgh and frequently that of the nation. Looking again at the Pittsburgh City Photographer's Collection, we see the City-County Building would be host to events honoring influential Pittsburghers, like Bertha Rauh, and international visitors, like the 1928 Hungarian Delegation.

The City-County building would also host and nurture nascent traditions that continue to be an integral part of Pittsburgh's social life today. On October 3, 1919 the City's Bureau of Recreation, predecessor

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to today's CitiParks Department, placed a scoreboard to announce the play-by-play Game 3 of the World Series. Decades later we again see the then Department of Parks and Recreation using the City-County Building's loggia to host countless other recreational activities such as a marbles tournament and today a CitiPong tournament.

8. Its exemplification of a pattern of neighborhood development or settlement significant to the cultural history or traditions of the City, whose components may lack individual distinction

The construction of the City-County Building exemplifies a pattern of neighborhood development downtown, which covers the span of nearly a century when major government and civil service offices migrated from their primary and secondary locations to the Grant Street corridor.

The Allegheny County courts were the first governmental office to move away from their original home in Market Square, constructing a Neoclassical Courthouse on the corner of Fourth Ave. and Grant Street between 1836-40. This structure, destroyed in a fire, would be replaced with the nationally renowned Allegheny Courthouse and Jail designed by H.H. Richardson in 1888. The Allegheny County Mortuary would be constructed across the street from several Allegheny County-owned office buildings on Fourth Avenue & Ross Street soon after in 1903. The John P. Robin Building (1907) also contributed to this shift of government office space to what was then Grant Hill. The construction of the City-County Building, however, greatly accelerated the shift of power away from Smithfield Street and would be followed by the construction of other government-related buildings like Allegheny County Office Building (1929-1931), the U.S. Post Office and Courthouse (1931-34). In between these government office buildings, private offices sprung up that often had strong ties back to governmental institutions in that they rented space, or catered to, different. Examples of this may be seen in the Frick Building (1902), the Union Trust Building (1915-16), William Penn Hotel (1916), and the Grant Building (1929).

As a sign of progress and development, older buildings that once served as important government and civil service centers were demolished and replaced by businesses and cultural and educational institutions that would become an integral part of Pittsburgh's urban fabric. Allegheny City's old City Hall was demolished in 1939 to make way for the Buhl Planetarium and Institute of Popular Science Building, Pittsburgh's old City Hall was demolished in 1953 amid great fanfare, and the old Post Office on Smithfield Street met a similar fate in 1966.

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

The City-County Building's distinct physical appearance creates one of the most recognizable visual features within the City of Pittsburgh and its unofficial downtown historic civic district (roughly bounded by Fifth Ave., the Crosstown Blvd., Boulevard of the Allies, and Cherry Way). With Grant Street as the district's axis, recognized and unrecognized landmark buildings are plentiful: the Allegheny Courthouse, the County Building, the Grant Building, the Robins Building, the Oliver Building. Hornbostel, in designing the City-County Building, specifically tailored the registers of the façade to reflect those in the Allegheny Courthouse. Yet the smooth, grey granite of the façade stands in stark contrast to the vary array of materials, textures, and hues that define the courthouse. It should be noted that the visual prominence of the City-County Building within downtown has been enhanced since its construction with the demolition of nearly all historic structures and the creation of a parking lot across immediately across the street in the block bounded by Forbes Ave., Grant St., Fourth Ave. and Cherry Way.

While the City-County Building is one of the most visually defining features on Grant Street, it is also an independent visual feature of the City.

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8. Integrity

The City-County Building at 414 Grant Street retains a high degree of integrity of location, design, materials, and workmanship. The building occupies its original location, a 178 by 304 foot lot bounded by Grant Street, Forbes Avenue, Ross Street, and Fourth Avenue and has had several minor alterations to bring it up to modern standards (such as the addition of a handicap-accessible ramp on the Ross Street entrance) and has several permanent additions of statuary (such as the statue of former Mayor Caliguiri) to the Grant Street steps and portico, all of which are in keeping with the spirit and intent of the space to celebrate Pittsburgh and Allegheny County's unique heritage and civic achievements.

Its form and scale, Beaux Arts design with heavy classical influences, stone and steel construction, make clear that it was (and remains) the seat of local government built shortly after the turn of the 20th century.

9. Photos

**NOMINATION OF THE CITY-COUNTY BUILDING
TO BE DESIGNATED AS A CITY HISTORIC LANDMARK**

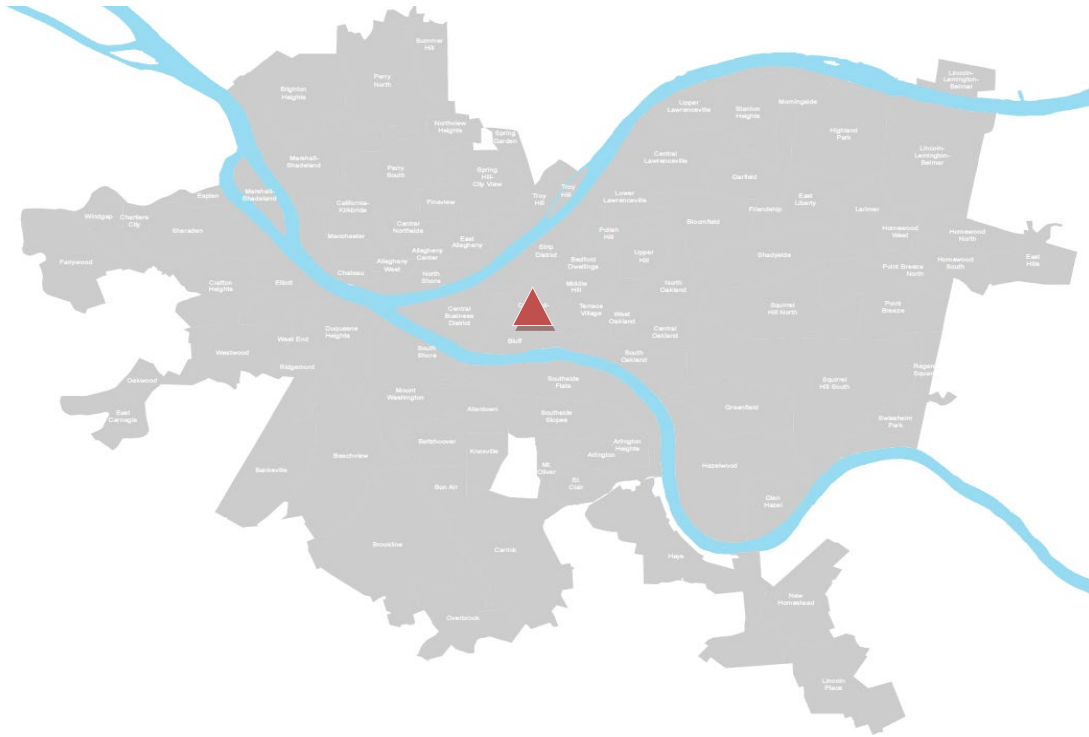
CITY COUNCIL REPORT



**NOMINATION OF THE CITY-COUNTY BUILDING
TO BE DESIGNATED AS A CITY HISTORIC LANDMARK**

CITY COUNCIL REPORT

10. Maps



11. Recommendation of the Historic Review Commission

The Historic Review Commission held a public hearing regarding the designation of the City-County Building. On December 4, 2019 the Commission voted to recommend to City Council that it designate The City-County Building as historic.

12. Recommendation of the City Planning Commission

The City Planning Commission held a public hearing regarding the designation of The City-County Building. On December 3, 2019 the Commission voted to recommend to City Council that it designate The City-County Building as historic.

**NOMINATION OF THE CITY-COUNTY BUILDING
TO BE DESIGNATED AS A CITY HISTORIC LANDMARK**

CITY COUNCIL REPORT

13. Meeting Minutes

HRC MINUTES – NOVEMBER 6, 2019 – PRELIMINARY DETERMINATION HEARING

NOMINATION OF THE CITY-COUNTY BUILDING
TO BE DESIGNATED AS A CITY HISTORIC LANDMARK

CITY COUNCIL REPORT

Pittsburgh HRC – November 6, 2019

***City-County Building
414 Grant Street***

Historic Nomination

Owner:
City of Pittsburgh
Allegheny County

Ward: 6th

Lot and Block: 2-J-2 & 2-E-284

Inspector:

Nominator:
William Peduto
Rich Fitzgerald

Council District: 1st

Nomination Received: 10/15/19

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 3**, exemplification of a distinguished architectural type, style, or design, **Criterion 4**, work of an architect, engineer, designer, or builder, **Criterion 7**, association with important aspects or events in cultural or social history, **Criterion 8**, exemplification of a significant pattern of neighborhood development or settlement, and **Criterion 10**, unique location and distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Pittsburgh.
 2. Ms. Aguirre states that she was surprised that the building wasn't already listed.
 3. Mr. Falcone states that there is no other building like it in the city and it has been integral to the city since before construction even started.
 4. The Commission discusses the nomination.
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Motion:

1. Ms. Loysen moves to positively assess the viability of the nomination based on **Criteria 3, 4, 7, 8, and 10**.
 2. Mr. Green seconds
 3. Ms. Aguirre asks for a vote; all are in favor and motion carries.
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**NOMINATION OF THE CITY-COUNTY BUILDING
TO BE DESIGNATED AS A CITY HISTORIC LANDMARK**

CITY COUNCIL REPORT

HRC MINUTES – DECEMBER 4, 2019 RECOMMENDATION

NOMINATION OF THE CITY-COUNTY BUILDING
TO BE DESIGNATED AS A CITY HISTORIC LANDMARK

CITY COUNCIL REPORT

Pittsburgh HRC – December 4, 2019

City-County Building
414 Grant Street

Historic Nomination

Owner:
City of Pittsburgh
Allegheny County

Ward: 6th

Lot and Block: 2-J-2 & 2-E-284

Nominator:
William Peduto
Rich Fitzgerald

Inspector:

Council District: 1st

Nomination Received: 10/15/19

National Register Status: Listed: Eligible:

Proposed Changes: Nomination for historic designation.

Discussion:

1. Ms. Quinn makes a short presentation on the property. [From the prior hearing the applicable Criteria for designation were listed as **Criterion 3**, exemplification of a distinguished architectural type, style, or design, **Criterion 4**, work of an architect, engineer, designer, or builder, **Criterion 7**, association with important aspects or events in cultural or social history, **Criterion 8**, exemplification of a significant pattern of neighborhood development or settlement, and **Criterion 10**, unique location and distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Pittsburgh.]
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Motion:

1. Mr. Green moves to positively recommend the nomination for historic designation to City Council based on **Criteria 3, 4, 7, 8, and 10.**
 2. Mr. Hill seconds
 3. Ms. Aguirre asks for a vote; all are in favor and motion carries.
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**NOMINATION OF THE CITY-COUNTY BUILDING
TO BE DESIGNATED AS A CITY HISTORIC LANDMARK**

CITY COUNCIL REPORT

PLANNING COMMISSION MINUTES –DECEMBER 3, 2019