

GOLDEN TRIANGLE HISTORIC DISTRICT EXPANSION
AT PITTSBURGH HISTORY AND LANDMARKS FOUNDATION

by

Malina Rose Suity

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ABSTRACT

GOLDEN TRIANGLE HISTORIC DISTRICT EXPANSION AT PITTSBURGH HISTORY AND LANDMARKS FOUNDATION

Malina Rose Suity

During a full-time practicum internship at Pittsburgh History and Landmarks Foundation, a historic preservation nonprofit, I completed five products for their National Register of Historic Places Redistricting project for the Pennsylvania Historic and Museum Commission. This project, as planned by the PHMC, would alter the borders of four of Pittsburgh's historic districts. The project would also nominate a new district, encompassing Pittsburgh's Gateway Center and Point State Park. PHMC and PHLF planned the project with the goals of updating the districts to include buildings that had turned fifty years old since the districts' formation, along with any that might fit but the original nominations had overlooked.

Using methodologies and skills gained from my experience and coursework in the Public History Program at the University of West Florida, I completed a property inventory, a collection of photographs, summaries of the district's significance narratives from their original nomination forms, a bibliography of sources on Gateway Center, and a collection of notes on the development of The Point. I employed indispensable methodologies of history along with the reflective practice of a meticulous professional to realize the requirements of my practicum project.

CHAPTER ONE

BACKGROUND AND ATTAINMENT

In August of 2011, I began a 300-hour practicum internship at Pittsburgh History and Landmarks Foundation. PHLF is an historic preservation organization active in Pittsburgh and the Western Pennsylvania region. Their stated mission is “to identify and save historically significant places; revitalize historic neighborhoods, towns, and urban areas; preserve historic farms and historic designed landscapes; and educate people about the Pittsburgh region’s rich architectural heritage.”¹ This organization and its mission were especially attractive to me as I was born and raised in the Pittsburgh area. Over the past several years, I found myself returning home after short periods in other cities and with each return I grew more attached to and more interested in the culture and history of Pittsburgh. As an intern at PHLF, I was able to learn more about my home city and contribute to its lasting beauty and rich history.

I was part of a team, including General Counsel Anne Nelson, Historical Collections Director Albert Tannler, and Assistant Archivist Frank Stroker, tasked with planning and implementing a National Register of Historic Places redistricting strategy for Pittsburgh’s Downtown area. I was responsible for the majority of the preliminary organization and research required to design and execute the plan. PHLF and the Pennsylvania Historic and Museum Commission designed the project with milestones

1. Pittsburgh History and Landmarks Foundation, “Mission and Brief History,” Pittsburgh History and Landmarks Foundation, <http://www.phlf.org/a-brief-history-of-pittsburgh-history-landmarks-foundation/> (accessed January 26, 2012).

stretching over the course of nearly two years. Thus, I departed having contributed to the completion a substantial amount of the planning and organizational work that led to the team passing the project off to a consultant, who would write the nomination according to state standards, on schedule.

In my organization and research efforts, I completed five separate small products—a database, a collection of photographs, a bibliography, several short summaries of historic narratives, and a collection of notes from my personal reading—that the team would use during the project. My coursework at the University of West Florida Public History Master’s Program, some previous volunteer experience, and my process in acquiring the internship were essential to my efficient and superior completion of these materials.

Volunteer Experience

During the spring and summer of 2010, before entering the University of West Florida Public History Master’s Program, I volunteered for Pittsburgh’s Senator John Heinz History Center in their Library and Archives, and once at a special event for the Boy Scouts of America. The Historical Society of Western Pennsylvania established the Heinz History Center in 1996. The History Center is a Smithsonian affiliated historical museum that includes the Western Pennsylvania Sports Museum, the museum’s Library & Archives, and Meadowcroft Rockshelter and Museum in Avella, Pennsylvania in its operations.² In the spring and summer of 2010, a supervisor at the Library and Archives,

2. Senator John Heinz History Center, “Our History,” Senator John Heinz History Center, <http://www.heinzhistorycenter.org/secondary.aspx?id=31> (accessed November 18, 2011).

Robert Stakeley, requested assistance with the acquisition and processing of several new collections donated by individuals around the city.

One of these donations was a collection of Playbills from the old Harris Theatre—which the city demolished to make way for the Alcoa Building—that featured recognizable faces like Orson Welles and Katharine Hepburn appearing in touring plays that stopped in the city. Another was the personal correspondence and Masonic accoutrements of an African American council member from McKeesport, Pennsylvania. I organized and inventoried these and several other collections, and then typed lists of the materials into Word documents for each acquisition to facilitate the History Center's Collections Department subsequent processing of the items.

That summer, the History Center hosted the Boy Scouts of America's Adventure Base 100, a learning facility traveling the country in anticipation of the Scouts' 100-year anniversary. Parents and staff members involved with the Boy Scouts organized and operated The Adventure Base 100 that was open to children for the weekend to climb a rock wall, do obstacle courses, and learn about the history of the Boy Scouts. Sandra Baker, the volunteer coordinator for the Heinz History Center, asked volunteers to help with the prepared activities. In doing so, I was able to interact with the public at the museum in an alternative manner, along with learning some of the fundamentals of geocaching, a scavenger hunting activity involving GPS-aware devices.

The breadth of activities and subjects dealt with at a regional history museum was astounding. Even the process of acquiring the volunteer position was an education in the workings of such a large-scale museum. During the orientation meeting, Ms. Baker spoke at length about the rewards of her job, the reliance of the museum on volunteer

time and labor, the different departments within the museum, and the different kind of events held there. This experience at the Heinz History Center was vital to my decision to apply to and attend the program at the University of West Florida. I would not realize until later, however, it also prepared me to work in the specific culture of the field of Public History in Pittsburgh. I became more familiar with neighborhoods in the city. I heard anecdotes like the story about the Nixon Theatre, and Alcoa's replacement of it. I studied maps of the Golden Triangle. I discovered locational connections to other volunteers that highlighted my own relationship to the region. Learning this information about Western Pennsylvania would allow me to orient myself in the city's history and geography when called upon to do so at PHLF.

Coursework

I began my coursework in the Public History Program at The University of West Florida in the Fall semester of 2010. After returning to Pittsburgh from an internship in New York at the Oxford University Press, I decided I did not want to pursue a career in the publishing industry. After considering several graduate degrees, and then several Public History Programs, I spoke with Dr. Patrick Moore on the phone and he invited me to apply after the deadline to UWF. The entire process of application, acceptance, and moving to Pensacola happened in an extremely busy two months. However, I was confident in my decision.

After I started classes, I found the Public History Program was an exciting combination of an academic history program and a professional degree that allowed me to study the periods and aspects of history that I find most interesting while learning

essential skills that will enable me to succeed outside of the academy. Listed below, in chronological order, are the courses I took leading up to my practicum experience. With each course, I explain the content and how I was able to apply the knowledge gained to my work at PHLF.

HIS 6055: Public History Methodology Dr. Patrick Moore, Fall 2010

Designed to equip students with the requisite skills to work in the field of Public History, this course focused on building a metaphoric “toolbox” and gaining the tools and skills a practitioner needs on hand.³ By first understanding the types of careers one can pursue in History in the public sector through readings in Gardner and Lapaglia’s *Public History: Essays from the Field*, students isolated specific techniques the historians in the essays applied to different difficulties each faced in their work. Building on those vague, newly identified techniques, students created a lengthy list of a wide range of skills as enumerated in Davidson and Lytle’s *After the Fact*.⁴ These skills included evidence selection, responsible speculation, reconstruction, document analysis, symbolic history, the model of bureaucratic process, the continuity school, and diffusion theory to name a few.

Students gained other, less intuitive, tools from Neustadt and May’s *Thinking in Time*.⁵ The authors designed these techniques, including KUP, SCOPE, “Alexander’s

3. Patrick Moore, “Reflective Practitioner” (lecture, Public History Methodology, Pensacola, FL, November 29, 2010).

4. James B. Gardner and Peter S. LaPaglia, *Public History: Essays from the Field*, eds. (Malabar, FL: Krieger Publishing Company, 2004). James West Davidson and Mark Hamilton Lytle, *After the Fact: The Art of Historical Detection*, 6th ed. (New York: McGraw Hill, 2010).

5. Richard E. Neustadt and Ernest R. May, *Thinking in Time: The Uses of History for Decision Makers* (New York: The Free Press, 1986).

Question,” and “Goldberg’s Rule,” for policy analysts and political historians.⁶ Yet, academics and professionals working in other subfields of history can use them in many different situations. Students utilized the tools enumerated in *Thinking in Time* over the course of two weeks in two policy analysis exercises. Students met in groups to compile their individual policy recommendations, then presented those findings to the rest of the class. The professor determined the best recommendation. The result was a fun, but vastly useful exercise in reasoned decision-making.

Only after the students learned the skills and techniques available to them, did they begin to form the basis for their metaphoric toolbox. Donald A. Schön’s *The Reflective Practitioner* puts into concrete words the unstated conceit that “knowing and doing are inseparable.”⁷ Schön describes the use of a system of “appreciation, action, and appreciation” that allows the practitioner to reframe their approach to the problem or project they are trying to solve.⁸ This is something most professionals and students do intuitively; naming and describing the action came very difficult to many in the class.

I have found that only after a significant period of time having grasped the tools, and especially the idea of reflective practice, have I understood their importance and how to better utilize them. This impression is almost certainly due to gaining more experience in the practice of public history. After all, this course was one of the first I took in the Public History program. Yet, perhaps it is due also to a separation from the constant discussion of the tools, allowing one to use them more reflexively, and leading to more

6. Neustadt and May, 273-275. SCOPE is an unpublished technique designed by Ernest May and taught independent of the text by Patrick Moore. Patrick Moore, “Thinking in Time” (lecture, Public History Methodology, Pensacola, FL, October 11, 2010).

7. Donald A. Schön, *The Reflective Practitioner: How Professionals Think in Action* (New York: Basic Books, 1983), 156.

8. Schön, 132.

natural reflection later. Being aware and in command of the reflective process is invaluable, but overthinking it can be a handicap.

Equally as valuable as the tools, Public History Methodology gave students the opportunity to gain a large amount of experience with public history projects. A group project the professor assigned at the beginning of the semester, was due at the very end, and allowed students to work in a realistic team atmosphere, for real-world clients working in the field. I chose to design a maritime walking tour with a technological element for the UWF History Department in a group with three other classmates. The tour consisted of twelve stops along a route slightly longer than two and a half miles. The theme of the tour was “Living and Working along the Waterfront.” Before we began individual research the group sat down with the clients, Dr. Della Scott-Ireton and Dr. Amy Mitchell-Cook, and later with a Next Exit History™ coordinator, Tim Roberts, to determine which historic sites along Pensacola’s waterfront to include.⁹ After we had chosen the sites, we divided them amongst ourselves. With the Next Exit History™ program in mind, each team member researched and wrote short scripts for their sites for production as video podcasts. We employed evidence selection and tailored our information to the specific audience and format designated for Next Exit History™. In addition to the podcasts, we designed a website for the tour and edited a short brochure for any patrons who might not have the ability to view and utilize the content on the Next Exit History™ application or nextexithistory.com.

9. Next Exit History is a joint venture developed by the Departments of History and Engineering and Computer Technology at the University of West Florida. It produces short form interpretive history podcasts and links them to a searchable map available on smart phones and other technology. Next Exit History, “Next Exit History,” University of West Florida, <http://nextexithistory.com/> (accessed January 31, 2012).

In the spring of 2011, the National Council on Public History (NCPH) held their Annual Meeting in Pensacola. As hosts, UWF students and professors volunteered to contribute what they could to the programming. Two of my other team members, Cynthia Catellier and Rebecca St. Cyr, and I gave an abbreviated version of our walking tour to a group of conference members. The audience received it well at the time, and, later that year, Julia Brock, writing for *The Public Historian* published a review stating that “All [tour-goers] spoke highly of the guides’ abilities to answer questions and to engage the audience, and everyone, including myself, was impressed by their work.”¹⁰

The last individual project was an oral history conducted on behalf of the Library of Congress’ *Veterans History Project*.¹¹ Students chose names of veterans from a list supplied by United States Congressman Jeff Miller, the representative for the Pensacola area, contacted their veteran, researched their service, and recorded an interview. Students were responsible for following the directions given in the Veterans History Project Field Kit.¹²

I conducted the oral history assignment with Colonel Thomas Stone Ryan at his home and was pleasantly surprised to find him well prepared for my questions. He referenced his personal service record book, thus eventually over the course of our interview, I ceased having to ask him where he was stationed next. He simply told it chronologically. He was, however, less eager to discuss his personal history and it was

10. Julia Brock, “Review: Pensacola Historic Maritime Walking Tour, NCPH Annual Meeting, April 9th, 2011, Pensacola Florida,” *The Public Historian* 33, no. 4 (November 2011): 102.

11. Library of Congress, “Veterans History Project,” Library of Congress, <http://www.loc.gov/vets/> (accessed January 31, 2012).

12. The Veterans History Project Field Kit guide is available for download at Library of Congress, “Participate in the Project,” Library of Congress, <http://www.loc.gov/vets/kitmenu.html> (accessed August 6, 2012).

there that I had to press him. I transcribed the interview to the *Veterans History Project's* specifications and duplicated the tapes twice as Dr. Moore requested. This was my first experience with a nationally standardized approach to history. Although the content and purpose of the *Veterans History Project* is very different from the National Register of Historic Places, the process of keeping track of information and following standard directions and formatting are similar.

In Public History Methodology, the sheer quantity of work pushed students to adhere to realistic deadlines and learn lessons in time management, while maintaining a professional level of quality. I made conscious use of several tools taught in this course during my practicum. They include KUP, SCOPE, selection, and responsible speculation among others.¹³ I also participated in reflective thinking practices demonstrated in Schön's book including less self-aware activities such as role framing, strategy, and knowledge-in-practice.¹⁴ The experience I gained through the many projects outlined above, and uncovered in more detail below, was invaluable in my work at PHLF.

FIL 5038: History of Motion Pictures I Dr. Amir Karimi, Fall 2010

In each session of this joint undergraduate and graduate course, the professor lectured on the history of the film medium before showing one or two movies as examples of the topics or periods discussed. The course covered the invention of the technology of motion pictures in the late 19th century until 1945. Selected films viewed and discussed included *Metropolis*, *Battleship Potemkin*, *Grapes of Wrath*, *Citizen Kane*,

13. For a more in depth discussion of KUP see page 33; for SCOPE see page 69-70; for evidence selection and working around bias see pages 41; for responsible speculation see page 44.

14. For an expansive explanation of Schön's reflective practice concepts see pages 35.

and *Casablanca*. Graduate students wrote one fifteen page research paper on the topic of their choice. I chose to write on the rise, fall, and motivations behind the studio star system. Having not made use of an academic library since my undergraduate degree, the research experience involved in writing the paper was an excellent reintroduction to the academic library and a good opportunity to rework my research process. The University of West Florida Library houses all of the sources used in the paper.

When I arrived at PHLF, I began by immersing myself in the pertinent materials at the James Van Trump Library in our offices to absorb as much historical knowledge about the districts as possible before the project contract began. My experience with the book research for this paper was valuable refreshment to the activities of evidence selection necessary to construct my own reference tool; what I have come to call my ‘Note-Sheet.’ When I departed PHLF, I gave this resource to Mr. Tannler, who assured me, and the team, that it would be a great help to him in his own research.¹⁵

HIS 5155: History of Architecture Dr. Daniel Miller, Fall 2010

This course was a survey of Western Architecture from the Ancient world to the Modern period. In addition, the course had a preservationist angle in which the professor, who had worked in construction in the past, talked in detail about the technical building elements having to do with many historic preservation projects. Students chose one architect or firm on which to write a twenty-five page research paper. The students also gave a 30-minute PowerPoint presentation to the class on their architect. I chose to research Philip Johnson, and the presentation dealt with the major events of his life and

15. See appendix C.8 for email correspondence between Anne Nelson and Albert Tannler dated October 14, 2011. For an explanation of the methodologies that went into the note-sheet see page 74.

his major architectural works chronologically. Again, using mostly book-based research, the paper argued that the two core ideals of Beauty and Power drove Johnson's career and life choices.

Students were also required to work in groups to nominate a local building for a class-made award, entitled the Hestia et Vitruvius Award for the Roman goddess and architect respectively, given to the best architectural or engineering structure. Groups chose a building they thought was exceptional in its design and execution, completed a Historic American Building Survey form providing identifying information on it, and wrote a letter to the professor justifying their choice—as they might in a professional preservation situation.

The architectural terms and preservation methods introduced to me in this class were extremely helpful to me at PHLF. Because of the Hestia et Vitruvius project, I had seen, and used as an historic source, a National Register form before the start of my practicum. I knew what Art Deco and Classical style were. I gained more experience in public speaking, which was helpful to me on the few occasions in which I had to address the team or a staff meeting. Moreover, I had done research on a more recent Pittsburgh landmark, PPG Place, as Philip Johnson was the architect who designed it. My familiarity with modernist and post-modernist architects and terms from my Philip Johnson research was especially valuable to my research on the Gateway Center nomination.

By viewing and researching one period film per weekly session, this course required students to think about the social and cultural influences of the Cold War along with the historical events of the war.

Each week, students wrote a short paper on their reaction to the film, followed by a write up of research they had done on the history of the production and contemporary reviews. These weekly journals were compiled together with printouts of any internet research or pictures found related to the film and handed in to the professor at intervals over the course of the semester. The questions I posed during the research for the journals were very similar to the questions Mr. Tannler asked me to investigate. The main point in both instances was to uncover the motivations behind individuals involved in addition to the events that took place.

In addition to the weekly journals, graduate students wrote a twenty to twenty-five page research paper on the period film of their choice. I chose to watch *Desk Set*, a Hepburn and Tracy comedy from 1957, about the intrusion of a computer on the working life of a librarian at a television network.¹⁶ The paper argued that the film reflects the reality of the working woman of the 1950s and the various pressures that she faces pertaining to her career and to romance. The research for this paper was more journal-based and tended to be more interdisciplinary than previous papers—with articles and books concerning Hollywood history to library science to the history of the computer to the social history of unemployment.¹⁷ This paper was by far the most enjoyable to work

16. *Desk Set*, directed by Walter Lang, Twentieth Century Fox, 1957.

17. Examples include: Martha P. Nochimson, “Katharine Hepburn and Spencer Tracy: Much Ado about ‘The Little Woman’,” in *Screen Couple Chemistry: The Power of 2* (University of Texas Press,

on because of its interdisciplinary nature, and was a major factor in my choice to pursue a practicum heavily based in research. The research I completed and the class lectures and readings were useful in understanding the context of post-World War II America in which much of the recent qualified structures, with which the project dealt, originated. Over the course of the practicum, I was able to build upon the grounding in this period of American history that I gained in this class, which allowed me focus more on local and regional history in my contextual reading.

PAD 5107: Modern Public Organization Theory Dr. William M. Haraway, Spring 2011

The UWF Public Administration Program offered this course and it served as a Non-History Elective toward my degree. Having had the most interest in the policy analysis exercises in Public History Methodology, I set out to find a course that would help me prepare for work in a policy environment. Through online lecture and discussion, this class defined the differences between the public, private, and nonprofit sectors, the rational, natural, and open systems theories of organization, theories on structure, communication, and organizational learning. Dr. Haraway required students to choose one public organization, to which we had personal access for interviews, and write a twenty-page paper applying a theory to that organization.

I chose the Gulf Islands National Seashore and through it the National Park Service as a whole. In a serendipitous turn of events, I attended a panel at the 2011 National Council on Public History Annual Meeting entitled “Roundtable: State of

2002); Jennifer Colton, “Why I Quit Working,” *Good Housekeeping*, September, 1951 in *Women’s Magazines 1940-1960: Gender Roles and the Popular Press*, ed. Nancy A. Walker (New York: Bedford/St. Martin’s, 1998); and Mortimer Taube, “Machine Retrieval of Information,” *Library Trends* 5, no. 2 (October, 1956).

History in the National Parks.”¹⁸ I was able to use notes taken from the presentation and audience discussion as a source for my application of the theory of the learning organization to the National Park Service. Understanding the structure and organizational mechanisms of NPS allowed me to step into working with the state historic preservation office and their forms readily for someone with as little hands-on experience as I had with the National Register. In addition, I was able to apply the theories I learned in this class to PHLF itself, making the theories themselves more concrete in my mind, and deepening my understanding of the structure and strategies of my employer.

HIS 5087: Advanced Museology Dr. Patrick Moore and Mr. Rob Overton, Summer 2011

This intensive summer course consisted of a condensed single week of class-time featuring lecture and tours of West Florida Historic Preservation Incorporated, along with a semester long class project to design and install an historical exhibit in a local museum space.¹⁹ During eight-hour lecture days, the professor and guest speakers discussed staff roles and responsibilities, museum philosophy, competition, emergency planning, and exhibit and education design procedures and standards, among other subjects. Students volunteered in both the Collections and Education departments at WFHPI over the course of the summer semester. During work there, I was able to gain more experience in acquisition and cataloguing. Jacquelyn Wilson, the Archivist of the organization, trained

18. Anne Whisnant and Marla Miller, “State of History in the National Parks: A Progress Report” (roundtable forum at the Annual Meeting of the National Council on Public History, Pensacola, FL April 7, 2011).

19. For more information on the organization see West Florida Historic Preservation Incorporated, “Historic Pensacola Village,” West Florida Historic Preservation Inc., <http://www.historicpensacola.org/default.cfm> (accessed January 31, 2012).

me to use PastPerfect software to enter accession information. In that volunteer time, I was also able to observe a number of school tours and assist the Education department in their research regarding other historical education organizations in Florida. Additionally, the professor assigned a ‘journal’ to collect papers, exhibit exercises, and a narrative of activities and observations regarding volunteer hours and the class project.

In Advanced Museology, our class designed and implemented an exhibit concept for the Arcadia Mill archaeological and historic site in Milton, Florida.²⁰ The task was to organize and expand an exhibit that had already been in use at Arcadia Mill’s former visitor center, and to install it in the newly constructed visitor center. To facilitate faster, more organized research and conceptualization, Dr. Moore divided the class into four subgroups dedicated to themes that the client—Roy Oberto, Arcadia Mill’s Museum Education Coordinator—wished to expand.

I chose to work with the subject of Juan de la Rua, the original Spanish colonial owner of the land on which another man eventually built Arcadia Mill. Our group determined to communicate the state of the land that Juan de la Rua acquired from the Spanish crown via two large wall murals and two small cases. These items included, respectively; an artist’s rendition of the untouched pine forests of Northwest Florida, a 1829 map of Northwest Florida, a collection of shells and tools representing items that might have been used by indigenous Native Americans, and a small vignette of a desk area representing the distractions experienced by Juan de la Rua that would have kept him from developing the Arcadia lands as he intended. We mounted the cases, a panel from the original exhibit, and a new panel written on the Native Americans, on the wall

20. West Florida Historic Preservation Incorporated, “About Arcadia Mill,” West Florida Historic Preservation Inc., <http://www.historicpensacola.org/arcadia.cfm> (accessed January 31, 2012).

over the map mural in order to avoid the effect of a flat wall. In order to create a more cohesive exhibit the class determined all of the groups should follow our lead by installing large wall murals under which they mounted their information.



Figure 1. The La Rua Group's completed wall section. I was primarily responsible for the desk vignette in the right-hand case, but was heavily involved in the design and mounting of the entire section.



Figure 2. Another group's wall mural, still under construction, but following our motif.

This project was the most extensive I had yet done in my work at UWF. It was the most complicated in terms of content and interpersonal interaction as well. It was also the last project I completed before beginning my practicum in Pittsburgh. The experience was invaluable to my organizational techniques and an excellent reminder to be professional in all of my collaborations with team members and coworkers. The sheer size of our class, along with the multiple levels of authority, allowed me some experience with the kind of organization I would be working under at PHLF. The organization of existing content was also reflective of my project with the National Register district nominations, and I think of the larger field of Public History as well as we are often reworking or adding to material that has already been done by another professional.

Though PHLF did at one time operate a museum space, their current strategy does not include exhibit design. However, the organization does operate historic tours and educational programs comparable to that of an historic museum. As an intern I participated in many educational programs geared toward middle school-aged children, helped with and reviewed historic district tours in Downtown Pittsburgh, and presented a tour of the main street of Mount Lebanon, Pennsylvania to a group of second graders. All of these educational activities took place around my stated project work, but served, not to distract from, but only to enhance my experience of both aspects of the internship.

HIS 5990: Civil Liberties and Civil Rights: The Great Urban American Adventure

Patrick Moore, Summer 2011

In order to communicate more richly the civic and urban history of the United States, this innovative course combined new media technologies with on-site visits to historic places across the Northeast and Midwest. Dr. Moore conducted the class as a road trip traveling from Charleston, South Carolina, to Washington DC, to New York City, to Boston, to Pittsburgh, and back down to Pensacola. At each city, we stopped to tour historic sites pertinent to the ongoing struggles Americans have undergone in pursuit of their unalienable rights, along with places of local cultural interest. Over the course of the trip, students kept a journal of the day's activities and lessons that they turned into Dr. Moore upon completion of the road portion.

After returning to Pensacola, students, along with others who did not travel, researched and wrote several Next Exit History™ podcast scripts pertaining to urban history and civil rights themes. I chose to write podcasts for Times Square in New York

City, the National Portrait Gallery in Washington DC, Pittsburgh's Hill District, and the 1904 mine disaster in Harwick, Pennsylvania outside of Pittsburgh.²¹ Again, the exercise that Next Exit History™ supplies in evidence selection and concise writing helped a great deal in my work at PHLF.

During this course, I realized that I continually returned to Pittsburgh and its regional history, even while given the freedom to choose any topic from around the country. While walking around the city, I grew aware of my desire to share what little I knew at the time about Pittsburgh's history with our class so they could love the place as much as I do. Upon our return, I was still not sure of what path I would take with my practicum, but I had more to consider.

Practicum Attainment

When I first began considering a practicum in January of 2011, I was trying to decide between policy history and film consulting. As I eventually ended up working in historic preservation, one can see that it was a long search, and a complicated decision making process. Despite the nature of the process, I was very confident in my final decision and have been pleased with it since.

In March of 2011, I interviewed Heather Klein, a friend of a friend, who had clerked at the Congressional Research Service—the political research and analysis branch of the Library of Congress. I spoke to her about what CRS does, and how it works, and

21. See Next Exit History.com for the four podcasts: Next Exit History, "Times Square," University of West Florida, <http://nextexithistory.com/PublicContents/Details/43827> (accessed January 31, 2012); Next Exit History, "Old Patent Office," University of West Florida, <http://nextexithistory.com/PublicContents/Details/43829> (accessed January 31, 2012); Next Exit History, "Pittsburgh's Hill District," University of West Florida, <http://nextexithistory.com/PublicContents/Details/43828> (accessed January 31, 2012); and Next Exit History, "Harwick Mine Disaster," University of West Florida, <http://nextexithistory.com/PublicContents/Details/43826> (accessed January 31, 2012).

her experience there. At the end of the month, I emailed my application. Several days later, I asked for a timetable to hear back. The internship coordinator at CRS replied that if a position opened up for which I might be qualified they would contact me. If not, they would not contact me again. Thus, I continued to explore other opportunities.

After some research and more time thinking over my options, I made the decision to concentrate solely on policy history. I believed that any position in film would take me farther from my hometown and family than I wanted to be. I continued to make lists of possible organizations, and realized that many of them had established internship programs. Many of these also had late June to mid-July application deadlines. For this reason, I planned to apply to the programs after I took Advanced Museology and after I returned from the Civil Liberties to Civil Rights road trip that summer.

However, Advanced Museology was such a dynamic course, and the different kinds of museums that we visited on the road trip stimulated an excitement for museum work that I had not previous experienced. Specifically, the Tenement Museum in New York City's complete reconstruction of historical families' apartments, along with the preservation of the disrepair of the structure when the museum's founder purchased the building in the 1980s, was such an amazing presentation and interpretation that I asked two people in the gift shop if they knew whom I should contact about interning there. They both referred me to the website.²²

It was at this point that I abandoned the idea of working in policy history. I made this decision for many reasons, but chiefly I could see my areas of interest were becoming more fluid than when I began my practicum search. I decided it would be best

22. Lower East Side Tenement Museum, "Tenement Museum," Lower East Side Tenement Museum, <http://www.tenement.org/> (accessed January 31, 2012).

to work in a less specific research arena. Thus, I expanded my search to opportunities in museums and historical societies hoping I might be able to design an exhibit, educational program, or help in research for a book. Back in Pensacola, I began making new lists. I commenced putting together an application to the National Portrait Gallery, and I emailed David Favaloro at the Tenement Museum.

The Tenement Museum had internships listed on their website, but they were out of date. I emailed the supervisor, Mr. Favaloro, for the one that sounded most interesting to me which dealt with Jewish residents and students on the Lower East Side of Manhattan. The next day he replied, saying that the museum would offer a similar internship in the fall and asking for my resume. I sent it to him the following day.²³

I decided to apply to work at the National Portrait Gallery after researching the building for the Civil Liberties and Civil Rights podcasts. My research reminded me of how much I had enjoyed viewing the art there, but in particular, how much I enjoyed reading about the history of each piece. Looking over their website, I found that I seemed to fit the job description for an intern in the Department of History.²⁴ The position spoke to all of my interests and it was located at an institution that I had personally attended and enjoyed on a number of occasions. By mid-June, I had put together all of the application materials including a curriculum vitae, an unofficial

23. See appendix C.2 for email correspondence with David Favaloro dated June 3, 2011.

24. The National Portrait Gallery, "National Portrait Gallery," Smithsonian Institution, <http://www.npg.si.edu/education/intern10.html> (accessed January 31, 2012). The position as described on the website reads, "Interns will assist the Department of History by helping to create and curate history-based exhibitions. They will assist historians in their service as advisers to the curators in matters relating to American history and biography, and evaluate the historical importance of individuals being considered for acquisition into the Portrait Gallery's permanent collection." In addition, the qualifications for the above are as follows, "An intern should be interested in American history, like historical research, and write well."

transcript, and an essay explaining why I wanted the position.²⁵ I also sent electronic invitations through the Smithsonian website to have two professors—Dr. Moore and Dr. Marie-Therese Champagne, under whom I had worked as a graduate assistant—send in recommendations.

With the Portrait Gallery application complete, I emailed the Frick Art and Historical Center—a long established house museum of the home and art collections of Henry Clay Frick and his family—and the Heinz History Center regarding whom I should contact for information on internships. Having returned from the Civil Liberties and Civil Rights road trip course and concurrently working on the podcasts, I was still in the midst of researching the Pittsburgh area. I knew I had an interest in local history; it was one of the aspects of the field that initially attracted me to Public History. Dr. Moore had always encouraged us to complete our practicums where we wanted to settle. I decided that it could not hurt to pursue opportunities there. Yet, as I did so, the idea of returning to the region in which I had renewed my interest grew more and more attractive.

Sandra Baker at the Heinz History Center directed me to their online application form, and I submitted my application a few days later. I began concentrating on Pittsburgh institutions, as they were ones with which I was already familiar. In addition, I would be able to live at home if I worked in Pittsburgh, saving myself a substantial sum of money on the rent and living expenses endemic in working in a large metropolitan area. I decided that I would take the Smithsonian position, if offered, and seriously consider the Tenement Museum as exceptions but would not apply to any more practicums outside of Pittsburgh.

25. See appendix C.1 for the National Portrait Gallery Application Essay.

At the end of the month, I emailed a short, what I thought would be preliminary, application to the Pittsburgh History and Landmarks Foundation. That afternoon the Executive Director, Louise Sturgess, returned my email and stated I could start on the day I had specified I would be available. The email exchange took place on a Friday; therefore, I spent the weekend thinking it over.

I had been extremely surprised to receive an offer without first writing an essay or having an interview. I had not even spoken with Ms. Sturgess on the phone at this point. I was worried by the seemingly casual nature of this hiring process, even for an unpaid position. Yet, after doing more research on the organization by reading the website more closely and conducting a Google search for news articles related to PHLF, I learned that it is an established fixture in the historic preservation movement in Pittsburgh.²⁶

Founded in 1964 in response to the mass demolition and new construction in the city, PHLF fought to preserve historic neighborhoods and buildings. PHLF spearheaded the Station Square project beginning in 1976. The project “adapted five historic Pittsburgh & Lake Erie Railroad buildings for new uses and added a hotel, a dock for the Gateway Clipper fleet, and parking areas.”²⁷ In 1994, PHLF was able to sell Station Square to a separate developer and now uses the funds from the sale to support its restoration projects, educational programs, and loan financing for individuals undertaking their own preservation ventures. PHLF does this through a sophisticated partnership of two interdependent organizations: “a nonprofit corporation, Landmarks Community Capital Corporation (LCCC), and a for-profit subsidiary, Landmarks Development

26. Pittsburgh History and Landmarks Foundation, “Pittsburgh History and Landmarks Foundation,” Pittsburgh History and Landmarks Foundation, <http://www.phlf.org/> (accessed January 26, 2012).

27. Pittsburgh History and Landmarks Foundation, “Mission and Brief History.”

Corporation (LDC). LCCC makes loans and obtains grants and investment capital which it uses to finance and develop projects that assist in the revitalization of urban centers, towns, and neighborhoods. LDC provides consulting services and develops real estate.”²⁸ I was very impressed with the many-faceted nature of PHLF’s work and became excited to be a part of their operations.

Before receiving the formal offer, and before I had sent my application to PHLF, I had been adamant that I was not interested in historic preservation work. I know now that, in my mind, I was overemphasizing the aspects of preservation that few people enjoy—bureaucracy, long forms, and lack of funds with which to work—as opposed to the aspects that I knew I would appreciate and value. For this reason, I did not take the available Historic Preservation seminar in my second semester, a decision, made out of ignorance, which I regret. I had always believed in the importance of preservation, and had been excited by hearing about successful projects. Thus, my reluctance to pursue preservation came from a lack of understanding about the work in general. Now that I was considering taking this offer, I found the situation self-deprecatingly amusing.

I emailed Ms. Sturgess a few days later telling her about the practicum and asking if PHLF would be able to work with me to design the kind of project for which I was looking. Ms. Sturgess responded the same day with a number of options, the first of which was the most attractive. The idea was to assist with the research required to expand the National Register district boundaries in Pittsburgh’s downtown area. As opposed to the other options Ms. Sturgess listed—both of which entirely involved

28. Pittsburgh History and Landmarks Foundation, “Mission and Brief History.”

working with databases—the National Register project seemed the most likely to let me do the kind of concrete book and journal variety of research in which I was interested.²⁹

However, I sensed that the short paragraph in her email was not enough information to make the final decision. I called Ms. Sturgess to ask her my questions. She described the main project as primarily book and photography research determining which buildings downtown that have turned fifty years old since the last survey should be listed on the National Register. I would be starting the project and she thought I could make a big dent in their list. However, she mentioned that PHLF was still awaiting the Pennsylvania Historical and Museum Commission, the state historic preservation office of Pennsylvania, to send the contract for this project. Official work on the project could not begin until PHLF received the contract. Ms. Sturgess hoped that my arrival would be timely, as the contract scheduled the project to begin that summer. However, if they did not receive the contract, I would be working on those second and third optional projects while I waited. This situation did not seem ideal; however being in Pittsburgh was becoming more important to me, as I began to place more weight upon the reasons stated above.

In early July, I spoke with Dr. Moore, my advisor, on the phone to discuss the situation. He confirmed my inclination to continue corresponding with PHLF in good faith, while also progressing with the National Portrait Gallery application. I had verified that Dr. Moore had submitted the last recommendation letter earlier that week, and after our phone conversation, I determined to draft a practicum agreement for PHLF.

Over the next week, I wrote the agreement and emailed Ms. Sturgess to ask her for an estimate as to how many buildings I would be researching. Though she was the

29. See appendix C.3 for email correspondence with Louise Sturgess dated June 27, 2011.

supervisor for all interns working at PHLF, Ms. Sturgess was not directly involved in the National Register project at any point. The uncertainty of Ms. Sturgess and myself concerning what services the project would need led to the vague nature of the practicum agreement as it stands. As it was necessary for my agreement to be with her, leaving the agreement more flexible was suitable to both of us. Using my limited knowledge of the project and a realistic view of my research capacity, I finalized the number and sent off the agreement to Dr. Moore for review. With his approval, I sent the practicum agreement to Ms. Sturgess.³⁰ On August 1, I received Ms. Sturgess' signed copy of the agreement via email.

On August 10, Mr. Favoloro emailed me asking to continue our conversation regarding the research internship to which I had replied. After a short deliberation, I responded that I had already committed to another position. Having received the good advice to pursue an internship where I wanted to settle, and now sure that I wanted to settle in Pittsburgh, I resisted the temptation to work at the museum for which I had so much admiration. I do not regret this decision.

Prior to the start of the practicum, I spent two days reading information listed by the National Park Service online, and refreshing myself on Pittsburgh history via the Carnegie Library Pittsburgh's "Bridging the Urban Landscape Online Exhibit."³¹ With

30. See appendix C.4 for a copy of the Practicum Agreement.

31. National Park Service, "National Register of Historic Places Program: Fundamentals," U.S. Department of the Interior, http://www.nps.gov/nr/national_register_fundamentals.htm (accessed August 13, 2011); National Register Publications, "National Register Bulletin: How to Apply the National Register Criteria for Evaluation," National Park Service, http://www.nps.gov/nr/publications/bulletins/nrb15/nrb15_2.htm (accessed August 13, 2011); Pennsylvania Historical & Museum Commission, "National Register Program," Commonwealth of Pennsylvania, <http://www.portal.state.pa.us/portal/server.pt/community/>

this contextual research and a solid skill base gained from my coursework at UWF, I felt confident in my ability to complete any task asked of me during my practicum. I drove to my office the Friday before I began work to gauge the length of my commute and confirm that I knew where the office was located. If I had not done so, I would have been very lost that morning. Having tied up these loose ends, and done everything I could to prepare myself for the practicum I began work on August 22, 2011.

pennsylvania_and_national_register_programs/3780 (accessed August 13, 2011); Carnegie Library of Pittsburgh, "Bridging the Urban Landscape," Carnegie Library of Pittsburgh, <http://www.clpgh.org/exhibit/> (accessed January 31, 2012).

CHAPTER TWO

METHODOLOGIES AND PROCEDURES

In the summer of 2011, I worked as a graduate intern for Pittsburgh History and Landmarks Foundation, a nonprofit historic preservation organization in Pittsburgh, Pennsylvania. I was responsible for the preliminary organization and research activities of four National Register of Historic Places District amendment nominations along with one new district nomination. In my efforts, I completed five small projects essential to the efficient completion of the nominations and the clear communication between the parties involved, PHLF, the state historic preservation office—the Pennsylvania Historic and Museum Commission, and a yet-to-be-determined outside contractor who would complete the nomination forms. Each small project would assist the team of full-time staff, including Anne Nelson, Albert Tannler, and Frank Stroker, in the realization of the long-term goals upon my departure. In addition to the National Register Project—as many people called it around the PHLF offices—I assisted my supervisor, Executive Director Louise Sturgess, in a number of educational programs and tours around the city of Pittsburgh.

Introduction to the Project

In early August of 2011, Pittsburgh History and Landmarks Foundation applied for a grant from the Pennsylvania Historical and Museum Commission to assess and

implement a redistricting plan for Pittsburgh's Downtown area.¹ This project, as planned by the PHMC, would alter the borders of Pittsburgh's Central Downtown Historic District, Firstside Historic District, Penn-Liberty Historic District, and Fourth Avenue Historic District. The project would also nominate a new district, encompassing Pittsburgh's Gateway Center and Point State Park, in tandem with the amended districts. PHMC and PHLF planned the project with the goals of updating the districts to include buildings that had turned fifty years old since the districts' formation, along with any that might fit but the original nominations had overlooked.

PHLF planned from the outset to perform preliminary research and data collection with their team—General Counsel Anne Nelson, Historical Collections Director Albert Tannler, and Assistant Archivist Frank Stroker—and then pass the writing and filing of the National Register forms to a qualified, PHMC-approved consultant. PHLF had also designed volunteer and intern support into the activities of their staff into the plan submitted with the grant.² Ms. Sturgess, supervisor of the intern program at PHLF, was excited to assign me to the project as a graduate student in Public History. Many of the other interns who work at the organization study urban planning, architecture, or interior design, and most do so at the undergraduate level. Though they have had master's students in the past, I was the only graduate student in the education department at PHLF in the fall term.

The final products of this practicum consist of: an extensive database collecting information on lots and buildings that would be part of the redistricting; a large collection of photographs taken of both candidate structures and the existing districts; a

1. See appendix D.5 for the full grant submitted to PHMC.

2. See page 4 of the grant in appendix D.5 for reference to volunteer labor.

bibliography assembled from several sources along with independent research; a short summary of each existing district narrative; and an informal note-sheet collecting quotes and summary from my own reading prior to the official start of the project. The varied nature and small size of each product are indicative of the early stages of the redistricting project. A project of any size requires preparation. However, a task on the scale of PHLF's redistricting project would require months of preparation. The project schedule given to me at the commencement of my work allotted nearly four months for the preparatory work of deciding on the draft inventories and an additional three months to complete the research required to write the nominations.³

Gardner and Lapaglia note that cultural resources management demands "research, planning for actions, and stewardship...in the context of overall operations."⁴ In order to meet these demands, agencies like PHLF must remain organized in each aspect of their management. The National Register Nomination process is a preservation action that requires research to complete, whether one is nominating a single house, a large farm, or a multi-block city district. Stephanie Aylworth describes the method for study of historic commercial districts—like those in Downtown Pittsburgh—as consisting "of indexing and recording buildings and architectural surveys and compiling basic historic narratives."⁵ Aylworth accurately claims that this "object-oriented approach"

3. See appendix D.4 for a copy of the project schedule updated on January 26, 2012.

4. Constance B. Schulz, "Becoming a Public Historian," in, *Public History: Essays from the Field*, ed. James B. Gardner and Peter S. LaPaglia (Malabar, FL: Krieger Publishing Company, 2004), 30.

5. Stephanie Aylworth, "A Multifaceted Approach to Historic District Interpretation in Georgia," *The Public Historian* 32, no. 4 (November 2010): 43.

dominates because of the pervasiveness of the National Register form in American preservation practices.⁶

In order to complete the form to the specifications of the State Historic Preservation Office, private citizens and preservation organizations are required to focus on the “physical manifestation” of the historic resource in question.⁷ Aylworth argues that this focus happens to the detriment of the historical narrative.⁸ PHLF and organizations like it have instead found a balance, inventorying and understanding the physical properties of the resource while keeping in mind and shaping the “embedded narrative” for both the nomination and for any subsequent interpretation.⁹ At every meeting on the National Register project, the team addressed both architecture and narrative hand in hand. By keeping the two subjects together in every member’s mind, the team was able to devise and implement a practical strategy for preserving both the physical structures and the history behind them.

Each small-scale project referenced above was integral to the overall strategy the team designed for the project. The inventory was a way to keep resources and the information about them organized. The photographs were necessary so that team members could refer to the physical properties of the resources without traveling across the river into the districts, and would eventually be available to include the images in the nominations themselves. The bibliography would be a tool for Mr. Tannler and the interns to shape the research for the narratives of significance. The narrative summaries

6. Ibid.

7. Ibid.

8. Ibid.

9. Ibid.

were tools to understand what the original nominations had argued, and became an avenue to discussing how they could be changed to fit what needed to be included. The note-sheet began as my attempt to create a strategy of my own, and became a resource for Mr. Tannler as his research became imminent.

I was not present at PHLF when the team wrote and compiled the specific materials that became a part of the eventual nominations. However, I did coordinate the preparatory information gathering that would allow the team to take each step in the process in an organized manner. This preparation period is essential to the smooth operation of any long-term project. Being in on the ground floor to a large-scale project was more valuable to my understanding of the operation of a preservation organization like PHLF and to the historic preservation process as a whole, rather than entering after the beginning stages, because the entire process must be taken into account when planning. If I had entered after this preliminary stage, I would only have taken part in a single aspect, and not in the planning of the whole.

The Inventory

As mentioned under Background and Attainment, I had little hands on experience in historic preservation.¹⁰ This mistake left it to my own initiative and the experience of my National Register Project team members to prepare and to guide me in my process and methods. I applied the public history tools and skills that I had gained over the previous year—including selection, perspective, the timeline, KUP, and responsible speculation—in this process. My interaction with the team and my own awareness of the

10. For further explanation, see page 24.

process allowed me to frame my task and my role in order to complete this first, essential product.

Approximately a week and half into the internship, I became concerned that I was not making good use of my time. As the PHMC contract had not arrived, Mr. Stroker had pulled several books from the Van Trump Library—located in the PHLF offices—and set them out for me to read on the background of the area, and specifically on the history of the Gateway Center development.¹¹ I had started taking notes on the material I was reading. However, I had no direction in terms of a product. I also had no conception of what the content and format should look like in order to deliver the research I was doing to Mr. Tannler or to the unnamed contractor. In order to determine a strategy to help solve the problem, I used KUP to frame the scenario.

In their book *Thinking in Time*, Neustadt and May describe a method of analysis “to help *define* the immediate *situation* (‘now’) and the decision-makers *concerns* (problems) in it, from which to draw objectives.”¹² The written analysis that I conducted for my situation—with some editing—is listed below:

Known

- The ‘amount’ is 15 buildings
- The time is roughly 6 weeks remaining, subtracting educational duties

Unknown

- What the end ‘product’ is meant to be
- In what format the content should be presented: written? notes? How should it be organized?
- The amount of detail that needs to be included on each building
- If there are 15 buildings that are eligible
- What those buildings are exactly (I have a rough idea)

11. As noted on page 25, if PHLF did not receive the contract, the team could not perform billable hours on the National Register nominations, and thus I could not begin my practicum project in earnest.

12. Richard E. Neustadt and Ernest R. May, *Thinking in Time: The Uses of History for Decision Makers* (New York: The Free Press, 1986), 273.

- How my work will be used by the contractor

Presumed

- PHLF does not care specifically what I do as long as I am productive and helpful
- I will not graduate if I do not complete a product
- I may not be able to do this project if Anne feels it is inappropriate without the contract—I need to talk to her
- I may be able to revise my agreement
- I believe that what I have done so far will be useful, I am not wasting my time yet
- I just need more direction

From this analysis, I was able to see, when I had not before, that I did not fully understand the expectations of those above me regarding my product, or the project in general. Ms. Sturgess had given me materials such as the nominations themselves and the grant that Ms. Nelson wrote to help me understand the background of the project. However, the goals and products referred to in the grant were still vague and inchoate in my mind.

I also was able to form a short-term strategy to answer my questions and make it known that I was looking for guidance. I determined to email Mr. Tannler—who was not often in the office as he was at the time recovering from knee surgery—asking his advice on my uncertainties.¹³ I chose Mr. Tannler because, having spoken to him about the project previously, I knew that he had spearheaded the only nomination that PHLF had undertaken without a contractor. I also “cc”ed Ms. Nelson and Mr. Stroker on the email, in order to indirectly inform them that I was looking for direction.

In as short a message as possible while still addressing the breadth of my questions, I asked what the contractor would be receiving from PHLF, and what Mr. Tannler and the rest of the team were looking for from me. In addition, I asked if there

13. See appendix C.5 for the email to Al Tannler dated September 2, 2011.

were any sites he would like me to prioritize, while letting him know I had been reading and taking notes on the Pittsburgh Renaissance of the mid-twentieth century. Mr.

Tannler responded letting me know we should talk in person when he was next in the office. He “cc”ed Ms. Nelson on his response. We were all on the same page.

I consider the subsequent meeting the team held to be my first “reframing of the problem” of the National Register project.¹⁴ In *The Reflective Practitioner*, Schön introduces the idea of a “generative metaphor” that is a tool in the practice of a professional in their work. This

generative metaphor involves a developmental process. It has a life cycle. In the early stages of the life cycle one notices or feels that A and B are similar...Later, on, reflecting on what one perceives...one may construct a general model for which a redescribed A and a redescribed B can be identified as instances. The new model is a product of reflection on the perceived similarity.¹⁵

Another way to label the model is to call it a ‘frame.’ Framing allows for reflection on the action a professional will take or has taken. Framing and reframing yield new ideas and new strategies. I originally framed the project as similar to the research I had done in the past for graduate papers. I saw the National Register research as paper research. At the meeting on September 7, I realized that this was incorrect. Thus, I assessed the changes in my knowledge of the project, and I changed my view, or model, of it accordingly.

In addition to reframing the project itself, I reframed the idea I had of what PHLF expected of me. As Schön notes, “When [the practitioner] is confronted with demands that seem incompatible or inconsistent, he may respond by reflecting on the appreciations

14. Donald A. Schön, *The Reflective Practitioner: How Professionals Think in Action* (New York: Basic Books, 1983), 95.

15. Schön, 186.

which he and others have brought to the situation. Conscious of a dilemma, he may attribute it to the way in which he has set his problem or even to the way in which he has framed his role.”¹⁶ If the practitioner has misunderstood her role in relation to the problem, she cannot solve it. She must reframe both problem and role in order to form the correct strategy. I had been seeing my role as a kind of scribe, finding information and recording it in one place for others to interpret. This was only eventually partially accurate.

At the meeting, Ms. Nelson advocated for caution because PHLF still did not have the contract. She and Mr. Tannler determined that Mr. Stroker and I should work together to create an inventory of information on properties that PHLF should consider as additions to the districts.¹⁷ This way the team would only be working from, and with, material that PHLF had already compiled. Mr. Stroker would be working from his knowledge of the area to create a map, from which I would draft a list of information taken from the Allegheny County Historic Site Survey that PHLF completed in the early 1980s. In the span of twenty minutes, my original project-as-paper model was obsolete and the resources, tools, and methods I had expected to use in pursuit of it were unnecessary.

Schön assists the practitioner in understanding this reframing experience as “a reflective conversation with the situation in which [she] comes to appreciate and then to develop the implications of a whole new idea” and “evokes in the situation a potential for

16. Schön, 63.

17. See appendix A.1 for a copy of the completed inventory.

new coherence.”¹⁸ Instead of the long list of notes and sources that I had already begun compiling toward my own understanding of the history of the downtown area, I would be compiling a long list of current addresses, structures, and styles.

In *Preservation Briefs 36*, issued by the National Park Service, Charles A. Birnbaum recommends inventorying a landscape or urban streetscape in order to “create a baseline from a detailed record of...its features as they exist at present.”¹⁹ The brief goes on to state that issues that the inventory addresses depend on “the purpose of the inventory.”²⁰ In this case, the purpose of the inventory was to identify properties that could be incorporated into the districts, and list their addresses, lot and block numbers, height in stories, architectural style, building material, period of construction, original and current use, and owner name and address.

I began to view the shifting in the project and the product as more in line with the material discussed in Advanced Museology on Collections departments—and specifically with the volunteer work that I undertook at the Pensacola Historic Society filling out accession forms and entering them into PastPerfect.²¹ As I discovered in my volunteer experience, museum collections software often works very similarly to other data entry programs, such as Microsoft Access, that I worked with before entering the field of public history. In these software programs, I found my next model. Yet, I kept in mind

18. Schön, 95.

19. Charles A. Birnbaum, “Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes,” *Preservation Briefs 36* (1994), http://www.nps.gov/history/hps/tps/briefs/brief36.htm#DEVELOPING_A_STRATEGY_AND_SEEKING_ASSISTANCE (accessed February 15, 2012).

20 Ibid.

21 PastPerfect is a brand of collections management software designed for museums.

with this metaphor that I was not simply entering material given to me, I was selecting the information to enter.

However, before I could begin the selection process, Mr. Stroker had to construct his portion of the inventory—the maps from which I would work. Mr. Stroker’s official title as listed on the PHLF website is “Assistant Archivist and Sales Manager.”²² Therefore, he is responsible for reference questions from the staff and managing the sale and delivery of the books published by PHLF, in addition to the National Register project and any other ongoing research. The staff also often called on him for technical help with computers and other equipment, for example with projected Power Point presentations. He sometimes showed me pamphlets and other informational material he was drafting. Mr. Stroker is integral to the operation of PHLF from day to day, and as such, circumstances sometimes forced him to leave long-term projects for days at a time while working on more pressing matters.

I knew Mr. Stroker was busy, therefore, I asked him if he would like me to help with the maps I needed to begin. When he declined, I initially thought the only task left to me was to wait and concentrate on other projects that Ms. Sturgess had asked me to do if my time permitted. I was very conscious of the amount of time I had left, and wanted to make sure I was not wasting it. After three days had passed without word from Mr. Stroker, I determined to return to the National Register project and do what I could without the maps. I strategized that if I spent some time familiarizing myself with the survey I would have an easier time finding the information I needed when the maps were ready. This preparation period did prove invaluable. The chief intention was successful

22. Pittsburgh History and Landmarks Foundation, “Staff of Pittsburgh History & Landmarks Foundation and its Subsidiaries,” Pittsburgh History and Landmarks Foundation, <http://www.phlf.org/staff-of-pittsburgh-history-landmarks-foundation//> (accessed January 26, 2012).

and, additionally, I was able to analyze the source material and understand its purpose and its perspective.

In the vein of the object-oriented approach discussed above, PHLF conducted the Allegheny County Historic Site Survey from 1979-1984 on behalf of the PHMC.²³ Using a standard form similar to the National Register nomination form, volunteers and staff documented every architectural site in the county according to location, date, style, use, and significance.²⁴ It was the first countywide survey of landmarks in the nation. The PHLF website expertly explains why this survey and others like it are necessary: “Survey is fundamental to historic preservation because it results in the identification of historic resources and helps determine which of those resources should be preserved. The purpose of completing a local survey is to gather the information needed to plan for the wise use of a community’s resources.”²⁵ Antoinette J. Lee, writing in *Public History: Essays from the Field*, agrees that, “Historic preservation involves often challenging decisions about the value or importance of a building or place, and historians play key roles in that assessment process.”²⁶

23. Pittsburgh History and Landmarks Foundation, “Historic Resource Surveys,” Pittsburgh History and Landmarks Foundation, <http://www.phlf.org/programs-and-services/technical-services/surveys/> (accessed February 16, 2012).

24. See appendix D.1 for an example of the Pennsylvania Historic Resource Survey form.

25. Pittsburgh History and Landmarks Foundation, “Historic Resource Surveys,” Pittsburgh History and Landmarks Foundation, <http://www.phlf.org/programs-and-services/technical-services/surveys/> (accessed February 16, 2012).

26. Antoinette J. Lee, “Historic Preservationists and Cultural Resources Managers: Preserving America’s Historic Places,” in *Public History: Essays from the Field*, ed. James B. Gardner and Peter S. LaPaglia (Malabar, FL: Krieger Publishing Company, 2004), 129.

In the same text lies an analogous situation that is additionally useful in understanding the role of historic preservationists in this instance. Archivists and records managers

identify records of archival value and allow all others to be destroyed after a specified retention period... The process is considered as much of an art as a science and relies a good deal on archivist's understanding of an organization's origins, development, and mission, as well as their understanding of research use and trends.²⁷

In a similar manner, cultural resource managers such as historic preservationists must identify historic structures in order to preserve them. In this identification process, the preservationist relies upon an understanding of an area or a building's origins, development, and use, as well as knowledge of research, preservation trends and government climate. It is as impossible to preserve the integrity of every historic building as it is to keep all historic records. Therefore, both archivists and cultural resource managers must "engage in a form of triage in deciding the fate" of their respective materials.²⁸

The survey is a tool of this triage process. Without the data that the survey provides and organizes, cultural resource managers could not make informed decisions on which properties or areas to pursue for the National Register or for repair and reuse. As Lee states, a survey is often "undertaken to facilitate decision making at some future date."²⁹ It is essential to understand the status quo before proceeding with a plan of action. As stated above, it requires a massive amount of planning to nominate a structure

27. Roy H. Tryon, "Archivists and Records Managers," in *Public History: Essays from the Field*, ed. James B. Gardner and Peter S. LaPaglia (Malabar, FL: Krieger Publishing Company, 2004), 66-67.

28. Tryon, 68.

29. Lee, 133.

for the National Register, let alone large and expensive historic building processes.

Strategy, and the knowledge required to form a plan of action go hand in hand in historic preservation.

However, one must analyze information—especially that gained from an older document—in order to select the proper material and guard against the incorporation of bias in the narrative, or in this case, the inventory. Names of those who worked on the county survey appeared on the survey forms, but having no knowledge of them personally, I cannot assume their methodology in categorizing buildings. In line with the object-oriented methods noted by Aylworth, architectural history tends to inspire preservationists more than urban or social history. Another factor in this emphasis on the visual and material is the National Register of Historic Places’ Criteria for Evaluation that requires the site “possess integrity of location, design, setting, materials, workmanship, feeling, and association.”³⁰ The preservationist must justify how the building meets the criteria of the National Register. More than once, our team classified a specific building as unfeasible for the redistricting because it lacked historic integrity. However, in the significance narratives included, some of the authors of survey forms seem to dismiss unfashionable or slightly older, but not technically historic, structures as unworthy of present or future attention.³¹ For example, one form’s discussion of the significance of the H.K. Porter Building reads, “This building has dated rather quickly. It

30. National Register Publications, “National Register Bulletin: How to Apply the National Register Criteria for Evaluation,” National Park Service, http://www.nps.gov/nr/publications/bulletins/nrb15/nrb15_2.htm (accessed August 13, 2011).

31. National Park Service, “National Register of Historic Places Program: Fundamentals,” U.S. Department of the Interior, http://www.nps.gov/nr/national_register_fundamentals.htm (accessed August 13, 2011). A historic structure, according to the National Register of Historic Places must be fifty years old or more, with few exceptions.

is an embarrassment in a neighborhood of buildings such as the Allegheny Courthouse and the Union Trust.”³²



Figure 3. The Porter Building at 601 Grant Street.³³

Regardless of the fact that the building may not have been to the author’s taste, or to the taste of a majority of people at the beginning of the 1980s, including such a harsh, personal opinion in what is meant to be an objective record was irresponsible and short-

32. Pennsylvania Historical & Museum Commission, Pennsylvania Historic Resource Form: 609 Grant Street at Sixth Ave NW (Harrisburg, PA, 1980).

33. Albert M. Tannler, *A List of Pittsburgh and Allegheny County Buildings and Architects, 1950-2005*, (Pittsburgh: Pittsburgh History & Landmarks Foundation, 2005). The quotation refers to 601 Grant Street, Pittsburgh. Built in 1958, the Porter Building was a product of the acclaimed firm of Harrison & Abramovitz out of New York City. It recalls the aluminum with rounded windows aesthetic of the groundbreaking Alcoa Building by the same firm.

sighted for a trained professional. However, trained historians are not always the authors of National Register forms or other preservation documentation. Even so, Lee notes, “Many able amateur historians produce authoritative documentation on historic properties, while some academic historians are not experienced in producing the kind of documentation needed for preservation work.”³⁴ Whether produced by historians or amateurs, or both, the county survey was flavored with a particular brand of architectural bias, often dismissing modern buildings as tasteless or commercial structures as work-a-day. It was my responsibility to work around the authors’ bias, and select the information that was pertinent to the inventory.

First, however, as I prepared to read through the Central Business District survey forms, I needed to determine the most recent date from which a building could originate and still qualify as historic, according to the National Register’s fifty year cutoff. I also wanted to determine what the cutoff date had been for each of the districts I was working with. This is, as it appears to be, several simple subtraction problems, but it is also a kind of timeline.

In *Thinking in Time*, Neustadt and May identify timelines as one of their “mini-methods” for policy analysis.³⁵ They describe the method as “simply a string of sequential dates. To see the story behind the issue, it can help merely to mark on a piece of paper the dates one first associates with its history.”³⁶ In this case, the issue is the date of the newest buildings our team would be able to nominate and the period in which older buildings could have become historic, while not being protected by the National Register

34. Lee, 131.

35. For a general description of the book, see page 5-6.

36. Neustadt and May, 106.

District. This was a different set of dates for each district, as they were not all nominated at the same time. The “timeline” that I created lacks a literal line, but it achieves the same ends. It is listed below:

Table 1. Outlining the calculation of the range of time in which structures were not covered by the 1980s nominations	
Current 50 year cut off	2011-50 = 1961
Fourth Avenue	1985-50 = 1935
Central Downtown	1985-50 = 1935
Penn-Liberty	1987-50 = 1937
Firstside	1988-50 = 1938
The unprotected range	1935/1937/1938—1961

Having secured this range of time, I set about paging through the collected paper copies of the survey and, with the application of responsible speculation, writing down the information listed for buildings I thought might qualify for the amended nomination.

Responsible speculation is defined in Davidson and Lytle’s *After the Fact* as “interpretation...informed by historical...study.”³⁷ My initial reading of library materials provided to me by Mr. Stroker informed this speculation. Sources such as Martin Aurand’s *The Spectator and the Topographical City*, Albert Tannler’s *A List of Pittsburgh and Allegheny County Buildings and Architects, 1950-2005*, and Roy Lubove’s *Twentieth Century Pittsburgh Volume I* gave me the requisite knowledge to make educated guesses as to which buildings Mr. Stroker would find appropriate.³⁸

37. James West Davidson and Mark Hamilton Lytle, *After the Fact: The Art of Historical Detection*, 6th ed. (New York: McGraw Hill, 2010), 35.

38. Martin Aurand, *The Spectator and the Topographical City*, (Pittsburgh: University of Pittsburgh Press, 2006); Albert M. Tannler, *A List of Pittsburgh and Allegheny County Buildings and*

Schön identifies this kind of preparation as “repertoire-building research.”³⁹ He explains that this research “tends to focus on the starting situation, the actions taken, and the results achieved.”⁴⁰ However, Schön’s examples focus on case studies that tend to ignore the “path of inquiry” and the reflective practice of a case. I found that being conscious of how I gained the knowledge I apply while employing the tools of public history makes each step in the reflective process more valuable. I was incorrect in my initial assumption that researching the National Register Project would be like researching a paper. Nevertheless, the research I did before I realized my mistake was still applicable to the next step in my process; responsible, or informed, speculation. I used the information I read in my initial research to select likely candidates from the many buildings listed in the survey.

After I completed thoroughly reading the Central Business District’s three folders of survey forms, I realized that I did not have a thorough enough understanding of where the current boundaries of the historic districts lie. In order to speculate where we could add buildings, or if there were any missed in the boundaries, I needed to know where the borders were. After reviewing the nomination forms, I discovered that the photocopies of the maps provided in the 1980s were no longer sufficient to tell precisely where the district ended and began. In addition, the written boundary explanations were worded in a complicated manner, and nearly impossible to visualize. I determined to create my own set of maps, while I continued to wait for Mr. Stroker to complete his.

Architects, 1950-2005, (Pittsburgh: Pittsburgh History & Landmarks Foundation, 2005); Roy Lubove, *Twentieth-Century Pittsburgh Volume I: Government Business and Environmental Change*, (Pittsburgh: University of Pittsburgh Press, 1996).

39. Schön, 317.

40. Schön, 317.

Rather than searching for an appropriate map already drawn that I would have to scan, I employed the Mac screen-capture functionality to create a picture of the relevant areas on GoogleMaps.⁴¹ Then, consulting the written description of the boundaries, I drew them in using Adobe Photoshop.⁴²

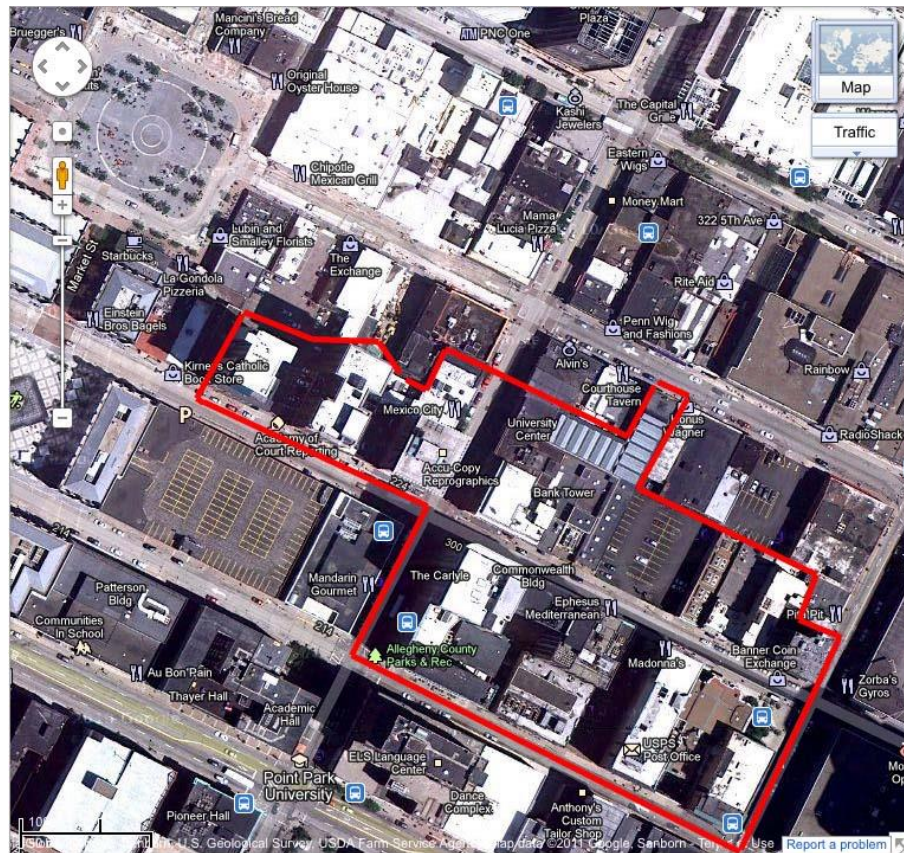


Figure 4. The Fourth Avenue Historic District Google map.

I did so for each of the extant districts. I did not create a map for the Gateway Center proposed district because Mr. Stroker had already sent me one that he had made a few weeks before. In addition, the survey included only one form for the entire Gateway Center area including the park and twelve buildings in the vicinity.⁴³ I then checked the

41. Google, "Google Maps," Google, <http://maps.google.com/> (accessed September 14, 2011).

42. For the Central Business District, First Side, and Penn-Liberty Google maps see Appendix E.

43. See appendix D.2 for a copy of the complete Gateway Center survey form.

location of each of the buildings I had selected on the maps. The information I gained from this visualization enabled me to eliminate several structures I had considered viable simply because they were nowhere near any of the districts.

Later that day, I asked Mr. Stroker how he was progressing with the maps. He was, he told me, in the midst of working on them at the time. Upon my request, he helped me locate the inventory template Ms. Nelson spoke of in the meeting the previous week. With the template, I started entering the information I had gathered into a rough Microsoft Excel sheet, not knowing if the properties I had listed would qualify or not according to Mr. Stroker's maps. The data categories I included, working from the template, were street address, structure type, height in stories, building material, date constructed, architectural style, original use, current use, and the possible district. The experience I gained from using the survey before I had the correct maps allowed me essentially to practice using the forms as a source and to understand their terms and biases. Making my own maps gave me a better understanding of the boundaries of each district and how the districts related to each other geographically. Using that knowledge gained in practice, I could better speculate in which district each possible structure would fit.

Still later the same day, Mr. Stroker was able to complete the map of the Firstside District.

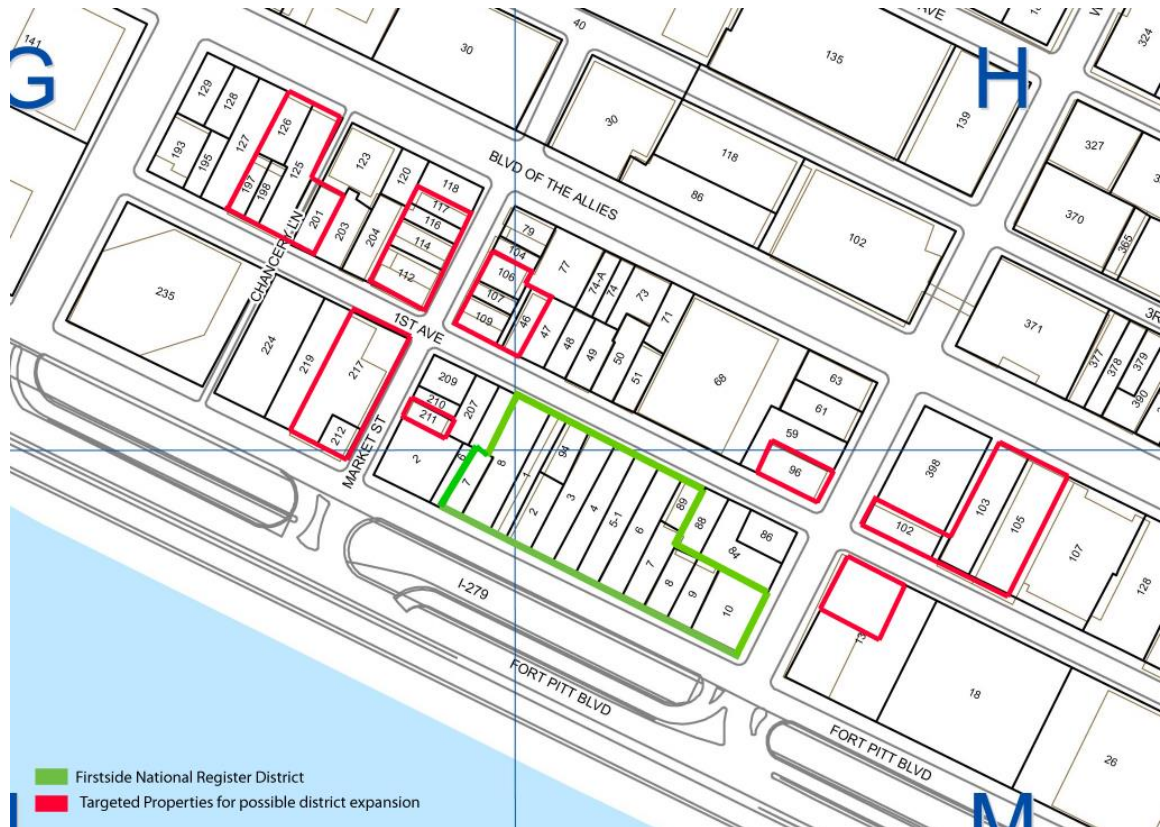


Figure 5. Firstside District Expansion map by Frank Stroker, courtesy of Pittsburgh History and Landmarks Foundation.

Almost immediately, I ran into an issue with the identification of the structures on Mr. Stroker's map. The numbers on the buildings' footprints were not the address numbers of those same buildings in the survey. I was not sure how to proceed. Therefore, I used KUP to analyze the situation.⁴⁴

Problem: Address numbers are not the same as listed on Frank's map.
Known

- These are all in an, approximately, 6 block radius.

⁴⁴ For an explanation of the KUP tool, see page 33.

- They can only be on Blvd. of the Allies, Market St., Fort Pitt Blvd., Chancery Way, or Wood St.

Unknown

- Which streets are they?
- How has the numbering changed since 1980?
- What has been demolished?
- Where can I find them in the survey?

Presumptions

- The numbering has changed.
- I will have to crosscheck the survey, Frank's map, and Google Maps, and maybe look at other surveys.
- Pictures will help, but may not always be available.

Unlike the previous KUP analysis I performed, this information remains vague. I did not immediately reach a workable solution. After several hours of working on the inventory, I adapted the crosschecking idea that I reached above through the continuation of my reflective practice. By 'jumping in,' so to speak, I was able to employ a half-formed plan and refine it as I worked.

Schön describes the act of adapting a situation as “a web of moves, discovered consequences, implications, appreciations and further moves. Within the larger web, individual moves yield phenomena to be understood, problems to be solved, or opportunities to be exploited.”⁴⁵ The address confusion was a problem to be solved, and the numbers on Mr. Stroker's map a phenomenon to be understood. The various moves I executed included visual recognition of the building's features through the survey photographs and Google's Street View and, writing down the map number and the address for each building before I entered it into the inventory. I had only completed three buildings when I noticed a correlation in the numbers. The survey code for each building included a number at the end of the code that was identical to the number on the map for that structure. I understood later that it was a lot number, or parcel code,

45. Schön, 131.

designated by the city. However, for my purposes at the time, it did not matter what the term was for it, as long as I could determine which building each survey form described.

However, it was not as simple as it seemed even then. I realized, again shortly after the previous revelation, that the lot numbers on the map and those on the survey forms did not always correlate to the same structure. Some might be a digit off, or absent from a form completely. It was then that I realized the necessity of double-checking a building visually and spatially using Google Maps. I quickly developed a system through which I analyzed each lot. I located the lot's position on the paper map, and went to that location on Google Maps, zooming in to the Street View application. I then found the lot number in the survey and visually confirmed that the structure was the same. I then compared the address listed on the survey with that on Google—this often entailed zooming in as close as possible to the image to read any numbers on the building itself because the address Street View lists is often approximate and thus incorrect.



Figure 6. 311 and 321 Boulevard of the Allies Street View screen capture. This is one of the more clear examples of a building's street address.

If I could not find the address on the building, I would conduct an internet search to discover the current address.⁴⁶ Often it would not correlate with what the survey listed; presumably, many mailing addresses had changed in the thirty-year period, making such verification essential to an accurate inventory.

Having confirmed the structure and the address were correct, I would proceed to transfer the relevant information listed above from the survey form into the Excel database. I did this for 127 lots, leaving only a few portions blank when information was not applicable or available. I faced other problems when Google Street View could not show me a portion of a street, or a particular building took over more than one specified lot. For example, 441 Smithfield Street is a classical commercial structure that covers lots 2-E-12, 9, 8, and 7.

46. Often these searches ended rather quickly at Emporis.com, an online database listing construction and building information worldwide. Emporis, "Buildings," Emporis, <http://www.emporis.com/buildings> (accessed February 24, 2012).



Figure 7. Highlight of the Downtown Central and Fourth Ave District Map produced by Frank Stroker, courtesy of Pittsburgh History and Landmarks Foundation. The central red outline is of 441 Smithfield Street referred to in the above paragraph.

I could not reach that conclusion however, without leaving the office and the computer behind to walk that area of the district and determine what the issue was in person. With this building, and with several others, walking the districts served to help me translate the information on the maps and the survey into real tangible experience, to visualize with more clarity how the districts are formed and how we could add to them.

After the walk, I believed that the inventory was complete. I sent an email to Mr. Stroker and attached a copy of what I had completed. He asked if I had included property

owners' information.⁴⁷ I had not, as no one on the team had mentioned the inclusion specifically at any of the meetings. I realized later that this was because the rest of the members of the team assumed that information was necessary, and I was not aware. Mr. Stroker, not at all perturbed, directed me to the Allegheny County Real Estate Assessment website,⁴⁸ which is searchable by address or parcel code. I proceeded to search every property on the inventory, and entered both the name and address of each owner. I also revised my entry of each lot number to include the full code and not just the number, in order to be as accurate as possible.

I ran into an unforeseen problem when undertaking this revision. As I reformatted and added letters and dashes to each lot number, whether due to computer or human error, the Macintosh computer I was working on rearranged the entire Excel column putting the parcels codes that corresponded to each building completely out of order. I was grateful, then, for my own unconscious foresight. As mentioned above, from the beginning of my work with Mr. Stroker's maps, I had been writing down each of the building's address and corresponding survey code, so that I could find them later if needed. I had not realized when I started writing them that the lot numbers were part of that code.

47. See appendix C.7 for the email exchange with Frank Stroker dated September 23, 2011.

48. Allegheny County, "Allegheny County Assessment," Allegheny County Property Assessment, <http://www2.county.allegheny.pa.us/RealEstate/Search.aspx> (accessed September 24, 2011).

Done:	address	map#	survey code
			2
	116 Blvd. of the Allies = 126 by Chancery Ln.		(003-P-CBD-24-126)
	120-122 Blvd. of Allies = 125 on Chancery Ln.		(003-P-CBD-24-125A)
	119 First Ave = 198 by Chancery Ln.		(003-P-CBD-24-198)
	117 First Ave = 197		(003-P-CBD-24-197)
	125 First Ave = 201		(003-P-CBD-24-201)
	101-103 Market St. = 112		(003-P-CBD-24-112)
	105-107 Market St. = 114		(003-P-CBD-24-114)
	109 Market St. = 116		(003-P-CBD-24-116)
	111 Market St. = 117		(003-P-CBD-24-117)
	100-102 Market Street = 109		(003-P-CBD-24-109)
	104 Market St. = 107		(003-P-CBD-24-107)
	106-110 Market St. = 106/104	only 106 existing?	(003-P-CBD-24-106, 104)
	209 First Ave = 46		(003-P-CBD-24-46)
		looking for 217!	

Figure 8: A scanned image of my “Sketchpad” listing the addresses and survey codes of several properties in the Firstside Historic District from September 15, 2011.

Due to Dr. Moore’s emphasis in our Public History Methodology course, on the use of what Schön calls the “Sketchpad Analysis,” I wrote nearly everything down that I was learning, thinking, or compiling in a notebook separate from my formal journal.⁴⁹ Schön describes the sketchpad as “the medium of reflection-in-action.”⁵⁰ In class lecture, Dr. Moore highlighted the usefulness of writing down everything, to track your current process and critique yourself when the project is over.⁵¹ In keeping with the idea of tracking my process, I knew that the addresses and survey codes would be useful information to record, if only to keep myself from redundancies in the inventory.

49. Schön, 271.

50. Schön, 271.

51. Patrick Moore, “The Reflective Practitioner,” (lecture, Public History Methodology, Pensacola, FL, November 29, 2011).

Moreover, after this near calamity of lost information, I knew that since I had all the codes written down I could simply reenter them and thus, did so.⁵²

With each step, and each revision I was gaining a clearer picture of what the team had asked me for and what they would need as the project proceeded. PHLF would be using property owner information before much of the other material in order to notify owners of the possibility of the National Register listing their building. The parcel codes would need to be on any forms sent to the PHMC, alongside the style, date, and use information.

The completion of the inventory led me to become fully comfortable in my role within the project team. I began to see myself more as an essential organizer, and keeper of knowledge. Later in the process, Ms. Nelson and Mr. Tannler would ask me for details on specific properties in the inventory or facts included in the district narratives. Even if I did not have a complete answer, I would know where to find the information they needed, or could give an accurate enough estimate to inform whatever decision they were making.

Schön describes role framing as “interdependent with interpersonal theory of action, and the resulting system of knowing-in-practice has consequences both for the practitioner’s ability to detect crucial errors and for the scope and direction of his reflection in action.”⁵³ In less convoluted terms, role framing dictates preparation and strategy, what you think you need to know and do in order to solve problems; and it allows you reflect on your own process. As is clear in the September 26 entry in my

52. I have stated above that several survey codes and parcel codes were inconsistent. I discovered by checking each building that this was a rare occurrence and had written down the correct lot (or map) number when there was a discrepancy.

53. Schön, 234.

journal, I was able to reflect on my process, the future use of the resource I had created, and the place such a project has in the fields of historic preservation and public history.⁵⁴ I knew that, through the application of my knowledge and skills, I had accomplished something useful and substantial.

The Photographs

The photographic inventory of the candidate buildings and the current districts was the second most extensive small project I completed for PHLF.⁵⁵ On October 3, Ms. Nelson, Mr. Stroker, and Mr. Tannler agreed that I should focus my attention on building a collection of photographs of each candidate building. This would include at least one straightforward shot of the structure, and a streetscape view of the surrounding structures, as some context pictures are often necessary for National Register nomination forms. Having gained knowledge and a new skill set through research-in-practice, I set about forming the collection in a manner similar to the inventory project I had previously completed. Employing the idea of the sketchpad, tailoring the product to a particular audience, and keeping in mind the future use of my work, I adapted the system I had devised on my first product to efficiently take and compile over eight hundred photographs of historic Pittsburgh structures within a seven day period.

Mr. Stroker noted that I should consult the National Register Bulletin: *How to Complete a National Register Registration Form* and its photograph policy before I

54. See appendix B, page 164 for the September 26, 2011 journal entry.

55. See appendix A.2 for a selection of photographs taken for the collection.

began shooting.⁵⁶ The office library contained a copy of the National Park Service publication. It instructed that photographs “should illustrate the qualities discussed in the description and statement of significance. One photograph may be adequate to document a property consisting of a single building or object, while many will be needed for districts and larger properties.”⁵⁷ Beyond that, however, it did not tell how the photographer should compose the photograph in order to achieve the most informative results.

In pursuit of more instruction, I searched the internet for any other National Register publications that might discuss photography. I came upon the *National Register Photo Policy Factsheet* that includes the following:

Buildings, structures, and objects:

- Submit photographs showing the principal facades and the setting in which the property is located. Additions, alterations, intrusions, and dependencies should appear in the photographs.
- Include views of interiors, outbuildings, landscaping, or unusual features if they contribute to the significance of the property.⁵⁸

Through these instructions, I gathered a clearer idea of the material for which the National Register was looking. I had another audience in mind, however, my team members and the larger PHLF community.

Ms. Nelson and Mr. Tannler were interested in the inventory as an organization resource from which they could work and visualize the districts without having to leave

56. National Park Service, “How to Complete the National Registration Form,” U.S. Department of the Interior, <http://www.cr.nps.gov/NR/publications/bulletins/pdfs/nrb16a.pdf> (accessed February 18, 2012).

57. National Park Service, “How to Complete the National Registration Form,” U.S. Department of the Interior, <http://www.cr.nps.gov/NR/publications/bulletins/pdfs/nrb16a.pdf> (accessed February 18, 2012), 63.

58. National Park Service, “National Register Photo Policy Factsheet,” U.S. Department of the Interior, http://www.nps.gov/history/nr/publications/guidance/Photo_Policy_final.pdf (accessed February 18, 2012).

the office. They wished to save time, and Mr. Tannler's recovering knees, from having to walk the districts more than once.⁵⁹ In this capacity, the photographs would have to give clear information not only on the façade, but also on all visible sides of the buildings, and on the landscape of Gateway Center. Streetscapes would also be more numerous than the National Register requirements.

PHLF as a whole uses innumerable photographs for its publications and public relations literature. Mr. Stroker would put the photographs I took into the larger photographic pool located on the office network. Lee notes that for written descriptions of historic places preservationists must have "a vocabulary acceptable to technical experts and yet understandable and meaningful to the general public."⁶⁰ For my project, this requirement was applicable to the photography as well. Preservation professionals at PHMC, NPS, and PHLF would make use of my photographs for later projects, marketing, and public relations materials. Yet, the general public would also view them. In this capacity, I would have to make sure that pictures were well composed and visually appealing. In this regard, I was not always successful, but I believe that I produced many worthy pieces that the organization could use for later projects.

From my experience with the building inventory, I knew I would have to undertake this project in a systematic manner. I did not want to waste time retaking pictures of the same building or miss portions of a district thinking I had already completed them. Therefore, I determined to print the maps Mr. Stroker had made and take them with me on a clipboard on my ventures into the downtown area. I also brought

59. The team had been planning for some time to walk with districts with Bill Callahan, the PHMC regional representative, to receive his input on our thought process and decisions. This meeting is discussed later in the chapter on page 72.

60. Lee, 133.

colored pencils, planning to color code the buildings or which I had taken pictures, the vacant buildings, and the parking lots. After I had completed the Firstside district, however, I abandoned the idea as unnecessary. I simply notated which facades I had photographed and recorded as I went to make sure I got pictures of each side of each relevant structure. In this way, I adapted the maps to become an extension of my sketchpad and tracked my progress in a similar manner to the notes I had kept during the building inventory.

Over the course of the first day, I completed photographing the Firstside, Fourth Avenue, and Central Downtown districts. Upon returning to the office, I conferred with Mr. Stroker as to how to identify the digital files in the network. Then I set about labeling each photograph and organizing them into folders. I thought it best to identify each building by either its address or a common name, followed by the date and the time stamp provided by the camera.

I had received advice from several different sources within the office on methods for finding good angles. Mr. Stroker reminded me to shoot from the opposite side of the street from where my subject was located. Through her own experience, Ms. Sturgess found it better to shoot skyscrapers and tall structures in overcast conditions so that the glare from the sun, or an inconvenient shadow, would not interfere with the shot. She reminded me to be creative with where I stood and recommended shooting from parking garages when possible in order to achieve a more complete view of large buildings. I applied these methods to good effect whenever possible.



Figure 9. Heinz Hall and Garden Plaza. This is an example of a photograph taken from a parking garage.

When I had nearly finished all of the candidate buildings and landscapes, I spoke to Mr. Stroker about photographing the current districts. I knew that if Ms. Nelson and Mr. Tannler were intending to use the photographs as a research tool, they might wish to have more visual context regarding the buildings in the existing districts. This would allow them to see how the possible additions would compare to, or perhaps detract from, the features of specified areas. Mr. Stroker agreed and added that he did not think taking more pictures would hurt anything. Thus, I proceeded to add the currently registered structures to the collection.

I ran into some difficulty in this endeavor, especially with the Central Downtown Historic District. It was the district with which I was least familiar in terms of boundary and the buildings within it. It is also the district with the tallest buildings and the narrowest streets. This made it difficult to take full shots of the very large structures

listed within the district. I found myself climbing on park benches and fountains to achieve the widest shots possible. Yet sometimes was not able to acquire a full view.



Figure 10. The Alcoa Building. This is an example of an incomplete view of the building, Taken from across the street where other structures prevented a full shot.



Figure 11. Fortunately, the Alcoa Building is located adjacent to Mellon Square, which made a full view of the structure possible.

With every structure and landscape I photographed I kept in mind the future use of my work. I knew how well I had valued the photographs included in the 1980 survey forms I consulted for the inventory. The National Register photograph policy states,

By allowing a photograph to be submitted as official documentation, photographers grant permission to the National Park Service to use the photograph for print and electronic publication, and for other purposes,

including but not limited to, duplication, display, distribution, study, publicity, and audiovisual presentations.”⁶¹

Having used National Register nominations in my own research for history courses, I knew the possibility that, if the amended districts were accepted, students, scholars, and public historians would have access to my work. Therefore, I wanted the photographs to contain as much information, and be as clear and attractive as possible.

I knew that I had been successful because, as I compiled the pictures, both Mr. Stroker and Ms. Sturgess complemented the proofs. In addition, the very day I had completed labeling all of the files, Mr. Tannler asked Mr. Stroker to give him a sampling of them to take home so that he could work on his research and see the buildings away from the office network. I volunteered to select the most representative photographs, and copied them to several compact discs for his use. Thus, the photographs were both useful as a historic resource and as aesthetic representations of their historic subjects.

The Bibliography

The last product I completed for my practicum with PHLF was a bibliography of sources on each building in the proposed Gateway Center District.⁶² Mr. Tannler asked me to undertake this task after the completion of the district photograph collection. In our meeting discussing this bibliography, Mr. Tannler specified that I should first list all of the buildings in the district, then identify the architects, in what firm they worked, where they practiced, and finally list the relevant sources for each structure. I was to

61. National Park Service, “National Register Photo Policy Factsheet,” U.S. Department of the Interior, http://www.nps.gov/history/nr/publications/guidance/Photo_Policy_final.pdf (accessed February 18, 2012).

62. See appendix A.3 for the complete Gateway Center Bibliography.

draw these materials primarily from Martin Aurand's "Post War Pittsburgh Architecture Bibliography," the American Architects Directory from 1962, CMU's online archive of *The Charette*, and Mr. Tannler's own *A List of Pittsburgh and Allegheny County Buildings and Architects, 1950-2005*.⁶³ However, I also drew from some of the research I had completed before I was able to begin the inventory and from subsequent internet-based research on a few of the more obscure buildings in the district. Employing primarily selection, but also responsible speculation and document analysis, I modeled this research after the kind of study I had done in coursework at UWF to good effect.

Davidson and Lytle hold that "selection is only one in a series of interpretive acts that historians perform as they go about their business. Even during the first stages of research, when the historian is still gathering information, interpretation and analysis are necessary."⁶⁴ I found these tools to be essential simply in listing sources as well. As I would have if I had been researching a class paper, I kept in mind the goal of the project and of its eventual authors as I chose sources from the bibliographies and my own work.

Aurand's bibliography is not exclusive to the Gateway Center area. In addition, he organizes it by architect, not building. Thus, I had to examine it for the relevant architects and buildings and select the materials Mr. Tannler would require. The same was so for Mr. Tannler's own pamphlet. The Carnegie Mellon University Architectural Archive, which hosts Aurand's bibliography, also has a searchable database of *The*

63. Martin Aurand, "Post War Pittsburgh Architecture Bibliography," Carnegie Mellon University Architecture Archives, <http://www.andrew.cmu.edu/user/malf/ArchArch/postwarPGHarchbibliography.html> (accessed February 23, 2012); George S. Koyl, ed., *American Architects Directory*, (New York: R.R. Bowker, 1962); Martin Aurand, "The Charette Digital Archive," Carnegie Mellon University Architecture Archives, <http://www.andrew.cmu.edu/user/malf/ArchArch/Charette/> (accessed February 23, 2012); Albert M. Tannler, *A List of Pittsburgh and Allegheny County Buildings and Architects, 1950-2005*. (Pittsburgh: Pittsburgh History & Landmarks Foundation, 2005).

64. Davison and Lytle, 31.

Charette. *The Charette* was Pittsburgh's architectural magazine published by the Pittsburgh Architectural Club and other sponsors from 1920 to 1974.⁶⁵ Though Aurand's bibliography contained several articles, I searched each building and architect, with varying combinations to find the most articles possible on the construction and opinion of the Center. I looked in the *American Architects Directory of 1962*, a copy of which was in the Van Trump Library, for entries on each architect I had identified. Aurand had included all of the materials I had consulted when conducting my background research, yet I know from experience that they dealt heavily with the history of the Gateway Center and Point State Park development. Within each different resource, I was able to utilize my previously gained knowledge to select the appropriate source.

As the bibliography filled out, I discovered large gaps in the availability of research material. I searched the long-form, general subject books in the Van Trump library for index mentions of specific buildings such as the Bell Telephone Headquarters and the State Office Building, with few results. Consequently, I set about filling them by conducting more of my own research through my online UWF library access. I utilized databases such as JSTOR and Proquest, I searched building directories such as Emporis for any relevant recent information, and employed Google's news archive for historic and current newspaper articles.

I was most successful in this last method with the Post-Gazette Building. Originally housing the offices and pressroom of the Pittsburgh Press, the newspaper expanded and encased the building in an aluminum curtain wall when the Post-Gazette

65. Martin Aurand, "The Journal," Carnegie Mellon University Architecture Archive, <http://www.andrew.cmu.edu/user/ma1f/ArchArch/Charette/journal.html> (accessed February 27, 2012); Martin Aurand, "The Charatte Digital Archive," Carnegie Mellon University Architecture Archives, <http://www.andrew.cmu.edu/user/ma1f/ArchArch/Charette/> (accessed February 23, 2012).

and the Press began joint operation in 1962.⁶⁶ The owners took the opportunity to make the Romanesque brick structure match in style the newly built Gateway Center towers and Hilton Hotel just yards away.



Figure 12. The original façade of the Press Building in June 1956, before the remodel. Reprinted from PostGazette.com. Lowry, Patricia. “Places: At the Post-Gazette, Romanesque remnant under the skin.” *Pittsburgh Post-Gazette*, July 11, 2006, <http://www.post-gazette.com/pg/06192/704827-51.stm> (accessed February 27, 2012).

66. Lowry, Patricia. “Places: At the Post-Gazette, Romanesque remnant under the skin.” *Pittsburgh Post-Gazette* July 11, 2006. <http://www.post-gazette.com/pg/06192/704827-51.stm> (accessed February 27, 2012).



Figure 13. The Post-Gazette Building in October 2011, with the 1962 façade still in place.

As neither of its facades were particularly architecturally interesting to scholars or the public, information on the building was sparse with only a small portion of Stefan Lorant's *Pittsburgh: The Story of an American City* touching upon it.⁶⁷ I determined to find what I could on the internet. After discovering that Patricia Lowry's informative discussion of the building's transformation, cited above, did not list an architect by name, I began a Google News search for historic articles on the structure.

Eventually I discovered a Pittsburgh Press article from 1927 discussing the new building's fireproof flooring.⁶⁸ The article mentions "Architects Howells [sic] & Thomas."⁶⁹ Encouraged, I searched the American Architects Directory with no result;

67. Lorant, Stefan, *Pittsburgh: The Story of an American City*, (New York: Doubleday, 1964), 429.

68. "Fireproof Floors in PRESS Building Stand Severe Pittsburgh Laboratory Test." *The Pittsburgh Press* April 18, 1927.

69. "Fireproof Floors," April 18, 1927.

1962 was too late. Yet, with a simple Google search, I was able to find an “OhioLINK Finding Aid” on the Cleveland Public Library’s Howell and Thomas Collection of office records. The guide’s descriptive summary and “History of Howell & Thomas” revealed that the firm had offices in both Columbus and Cleveland and they designed “twenty newspaper plants.”⁷⁰ The “Scope and Content” description noted that the collection included “photographs of newspaper press offices” in Youngstown and Houston.⁷¹

Using responsible speculation, at this point, I could logically guess that this was the firm that designed the Press Building. However, I decided to go a step further and, after reading through the descriptions of the photographs included in each box and folder in the collection, I found that box 5, folder 15, contained a photograph album of “Pittsburgh Press, Pittsburgh, Pennsylvania, undated.”⁷² This confirmed my theory. I continued in my research, searching different combinations of terms and names to locate another three internet sources concerning Howell and Thomas. By analyzing each document in turn, I was able to find more sources to fill the gap in information on the bibliography. One article or summary led me to another to another, until I had a better picture of the informational landscape surrounding the subject.

Though I had finished the task Mr. Tannler set me for the compilation of the resource materials, I left the bibliography arguably incomplete with certain architects still unidentified and several buildings lacking a sufficient number of sources. However, I left

70. OhioLINK Finding Aid Repository, “History of Howell & Thomas,” OhioLINK, http://ead.ohiolink.edu/xtf-ead/view?docId=ead/OC10023.xml;chunk.id=bioghist_1;brand=default (accessed February 29, 2012).

71. OhioLINK Finding Aid Repository, “Scope and Content,” OhioLINK, http://ead.ohiolink.edu/xtf-ead/view?docId=ead/OC10023.xml;chunk.id=scopecontent_1;brand=default (accessed February 29, 2012).

72. OhioLINK Finding Aid Repository, “Photographs,” OhioLINK, http://ead.ohiolink.edu/xtf-ead/view?docId=ead/OC10023.xml;chunk.id=c01_1E;brand=default (accessed February 29, 2012).

the interns who would take over my projects with a good start, and a path that would lead them to more material, if Mr. Tannler required it. Thus, my original model of the National Register research as paper research became viable again, as the process moved forward.

The Significance Narrative Summaries

After I had completed the initial building inventory, the team had several options regarding the next step to take in the process. Via email, Mr. Stroker and Ms. Nelson conferred and the latter suggested, “What about photographs or starting to identify how each nomination should be amended.”⁷³ I chose the amendment identification, and eventually produced a two-page document summarizing the content of the original significance narratives and offering a few suggestions on how to change them to include the new structures.⁷⁴ The combination of employing selection and strategy techniques and considering my audience, allowed me to create a resource for my team that had far greater implications than I originally intended. The use of this resource triggered my own reflection on the question framing process of our team and PHLF as an organization

After choosing the latter option given in the email, I was unsure of how to proceed with it. Therefore, I used SCOPE to frame the situation. Similar to Neustadt and May’s KUP technique discussed above, SCOPE is an unpublished technique developed by Earnest May and taught by Dr. Moore in his Public History Methodology course.⁷⁵ It

73. See appendix C.7 for the email exchange with Anne Nelson and Frank Stroker dated September 27, 2011.

74. See appendix A.4 for a copy of the final document.

75. See page 33 for a discussion of KUP.

is more extensive than KUP, and May designed it to track a situation's options and exclusions alongside what is known, unknown, and presumed.

Situation

- Four district nominations must be amended to include new candidate structures
- This includes: inventory, narrative, period of significance, function (?), and description

Concerns

- The amended narrative is the most complicated section
- It must emphasize the themes the PHMC values (What are those? Look at notes from Bill Callahan meeting)⁷⁶
- I may still not have enough historical knowledge to choose the correct angle
- Some buildings lie within two possible districts—which do I choose?
- Should that be the first step—deciding what goes where?

Options

- Begin by putting buildings in definite districts—I must consult existing narrative to categorize for the best fit
- Begin by summarizing the narratives for myself, then proceed to 1.
- Begin...

Presumptions

- The team can trust me with this
- If they do not like what I have done, they can throw it out
- Summarizing the existing narratives (with an eye for our project) will help everyone
- I will need to consult Frank on dual district buildings, after I take the first look myself
- This needs to be done before detail-oriented research begins, we need a road map

Exclusions

- Begin research without reading over or deciding on a narrative
- Doing the photographs instead, this is higher priority right now

I chose the second strategy, to summarize the narrative first and categorize the buildings once I understood the context of each district's history. I accomplished this through a combination of representative quotations and short summary statements. I often used sentence fragments to save space on the paper and communicate ideas faster.

76. See appendix C.6 for a copy of the notes from the stated meeting, dated September 19, 2011.

My plan was to disperse a single sheet of paper to Mr. Tannler, Mr. Stroker, and Ms. Nelson at our meeting. Having multiple sheets would defeat the purpose of a quick reference.

I listed the date each nomination was prepared in order to contextualize the information listed. I also included a subtitle to each district name that encapsulated in a single phrase the point or theme of the entire significance narrative. This was for two reasons: one, to offer yet another quick way of understanding the narratives and two, to help myself maintain a better understanding of the message of each narrative as I categorized the candidate properties.

Using the Sketchpad Analysis, I wrote down my reasoning for categorizing several buildings that bordered two different districts. I considered the scale, use, and style of the buildings when determining where they might fit best. For example

Triangle Building (926 Liberty Ave.)

Fits in with the district's emphasis on local architects and retail very well.

Location-wise, may make more sense of Central Downtown, if we want to keep the line straight on the North side of Liberty.

District Categorization: Penn-Liberty



Figure 14. On the left, the Triangle Building. On the right, the building as it appears on the Penn-Liberty map by Frank Stroker, courtesy of PHLF. The Central Downtown Historic District borders surround lot 188 at the corner of 7th Avenue and Smithfield Street.

My familiarity with each district through my work on the inventory was especially useful here. I discovered that both the Central Downtown and Penn-Liberty district narratives were already very wide in scope and could fit just about any structure we would like to justify. However, the Fourth Avenue and Firstside districts, with their focus on banking and river trade respectively, were much too narrow to fit some of the new buildings we were considering. We would have to take a different angle with the latter two.

However, my lack of knowledge on the areas and the history of the buildings themselves made it difficult for me to speculate on what direction would be best. I determined to present the team with what I had discovered and see what they thought. At the meeting in which we discussed this material, the team listened attentively and agreed with my conclusions. Ms. Nelson liked the document I had prepared and asked specifically if she could keep her copy.

Though I intended it only as a reference tool for a single meeting, Ms. Nelson thought it useful enough to employ at a later meeting. Toward the end of my time with PHLF, Ms. Nelson, Mr. Tannler, Mr. Stroker, another staff member of PHLF, and I met Bill Callahan, the Western Pennsylvania representative for the PHMC downtown to walk the districts and discuss our direction for the National Register District Expansion project. Ms. Nelson specifically asked that I make more copies of the summaries to give to those of us in attendance. I did so, however, it rained that day and we thought it best not to weigh everyone down with paper. Ms. Nelson and I referred to mine during the meeting and as we walked. In addition, she gave Mr. Callahan a copy to keep.

This last meeting that I attended, on my second to last day at the office, was in essence a reframing of the project for the team and the organization. Even before the

meeting, we discovered that another preservationist at another organization had already completed an amended nomination to expand the Penn-Liberty Historic District. In addition, the team had already been considering making the Fourth Avenue district smaller than Mr. Stroker's map indicated by avoiding Market Square properties.⁷⁷ Mr. Callahan agreed with these decisions. In contrast, he assisted us in expanding our ideas regarding the Central Business Historic District, the Firstside Historic District, and in contemplating nominating an entirely new district east of Firstside.

I was grateful to be a player in a meeting characterized by collaboration and big ideas. I answered Ms. Nelson's and Mr. Tannler's questions regarding details on some of the properties in the inventory. I offered my opinion on how far we could apply the general tone of the Central Business District's narrative to particular buildings. Yet above all, I attended to each collaborator's suggested ideas, and each question someone asked or answered.

Through a series of moves and appreciations, we collectively reached a new conclusion regarding our central question. The strategy would change but the central goal of preserving as much of the Golden Triangle as possible would remain intact and achievable for both PHLF and PHMC. However, as Schön notes, "Each successive hypothesis leads to further questions." I would have to leave it to other interns to answer the questions of what buildings would be appropriate for the new district, how the boundaries of our current maps would change, and what the consequences of our new ideas would mean to the direction of the significance narratives.

77. Market Square is a city designated historic district. As the area is already protected, PHLF determined to concentrate on a smaller district are for which it would be more natural to designate a central theme.

The Note-Sheet

When I first started at PHLF, I came in with certain assumptions about what my supervisors expected me to do there. I spent some time reading informational material on the work of the organization, looking over guidebooks and pamphlets Ms. Sturgess provided me, and reading the grant proposal of the project for which I was engaged to work. I thought of it as giving myself context, and framing the question of what my role would be. I determined it would be much like other projects on which I had worked. I would conduct research and take organized notes for someone else to interpret where I normally would for a course project or paper. As I have discussed above, that model was incorrect for a time, yet eventually I returned to it to compile the Gateway Center bibliography. However, the time I spent with that role in mind, was not wasted. The product I completed in those first two weeks—using selection and the sketchpad—served not only to contextualize the project for myself, but also to give Mr. Tannler valuable information in a single resource when he began his research after my departure.⁷⁸

In my reading and note taking, I paid special attention to, and selected information on, the motivation behind the Gateway Center development and the patterns of thought that justified such a drastic building project. This was in part because it was a question to which I did not know the answer, and in part, because I knew it would be important to the narrative argument in the National Register nomination. In the primary sources I consulted, there was a unanimous opinion of the Point area before redevelopment being “unsightly,”⁷⁹ “blighted,”⁸⁰ or “an industrial slum.”⁸¹ Many people

78. See appendix A.5 for the final fifteen-page note-sheet.

79. Joel A. Tarr, ed. *Devastation and Renewal* (Pittsburgh: University of Pittsburgh Press, 2003), 34.

saw the development, in its inception and to a lesser extent in its completion, as green and progressive, bringing Pittsburgh into the twentieth century and paving the way for a new kind of corporate-public partnerships in urban renewal.

The subject was fascinating. I completed fifteen full pages of notes on fourteen separate sources, both primary and secondary. I hand-wrote all of them and later typed them, again, for my own organizational purposes and because I believed that they might be a possible resource for others. Near the conclusion of my time at PHLF, I presented my supervisor Ms. Sturgess with my progress and products. She received everything well and offered to look over my written work and edit it. When she returned the note-sheet and explained her comments, she confirmed my hope that it would not be a document for my use alone. However, she reminded me that as such I would need to revise it in order to facilitate others' use. I had to remove my confusing sentence fragments, abbreviations, and missed typos. Upon her suggestion, I added page numbers, an explanatory title, and a file path at the end so that others could find it in the network. It became, then, a reference tool and not a list of notes. After I presented it to Mr. Tannler, Ms. Sturgess shared an email with me in which he described it as "Full of very useful material," and encouraged Ms. Sturgess and Ms. Nelson to print copies for their reference.⁸²

80. "Pittsburgh's New Point," *Charette* 30, no. 11 (November 1952): 15-17, 26.

81. "Mellon's Miracle: The Head of Pittsburgh's First Family Leads His City into a Renaissance," *Life* 40, no. 20 (May 14, 1956): 151-159.

82. See appendix C.8 for a scanned copy of the email dated October 14, 2011, courtesy of Louise Sturgess.

Conclusion

Describing the work of a preservation historian, Antoinette J. Lee observes, “They must search creatively for sources...they must resolve contradictory information provided by these sources. Fieldwork is also necessary, requiring time devoted to walking the area of a historic property...and making notes on the property's attributes and conditions.”⁸³ In my practicum in historic preservation, I undertook and succeeded in all of these endeavors. When reflecting on my own work on the last day at PHLF, I noted the galvanizing force I was in the progress of the National Register District Expansion project. My presence and my team members need to give me projects on which to work alone pushed the process along. In addition, my products were extensive and valuable resources to the research and writing that would take place later in the scheduled progression of the work. The simple fact that I trained two individuals to split my projects attests to my productivity and value in the organization.

The methods and skills I learned in my studies at UWF directly prepared me to take on these tasks and complete them well. However, one of the major ideas behind the work of public historians is the task of interpretation. At first glance, my products, as simple reference tools, have little interpretive value in their collection of facts or visual information. Yet, they do achieve fundamental ideas behind interpretation such as conveying why the material is significant and giving context to what Lee labels “dry, factual information.”⁸⁴

I translated material and organized it with a specific goal and message in mind, to help others to convey the significance of the historic properties that a National Register

83. Lee, 133.

84. Lee, 132.

listing has not yet preserved. I took raw architectural and historical data and organized it in a manner that other preservationists could understand easily and well. Keeping their long-term goal in mind, I devised several short-term reference tools to assist them. I left the team at PHLF with an inventory to organize the large amount of data on a large amount of properties, a collection of photographs to contextualize the historic area, a bibliography to guide a historian in his research, a summary document to identify what had already been written and how it could be changed, and a collection of notes to acquaint the historian with the information available in a number of different sources. My slight level of interpretation would enable their more substantial interpretation of the same material. I produced the material that facilitated the expansion of four urban historic districts, the nomination of another one, and possible nomination of one yet to be determined. That is quite a mark for three months work.

CHAPTER THREE

CONCLUSION AND RECOMMENDATIONS

As an intern at Pittsburgh History and Landmarks Foundation, I organized and researched material for four National Register District expansions and one new district nomination. Working as a team with General Counsel Anne Nelson, Historical Collections Director Albert Tannler, and Assistant Archivist Frank Stroker, I was an integral part of a long-term, far-reaching preservation planning initiative to protect the historic properties of downtown Pittsburgh. Founded in the 1960's, PHLF is a non-profit organization devoted to preserving the historical spaces of Western Pennsylvania. With the cooperation of the Pennsylvania Historic and Museum Commission, the state historic preservation office, PHLF undertook this project to ensure that there were no eligible historic buildings missing from the Register, whether the National Park Service listed them in a district or individually.

Over a three-month period, I completed a database of over one hundred properties including current and historical information for each.¹ I took over eight hundred photographs of the properties identified for nomination, and the current properties in each district.² I compiled a bibliographical resource on the new Gateway Center district from several existing bibliographies and my own independent research.³ I drafted an

1. See appendix A.1 for the full spreadsheet.

2. See appendix A.2 for a selection of photographs.

3. See appendix A.3 for the full bibliography.

interpretive resource summarizing each of the original district nominations' significance narratives for use as tool in the amendment process.⁴ I compiled fifteen pages of notes on the Gateway Center development of the early 1960s to assist the team in their research after my departure.⁵ In addition, I diverted my time from my official projects to help the Executive Director and internship supervisor Louise Sturgess, with a number of different educational programs and tours including PHLF's Free Friday Tours, Architectural Design Challenge, Mount Lebanon Main Street Match tours, and the "Portable Pittsburgh" traveling exhibit.

My studies at the University of West Florida Public History Program prepared me well for my practicum experience. I utilized skills and methods learned and honed over the course of the program. Tools such as evidence selection, responsible speculation, KUP, SCOPE, timeline, and the sketchpad analysis afforded me different ways of contextualizing and performing the tasks set before me.⁶ Selection, responsible speculation, and the timeline tool were invaluable processes that I employed to shape and interpret the information I found and the team furnished. The KUP and SCOPE tools enabled me to create workable strategies for solving problems I ran into during my practice. The sketchpad allowed me to track my progress and remain organized at all times. By considering narrative, audience, and reflecting on my methods and process while in the midst of each of task, I was able to manage consciously both the big picture and the small details of each of my products and the larger team project.

4. See appendix A.4 for the narrative summary sheet.

5. See appendix A.5 for the full note-sheet.

6. See page 41 for a discussion of my use of evidence selection in the project, page 44 for responsible speculation, page 33 for KUP, page 69-70 of for SCOPE, page 43 for timeline, and page 54 for the sketchpad analysis.

For an intern in the education department, my experience at the graduate level in Public History gave me a different angle from which to approach my responsibilities and to help others with theirs. Even though many of my co-workers at PHLF were unfamiliar with Public History, they were all Public History practitioners. In this capacity, I learned much from them as well. This included practical public speaking, preservationist, and photography techniques. In addition, the everyday workings of the organization, and the insights into long-term plans that I gleaned from meetings and one-on-one interactions introduced me to several philosophical concepts in historic preservation with which I was not familiar.

The idea of educating the public as a means to preserving historic places was something I had not thought about in concrete terms before working at PHLF. People need to understand why saving historic buildings are in their interest economically and culturally in order to want to participate or give money. By teaching the history of Western Pennsylvania through tours, lectures, and educational school programs, PHLF intends to assist older people in remembering what they love about their city and towns, and to foster in young people an appreciation of their surroundings and knowledge of the history they live with every day. This educational aspect of the organization becomes more technical and practical in PHLF's Landmarks Housing Resource Center program, which offers workshops and seminars on restoration, home ownership, feasible green technologies and techniques, and community development forums.⁷

In this, PHLF offers people who are already interested in historic preservation an educational resource to use toward their own endeavors. PHLF gives people an avenue

7. Landmarks Housing Resource Center, "Home," Pittsburgh History and Landmarks Foundation, <http://www.landmarkshousingresource.org/> (accessed March 27, 2012).

to explore their own personal connection with local, regional, and national history as citizens of the area or visiting tourists. The work that PHLF does, in both education and development, goes hand in hand toward the effort of community building. With restoration workshops, grade-school programs, and free public tours, PHLF builds a sense of community on a small and large scale in myriad ways. It is an urban development organization, loaning institution, history museum, tour service, and advocacy group alternately and all at once. All activity goes back to community building and heritage education.

At the same time, PHLF's preservation strategy is eminently practical. PHLF aims to educate property owners on the tax incentives associated with listing buildings on the National Register of Historic Places. Moreover, in that way, they intend to grow the number of listed historic sites in the region. The district expansion project on which I worked was part of that scheme, in which PHLF identified the unregistered properties and contacted the owners to inform them of the opportunity. This method, and others similar to it, is a sound plan by which to build the community and ensure healthy development of historic properties.

However, the PHMC and other voices in the preservation field "feel that historic preservation has become a business tool for developers to achieve the minimum of preservation for the maximum of investment return."⁸ Nevertheless—to continue the example of my project—our team struck what I believe to be the proper balance of developmental goals and educational methods. We identified unlisted buildings and contacted the owners to notify them that their building was eligible, and we conducted

8. Antoinette J. Lee, "Historic Preservationists and Cultural Resources Managers: Preserving America's Historic Places," in *Public History: Essays from the Field*, ed. James B. Gardner and Peter S. LaPaglia (Malabar, FL: Krieger Publishing Company, 2004), 138.

research to interpret accurately and to communicate why those buildings were historically valuable. Before beginning my work at PHLF, I had not previously thought of historic preservation as having so many complicated dynamics. My experience was richer for learning these new concepts and navigating these new situations.

Over the course of my work, I encountered challenges and difficulties that, reflecting now, I believe I could have handled differently. For instance, if I had known to list the owner information on the inventory, or thought to ask if everything on the template Mr. Stroker gave me needed to be on our inventory, I would have saved my having to go back through all of the entries to add it. In that case, I may not have run into the problem wherein I nearly lost all of my parcel code numbers.⁹

Regarding my initial confusion about the lot and block number system, if I had asked Mr. Stroker about the numbers on the map instead of figuring it out myself over the course of a day, I might have saved myself that, admittedly small, amount of time. However, Mr. Stroker may have mentioned the owner information at that point, if I had spoken to him about my confusion. In addition, I should have checked all of the identified properties on the map—that is, those within the boundaries as well as without—against the ones that were named in the nominations to definitively make sure we were not leaving any viable properties out. I relied upon Mr. Stroker and the rest of the team’s judgment in that regard, but if only for my own edification, I should have double-checked.

In certain instances where I should have looked for direction, I did not and in others, where I did, I did not receive it in full or in a timely manner. This was only in very few cases with no one person to blame, but worth noting nonetheless. At times, I

9. See page 53 for a discussion of this event.

hesitated in seeking guidance, as I believed that I would be intruding on my team members' valuable time. This is a senseless notion, but one that I think many people in internship positions often have. As I grew more comfortable in my role and in my value to the team, this tendency lessened considerably.

As with the late contract, there were circumstances beyond my control that affected my choices and my performance at PHLF. As the crucial walk around the city with Mr. Callahan happened on my penultimate day at the organization, I was not a part of the reframing and restructuring of the project that occurred after that meeting. When I spoke to Ms. Nelson in December, she told me that the team had already sent the plan and materials for the Gateway Center, or now the Pittsburgh Renaissance Historic District, to consultants Skelly and Loy, to draft the nomination. Though the Renaissance District has changed little since my work on it, I currently have little idea of what the amended districts look like, as research and planning for them is still ongoing.¹⁰

I would have liked to continue on to be a part of that second research and planning process. I believe that I was able to adequately prepare the two undergraduate interns to take my place—one for the Gateway Center research and one for the inventory redraft—in an effective manner. I outlined for them what I had already done, some of my methodologies, and what challenges they would face in research and organization. However, if I had stayed, or if the project had begun on time, I could have played a role in selecting and interpreting a theme for the new district and continued my work on Gateway Center. I regret that I could not go into the amount of detail that I wanted.

Ms. Nelson had mentioned perhaps looking into city archives and directories to find information on the owners and businesses housed in the more obscure buildings in

10. See appendix D.3 for the nomination form of the proposed Renaissance Historic District.

the districts. This detail-oriented research was what I had expected to be doing when I arrived at PHLF. The contract that I drafted for Ms. Sturgess to sign reads that I “commit to conducting research on fifteen (15) individual structures as part of the contract project PHLF will receive from the Pennsylvania Historical and Museum Commission. I will compile useful historical information and materials on each building to PHLF’s satisfaction.”¹¹ Given that I conducted research on one hundred and twenty-seven different structures, I certainly fulfilled my commitment. However, it is clear from the wording of the letter that I intended to put together more extensive material on this smaller number of sites. Nonetheless, I thoroughly enjoyed my experience, and believe that I benefited more from my organizational and strategic role. Instead of keeping my project narrow and compartmentalized, I was able to help design and implement a much larger scale project. That depth of experience will be invaluable going forward.

In other cases, I believe that I dealt with challenges well. For example, in waiting for the contract from the state historic preservation office to arrive, I did not let the project sit only to begin when we received confirmation. The team could not begin to track billable hours, but there was nothing constraining me from doing my own contextual research. Thus, I was able to prepare myself for the project. Furthermore, my team members all had responsibilities outside of the National Register project. As was perfectly reasonable, I was required to wait for them to give direction or necessary materials. I attempted to waste as little time as possible, always being conscious of the limited tenure I had at PHLF. This allowed me to complete an extra project that my team had not requested yet still found useful.

11. See appendix C.4 for the practicum agreement letter.

However, when there was nothing I could do on my official projects, I always had work to do on another educational program. This situation was very enjoyable, in fact, because it gave me a variety of experience I would not have had otherwise. Every fall, PHLF gives the second graders of Mount Lebanon School District a tour of the town's main street, Washington Road in Main Street Match. We give the children worksheets with architectural details on them, and they match the details to the historic buildings over the course of an hour-long tour. I was able to shadow a number of these tours and gave one myself on October 14. I also had the opportunity to give a tour as part of a group of middle school and high school students' preparation for the Architectural Design Challenge sponsored by PHLF. With a local architect, I conducted a tour of the Market Square area of Downtown Pittsburgh, highlighting the design aspects of both old and new architecture.

I was also able simply to watch Ms. Sturgess give several lectures to several different audiences. Her *Pittsburgh: Quirks and All* lecture was particularly memorable and well-targeted for a group of seniors at a church luncheon.¹² Seeing Ms. Sturgess give the presentation, entirely without notes, and hearing the positive comments of the audience members afterward spoke to the necessary knowledge and versatility one needs in this field. Even with these extra events, I kept on track with my projects. I was never rushing to complete something I may have needed for a meeting, thus I was always prepared.

One of the reasons that I always had educational projects to work on in these interludes was that I always made myself available to people throughout the organization.

12. Pittsburgh History and Landmarks Foundation, "Digital Presentations," Pittsburgh History and Landmarks Foundation, <http://www.phlf.org/education-department/powerpoint-presentations/> (accessed January 26, 2012).

If Ms. Sturgess needed me to take photographs on a tour, I would do so, even if she let me know only that morning. Being accommodating to those with more responsibility, demonstrates that you can manage more responsibility. This choice led me to gain more experience in different aspects of the education branch of PHLF and gain more friends there.

I also kept my work as organized as possible. PHLF did not have the space for interns to have private or individual desk areas. We shared a single office with three computers and a large printer that served the entire wing. By keeping my work together and organized, I made sure that none of it was lost or misplaced. In meetings and out in the city, I always had everything I needed, or any information required of me.

Keeping a daily journal was a massive help, not only in writing this report, but also in reflecting-in-practice on my work. I would recommend any public history student or practitioner do this, even in class projects. As taxing as it sounds, the thoughtful summary of one's own actions allows a historian to track progress, avoid repetition, keep organized, and remain inventive and resourceful when facing problems.

In the Public History program, I regret not taking the Historic Preservation Seminar offered in the spring of my first year. It would have been extremely beneficial to have that knowledge during my practicum at a historic preservation nonprofit organization. However, my reasons for not taking the course stem from a larger problem from which the program suffers. In our Public History Methodology course, there was a lack of concrete discussion on a variety of career paths that students could take in the future. We did learn about some career fields, but not enough, in my opinion. In addition, we did not discuss the particular skill sets that one might need in that career and,

furthermore, the particular classes students might take at the university to prepare themselves for that career. I knew very early that I had an interest in policy advising, and I had vague ideas of what subjects I might need. However, because I was not aware that the Department of Government was offering a course in Analytic Techniques in Public Policy Analysis, I did not take it. Thus, I thought myself unprepared to seek work in that field.

I know now that I likely could have succeeded in policy, as I succeeded in historic preservation where I also lacked experience. Other considerations led me away from the path of policy. However, that absence of advice at a crucial point in my education did alter my career in a substantial way. I think that an interdisciplinary program such as this would benefit greatly from interdisciplinary communication. If my advisor had been aware of the class, when I told him I was interested in policy, he could have pointed me in that direction. I know that another student in our program took this class and it was valuable to her. Therefore, even a course-planning meeting held by Phi Alpha Theta or a less formal organization of public history graduate students could foster awareness and communication among those seeking similar fields.

Despite these issues, when two interns voiced interest to me about Public History over the course of my work at PHLF, I was compelled to advocate for the field. I was also able to advise two undergraduate students from Duquesne University on their design of a modernism walking tour of the Duquesne campus and parts of Downtown. I had experience with this particular task from my work in Public History Methodology. I told them to remember to think about their audience, and to pick a cohesive theme—both practices that our team found helpful when designing the Maritime Walking Tour of

downtown Pensacola. The skills I have learned and the experiences I have gained as a part of this program are assets not only to work in history, but also to any professional position that I might pursue. I love working in this field and I believe that that comes through in the quality of my work.

The people I worked with at the Pittsburgh History and Landmarks Foundation were very happy with my efforts for the National Register Project and in the day-to-day operations of the education branch.¹³ I accomplished a large amount toward the realization of the National Register project in a relatively short amount of time. Only two months after my departure, Ms. Nelson informed me that she had sent the materials on to the consultant.

Working for PHLF gave me greater knowledge of and a richer appreciation for the amazing history of Pittsburgh and Western Pennsylvania. Over the course of the time I spent back home, I gained more experience and a greater level of comfort simply navigating the city. I left Pittsburgh History and Landmarks Foundation with a desire to continue working with the organization, and I did so. In November of 2011, I volunteered on two occasions with their career education program for fourth-graders in Pittsburgh Public Schools. Working in the environment and being a part of the culture of Pittsburgh was extremely valuable to me during my practicum experience. I am sure now that I wish to settle in my hometown and pursue a career involving my local and regional history.

13. See appendix C.9 for an email message dated October 24, 2011 from Louise Sturgess to Patrick Moore regarding my performance.

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APPENDIXES

Appendix A

Products

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1a. Image of the complete Microsoft Excel spreadsheet.

Downtown District Expansion														
Resource Inventory													Information in notes includes information regarding architects, common names for buildings, and other pertinent historical or architectural information. Any online source's url is listed.	
Street	Number	Type	Height	Material	Date	Style	Original Use	Current Use	Possible District	Owner Name	Owner Address	Parcel Code	Notes	Photo
Bldv of the Allies	116	Building	2	Brick	refaced c. 1920	Georgian Revival	Commercial	Commercial	Firstside	American Federation of State County and Municipal Employees	111 Bldv. of the Allies Pittsburgh, PA 15222	1-G-126	"work-a-day commercial architecture" - DS 1975	
Bldv of the Allies	120	Building	3	Brick		Italianate (was Deco)	Commercial	Commercial	Firstside	DNC Realty Group LLC	P.O. Box 1007 Greensburg, PA 15601	1-G-125	Looks completely different from 1980 survey photo, renovated to match 1st ave facade	
First Ave	119	Building	3	Yellow Brick	1900-1910	Classical	Commercial	Commercial	Firstside	Spyra Dennis J & Charney Regenstein (W)	151 Fort Pitt Blvd. Apt. 803 Pittsburgh, PA 15222	1-G-198		
First Ave	117	Building	2	Brick	c.1860	Greek Revival	Residential	Commercial	Firstside	Spyra Dennis J & Charney Regenstein (W)	151 Fort Pitt Blvd. Apt. 803 Pittsburgh, PA 15222	1-G-197		
First Ave	125	Building	3	Brick, stone trim	refaced c. 1900	Romanesque	Commercial	Commercial	Firstside	Paddington Associates	125 1st Ave Pittsburgh, PA 15222	1-G-201	Medallion bears the monogram of the Anheuser-Busch Brewing Co. -DS 1980	
Market St	101	Building	3	Brick	c. 1860	Vernacular/Greek Revival	Commercial	Commercial	Firstside	Market First LLC	828 E Pittsburgh Plz East Pittsburgh, PA 15112	1-G-112	...an integral part of the small scale 100 block of Market Street" -DS 1980	
Market St	105	Building	3	Brick	c. 1860	Vernacular/Greek Revival	Commercial	Commercial	Firstside	2 K Group	1001 E Entry Dr. Pittsburgh, PA 15216	1-G-114		
Market St	109	Building	4	Brick, wood	c. 1900	Classical	Commercial	Commercial	Firstside	Lebovitz, Judith	4929 Leonard St. Pittsburgh, PA 15213	1-G-116		
Market St	111	Building	5	Brick	c. 1900	Classical	Commercial	Commercial	Firstside	Lebovitz, Judith	111 Market St. Pittsburgh, PA 15222	1-G-117	No longer has the front-facing fire escape pictured in DS 1980	
Market St	100	Building	3	Brick	c. 1860	Vernacular/Greek Revival	Commercial	Commercial	Firstside	Troy Development Associates LP	131 E Main St. Carnegie, PA 15106	1-G-109	Corbelled brick cornice	
Market St	104	Building	4	Brick, frame	c. 1900	Classical	Commercial	Commercial	Firstside	Troy Development Associates LP	131 E Main St. Carnegie, PA 15106	1-G-107	Has been remodeled (since '80) to match 100-102 next door	
Market St	106-110	Building	3	Brick, frame	c. 1910	Classical	Commercial	Vacant	Firstside	Troiani, Julius & Jacqueline (W)	2020 Smallman St. Ste 301 Pittsburgh, PA 15222	1-G-106,104		
First Ave	209	Building	6	Brick, stone trim	c. 1900	Classical	Commercial	Warehouse (Assesment)	Firstside	Gilbert, Louis F. & Barbara C. Mazotta, Anthony R. & Karen Ann Brennan (W)	239 Fort Pitt Blvd. Pittsburgh, PA 15222	1-H-46		
Market St	10	Building	2	Brick	c. 1875	Italianate	Commercial	Commercial/Restaurant	Firstside	Double Eagle Limited Partnership	115 Doray Dr. Pittsburgh, PA 15237	1-G-211		
Fort Pitt Blvd	139-141	Building	6	Brick, terra cotta trim	c. 1920s	Classical	Commercial	Commercial	Firstside	First & Market Building LP	1 Market St. Pittsburgh, PA 15222	1-G-212		
Market St	1	Building	10	Yellow Pompein Brick	c. 1900-1915	Classical	Commercial	Commercial	Firstside		445 Fort Pitt Blvd. Pittsburgh, PA 15219	1-G-217	First & Market Building	
Wood	101-103	Building	4	Brick, cast iron facade	c. 1860	Renaissance	Commercial	Commercial	Firstside	Point Park University	201 Wood St. Pittsburgh, PA 15222	1-M-96	"One of the rare Renaissance cast iron front buildings remaining in Pittsburgh. This Civil War era relic should be preserved." -handwritten DS 1980	
Wood	100	Building	8	Pompein Brick	c. 1905	Classical		Commercial	Firstside	Point Park University	201 Wood St. Pittsburgh, PA 15222	1-M-103	100 Wood St. now owned by Point Park University	
Bldv of the Allies	310-314	Building	8	Yellow Pompein Brick, terra cotta	c. 1900	Classical	Commercial	Commercial	Firstside	Point Park University	201 Wood St. Pittsburgh, PA 15222	1-M-103	http://www.pointpark.edu/About/Academic/VillageInitiative/News/Academic%20Village%20Transformation	
Bldv of the Allies	316-322	Building	8	Red brick, stone facade, terra cotta trim	c. 1900	Classical	Commercial	Commercial	Firstside	Point Park University	201 Wood St. Pittsburgh, PA 15222	1-M-103		
Wood	2	Building	12	White terra cotta, steel frame	1906-1907	Classical	Commercial	Commercial/Education	Firstside	Point Park University	201 Wood St. Pittsburgh, PA 15222	1-M-13		
Penn	613	Building	13	Brick, stone	1919, 1925-1926	Classical	Hotel	Commercial/Residential	Penn-Liberty	Roosevelt Arms Associates	613 Penn Ave Pittsburgh, PA 15222	8-S-38	Originally Roosevelt Hotel, now mixed use office, apartments, commercial retail	
Penn	600	Building	4	Brick, terra cotta	1925-1926	Classical	Theatre	Performing Arts Hall	Penn-Liberty	Pittsburgh Symphony Society	600 Penn Ave Ste 1 Pittsburgh, PA 15222	1-D-32	Designed by Rapp and Rapp; Stotz, Hess MacLachlan, and Fosner for remodeling. was originally a "moving picture palace" remodeled in the 70's by the Pittsburgh Symphony Society	
Seventh St	130	Building	12	Buff brick, terra cotta	1906-1907	Beaux-Arts	Commercial	Commercial	Penn-Liberty	Century Building Housing Limited Partnership	130 7th St. Ste 300 Pittsburgh, PA 15222	8-S-109	Century Building. Designed by Rutan and Russell	
Seventh St	121	Building	6	Red brick, stone	c. 1905	Classical	Commercial	Commercial	Penn-Liberty	MA Associates II	381 Mansfield Ave Pittsburgh, PA 15220	8-S-132		
Seventh St	125	Building	6	Buff brick, stone, ashlar foundation	c. 1910	Classical	Commercial	Commercial	Penn-Liberty	MA Associates II	381 Mansfield Ave Pittsburgh, PA 15220	8-S-137		
Seventh St	139	Building	2	Brick, stucco	c. 1880	Vernacular	Commercial	Commercial/Restaurant	Penn-Liberty	Pellegrini, Charles	139 7th St. Pittsburgh, PA 15222	8-S-146	Tambellini's Restaurant; "Repeated remodelings have obliterated the original facade."	
Penn	707	Building	3	Brick	c. 1925	Modern	Commercial	Commercial	Penn-Liberty	Pittsburgh Trust for Cultural Resources	803 Liberty Ave. Pittsburgh, PA 15222	8-S-152	Same survey form as 709	
Penn	709	Building	3	Brick	c. 1925	Modern	Commercial	Commercial	Penn-Liberty	Pellegrini, Charles	139 7th St. Pittsburgh, PA 15222	8-S-151		
Penn	711	Building	9	Brick	c. 1890	Romanesque	Commercial	Commercial	Penn-Liberty	711 Penn Avenue LP	711 Penn Ave. Pittsburgh, PA 15222	8-S-155		
Penn	713	Building	8	Brick	1893	Romanesque	Commercial	Commercial	Penn-Liberty	Mahla, Ronald S.	713 Penn Ave. Pittsburgh, PA 15222	8-S-156		
Eighth St	12	Building	7	Buff brick, terra cotta trim	c. 1910	Classical	Commercial	Commercial	Penn-Liberty	Pittsburgh Trust for Cultural Resources	803 Liberty Ave. Pittsburgh, PA 15222	8-S-172	Thomas J. Pecora Building	
Liberty	926	Building	6	Brick, stone trim, cast iron	1884	Italianate	Commercial	Commercial	Penn-Liberty	Triangle Building Associates Limited Partnership	(Tax) Berger Real Estate 217 9th St. Pittsburgh, PA 15222	9-N-1	Designed by Andrew Peebles	
Liberty	820	Building	5	Red brick, stone	1881	Eastlake	Commercial	Commercial	Penn-Liberty	Pittsburgh Trust for Cultural Resources	803 Liberty Ave. Pittsburgh, PA 15222	2-A-25		
Liberty	810	Building	5	White terra cotta	1912	Classical	Theatre	Commercial	Penn-Liberty	Pittsburgh Trust for Cultural Resources	803 Liberty Ave. Pittsburgh, PA 15222	2-A-22		
Liberty	808	Building	2		c. 1940-1959	Art Moderne	Commercial	Commercial/Education	Penn-Liberty	Shapiro, Roberta et. al.	223 4th Ave. Ste. 300 Pittsburgh, PA 15222	2-A-18	Pennsylvania Culinary Institute	
Wood	610	Building	6	Brick, stone	c. 1890	Italianate, Romanesque, Eastlake, Classical		Commercial	Penn-Liberty	Clinton Street Associates LLC	210 Locust St. Unit 2-B Philadelphia, PA 19106	2-A-16		
Wood	608	Building	4	Brick, stone	c. 1875-1880	Italianate		Commercial	Penn-Liberty	Franchise Realty Interstate Corp.	5873 Southampton Dr. Bethel Park, PA 15102	2-A-15		
Wood	606	Building	4	Terra cotta	c. 1910	Classical		Commercial	Penn-Liberty	JJB Holdings LP	2413 Alwyn St. Pittsburgh, PA 15226	2-A-14		
Wood	604	Building	4	Buff pompeian brick	c. 1910	Classical		Commercial	Penn-Liberty	Ethan Strong Management LLC	557 Catalonia Ave. Pacific Palisades, CA 90272	2-A-13		
Liberty	500	Building	4	Brick, stone	c. 1875	Italianate	Commercial	Commercial/Restaurant	Fourth Avenue	Khalli, Khalil & Sadie (W) Sklar, Frank A. & Florence E. Charitable Remainder Unitrust (The)	4136 Bigelow Blvd. Pittsburgh, PA 15213	1-D-115		
Liberty	502-510	Building	4	Brick, wood	c. 1880-1885	Eastlake, Utilitarian	Commercial	Commercial	Fourth Avenue	Untrust (The)	119 Linden Vue Dr. Canonsburg, PA 15317	1-D-117		
Fifth Ave	130	Building	12	White brick, stone	c. 1904-1905	Classical	Commercial	Commercial	Fourth Avenue	Columbus-Pittsburgh Properties LTD	33 N 3rd St. Columbus, OH 43215	1-D-125	Designed by McClure & Spahr, Diamond Bldg, example of skyscraper as columar order	
Fifth Ave		Building	2	Wood, stucco	c. 1910	Vernacular, Early English	Commercial	Commercial/Residential	Fourth Avenue	Market at Fifth LP	100 W Station Square Dr. Ste 450 Pittsburgh, PA	1-D-150	Market at Fifth	

Market St	437-439	Building	4	Brick, cast iron	c. 1875	Italianate	Commercial	Commercial/Residential	Fourth Avenue	Market at Fifth LP	100 W Station Square Dr. Ste 450 Pittsburgh, PA	1-D-150	Twin structures, part of Market at Fifth
Market St	435	Building	3	Terra cotta	c. 1925	Deco with Old English additions		Commercial/Restaurant	Fourth Avenue	Market at Fifth LP	100 W Station Square Dr. Ste 450 Pittsburgh, PA	1-D-146	Thompsons Bldg
Market St	433	Building	3	Buff brick	c. 1929	Deco		Commercial	Fourth Avenue	Klein, Aaron D.	433 Market St. Pittsburgh, PA 15222	1-D-145	
Market St	18-20	Building	3	Brick, stucco	c. 1860	Vernacular/Greek Revival	Commercial	Commercial	Fourth Avenue	Jocar Inc.	20 Market Square Pittsburgh, PA 15222	1-D-162	
Forbes	217	Building	3	Brick, painted	c. 1900	Classical	Commercial	Commercial	Fourth Avenue	Downtown Streets Pittsburgh LP	95 W Beau St. Ste 600 Washington, PA 15301	1-D-268	Assessment lists all 10-268 structures as 225 Forbes Ave.
Fifth Ave	214-218	Building	4	Cast iron façade	c. 1875	Italianate	Commercial	Commercial	Fourth Avenue	Downtown Streets Pittsburgh LP	95 W Beau St. Ste 600 Washington, PA 15301	1-D-268	219217 Forbes + 232-238 Fifth were once joined as G.C. Murphy Co. 1980 survey reflects this, makes it complicated to understand
Fifth Ave	212	Building	4	Brick	c. 1900	Classical	Commercial	Commercial	Fourth Avenue	Downtown Streets Pittsburgh LP	95 W Beau St. Ste 600 Washington, PA 15301	1-D-268	
Forbes	219-217	Building	3	Grey brick, terra cotta trim	c. 1928	Deco	Commercial	Commercial	Fourth Avenue	Downtown Streets Pittsburgh LP	95 W Beau St. Ste 600 Washington, PA 15301	1-D-268	
Fifth Ave	232-234	Building	6	White terra cotta	c. 1910	Classical	Commercial	Commercial	Fourth Avenue	Downtown Streets Pittsburgh LP	95 W Beau St. Ste 600 Washington, PA 15301	1-D-268	
Fifth Ave	238	Building	3	Terra cotta	c. 1925	Deco	Commercial	Commercial	Fourth Avenue	Downtown Streets Pittsburgh LP	95 W Beau St. Ste 600 Washington, PA 15301	1-D-268	
Fifth Ave	240	Building	7	Stone	c. 1925	Classical	Commercial	Commercial	Fourth Avenue	Downtown Streets Pittsburgh LP	95 W Beau St. Ste 600 Washington, PA 15301	1-D-268	
Fifth Ave	242	Building	3	White terra cotta	c. 1910	Classical/Modern	Commercial	Commercial	Fourth Avenue	Downtown Streets Pittsburgh LP	95 W Beau St. Ste 600 Washington, PA 15301	1-D-268	
Fifth Ave	244	Building	3	White terra cotta	c. 1924	Classical	Commercial	Commercial	Fourth Avenue	White Cross Stores Inc.	C/O Epropery Tax, Inc Dept 123 P.O. Box 4900	1-H-228	
Fifth Ave	254	Building	2	Brick, carrara glass	1920-1939	Deco	Commercial	Commercial	Fourth Avenue	Kashi, David & Aliza (W)	2353 Tilbury St. Pittsburgh, PA 15217	1-D-285	
Fifth Ave	256	Building	6	Brick, stone	c. 1925	Classical	Commercial	Commercial	Fourth Avenue	Kashi, David & Aliza, Alan, Ron	2361 Tilbury Ave. Pittsburgh, PA 15217	1-D-287	
Wood	445	Building	4	Wood, brick	c. 1900	Classical	Commercial	Commercial	Fourth Avenue	Kashi, David & Aliza, Alan, Ron	2363 Tilbury Ave. Pittsburgh, PA 15217	1-D-286	
Wood	443	Building	4	Stone, stucco	c. 1920	Classical	Commercial	Commercial	Fourth Avenue	443 Wood Street Associates	445 Fort Pitt Blvd. Pittsburgh, PA 15219	1-H-242	
Wood	439	Building	4	Brick, terra cotta	c. 1905	Classical	Commercial	Commercial	Fourth Avenue	Solomon, Oren and Eitan	443 Wood St. Pittsburgh, PA 15222	1-H-240	
Forbes	241	Building	5	Terra cotta	1924-1925	Classical	Commercial	Commercial	Fourth Avenue	Duffy Road Corporation	714 Warrendale Rd. Gibsonia, PA 15044	1-H-234	
Wood	419-423	Building	3	Stone	1928	Deco, now Modern	Commercial	Commercial	Fourth Avenue	Order of Italian Sons & Daughters of America	419 Wood St. Pittsburgh, PA 15222	1-H-196	
Forbes	302	Building	2	Red brick	c. 1910	Classical	Commercial	Commercial	Fourth Avenue	Schiller, Michael J., Mark E., Lynne A.	3606 Ridgewood Rd. Pittsburgh, PA 15235	1-H-280	
Wood	418	Building	4	Cast iron	c. 1875-1881	Italianate	Commercial	Commercial	Fourth Avenue	Solomon, Oren and Eitan	443 Wood St. Pittsburgh, PA 15222	1-H-283	
Wood	420-422	Buildings	4	Cast iron	c. 1875-1881	Italianate	Commercial	Commercial	Fourth Avenue	Pittsburgh Urban Redevelopment Authority	200 Ross St. Fl. 10 Pittsburgh, PA 15219	1-H-282	3 buildings considered as one on 1980 Survey
Forbes	308	Building	3	Brick	c. 1880	Italianate	Commercial	Commercial	Fourth Avenue	Iron City Ventures LLC	80 Lebanon Hills Dr. Pittsburgh, PA 15228	1-H-286	
Forbes	310	Building	2	Brick, stone, wood trim	1880-1899		Commercial/Restaurant	Commercial	Fourth Avenue	Leventis, George & Maria	130 S Homewood Ave. Pittsburgh, PA 15208	1-H-287	
Forbes	312	Building	2		1900-1919	Modern	Commercial	Commercial	Fourth Avenue	Finer Skin Institute Inc. and Oren Solomon	429 Forbes Ave. Ste 1900 Pittsburgh, PA 15219	1-H-288	Completely refaced
Forbes	320	Building	2	White terra cotta	c. 1910	Classical	Vacant	Commercial	Fourth Avenue	Point Park University	201 Wood St. Pittsburgh, PA 15222	1-H-291	Was Horus Wagner, now shopfront is vacant
Forbes	322	Building	2	White terra cotta	c. 1910	Classical	Commercial	Commercial	Fourth Avenue	Point Park University	201 Wood St. Pittsburgh, PA 15222	1-H-292	
Forbes	330	Building	3	Brick, terra cotta façade	c. 1915	Classical	Commercial	Commercial	Fourth Avenue	Point Park University	201 Wood St. Pittsburgh, PA 15222	1-H-294	
Smithfield	441	Building	6	Brick, stone	1918-1919 (remodeled)	Classical	Commercial	Commercial	Central Downtown	Forbes Street Associates	301 Grant St. Pittsburgh, PA 15219	2-E-12	Structure includes parcels 12, 9,8,7
Market Sq	8	Building					Commercial	Commercial	Fourth Avenue	Glickman Real Estate	5821 Forward Ave. Pittsburgh, PA 15217	1-H-213	
Market Sq	7	Building					Commercial	Commercial	Fourth Avenue	Development	540 Neville St. Pittsburgh, PA 15213	1-H-214	
Market Sq	5	Building					Commercial	Commercial	Fourth Avenue	Jacobowitz, William	2972 Trafford Rd. Murrysville, PA 15668	1-H-216	
Market Sq	4	Building					Commercial	Commercial	Fourth Avenue	Pittsburgh Real Estate Company LLC	4 Market Square Pittsburgh, PA 15222	1-H-217	
Market Sq	3	Building					Commercial	Commercial	Fourth Avenue	Muto, Ercole	4025 Greensburg Pike Pittsburgh, PA 15221	1-H-218	
Market Sq	2	Building					Commercial	Commercial	Fourth Avenue	Mann Harvinder S & Karanjit K	3191 Industrial Blvd. Bethel Park, PA 15102	1-H-223	
Wood	201	Building	21	Brick	1928-1929	Gothic Revival	Social Park	Institutional/Education	Fourth Avenue	Patricios Demetrios T & Nicholas G Nicholas	201 Wood St. Pittsburgh, PA 15222	1-H-371	Originally a clubhouse for the Keystone Athletic Club, mid 30s was a hotel, now Point Park University (dorms?)
Fort Pitt Blvd		State Park			1974	Modern	Park	Park	Gateway Center	Commonwealth of PA	BAC Tax Services Corporation, Mailstop SWW-24	1-A-100	Along the Allegheny, including the fountain
Penn Ave					1974				Gateway Center	Commonwealth of PA	300 Liberty Ave. Pittsburgh, PA 15222	1-B-10	Along Ft. Pitt Bridge on ramp West-bound from Downtown. Includes portion o
Fort Pitt Blvd		Building	1	Brick, stone	1764		Military Park	Education	Gateway Center	Fort Pitt Society of the Daughters of the American Revolution of Allegheny County, PA	Fort Pitt Society of the Daughters of the American Revolution of Allegheny Co PA, 101 Commonwealth Place Suite 2, Pittsburgh, PA 15222	1-B-34	Blockhouse
Penn Ave		State Park			1974		Park	Park	Gateway Center	Commonwealth of PA	300 Liberty Ave. Pittsburgh, PA 15222	1-B-26	Small strip perpendicular to blockhouse lot
Penn Ave					1974				Gateway Center	Commonwealth of PA	300 Liberty Ave. Pittsburgh, PA 15222	1-B-50	Majority of the park surrounding blockhouse, Ft. Duquesne outline to Commo
Fort Duquesne Blvd	320									JCA Designs LLC	23188	1-C-1661-114	
Fort Duquesne Blvd	320									Cheryl D. Pierce	Cheryl D. Pierce, Gateway Towers, 320 Fort Duquesne Blvd Suite 360, Pittsburgh, PA 15222	1-C-1661-W210	
Fort Duquesne Blvd	320									Gateway Towers Executive Office Condo Owner Association	Gateway Towers Executive Office Condo Owner Association, 290 Perry HWY, Pittsburgh, PA 15222	1-C-1661-Z	
Fort Duquesne Blvd	320	Building	27		1962-1964	Modern	Commercial	Commercial	Gateway Center	Gateway Towers Condominium Association	Gateway Towers Condominium Association, 320 Fort Duquesne Blvd, Pittsburgh, PA 15222	1-C-1662	Gateway Towers, designed by Roth and Sons
Fort Duquesne Blvd	320									Strategic Capital Holdings LLC	Steven A. Stepanian II Attorney, 4-G Gateway Towers, 320 Fort Duquesne Blvd, Pittsburgh, PA 15222	1-C-1662-2011	
Fort Duquesne Blvd	320									PHM Mortgage Corp/Cendant, ATTN: Trina Lacy-Bill Receipt#DFW 4-3, PO Box 96120, Fort Worth, TX 76161		1-C-1662-46	
Fort Duquesne Blvd	320									Jerilyn Donahoe	Tina Walker Young, 320 Fort Duquesne Blvd, Pittsburgh, PA 15222	1-C-1662-61	
Fort Duquesne Blvd	320									Tina Walker Young	J. Pittsburgh, PA 15222	1-C-1662-610	

Fort Duquesne Blvd	320									Joel M. Babkes Heard Sybil & Sam E. Alexander Heard	Joel M. Babkes, 320 Fort Duquesne Blvd Ste 60E, Pittsburgh, PA 15222 320 Fort Duquesne Blvd Apt 6H, Pittsburgh, PA 15222	1-C-1662-64		
Fort Duquesne Blvd	320									Bisacco Stephen J & Toni P (W)	Bisacco Stephen J & Toni P (W), 1605 S Logan Blvd, Hollidaysburg, PA 16648	1-C-1662-68		
Fort Duquesne Blvd	320									Bisacco Stephen J & Toni P (W)	Bisacco Stephen J & Toni P (W), 1605 S Logan Blvd, Hollidaysburg, PA 16648	1-C-1662-712		
Fort Duquesne Blvd	320									Mulle, Eugenia D	Mulle, Eugenia D, 1050 McNeely Rd, Pittsburgh, PA 15226	1-C-1662-712		
Fort Duquesne Blvd	320										Corelogic Commercial Real Estate, Attn: Bill ReceiptDFW 4-3, PO Box 96120, Fort Worth, TX 76161	1-C-1662-F005		
Liberty	401	Buildings		Masonry, steel skin	c.1951	Modern	Commercial	Commercial	Gateway Center	Hertz Gateway Center LP	Corelogic Commercial Real Estate, Attn: Bill ReceiptDFW 4-3, PO Box 96120, Fort Worth, TX 76161	1-C-167-0-1	Gateway Center, 1, 2, 3. Designed by Irwin Clavin and Kenneth Crumpton	
Liberty	444	Building	22		1960	Modern	Commercial	Commercial	Gateway Center	Hertz Gateway Center LP	Corelogic Commercial Real Estate, Attn: Bill ReceiptDFW 4-3, PO Box 96120, Fort Worth, TX 76161	1-C-167-0-2	4 Gateway Center. Designed by Harrison & Abramovitz	
Fort Duquesne Blvd	320	Park						Parking	Gateway Center	Duquesne Partners L P	Samuel Rappaport, 1735 Market St Ste 2510, Philadelphia, PA 19103	1-C-170	Parking garage, underground	
Commonwealth Pl	600								Gateway Center	Shubb Hotels Pittsburgh LLC	Shubb Hotels Pittsburgh LLC, Attn: Bill Stamenos, 600 Commonwealth Pl, Pittsburgh, PA 15222	1-C-190	Wyndham Grand	
Liberty		Park						Park/Parking	Gateway Center	Hertz Gateway Center L P	Corelogic Commercial Real Estate, Attn: Bill ReceiptDFW 4-3, PO Box 96120, Fort Worth, TX 76161	1-C-200	Parking garage, underground	
Liberty		Park						Park/Parking	Gateway Center	Port Authority of Allegheny County	2235 Beaver Ave, Pittsburgh, PA 15233	1-C-200-0-1	Parking garage, underground	
Stanwix	625	Building						Parking	Gateway Center	Urban Growth Property-Everest Pittsburgh LLC	Urban Growth Property-Everest Pittsburgh LLC, Epropery Tax Inc. PO Box 4900, Scottsdale, AZ 85261	1-C-37	Parking garage	
Stanwix	625							Residential	Gateway Center	625 Stanwix Partners LP	625 Stanwix Partners LP, 625 Stanwix St Suite 200, Pittsburgh, PA 15222	1-C-37-A	625 Stanwix Apts.	
Fort Pitt Blvd									Gateway Center	City of Pittsburgh	City-County Building, 414 Grant St Rm 215, Pittsburgh, PA 15219	1-F-100-0-2	Strip of land along the Monongahela from the point to Smithfield St. Including Mon Wharf Land Strip of land southeast of Ft. Pitt Museum including on and off ramps from Liberty Ave to the I	
Liberty									Gateway Center	Commonwealth of PA	300 Liberty Ave, Pittsburgh, PA 15222	1-F-20		
Fort Pitt Blvd									Gateway Center	Commonwealth of PA	300 Liberty Ave, Pittsburgh, PA 15222	1-F-27	Trapezoidal plot incudes the Flag bastion and half of the parking lot east of the fort outline	
Liberty									Gateway Center	Commonwealth of PA	300 Liberty Ave, Pittsburgh, PA 15222	1-F-48	Triangular plot to the NE of 1-F-27, includes a grouping of trees	
Penn Ave									Gateway Center	Commonwealth of PA	Department of Forest & Water	300 Liberty Ave, Pittsburgh, PA 15222	1-F-7	Half of the Ft. Pitt Museum, portions of Ft. Pitt Blvd and ramps
Stanwix	99	Building	13	Stainless steel skin	1961-1963	Modern	Commercial	Commercial	Gateway Center	United Steelworkers Building Fund	United Steelworkers Building Fund, 5 Gateway Center, 60 Blvd of the Allies, Pittsburgh, PA 15222	1-G-141	United Steelworkers, formerly IBM Building. Designed by Curtis and Davis, cantilever constr	
Website reported no results found for this lotblock number.												1-G-143		
Bldv of the Allies	34	Building	6	Aluminum skin added 1964	1927		Commercial	Commercial	Gateway Center	Press Acquisition Corporation	34 Blvd of the Allies, Pittsburgh, PA 15222	1-G-151	Post-Gazette, skin added in 1964 to 'fit in'	
First Ave										Commonwealth of PA	Dept of General Services, 8th & Herr St, Harrisburg, PA 17055	1-G-162		
Stanwix Fort Pitt Blvd	11	Building					Commercial	Commercial	Gateway Center	11 Stanwix LLC	11 Stanwix LLC, c/o GLL Real Estate Partners Inc, 200 S Orange Ave Suite 1920, Orlando, FL 32801	1-G-239	First Niagara signage,	
Liberty	300	Building	16	Vermont Marble exterior	1957	Modern	Government	Commercial/Residential	Gateway Center	Commonwealth of PA	300 Liberty Ave, Pittsburgh, PA 15222	1-G-270		
Stanwix	201	Building	12		1957	Modern	Commercial	Commercial	Gateway Center	River Vue Associates LP	River Vue Associates LP, 95 W Beau Suite 600, Washington, PA 15301	1-G-43	Former State Office Building, now apartments with groundfloor retail, designed by Philip Bro	
Fort Duquesne Blvd										201 Stanwix Street Associates LP	201 Stanwix Street Associates LP, 1411 Walnut St, Philadelphia, PA 19102	1-G-75	Designed by Dowler and Dowler	
										City of Pittsburgh	City-County Building, 414 Grant St Rm 200, Pittsburgh, PA 15219	8-R-10	Strip of land along the Allegheny, including Ft. Duquesne Blvd and 10th St. Bypass from 6th t	
Material, date, style, and historical use information compiled from the PHLF Allegheny County 1980 survey, Parcel codes and owner information from the Allegheny County Real Estate Assessment, along with address and visual identifiers accessed using maps.google.com.														
Massachusetts Department of Transportation, Bureau of Transportation Planning, 2013-2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2														

1b. The first part of a transcribed table: lists the street address, structure type, height in stories, material, date, style, original use, and current use for each property.

	Downtown District Expansion								
	Resource Inventory								
	Street	Number	Type	Height	Material	Date	Style	Original Use	Current Use
1	Blvd of the Allies	116	Building	2	Brick	refaced c. 1920	Georgian Revival	Commercial	Commercial
2	Blvd of the Allies	120	Building	3	Brick		Italianate (was Deco)	Commercial	Commercial
3	First Ave	119	Building	3	Yellow Brick	1900-1910	Classical	Commercial	Commercial
4	First Ave	117	Building	2	Brick	c.1860	Greek Revival	Residential	Commercial
5	First Ave	125	Building	3	Brick, stone trim	refaced c. 1900	Romanesque	Commercial	Commercial
6	Market St	101	Building	3	Brick	c. 1860	Vernacular/Greek Revival	Commercial	Commercial
7	Market St	105	Building	3	Brick	c. 1860	Vernacular/Greek Revival	Commercial	Commercial
8	Market St	109	Building	4	Brick, wood	c. 1900	Classical	Commercial	Commercial
9	Market St	111	Building	5	Brick	c. 1900	Classical	Commercial	Commercial
10	Market St	100	Building	3	Brick	c. 1860	Vernacular/Greek Revival	Commercial	Commercial
11	Market St	104	Building	4	Brick, frame	c. 1900	Classical	Commercial	Commercial
12	Market St	106-110	Building	3	Brick, frame	c. 1910	Classical	Commercial	Vacant
13	First Ave	209	Building	6	Brick, stone trim	c. 1900	Classical	Commercial	Warehouse (Assesment)
14	Market St	10	Building	2	Brick	c. 1875	Italianate	Commercial	Commercial/R restaurant
15	Fort Pitt Blvd	139-141	Building	6	Brick, terra cotta trim	c. 1920s	Classical	Commercial	Commercial
16	Market St	1	Building	10	Yellow Pompeiin Brick	c. 1900-1915	Classical	Commercial	Commercial
17	Wood	101-103	Building	4	Brick, cast iron façade	c. 1860	Renaissance	Commercial	Commercial

18	Wood	100	Building	8	Pompeiin Brick	c. 1905	Classical		Commercial
19	Bldv of the Allies	310-314	Building	8	Yellow Pompeiin Brick, terra cotta	c. 1900	Classical	Commercial	Commercial
20	Bldv of the Allies	316-322	Building	8	Red brick, stone façade, terra cotta trim	c. 1900	Classical	Commercial	Commercial
21	Wood	2	Building	12	White terra cotta, steel frame	1906-1907	Classical	Commercial	Commercial/E ducation
22	Penn	613	Building	13	Brick, stone	1919; 1925-1926	Classical	Hotel	Commercial/R esidential
23	Penn	600	Building	4	Brick, terra cotta	1925-1926	Classical	Theatre	Performing Arts Hall
24	Seventh St	130	Building	12	Buff brick, terra cotta	1906-1907	Beaux-Arts	Commercial	Commercial
25	Seventh St	121	Building	6	Red brick, stone	c. 1905	Classical	Commercial	Commercial
26	Seventh St	125	Building	6	Buff brick, stone, ashlar foundation	c. 1910	Classical	Commercial	Commercial
27	Seventh St	139	Building	2	Brick, stucco	c. 1880	Vernacular	Commercial	Commercial/R estaurant
28	Penn	707	Building	3	Brick	c. 1925	Modern	Commercial	Commercial
29	Penn	709	Building	3	Brick	c. 1925	Modern	Commercial	Commercial
30	Penn	711	Building	9	Brick	c. 1890	Romanesque	Commercial	Commercial
31	Penn	713	Building	8	Brick	1893	Romanesque	Commercial	Commercial
32	Eighth St	12	Building	7	Buff brick, terra cotta trim	c. 1910	Classical	Commercial	Commercial
33	Liberty	926	Building	6	Brick, stone trim, cast iron	1884	Italianate	Commercial	Commercial
34	Liberty	820	Building	5	Red brick, stone	1881	Eastlake	Commercial	Commercial
35	Liberty	810	Building	5	White terra cotta	1912	Classical	Theatre	Commercial
36	Liberty	808	Building	2		c. 1940-1959	Art Moderne	Commercial	Commercial/E ducation
37	Wood	610	Building	6	Brick, stone	c. 1890	Italianate, Romanesque, Eastlake, Classical		Commercial
38	Wood	608	Building	4	Brick, stone	c. 1875-	Italianate		Commercial

						1880			
39	Wood	606	Building	4	Terra cotta	c. 1910	Classical		Commercial
40	Wood	604	Building	4	Buff pompeian brick	c. 1910	Classical		Commercial
41	Liberty	500	Building	4	Brick, stone	c. 1875	Italianate	Commercial	Commercial/R estaurant
42	Liberty	502-510	Building	4	Brick, wood	c. 1880- 1885	Eastlake, Utilitarian	Commercial	Commercial
43	Fifth Ave	100	Building	12	White brick, stone	c. 1904- 1905	Classical	Commercial	Commercial
44	Fifth Ave	130	Building	2	Wood, stucco	c. 1910	Vernacular, Early English	Commercial	Commercial/R esidential
45	Market St	437-439	Building	4	Brick, cast iron	c. 1875	Italianate	Commercial	Commercial/R esidential
46	Market St	435	Building	3	Terra cotta	c. 1925	Deco with Old English additions		Commercial/R estaurant
47	Market St	433	Building	3	Buff brick	c. 1929	Deco		Commercial
48	Market St	18-20	Building	3	Brick, stucco	c. 1860	Vernacular/Greek Revival	Commercial	Commercial
49	Forbes	217	Building	3	Brick, painted	c. 1900	Classical	Commercial	Commercial
50	Fifth Ave	214-218	Building	4	Cast iron façade	c. 1875	Italianate	Commercial	Commercial
51	Fifth Ave	212	Building	4	Brick	c. 1900	Classical	Commercial	Commercial
52	Forbes	219-217	Building	3	Grey brick, terra cotta trim	c. 1928	Deco	Commercial	Commercial
53	Fifth Ave	232-234	Building	6	White terra cotta	c. 1910	Classical	Commercial	Commercial
54	Fifth Ave	238	Building	3	Terra cotta	c. 1925	Deco	Commercial	Commercial
55	Fifth Ave	240	Building	7	Stone	c. 1925	Classical	Commercial	Commercial
56	Fifth Ave	242	Building	3	White terra cotta	c. 1910	Classical/Modern	Commercial	Commercial
57	Fifth Ave	244	Building	3	White terra cotta	c. 1924	Classical	Commercial	Commercial
58	Fifth Ave	254	Building	2	Brick, carrara glass	1920-1939	Deco	Commercial	Commercial
59	Fifth Ave	256	Building	6	Brick, stone	c. 1925	Classical	Commercial	Commercial
60	Wood	445	Building	4	Wood, brick	c. 1900	Classical		Commercial
61	Wood	443	Building	4	Stone, stucco	c. 1920	Classical		Commercial
62	Wood	439	Building	4	Brick, terra cotta	c. 1905	Classical		Commercial
63	Forbes	241	Building	5	Terra cotta	1924-1925	Classical		Commercial

64	Wood	419-423	Building	3	Stone	1928	Deco, now Modern		Commercial
65	Forbes	302	Building	2	Red brick	c. 1910	Classical		Commercial
66	Wood	418	Building	4	Cast iron	c. 1875-1881	Italianate		Commercial
67	Wood	420-422	Buildings	4	Cast iron	c. 1875-1881	Italianate		Commercial
68	Forbes	308	Building	3	Brick	c. 1880	Italianate		Commercial
69	Forbes	310	Building	2	Brick, stone, wood trim	1880-1899			Commercial/R estaurant
70	Forbes	312	Building	2		1900-1919	Modern		Commercial
71	Forbes	320	Building	2	White terra cotta	c. 1910	Classical		Vacant
72	Forbes	322	Building	2	White terra cotta	c. 1910	Classical		Commercial
73	Forbes	330	Building	3	Brick, terra cotta façade	c. 1915	Classical		Commercial
74	Smithfield	441	Building	6	Brick, stone	1918-1919 (remodeled)	Classical	Commercial	Commercial
75	Market Sq	8	Building					Commercial	Commercial
76	Market Sq	7	Building					Commercial	Commercial
77	Market Sq	5	Building					Commercial	Commercial
78	Market Sq	4	Building					Commercial	Commercial
79	Market Sq	3	Building					Commercial	Commercial
80	Market Sq	2	Building					Commercial	Commercial
81	Wood	201	Building	21	Brick	1928-1929	Gothic Revival	Social	Institutional/E ducation
82	Fort Pitt Blvd		State Park			1974	Modern	Park	Park
83	Penn Ave		State Park			1974	Modern	Park	Park/Educatio n
84	Fort Pitt Blvd		Building	1	Brick, stone	1764		Military	Education
85	Penn Ave		State Park			1974		Park	Park
86	Penn Ave		State Park			1974		Park	Park

87	Fort Duquesne Blvd	320							
88	Fort Duquesne Blvd	320							
89	Fort Duquesne Blvd	320							
90	Fort Duquesne Blvd	320	Building	27		1962-1964	Modern	Commercial	Commercial
91	Fort Duquesne Blvd	320							
92	Fort Duquesne Blvd	320							
93	Fort Duquesne Blvd	320							
94	320 Fort Duquesne Blvd, Pittsburgh, PA 15222								
95	Fort Duquesne Blvd	320							
96	Fort Duquesne Blvd	320							
97	Fort Duquesne Blvd	320							
98	Fort Duquesne	320							

	Blvd								
99	Fort Duquesne Blvd	320							
100	Liberty	401	Buildings		Masonry, steel skin	c.1951	Modern	Commercial	Commercial
101	Liberty	444	Building	22		1960	Modern	Commercial	Commercial
102	Fort Duquesne Blvd	320	Park						Parking
103	Commonwealth Pl	600							
104	Liberty		Park						Park/Parking
105	Liberty		Park						Park/Parking
106	Stanwix	625	Building						Parking
107	Stanwix	625							Residential
108	Fort Pitt Blvd								
109	Liberty								
110	Fort Pitt Blvd								
111	Liberty								
112	Penn Ave								
113	Stanwix	99	Building	13	Stainless steel skin	1961-1963	Modern	Commercial	Commercial
114	**Website reported no results found for this lot/block number.**								
115	Blvd of the Allies	34	Building	6	Aluminum skin added 1964	1927		Commercial	Commercial
116	First Ave								
117	Stanwix	11	Building					Commercial	Commercial

118	Fort Pitt Blvd								
119	Liberty	300	Building	16	Vermont Marble exterior	1957	Modern	Government	Commercial/Residential
120	Stanwix	201	Building	12		1957	Modern	Commercial	Commercial
121	Fort Duquesne Blvd								

1c. The second part of the complete table: lists the possible district, owner's name, owner's address, property parcel codes, and any relevant notes.

					Information in notes includes information regarding architects, common names for buildings, and other pertinent historical or architectural information. Any online source's url is listed.	
	Possible District	Owner Name	Owner Address	Parcel Code	Notes	Photo
1	Firstside	American Federation of State County and Municipal Employees	111 Blvd. of the Allies Pittsburgh, PA 15222	1-G-126	"work-a-day commercial architecture" -DS 1975	
2	Firstside	DNC Realty Group LLC	P.O. Box 1007 Greensburg, PA 15601	1-G-125	Looks completely different from 1980 survey photo, renovated to match 1st ave façade	
3	Firstside	Spyra Dennis J & Charney Regenstein (W)	151 Fort Pitt Blvd. Apt. 803 Pittsburgh, PA 15222	1-G-198		
4	Firstside	Spyra Dennis J & Charney Regenstein (W)	151 Fort Pitt Blvd. Apt. 803 Pittsburgh, PA 15222	1-G-197		

5	Firstside	Paddington Associates	125 1st Ave Pittsburgh, PA 15222	1-G-201	Medallion bears the monogram of the Anheuser-Busch Brewing Co. -DS 1980	
6	Firstside	Market First LLC	828 E Pittsburgh Plz East Pittsburgh, PA 15112	1-G-112	"...an integral part of the small scale 100 block of Market Street" - DS 1980	
7	Firstside	2 K Group	1001 E Entry Dr. Pittsburg, PA 15216	1-G-114		
8	Firstside	Lebovitz, Judith	4929 Leonard St. Pittsburgh, PA 15213	1-G-116		
9	Firstside	Lebovitz, Judith	111 Market St. Pittsburgh, PA 15222	1-G-117	No longer has the front-facing fire escape pictured in DS 1980	
10	Firstside	Troy Development Associates LP	131 E Main St. Carnegie, PA 15106	1-G-109	Corbelled brick cornice	
11	Firstside	Troy Development Associates LP	131 E Main St. Carnegie, PA 15106	1-G-107	Has been remodled (since '80) to match 100-102 next door	
12	Firstside	Troiani, Julius & Jacqueline (W)	2020 Smallman St. Ste 301 Pittsburgh, PA 15222	1-G-106,104		
13	Firstside	Gilberti, Louis F. & Barbara C.	239 Fort Pitt Blvd. Pittsburgh, PA 15222	1-H-46		
14	Firstside	Mazzotta, Anthony R. & Karen Ann Brennan (W)	115 Doray Dr. Pittsburgh, PA 15237	1-G-211		
15	Firstside	Double Eagle Limited Partnership	1 Market St. Pittsburgh, PA 15222	1-G-212		
16	Firstside	First & Market Building LP	445 Fort Pitt Blvd. Pittsburgh,	1-G-217	First & Market Building	

			PA 15219			
17	Firstside	Point Park University	201 Wood St. Pittsburgh, PA 15222	1-M-96	"One of the rare Renaissance cast iron front buildings remaining in Pittsburgh. This Civil War era relic should be preserved." - handwritten DS 1980	
18	Firstside	Point Park University	201 Wood St. Pittsburgh, PA 15222	1-M-103	100 Wood St. now owned by Point Park University http://www.bizjournals.com/pittsburgh/print-edition/2011/01/14/construction-point-park-university.html?page=2 Assessment says parcel no longer in existence	
19	Firstside	Point Park University	201 Wood St. Pittsburgh, PA 15222	1-M-103		
20	Firstside	Point Park University	201 Wood St. Pittsburgh, PA 15222	1-M-103	http://www.pointpark.edu/About/AcademicVillageInitiative/News/Academic%20Village%20Transformation	
21	Firstside	Point Park University	201 Wood St. Pittsburgh, PA 15222	1-M-13		
22	Penn-Liberty	Roosevelt Arms Associates	613 Penn Ave Pittsburgh, PA 15222	8-S-38	Originally Roosevelt Hotel, now mixed use office, apartments, commercial retail	
23	Penn-Liberty	Pittsburgh Symphony Society	600 Penn Ave Ste 1 Pittsburgh, PA 15222	1-D-32	Designed by Rapp and Rapp; Stotz, Hess MacLachlan, and Fosner for remodeling, was originally a 'moving picture palace' remodeled in the 70's by the Pittsburgh Symphony Society	
24	Penn-Liberty	Century Building Housing Limited Partnership	130 7th St. Ste 300 Pittsburgh, PA 15222	8-S-109	Century Building. Designed by Rutan and Russell	
25	Penn-Liberty	MA Associates II	381 Mansfield Ave Pittsburgh, PA 15220	8-S-132		
26	Penn-Liberty	MA Associates II	381 Mansfield Ave Pittsburgh, PA 15220	8-S-137		
27	Penn-Liberty	Pellegrini, Charles	139 7th St. Pittsburgh, PA 15222	8-S-146	Tambellini's Restaurant; "Repeated remodelings have obliterated the original façade."	

28	Penn-Liberty	Pittsburgh Trust for Cultural Resources	803 Liberty Ave. Pittsburgh, PA 15222	8-S-152	Same survey form as 709	
29	Penn-Liberty	Pellegrini, Charles	139 7th St. Pittsburgh, PA 15222	8-S-151		
30	Penn-Liberty	711 Penn Avenue LP	711 Penn Ave. Pittsburgh, PA 15222	8-S-155		
31	Penn-Liberty	Mahla, Ronald S.	713 Penn Ave. Pittsburgh, PA 15222	8-S-156		
32	Penn-Liberty	Pittsburgh Trust for Cultural Resources	803 Liberty Ave. Pittsburgh, PA 15222	8-S-172	Thomas J. Pecora Building	
33	Penn-Liberty	Triangle Building Associates Limited Partnership	(Tax) Berger Real Estate 217 9th St. Pittsburgh, PA 15222	9-N-1	Designed by Andrew Peebles	
34	Penn-Liberty	Pittsburgh Trust for Cultural Resources	803 Liberty Ave. Pittsburgh, PA 15222	2-A-25		
35	Penn-Liberty	Pittsburgh Trust for Cultural Resources	803 Liberty Ave. Pittsburgh, PA 15222	2-A-22		
36	Penn-Liberty	Shaprio, Roberta et. al.	223 4th Ave. Ste. 300 Pittsburgh, PA 15222	2-A-18	Pennsylvania Culinary Institute	
37	Penn-Liberty	Clinton Street Associates LLC	210 Locust St. Unit 2-B Philadelphia, PA 19106	2-A-16		
38	Penn-Liberty	Franchise Realty Interstate Corp.	5873 Southampton Dr. Bethel Park, PA 15102	2-A-15		
39	Penn-Liberty	JJB Holdings LP	2413 Alwyn St.	2-A-14		

			Pittsburgh, PA 15226			
40	Penn-Liberty	Ethan Strong Management LLC	557 Catalonia Ave. Pacific Palisades, CA 90272	2-A-13		
41	Fourth Avenue	Khalil, Khalil & Sadie (W)	4136 Bigelow Blvd. Pittsburgh, PA 15213	1-D-115		
42	Fourth Avenue	Sklar, Frank A. & Florence E. Charitable Remainder Unitrust (The)	119 Linden Vue Dr. Canonsburg, PA 15317	1-D-117		
43	Fourth Avenue	Columbus-Pittsburgh Properties LTD	33 N 3rd St. Columbus, OH 43215	1-D-125	Designed by McClure & Spahr, Diamond Bldg, example of skyscraper as columnar order	
44	Fourth Avenue	Market at Fifth LP	100 W Station Square Dr. Ste 450 Pittsburgh, PA	1-D-150	Market at Fifth	
45	Fourth Avenue	Market at Fifth LP	100 W Station Square Dr. Ste 450 Pittsburgh, PA	1-D-150	Twin structures, part of Market at Fifth	
46	Fourth Avenue	Market at Fifth LP	100 W Station Square Dr. Ste 450 Pittsburgh, PA	1-D-146	Thompsons Bldg	
47	Fourth Avenue	Klein, Aaron D.	433 Market St. Pittsburgh, PA 15222	1-D-145		
48	Fourth Avenue	Jocar Inc.	20 Market Square Pittsburgh, PA 15222	1-D-162		
49	Fourth Avenue	Downtown Streets Pittsburgh LP	95 W Beau St. Ste 600 Washington, PA 15301	1-D-268	Assessment lists all 1D-268 structures as 225 Forbes Ave.	

50	Fourth Avenue	Downtown Streets Pittsburgh LP	95 W Beau St. Ste 600 Washington, PA 15301	1-D-268	219/217 Forbes + 232-238 Fifth were once joined as G.C. Murphy Co. 1980 survey reflects this, makes it complicated to understand	
51	Fourth Avenue	Downtown Streets Pittsburgh LP	95 W Beau St. Ste 600 Washington, PA 15301	1-D-268		
52	Fourth Avenue	Downtown Streets Pittsburgh LP	95 W Beau St. Ste 600 Washington, PA 15301	1-D-268		
53	Fourth Avenue	Downtown Streets Pittsburgh LP	95 W Beau St. Ste 600 Washington, PA 15301	1-D-268		
54	Fourth Avenue	Downtown Streets Pittsburgh LP	95 W Beau St. Ste 600 Washington, PA 15301	1-D-268		
55	Fourth Avenue	Downtown Streets Pittsburgh LP	95 W Beau St. Ste 600 Washington, PA 15301	1-D-268		
56	Fourth Avenue	Downtown Streets Pittsburgh LP	95 W Beau St. Ste 600 Washington, PA 15301	1-D-268		
57	Fourth Avenue	White Cross Stores Inc.	C/O Eproperty Tax, Inc-Dept 123 P.O Box 4900 Scottsdale, AZ 85261	1-H-228		
58	Fourth Avenue	Kashi, David & Aliza (W)	2353 Tilbury St. Pittsburgh, PA 15217	1-D-285		
59	Fourth Avenue	Kashi, David & Aliza, Alan, Ron	2361 Tilbury Ave. Pittsburgh, PA 15217	1-D-287		
60	Fourth Avenue	Kashi, David & Aliza, Alan, Ron	2363 Tilbury Ave. Pittsburgh, PA 15217	1-D-286		
61	Fourth Avenue	443 Wood Street Associates	445 Fort Pitt Blvd. Pittsburgh,	1-H-242		

			PA 15219			
62	Fourth Avenue	Solomon, Oren and Eitan	443 Wood St. Pittsburgh, PA 15222	1-H-240		
63	Fourth Avenue	Duffy Road Corporation	714 Warrendale Rd. Gibsonia, PA 15044	1-H-234		
64	Fourth Avenue	Order of Italian Sons & Daughters of America	419 Wood St. Pittsburgh, PA 15222	1-H-196		
65	Fourth Avenue	Schiller, Michael J., Mark E., Lynne A.	3606 Ridgewood Rd. Pittsburgh, PA 15235	1-H-280		
66	Fourth Avenue	Solomon, Oren and Eitan	443 Wood St. Pittsburgh, PA 15222	1-H-283		
67	Fourth Avenue	Pittsburgh Urban Redevelopment Authority	200 Ross St. FL 10 Pittsburgh, PA 15219	1-H-282	3 buildings considered as one on 1980 Survey	
68	Fourth Avenue	Iron City Ventures LLC	80 Lebanon Hills Dr. Pittsburgh, PA 15228	1-H-286		
69	Fourth Avenue	Leventis, George & Maria	130 S Homewood Ave. Pittsburgh, PA 15208	1-H-287		
70	Fourth Avenue	Finer Skin Institute Inc. and Oren Solomon	429 Forbes Ave. Ste 1900 Pittsburgh, PA 15219	1-H-288	Completely refaced	
71	Fourth Avenue	Point Park University	201 Wood St. Pittsburgh, PA 15222	1-H-291	Was Horus Wagner, now shopfront is vacant	
72	Fourth Avenue	Point Park University	201 Wood St. Pittsburgh, PA 15222	1-H-292		
73	Fourth Avenue	Point Park University	201 Wood St.	1-H-294		

			Pittsburgh, PA 15222			
74	Central Downtown	Forbes Street Associates	301 Grant St. Pittsburgh, PA 15219	2-E-12	Structure includes parcels 12, 9,8,7	
75	Fourth Avenue	Glickman Real Estate Development	5821 Forward Ave. Pittsburgh, PA 15217	1-H-213		
76	Fourth Avenue	Jacobowitz, William	540 Neville St. Pittsburgh, PA 15213	1-H-214		
77	Fourth Avenue	Pittsburgh Real Estate Company LLC	2972 Trafford Rd. Murrysville, PA 15668	1-H-216		
78	Fourth Avenue	Muto, Ercole	4 Market Square Pittsburgh, PA 15222	1-H-217		
79	Fourth Avenue	Mann Harvinder S & Karanjit K	4025 Greensburg Pike Pittsburgh, PA 15221	1-H-218		
80	Fourth Avenue	Patrinos Demetrios T & Nicholas G Nicholas	3191 Industrial Blvd. Bethel Park, PA 15102	1-H-223		
81	Fourth Avenue	Point Park University	201 Wood St. Pittsburgh, PA 15222	1-H-371	Originally a clubhouse for the Keystone Athletic Club, mid 30s was a hotel, now Point Park University (dorms?)	
82	Gateway Center	Commonwealth of PA	BAC Tax Services Corporation, Mailstop SVW-24	1-A-100	Along the Allegheny, including the fountain	
83	Gateway Center	Commonwealth of PA	300 Liberty Ave, Pittsburgh, PA 15222	1-B-10	Along Ft. Pitt Bridge on ramp West-bound from Downtown. Includes portion of Ft. Pitt Museum?	
84	Gateway Center	Fort Pitt Society of the Daughters of the American Revolution of Allegheny County,	Fort Pitt Society of the Daughters of the American Revolution of	1-B-24	Blockhouse	

		PA	Allegheny Co PA, 101 Commonwealth Place Suite 2, Pittsburgh, PA 15222			
85	Gateway Center	Commonwealth of PA	300 Liberty Ave, Pittsburgh, PA 15222	1-B-26	Small strip perpendicular to blockhouse lot	
86	Gateway Center	Commonwealth of PA	300 Liberty Ave, Pittsburgh, PA 15222	1-B-50	Majority of the park surrounding blockhouse, Ft. Duquesne outline to Commonwealth Pl.	
87		JCA Designs LLC	JCA Designs LLC, PO Box 5246, Williamsburg, VA 23188	1-C-1661- 114		
88		Cheryl D. Pierce	Cheryl D. Pierce, Gateway Towers, 320 Fort Duquesne Blvd Suite 360, Pittsburgh, PA 15222	1-C-1661- W210		
89		Gateway Towers Executive Office Condo Owner Association	Gateway Towers Executive Office Condo Owner Association, 290 Perry HWY, Pittsburgh, PA 15222	1-C-1661- Z		
90	Gateway Center	Gateway Towers Condominium Association	Gateway Towers Condominium Association, 320 Fort Duquesne Blvd, Pittsburgh, PA 15222	1-C-1662	Gateway Towers, designed by Roth and Sons	

91		Strategic Capital Holdings LLC	Steven A. Stepanian II Attorney, 4-G Gateway Towers, 320 Fort Duquesne Blvd, Pittsburgh, PA 15222	1-C-1662-2011		
92		Jerilyn Donahoe	PHH Mortgage Corp/Cendant, ATTN: Trina Lacy-Bill Receipt/DFW 4-3, PO Box 96120, Fort Worth, TX 76161	1-C-1662-46		
93		Tina Walker Young	Tina Walker Young, 320 Fort Duquesne Blvd, Pittsburgh, PA 15222	1-C-1662-61		
94		Matthew A. Burello	Matthew A. Burello, 320 Fort Duquesne Blvd Apt 6-J, Pittsburgh, PA 15222	1-C-1662-610		
95		Joel M. Babkes	Joel M. Babkes, 320 Fort Duquesne Blvd Ste 6DE, Pittsburgh, PA 15222	1-C-1662-64		
96		Heard Sybil & Stern E. Alexander Heard	320 Fort Duquesne Blvd Apt 6H, Pittsburgh, PA	1-C-1662-68		

			15222			
97		Bisacco Stephen J & Toni P (W)	Bisacco Stephen J & Toni P (W), 1605 S Logan Blvd, Hollidaysburg, PA 16648	1-C-1662-712		
98		Bisacco Stephen J & Toni P (W)	Bisacco Stephen J & Toni P (W), 1605 S Logan Blvd, Hollidaysburg, PA 16648	1-C-1662-712		
99		Mulle, Eugenia D	Mulle, Eugenia D, 1050 McNeilly Rd, Pittsburgh, PA 15226	1-C-1662-F005		
100	Gateway Center	Hertz Gateway Center LP	Corelogic Commercial Real Estate, Attn: Bill Receipt/DFW 4-3, PO Box 96120, Fort Worth, TX 76161	1-C-167-0-1	Gateway Center, 1, 2, 3. Designed by Irwin Clavin and Kenneth Crumpton	
101	Gateway Center	Hertz Gateway Center LP	Corelogic Commercial Real Estate, Attn: Bill Receipt/DFW 4-3, PO Box 96120, Fort Worth, TX 76161	1-C-167-0-2	4 Gateway Center. Designed by Harrison & Abramovitz	
102	Gateway Center	Duquesne Partners LP	Samuel Rappaport, 1735 Market St Ste 2510, Philadelphia, PA 19103	1-C-170	Parking garage, underground	

103	Gateway Center	Shubh Hotels Pittsburgh LLC	Shubh Hotels Pittsburgh LLC, Attn: Bill Sfamenos, 600 Commonwealth Pl, Pittsburgh, PA 15222	1-C-190	Wyndham Grand	
104	Gateway Center	Hertz Gateway Center LP	Corelogic Commercial Real Estate, Attn: Bill Receipt/DFW 4-3, PO Box 96120, Fort Worth, TX 76161	1-C-200	Parking garage, underground	
105	Gateway Center	Port Authority of Allegheny County	2235 Beaver Ave, Pittsburgh, PA 15233	1-C-200-0-1	Parking garage, underground	
106	Gateway Center	Urban Growth Property-Everest Pittsburgh LLC	Urban Growth Property-Everest Pittsburgh LLC, Eproperty Tax Inc, PO Box 4900, Scottsdale, AZ 85261	1-C-37	Parking garage	
107	Gateway Center	625 Stanwix Partners LP	625 Stanwix Partners LP, 625 Stanwix St Suite 200, Pittsburgh, PA 15222	1-C-37-A	625 Stanwix Apts.	
108	Gateway Center	City of Pittsburgh	City-County Building, 414 Grant St Rm 215, Pittsburgh, PA 15219	1-F-100-0-2	Strip of land along the Monongahela from the point to Smithfield St. Including Mon Wharf Landing	
109		Commonwealth of PA	300 Liberty Ave, Pittsburgh, PA 15222	1-F-20	Strip of land southeast of Ft. Pitt Museum including on and off ramps from Liberty Ave to the Ft. Pitt Bridge	

110		Commonwealth of PA	300 Liberty Ave, Pittsburgh, PA 15222	1-F-27	Trapezoidal plot incudes the Flag bastion and half of the parking lot east of the fort outline	
111		Commonwealth of PA	300 Liberty Ave, Pittsburgh, PA 15222	1-F-48	Traingular plot to the NE of 1-F-27, includes a grouping of trees	
112		Commonwealth of PA Department of Forest & Water	300 Liberty Ave, Pittsburgh, PA 15222	1-F-7	Half of the Ft. Pitt Museum, portions of Ft. Pitt Blvd and ramps	
113	Gateway Center	United Steelworkers Building Fund	United Steelworkers Building Fund, 5 Gateway Center, 60 Blvd of the Allies, Pittsburgh, PA 15222	1-G-141	United Steelworkers, formerly IBM Building. Designed by Curtis and Davis, cantilever construction, diamond lattice	
114				1-G-143		
115	Gateway Center	Press Acquisition Corporation	34 Blvd of the Allies, Pittsburgh, PA 15222	1-G-151	Post-Gazette, skin added in 1964 to 'fit in'	
116		Commonwealth of PA	Dept of General Services, 8th & Herr St, Harrisburg, PA 17055	1-G-162		
117	Gateway Center	11 Stanwix LLC	11 Stanwix LLC, c/o GLL Real Estate Partners Inc, 200 S Orange Ave Suite 1920, Orlando, FL 32801	1-G-239	First Niagara signage,	
118		Commonwealth of PA	300 Liberty Ave, Pittsburgh, PA 15222	1-G-270		
119	Gateway Center	River Vue Associates	River Vue	1-G-43	Former State Office Building, now apartments with groundfloor retail,	

		LP	Associates LP, 95 W Beau Suite 600, Washington, PA 15301		designed by Philip Brown and Lewis Altenhof	
120	Gateway Center	201 Stanwix Street Associates LP	201 Stanwix Street Associates LP, 1411 Walnut St, Philadelphia, PA 19102	1-G-75	Designed by Dowler and Dowler	
121		City of Pittsburgh	City-County Building, 414 Grant St Rm 200, Pittsburgh, PA 15219	8-R-10	Strip of land along the Allegheny, including Ft. Duquesne Blvd and 10th St. Bypass from 6th St to alley between Gateway Towers and Gateway Center 1	
	Material, date, style, and historical use information compiled from the PHLF Allegheny County 1980 survey, Parcel codes and owner information from the Allegheny County Real Estate Assessment, along with address and visual identifiers accessed using maps.google.com.					
	Generally prepared by Malina Suity, graduate intern in Public History from the University of West Florida. September 15, 2011 - October 7, 2011. Refer questions to malina.suity@gmail.com or call 412-327-8442.					

2. Selected Photographs

a. Firstside



100 Wood Street.



Fort Pitt Boulevard Streetscape.



209 First Avenue.

b. Fourth Avenue



302 Forbes Avenue



301 Smithfield Street



Streetscape of Wood Street. J.R. Weldin Co. is centered.

c. Penn-Liberty



Roosevelt Arms at the corner of 6th Street and Penn Avenue.



810 Liberty Avenue.



Tambellini Restaurant on the corner of 7th Street and Penn Avenue.

d. Central Downtown



441 Smithfield Street.



Frick Building at the corner of Grant Street and Forbes Avenue.



Harvard-Yale-Princeton Club on William Penn Place.

e. Pittsburgh Renaissance Historic District



4 Gateway Center



Gateway Center viewed from Point State Park.



United Steelworkers Building at 60 Boulevard of the Allies.



The Blockhouse at Fort Pitt in Point State Park

3. Gateway Center Bibliography

Gateway Center

1, 2, 3 Gateway Center (1950-1953)

Architects: Otto R. Eggers, Daniel Higgins, with Irwin Clavan

Firm: Eggers & Higgins est. 1937, New York; Irwin Clavan est. 1938, New York

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Point State Park

Architect:

Firm: Grisowld, Winters, Swain and Mullin; Stotz, Hess, MacLachlan & Foster; Gordon Bunshaft of SOM est. 1936

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4 Gateway Center (1960)

Architect: Max Abramovitz

Firm: Harrison & Abramovitz est. 1941-78, New York

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Equitable Plaza

Architect:

Firm: Schell & Deeter; Simonds and Simonds, Pittsburgh

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Gateway Towers (1962-64)

Architect:

Firm: Emery Roth and Sons, New York

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Architect: William B. Tabler

Firm: William B. Tabler, Archt.

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Architect:

Firm:

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Architect:

Firm: Curtis & Davis est. 1940, New Orleans, LA

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Architect:

Firm: Howell & Thomas

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Architect: Press C. Dowler, William C. Dowler

Firm: Dowler & Dowler

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State Office Building (1957)

Architect:

Firm: Altenhof & Bown, Pittsburgh

Lewis J. Altenhof, Philips B. Bown

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Westinghouse Building [Gateway 6](1967)

Architect: Max Abramovitz

Firm: Harrison & Abramovitz, 1941-78, New York

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4. Significance Narrative Summary Sheet

Downtown NR Districts—Notes/Key Points of Existing Significance Narratives
Compiled by Malina Suity, October 2011

PITTSBURGH CENTRAL DOWNTOWN: *Historic Development and Commercial Health*
[Prepared 6/12/85]

“...the foremost concentration of major late nineteenth and early twentieth century institutional and commercial buildings in Pittsburgh’s central business district.”

National, state, local significance

Buildings are of “pivotal importance to Pittsburgh’s historic development and current health.”

Dates to the early development of the region and Penn family land grants

Enormous change in the late 19th/early 20th centuries from rapid industrialization and urban growth

Banking, Mellon family

Retail, Kaufmann’s [Macy’s]

Carnegie, Frick, Oliver

“Later office buildings were without dominant personal identities”

Corporate identification instead—Gulf, Koppers, Alcoa

Urban growth attracts prominent architects

Renaissance, public and private forces team up

“Much of the Renaissance construction took place outside of the Pittsburgh Central Downtown Historic District. But the Alcoa Building and Mellon Square, located at the heart of the district, are the two most significant individual monuments of the widely-acclaimed Renaissance, and were pivotal to its success.”

Alcoa and Mellon Sq. = unquestionably positive additions as opposed to other Renaissance projects

Alcoa use of aluminum

“...a district of independent physical statements which share significance to the historical development of Pittsburgh and a boldness of architectural conception.”

FIRSTSIDE: *River Trade and Economic Development*

[Prepared 4/1/1988]

“...commercially significant for its role in the economic development of Pittsburgh via river trade.”

Monongahela Wharf was the principal wharf from 1840s-1930s

Architecturally significant—in tact examples of warehouse architecture of the period

Narrow lots

“...called Firstside because of its proximity to First Avenue and the Monongahela River.”

1845 fire

Commission merchants, stay on after fire = great economic location

Decline of river commerce, Renaissance changes—new roads, some demolition

“The Monongahela Wharf was the only commercial wharf of significance in Pittsburgh.”

PENN-LIBERTY: *Retail and Local Architectural Character*

[Prepared 1987]

“...one of the best preserved and most intact surviving portions of downtown Pittsburgh’s turn of the [twentieth] century retailing district.”

Influence of Richardson

Important *local* architects, “in contrast to the financial downtown...largely the work of Chicago, New York, and Boston architects.”

Charles Bickel and James Steen

Bickel was most hired in the district

Focus on architectural details/styles

Concentration of housewares and furnishings retailers

Located in between Pennsylvania and B&O Railroads, well situated for growth

Dry goods merchants—housewares and furnishings—theaters and clubs

Encroachment of downtown business district, loss of retail in the 1950s

“Liberty Avenue demonstrates Pittsburgh’s connection to the national taste. At the same time, the strident originality of each building emphasizes their commercial role, with each seeking to establish identity in the market place.”

“the most complete commercial streetscape remaining in the heart of downtown”

“a characteristic Pittsburgh style”

Emphasis on human scale

FOURTH AVENUE: *Financial District*

[Prepared 4/22/85]

Pittsburgh’s “Wall Street”

Establishment of many financial institutions in the district

“Pittsburgh’s richest grouping of banking buildings and most important early skyscrapers are located here.”

“Pittsburgh was America’s first oil marketplace, and oil wildcatter’s such as Michael Benedum and Joseph Trees made their fortunes in the oil fields, and invested them on Fourth Avenue.”

“By 1908, only New York’s National Banks held more money than Pittsburgh’s.”

Steel money eventually surpassed oil in importance

Office space monopolized by brokers, real estate, and insurance

YMCA was a notable exception, but it served the financial clientele

Dollar Bank

Osterling

Banks grew too large, no room for growth on Fourth Ave

Reuse—Bank buildings converted to office and residences (EXPAND THIS THEME? TO ENCLUDE WOOD ST DEVELOPMENTS)

5. Note-Sheet

Notes and Quotations Compiled by Malina Suity
September 2011, to assist in preparing National Register Gateway Center Nomination

Aurand, Martin. *The Spectator and the Topographical City, "In View of a Golden Triangle" Pittsburgh; University of Pittsburgh Press, 2006.*

"Commerce had gilded the Forks of the Ohio, which was now commonly known as the Golden Triangle." p. 44

"Montgomery Schuyler wrote in 1911 that, 'the skyscraper was in Pittsburgh a necessity' because of the limited area for downtown expansion." p. 45

Le Corbusier uses aerial views to indict the city and city planners---he wants to recreate urban landscapes with a "a new scale"

"boundless space, functional order, serial repetition, and scenic unity" p. 55

The radiant city—*ville radieuse*—is "a continuous open landscape studded with widely spaced skyscrapers...flat-topped...and cruciform in plan." p. 55

1947—Edgar J. Kaufmann commissions two visions of Pittsburgh 75 years in the future for the celebration of the 75th anniversary of Kaufmann's dept. store

1. Frank Lloyd Wright

2. James Mitchell and Dahlen K. Ritchey = *Pittsburgh in Progress*

Wright's plan didn't get civic support

Mitchell and Ritchey "provided the vision"

From Mitchell and Ritchey's plan—"The old city wilderness will be cleared away. New pioneers will have cleansed and opened the land for living areas of noble proportions."

They referred to their future Pittsburgh as Park City

"The conceptual irony of introducing boundless space into an inherently bounded place like Pittsburgh was seemingly not apparent." P. 59

The city became "a celebrated exemplar of post-World War II urban renewal." P. 59

Open land for transportation, recreation, green space

There was an emphasis on the panorama

Obscured by the historical realities today, one of the aims of urban renewal and the Renaissance was to make the city greener

Ralph E. Griswold in 1956 said

"Not a vestige of the natural beauty that Washington had seen withstood the onslaught of industrial and commercial invasion. The Point became an indiscriminate hodgepodge of urban chaos...when the air was cleared and the black, ugly confusion of the Point was revealed in full sunlight, a civic shudder shook the citizens...A complete new life, urban reincarnation, was the only hope. This was the challenge—a drastic challenge requiring equally drastic measures." [Griswold, "From Fort Pitt to Point Park," 195-197]

Point State Park Commission sought to return the point to what Washington first saw, but also to connect it to the modern day

"The Portal Bridge, an elegant underpass beneath the highways, was designed in part by Gordon Bunshaft, one of America's premier modern architects." p. 62

Gateway Center was planned as a Radiant City buffer between the old city and the park

"The park would be spoiled if it was separated from the city by a blighted and decayed area." p. 63

The Gateway Center buildings were not liked by architects.

Architectural Forum criticized the design while praising the premise as Le Corbusier's Radiant City realized to make economic sense to practical men

The towers themselves fostered aerial views—expansive and unobstructed views from the interiors to all directions

"Urban renewal brought to Pittsburgh a panorama field that remained when all the rebuilding was done, a place of reconnection with the terrain." p. 68

Alcoa and US Steel (1953) "displayed their materials first and foremost"

Alcoa—aluminum curtain wall

US Steel—stainless steel spandrels

"both buildings contributed to a distinctive Pittsburgh skyline whose corporate constituency and materials reflected Pittsburgh's industrial strength." p. 69

They were conceived with a new square to occupy the block between them

"Richard King Mellon, inspired by Union Square in San Francisco, first envisioned the square at his feet; and Mellon Square (1949-1955) subsequently became a gift to the city from three Mellon family foundations."

Was designed by Mitchell and Ritchey in association with landscape architects Simonds and Simonds

"Mellon Square was a precursor to the skyscraper plaza required by many urban zoning codes in the late 1950s and early 1960s."

Meant to add open space, with economic and aesthetic benefits

It seems designed from an aerial view as well

It is like an English square, a French *place*, but also a walled garden

"John Ormsbee Simonds called the square 'an oasis in an asphalt desert.'" p. 72

Tarr, Joel A. ed. *Devastation and Renewal*

"rejuvenation of the Point, which had deteriorated into a rundown area of railroad yards, traffic congestion, warehouses, and other unsightly structures." p. 34

Pittsburgh City Planning Commission formed 1911...

Tannler, Albert M. *A List of Pittsburgh and Allegheny County Buildings and Architects, 1950-2005.*

One, Two, Three Gateway Center, 1950-1953

Eggers & Higgins, New York (with Irwin Clavan)

They were partners of/successors to John Russel Pope, an exemplar of the Eclectic style

Which seems an odd choice for this modernist project

The buildings are an example of the 'failure' of architects and clients of the 1950s to "create livable and attractive urban spaces." [John Burchard and Albert Bush-Brown, *The Architecture of America* (Little Brown 1961; abridged ed. 1966)]

Roberta Brandes Gratz (in the Living City, Preservation Press, 1994) says the office buildings are isolating and isolated—deserted by anyone not there for their 9 to 5 "Pittsburgh's industrial heart was totally erased for one of the biggest downtown lawns in America."

525 William Penn Place, 1951

Harrison & Abramovitz, New York

Design is 'assigned' by Newhouse to Harrison [Victoria Newhouse, Wallace K. Harrison, Architect (Rizzoli, 1989)]

Harrison was often employed by Nelson Rockefeller

He designed the South Mall in Albany, NY and the United Nations and Lincoln Center buildings

525 was originally the US Steel Building

Newhouse says (p. 150) it was conservative and costly where Alcoa—also by Harrison—was daring and economical

Recalls RCA and Empire State in vertical limestone ribbon piers

Site is a parallelogram, the notched corners were required to make it fit

Alcoa Building, 1951-1953

Harrison & Abramovitz, New York

First multi-story building to employ curtain walls of aluminum

Walter C. Kidney notes it "shows off aluminum in every possible application"

The windows have rounded corners because the inflatable gaskets that make them turn completely around—for washing them—needed round corners

This convenience completely changes "the whole expression of the skyscraper" Newhouse "Architectural Forum hailed the Alcoa headquarters as 'America's most daring experiment in modern office building,' its skin, 'the beginning of true industrial design in architecture.' In fact, Alcoa's skin was one of the few uses of aluminum among many tried at the headquarters, that were widely adopted and are still prevalent." (147).

Elegant interior entrance and lobby & elevator hall

The birdcage sculpture, designed by Mary Callery (Pittsburgh raised)

Aluminum bars

Marble walls and floors

601 Grant Street, H.K. Porter Building, 1958

Harrison & Abramovitz

Design is 'assigned' by Newhouse to Abramovitz

Four Gateway Center, 1960
Harrison & Abramovitz
Design is 'assigned' by Newhouse to Abramovitz

Mellon Square, 1955
Dahlen K. Ritchey, Mitchell and Ritchey
Has been called the "Architect of the [Pittsburgh] Renaissance"
Mellon family donated city block in 1949
Buildings were demolished to build the park with six stories of garage underground
The sculpture is Forest Devil by Kenneth Snelson
Made of stainless steel tubes and wires

IBM Building, 1962-1963—now United Steelworkers Building
Curtis & Davis Firm, New Orleans, LA
Highlight is the use/revival of welded steel lattice trusses in the bearing walls [Condit, Carl W. *American Building: Materials and Techniques from the Beginning of the Colonial Settlements to the Present* (Chicago, 1968) p. 198 Fig. 72]

The Pittsburgh Hilton, Sales and Reservation Office: Pittsburgh Hilton Hotel, Gateway Center n.d.

Mentions "blighted" section
Pittsburgh's growth in importance as a "convention city"
"offers the finest, most modern convention accommodations ever created."
22 stories, 813 rooms
Entirely air-conditioned
"Here are tomorrow's convention facilities today."
"...designed expressly for convention use."
"one of the largest ballrooms in the world."
Can seat 2000 people for banquets
Private dining rooms, entertainment suites
Special automobile and exhibit elevator that lifts 7000 lbs
Views of Point State Park and "the colorful Gateway Plaza gardens"
All rooms face outside, every one with floor to ceiling windows
Special two-room entertainment suites each with its own separate service entrance = "A Hilton-first in convention convenience."

Gateway Towers, "J" Apartment floor plan

"26-story and Penthouse Luxury Apartment Residence in Gateway Center overlooking Point State Park"
Architects = Emery Roth & Sons
Owned, built, and managed by Tracco Gateway Inc.

"Pittsburgh's New Point" *Charette*, Vol. 30 No. 11. November 1952 p. 15-17, 26.

1947--Equitable Life Assurance Company "decided" on Gateway center redevelopment
23 of 59 "blighted" acres

State took over remaining 36 acres

State park—emphasis on history

“the state agreed to...turn this area into a state park in commemoration of its historical importance as the scene of so many history-making battles between the French and the British in George Washington’s day.”

By 1952, 3 buildings were “completed and occupied”

Plans for the point were submitted to/accepted by the Allegheny Conference on Community Development

Prepared by Ralph E. Griswold & Associates of Pittsburgh and Clarke & Rapuano of New York

Article states: “the following is the report,” but it also states that report was 21 pages long

A summary? Or that many photos were included?

1764 Blockhouse left unaltered

“Roads and walks will be interchangeable in this development as automobiles will not be permitted in the park except for the service and maintenance park functions.” p. 16

Use of bituminous surfaces native to Pennsylvania in “blockstone or stone block edgings”

Parking planned for 200 cars with time limits

“all Park development west of the highway interchange be restricted to conditions and events relating to the natural, military, and social history of this area prior to 1800 AD.” p. 17

Outlines for Fort Pitt as found in the October 1943 excavation “will be shown at the park surface level”

The Fort Duquesne outline shown according to “the conjectural restoration drawn by Pittsburgh Architect Charles M. Stotz

Exact location is not known

The fountain was designed to be under flood level occasionally, “This condition is fully justified, however, by the tremendous design advantage gained by looking down on the fountain pool from a higher level and keeping the eye-level vista clear to the Ohio River.” p. 26

Planting meant to be consistent with the topography of the year 1800 west of the interchange as well

Plan to move ginkgo and London Plane trees

Schmertz, Robert W. “Architecture in Pittsburgh,” *The Charette* Vol. 30 No. 1 January 1950 p. 10-11, 20-23.

Author is Assoc. Professor of Architecture at Carnegie Institute of Technology

Crowding in the Golden Triangle

"A real solution would indicate a new architectural pattern of tall buildings with large open spaces providing light, air, sound insulation, grass, trees, and a chance to stand back and see what we have done. And the automobiles would go underground." p. 20

Praising City of Allegheny's park system as "connected, internal parks" smaller and more accessible than Schenly and Highland park

"A great opportunity for development lies in Allegheny, with these open spaces already established." p. 21

Widespread opinion of local architects (it seems) that the open areas with the tall towers is the way to go

Sense of hope, longing for pride in architectural achievement

"There are men of vision in Pittsburgh now, and great things are in the making. The Pitt Parkway; the Point Park; the open plaza between the William Penn Hotel, the Oliver Building, and the new Mellon-United States Steel office building are evidences of a heartening revival of civic consciousness and pride." p. 23

***The Charette* Vol. 30 No. 6 June 1950 p. 25**

Frank Lloyd Wright comments on the point park project—"...it's just another real estate deal. The beneficiaries will be people, but not *the* people..."

"Alteration to Skyline: 28,500,000," *The Charette* Vol. 30 No. 11 November 1950 p. 14-15, 33, 36.

on 525 William Penn Place Building "A 40-floor skyscraper, the structure will set new standards in office building construction and offer revolutionary ideas in skyscraper design." p. 14

"Windows of special greenish glass will not only reduce glare but absorb the infrared rays of the sun to keep out summer heat." p. 14

"The floors of the building are cellular steel panels melded to the structural steel frame. The cells carry piping, telephone cables, electrical conduits." p. 14

"long strips of limestone...a break with the current vogue of continuous windows." p. 14

"The soft tone of the limestone will highlight the sheen of the stainless steel fins, spandrels, and windows. The contrast will produce a columnar effect, emphasizing the vertical lines of the building." p. 14-15

32 stories to be occupied by US Steel subsidiaries

W. Y. Coken = co-architect w/ Harrison & Abramovitz
Pittsburgh architect

“Mellon’s Miracle: The Head of Pittsburgh’s First Family Leads His City into a Renaissance,” *Life* Vol. 40 No. 20 (May 14, 1956) p. 151-159.

“For nearly a century and a half the metropolis had developed as an industrial slum. Something under its black smoke shroud, it had been squalid, sooty and tired.” p. 151
As opposed to clean, green plan

“eminent men of the city” p. 154 form Allegheny Conference on Community Development

“The group, which includes powerful Republicans, found unprecedented cooperation among city and county Democratic officials. Working to make Pittsburgh attractive to people as well as industries, they not only attacked physical problems, but also encouraged a significant cultural resurgence.” p. 154-155

“Golden Triangle which at end of World War II was cluttered with outmoded warehouses, stores, and small buildings.” p. 158

“attention centered first on the city’s Golden Triangle.” for “lifting the face” of Pittsburgh
“In 1947, the triangle was a blighted shambles.” p. 158
Mellon encouraged private, state, city funds
“The bold renovation now is nearly complete and the point of the triangle has become a restful 36-acre park in a city rescued from itself.”

Murray, Robert K. “The Twenty-third Annual Meeting of the Pennsylvania Historic Association,” *Pennsylvania History* Vol. 22 No. 1 January 1955 p. 42-48

Stanton Belfour spoke on “the work being done by the Point Park Commission to give Pittsburgh a ‘front yard.’”

The idea of 1800 AD status—to give people a sense of pride in their heritage

Lubove, Roy. *Twentieth-Century Pittsburgh: Government, Business, and Environmental Change. “The Pittsburgh Renaissance: An Experiment in Public Paternalism.” New York: John Wiley & Sons 1969*

“crisis atmosphere that pervaded the community.” p. 106

“drastic modification of the historic formula that had delegated constructive responsibility for intervention to voluntary institutions.” p. 106

“The foundation of the entire Renaissance effort was the use of public powers and resources to preserve the economic vitality of the central business district (CBD) and, more broadly, the competitive economic position of the Pittsburgh region. In essence, the Pittsburgh Renaissance represented a response to a crisis situation, one that precipitated a dramatic expansion of public enterprise and investment to serve corporate needs: it established a reverse welfare state.” p. 106

By 1945 large corporations were...“laying plans” to move their headquarters from Pittsburgh

Because of the smoky, water-polluted environment, flooding, substandard housing

These prominent citizens and their families had to either rebuild or get out
Richard King Mellon decided to rebuild, and others followed

Quoting *Fortune*, "The blunt fact about Pittsburgh's changing scene...is that a new generation is in power...It begins in the Mellon empire, extends through Big Steel, and runs through other power groupings." p. 108

Vehicle of the Renaissance = Allegheny Conference on Community Development
Established 1943

"evolved the idea of 'forming a non-profit, non-partisan, civic organization, to be devoted to research and planning, to develop an over all community improvement program.'" p. 108 [Park H. Martin, "Pittsburgh's Miracle is one of Leadership." (typed paper, December 1955, Allegheny Conference on Community Development, files), 3.]

Park H. Martin = engineer/planner, appointed executive director in 1945
Key role in the establishment is played by Wallace Richards who was recognized for "a comprehensive postwar planning program" p. 108

"Richards' involvement suggests that the ACCD was the product of professional as well as top corporate initiative." p. 108

Roberty Doherty served as chairman at formal 1st meeting

Citizen organizations were not new, but they were rarely successful

"What made the ACCD unique was its success." p. 109

This happened for several reasons

1. recruitment of corporate elite
2. a policy decision (1943) that required that they act personally and as individuals in deliberations, not as corporate representatives
3. use of "technical and professional skills" p. 110, the group kept close ties to existing planning and research agencies.

"Indeed, the Pittsburgh Regional [Planning Association] served, for all practical purposes, as the technical and planning arm of the ACCD."

note 10: "The general policy of the ACCD was to use existing organizations for research and planning whenever possible." p. 110

"This ability to command unlimited technical skills contrasted sharply with most civic organizations, and especially with neighborhood citizen's groups." p. 110

Extensive research before advocating policy and plans

Consultations with public agencies who might be affected

Also, the local press—to avoid public controversy to gain community interest

Effectiveness "depended ultimately upon the cooperation of Mayor David L. Lawrence and the City-County Democratic political machine."

Remember, the ACCD is all Republicans, this success is bi-partisan too

Lawrence credited Wallace Richards (to whom the book is dedicated) and Mellon adviser Arthur B. Van Buskirk for having "sensed the necessity of uniting public and private action for Pittsburgh's advancement." p. 110 [Stefan Lorant. *Pittsburgh: The Story of An American City*, quote from Lawrence]

“Through their efforts, in large measure, Pittsburgh pioneered ‘in municipal techniques which have since become commonplace.” p. 110 (quote from Lawrence)

“included extensive use of the ‘authority’ mechanism in the renewal process and dependence upon the resources of every level of government...it adopted any administrative expedient that would serve its purposes.” p. 111

Successful because “it forged a consensus on community policy” p. 111—*no one could argue with the core premise of revitalizing the CBD and thus the regional economy*

“The establishment of the reverse welfare state, and the prestige of the ACCD, hinged upon three projects in the early days of the Renaissance. All three—Point Park, smoke control, and flood control—had long been advocated in Pittsburgh, and they demonstrated the use of public power or investment to promote private economic ends.” p. 111

The creation of a park at the Point had long been advocated (by various planning/historical agencies) since the 1930s

In 1940—the mayor appointed Point Park Commission

They began negotiations with the National Park Service

Under the ACCD—1945—the idea shifts from national to State Park

The plan had been delayed for years because historical and highway interests could not agree

Historical promoters wanted full reconstruction of the forts

Highway planners wanted to preserve traffic patterns including existing bridges

The plan by Ralph Griswold and Charles Stotz for the Pittsburgh Regional Planning Association (1945)—removing the bridges was approved by Governor Martin for a State Park

By 1949, the ACCD “acting through the Point Park Committee” had acquired all 36 acres; began demolition p. 113

15 acres of freight yards

Elevated freight railways

26 commercial buildings

The old Exposition Hall

Developed with St. Louis as a model, Mayor Scully (1941) appointed a Smoke Commission—argued to the public for smoke control

The big issue was, people refusing to accept jobs in Pittsburgh because of the atmospheric pollution

“If Point Park served as a catalyst for the formation of the civic coalition, smoke control demonstrated its effectiveness.” p. 114

ACCD gave Lawrence strong support in implementation of what Scully had started

He depended on them to keep coal companies in check

Flood control—"Renewal of the Golden Triangle could not progress without assurances to investors that a catastrophe like the St. Patrick's Day Flood of 1936 would never be repeated." p. 119

Any tier of government resources were used

The Federal role became more prominent after the Housing Act of 1949

Before that the success of "the civic coalition" was based on influence in Harrisburg

"The Pittsburgh Package"

Filled the need for state legislation

Fall 1946—ACCD, cooperation with the Pennsylvania Economic League, Pittsburgh Regional Planning Association, and the Lawrence administration prepared a legislative program (10 bills)

8 of the 10 bills passed with bipartisan support obtained from Democratic County Commissioner Kane, Republican Governor Duff, both Republican and Democratic Committee Chairmen

Bills included

1. County smoke control authorized
2. Creation of Pittsburgh public parking authority
3. County transit commission established to study mass transit
4. Penn-Lincoln Parkway linking downtown with the Turnpike expedited
5. Authorized new county waste disposal facilities
6. Broadened tax base of Pittsburgh and "other communities"
7. Created Parks and Recreation Department in Pittsburgh
8. Expanded County Planning Commissions' control over subdivisions in the suburbs

All of this made insurance companies okay with investment in redevelopment of the Golden Triangle

URA (Urban Redevelopment Authority) established 1946, with Lawrence as chair

"The composition of the URA...both exemplified and solidified the civic coalition." p. 122

1946—ACCD approaches Metropolitan Life in NY about Gateway Center project—they decline

They try Equitable Life Assurance who says yes

URA negotiates with Equitable Life to take no federal aid

1950—construction begins with approval of mayor and city council

"Gateway Center was the most dramatic expression of the reverse welfare state in Pittsburgh." p. 123

"Finally, Gateway Center was the product of an extraordinary combination of prestige and power, one that could induce Equitable and local corporations to invest millions in the future of CBD and break the deadlocks that had obstructed environmental change in the past." p. 123

Big corporations—Westinghouse, Jones and Laughlin, PPG negotiated with the ACCD for twenty-year leases

Equitable invested on the promise of 60% of the office space, all before construction began

Gateway Center included

- 3 20-24 story cruciform stainless steel office buildings (1952-1953)
- State Office Building (1957)
- Bell Telephone Building (1959)
- 750 car underground garage (1959)
- Hilton Hotel (1959)
- 22 story office building (1960)
- IBM Building (1963)
- 27 story Gateway Towers luxury apartment (1964)

Mellon Square Park

- \$4 million grant from three Mellon foundations

- One block, underground garage topped with a park

“This complex of buildings and park along William Penn Place testified dramatically to the determination of the Mellon family to invest in the commercial future of Pittsburgh.” p. 126

URA had assembled land for Gateway Center “was the first of a series of authorities that helped forge the reverse welfare state in Pittsburgh.” p. 126

- That same mechanism was also used for parking and transportation

Cars became the predominate mode of transportation in CBD by 1937

“The precipitous decline of prosperity values and closing down of many small businesses were related to the lack of parking space.” p. 126

Within the next “few” years the Parking Authority built more than half a dozen strategically located garages

1967—Port Authority Transit begins large-scale replacement of trolleys with buses

2 more authorities—Auditorium and Stadium—established in connection with URA projects

“The URA’s corporate welfare program, supplemented by extensive luxury housing construction, was understandably favored by municipal authorities in quest of an improved tax base.” p. 127

by 1967, 19 renewal projects were done or under construction

Approximately 1500 acres (765 clearance, 379 conservation/rehab, 356 vacant land reclamation)

- 465 of 1500 were industrial

- 103 were commercial or office

URA deemed renewal a success in 1967

List of URA projects p. 129

“Low-cost housing, clearly, was an insignificant element in the renewal process. By 1966, at least 5400 families had been displaced, while 1719 new dwelling units had been built or were under construction. Most of these were high rent.” p. 130

“There was, however, a perceptible change in emphasis in URA policy during the 1960’s. Homewood North and East Liberty not only substituted rehabilitation-conservation for total clearance, but involved a greater degree of citizen participation. Along Sheraden Park, they indicated some concern for at least moderate-cost housing. These trends were the outgrowth, in part, of increasing Negro resistance to bulldozer renewal and, most concretely, the resentment generated by the lower hill redevelopment.” p. 130

Plans from 1947 (Regional Planning), 1953 (ACCD), and 1957 (URA) are for a combination convention hall and sports arena with residential apartments

Edgar J. Kaufmann loved the idea of the retractable roof that could also host the Pittsburgh Civic Light Opera

Kaufmann Charitable trust gave \$1 million toward construction

State enables the creation of the Public Auditorium Authority of Pittsburgh and Allegheny County (1954)

Demolition begins 1956 – displacing 1551 families and 413 businesses

\$22 million, opened in 1961

“Glistening in isolated splendor amid expressways and parking lots, it turned out to be something of a civic incubus.” p. 131

“for the Negro community...highly visible symbol of old-style renewal, indifferent to...low-income families.”

“atrociously planned parking lot...long delays in exiting”

“By any criterion, the retractable roof was a disaster. It added enormously to the expense and is hardly ever practical to open because of the weather, wind, or noise. The roof did not improve an acoustics problem that makes musical entertainment...a painful experience for all concerned.” p. 131

Legal & construction delays on housing and hotels

Cultural center meant to develop next to the Arena, Hill District residents protested more clearance, insisted on being involved in planning, people with the money wanted to make sure they weren’t developing next to “a seething slum,” local press says—“The men of the Renaissance have been unable to produce anything but a crop of weeds on 9.2 acres of prime public land next to the civic arena.” p.132

Civic coalition had greater success in the economy

“labored to create an environment favorable to corporate enterprise” p. 132

Series of surveys and studies to plan and promote industrial expansion by aiding firms by

Vacating streets and alleys

Allowing zoning variances

Assisting in sale of public land

“major premise” of reverse welfare state is that “market forces alone would neither induce nor protect investment in the Golden Triangle” p. 133

“planned intervention” was necessary p. 133

1955--Regional Industrial Development Corporation (RIDC) created

Focus on scientifically/technologically based industry

Development of land in 9 counties

600 acres in O'Hara Twp, Allegheny County

Renaissance leaders emphasized intellectual and cultural resources as methods of attracting skilled workers and professionals

These people also valued quality housing and good schools

“Pittsburgh did improve its status as a research and management center in the post-war period. This did not occur, however, because the city emerged as a cultural and visual Mecca. More important was the fact that major corporations already had their offices and laboratories in the Pittsburgh area. The creation of the reverse welfare state encouraged further expansion among established industries and firms.” p. 136

“The Pittsburgh Renaissance was an extraordinary episode in American Urban development. It had no precedent in terms of mobilization of civic resources at the elite level and wholesale environment intervention. The achievement, however, was administrative and political in character; the civic coalition was dominated by corporate and political managers. It is suggestive that the civic coalitions most dramatic failure—the Lower Hill—was the only one that involved a major cultural program.” p. 137

“Architecture and design were always secondary considerations in the Renaissance.

Pittsburgh's natural endowments were not exploited fully, and imaginative improvement plans were ignored or made token progress.” p. 138

Patrick Horsbrugh—a landscape architect—pointed out that the renewal never made use of the river shores

“The keystone of the reverse welfare state—Golden Triangle renewal—epitomized the managerial approach to urban environment and culture. The CBD is being transformed into an enormous filing cabinet, which operates between the hours of 9-5.” p. 139

“The expressionless stainless steel facades of the Gateway offices tower over grass and walks: no shops, no entertainment, no restaurants of note, no nightlife.”

“...office buildings have, rabbit-like, generated more offices and little else.”

“Architectural and design opportunities have been ignored.”

Late '60's coalition recognized these Renaissance failures

in design

in diversification

in housing

ACCD under new director, promises to work toward a "social Renaissance"
"it had 'failed to recognize the urban crisis' in the past, but would now
concentrate on slum improvement." source = Post Gazette June 25, 1968

Ch. 7 = urban housing initiative aspect of renaissance
"a kind of community organization laboratory
experimental approach
emphasis on citizen participation
encouraged emergence of neighborhood leaders

Simonds, John Ormsbee. *Landscape Architecture: A Manual of Site Planning and Design* 4th ed. McGraw Hill, Blacklick, OH 2006 p. 228

"Geographically, the place of meeting streams or rivers is strategically important. For here not only are the watersheds of two valley systems merged, but also the life and trade and culture that flow down with the streams. In Pittsburgh, for example, the Golden Triangle is centered for good reasons at the point where the Allegheny and Monongehela rivers meet to form the start of the Ohio. Here, as in most such instances, many interacting forces are engendered by the fact of convergence. The conjunction, whether of water, trade, culture, transportation, motor traffic, or pedestrian movement, introduces considerations that must be resolved or developed in the related land planning." p. 228

Grohmann, Will. "The Renaissance of the Great American Cities," *College Art Journal* Vol. 14 No. 4 (Summer 1955) 363-366

"The much discussed case of Pittsburgh shows what is possible to do in the United States in the field of building and city planning."

"must be entirely rebuilt at the cost of two billion dollars"

"It is beyond conception how such an undertaking can be planned, financed, and carried out." p. 365

Motive for planning was not aesthetic

It was to remove smoke and soot

"it worked. The result was 69% more sunshine, something up to 10% more heat in winter, 27 million dollars saved in washing and so on." p. 366

"We must keep in mind that in the United States there was no war destruction, and therefore no compulsion to build. The only incentive of the renaissance of the cities is the awareness of moral and economic forces, and the wish to leave the coming generations a life still worth living." p. 366

Author = German critic and art historian

Translated by Matilde V. Pfeiffer

Second in a series

Cites Chicago, Manhattan, Detroit, Los Angeles as cities building

To solve “the problem of modern architecture in spite of the heavy and hard-to-overcome legacy of poor architectural periods.”

Also, for solving housing problems

Louise Sturgess/MALINA SUITY PHMC NR projt Fall 2011/Note Sheet.docx

APPENDIX B

Journal

August 22 - Day One

Louise gave me a tour of the offices—the entire fourth floor—and introduced me to many people. It seems I will have the opportunity to go to many meetings and attend or help with a lot of walking tours and educational programs.

I am now looking over their PHMC grant application and will look over some books and district registration forms to learn more about the project.

It turns out that there are four districts that are to be expanded and one that will be added. I think I am still in the process of framing the question here. I am getting a better idea of the information I will need to collect, but am still unsure of how I will present it. In what format, I mean.

They do not yet have the contract. So, I think Louise is hesitant to let me begin in earnest. This week should be mostly reading up on background materials.

August 23 – Day Two

I spent the morning looking over several pamphlets Louise had given me. I think she wants me to get a feel for the organization as a whole.

After lunch, I opened up one of the books that Frank laid out for me, *The Spectator and the Topographical City* by Martin Aurand. I find it very interesting.

At 2:15 I left to help with a bus tour one of the tour guides, Bob, was giving to the group Louise lectured last night. Louise asked me to take some pictures, but we never actually got off the bus. So, I snapped a few of Bob speaking and one of the city outside a window by one of the ladies' heads.

I got back to the office and filled out my hour sheet for today and yesterday. Now I will continue reading about the Golden Triangle until it is time to go. As I said yesterday, I am still getting my bearings, framing my questions, and gathering context.

August 24 – Day Three

I got a little bit deeper into my subject matter today. I spent all eight hours, minus lunch, reading the books set out for me. Then this afternoon, Frank came into the library and pulled a few more things for me, some of which dealt directly with the architecture of the districts.

I read over and copied out the pertinent buildings from a kind of annotated bibliography that Al put together several years ago.¹²⁹ Then I looked over a fascinating promotional booklet on the “new” Pittsburgh Hilton Hotel at Gateway Center. I selected the pertinent material and a few fun quotes.

Tomorrow I am supposed to meet Al for the first time. I think he will be able to give me a more concrete picture of what is expected.

August 25 – Day Four

Today was quite eventful. I did some more preliminary reading and note-taking. I am starting to make connections on the overall modernist vibe happening at the time of the first Renaissance. Then, after lunch, Anne, Al, Frank, another intern Katharine and I took a drive in the city around the boundaries of the five districts with which we will be dealing. Katharine and I took pictures and I jotted down some notes. This, I think, is

¹²⁹ Tannler, Albert M. *A List of Pittsburgh and Allegheny County Buildings and Architects, 1950-2005*. Pittsburgh: Pittsburgh History & Landmarks Foundation, 2005.

really the beginning of the process for them. The PHLF team working on this expansion is just beginning to frame the larger questions of; what do we have to work with? Which buildings qualify? What district can they fit in? Once we frame the larger question, we can begin to break the project down into specific buildings. My concern at this point though is that Louise's 15 sites may have been overly optimistic for my time and actually how many buildings can be added feasibly to these districts. If worse comes to worse, I should be able to rework the contract, but I am thinking of this way too far in advance.

I am excited to be in on the ground with this, but I also feel out to sea. I have never done architectural history or preservation work like this, on such a large scale, and I am hoping that I can put my research experience to better use soon. I just need direction. I think next week that may become more clear.

I also had a long conversation with Al about places around the internet and around the PHLF library to find hidden architectural information. I think I will be able to learn a lot from him.

August 26 – Day Five

Today, I continued to look through *Charette* (vol. 30, 1950). However, for about half the day I was out and about doing things and meeting people. I went on the Free Friday Walking Tour and took pictures. Frank showed me the fire escapes and load-bearing walls in case we get another earthquake. And I got a fob key for the building and the parking lots. I feel much more official.

Louise and I met to talk about my first week. I voiced my concerns about the contract situation, and she said I should continue doing my research on the National

Register project anyway. She told me Al was mistaken in directing me to Frank and Anne. Louise said Al is the better history instructor but to ask Anne about form requirements for significance and the like. I will ask her about that next week. Louise wants me to do more education than I anticipated, but as I think it will be fun and give me a clearer picture of the breadth of PHLF, I will participate as much as I can. I must remember to make the most of my research time. However, I was not as on the ball with that today as I should be.

Louise also told me, if I can, I will be helping a guy from Duquesne with a very interesting-sounding ebook project. I hope she is not overestimating my capacity for projects. I will write my report to Moore tonight or tomorrow in my home. I will remember to do that.

August 29 – Day Six

I spent the entirety of today doing online research on the origins of the Renaissance effort, as the PHMC listed that as a specific guideline in their letter to Anne. I had a good time with it and found an excellent article on JSTOR with a seemingly useful Appendix. However, I have yet to find any of the magazine articles listed, because magazines charge for archived articles. I will check with my librarian (i.e. my sister) on better ways to find them.

Tomorrow is a bus tour that will probably take all day. They need the help though, and I am here.

August 30 – Day Seven

For an hour this morning, I continued in Lubove's book. Then, I met Gabe and we left for Oakland. We met Isabelle, the Quebecois tour guide at Phipps. She gave the tour, Gabe gave the driver directions, and I took pictures and lagged back with the slow people to make sure no one got lost. There is another one happening next week, and I cannot decide if it is a good idea for me to participate or not. I need to talk to Anne about content and how in depth it should be. I am being a chicken about it. For some reason she intimidates me.

August 31 – Day Eight

I continued to read the Lubove book this morning. This afternoon I had to switch to something else, so I looked over the article from College Art Journal. Then, Louise asked Katrina and I—Katrina's the new intern who will be doing GIS—if we wanted to go to a meeting with her at the Carnegie Museum. We met with Tracy Myers, who runs the Architecture Center at there.

Tracy showed us a fantastic sneak peak of a traveling exhibit on Palladio that was curated by historians from a British Museum—possibly The British Museum—and the Center on Palladio in Vincenza. It was so amazing to see an exhibit of that caliber in the process of being put together.

I am getting all these fabulous distractions, but I think once I get a hang of what I am doing my research rate will pick up.

September 1 – Day Nine

My good pen broke. I finished the Lubove section on the Pittsburgh Renaissance. I attended the meeting on former intern, current Duquesne Public History graduate student Ted's ebook/database project. Louise keeps volunteering me for things. I hate saying no, but I felt that I had to today. Which sent me into a panic about the National Register project, which resulted in my KUPing the problem to figure out exactly what I am afraid is wrong. It looked something like this.¹³⁰

I have been getting research done, but I have to ask AI, in an email I will write tomorrow, about the content and format. Once I get a better idea of the level of detail required, I can focus in on the right kind of sources and manage my time properly, which will hopefully allow me to continue helping Louise with everything she needs me to do. This rethinking of my time-management problem was good, I think. Very reflective-practitioner. It calmed me down and gave me a rational next-step, if not a complete solution.

Oh, I also started typing my notes up. I am getting a lot of them. Too many to keep organized in the notebook. I cannot decide if I should forgo the notebook now to save writing notes out twice. I just remember and can think about them and make connections better when I write things out. This may end up becoming another time-management problem, though.

Ted's project is cool. However, it is solely in the realm of archives, which I have very little interest in professionally. But, who knows, my interests have shifted before. Ted is making an ebook out of an out of print work by one of the founders of PHLF, but he's also digitizing the scholar's—Jaime Van Trump's—notes he wrote while writing the

¹³⁰ See pages 30-31 for a transcription of the KUP exercise.

book to make them link to the book and keyword searchable. Pretty cool, and I would like to help, but I really doubt I will have the time.

September 2 – Day Ten

Today I typed my notes, so that they are more organized for me, and more presentable to anyone who wants to check up on what I have been doing. They are fifteen pages and 5,100 words, which is not too bad for two weeks with education breaks, if I do say so myself. I also emailed Al and Anne. Al wants to meet with me on Wednesday. I did not get a chance to return his email yet.¹³¹

September 6 – Day Eleven

After a very nice Labor Day weekend, I came to work an hour and fifteen minutes early to help Gabe and Isabelle with another Quebec City bus tour. The group this time was larger, and had more wanderers, so I had to be on my toes more. It was also very rainy and pretty cold—colder than it has been yet this year. I overheard Gabe telling Louise how well I did. It is always nice to hear.

After lunch, I logged into one of the intern computers and realized four pages of what I stayed late typing on Friday never saved. So, I spent about an hour typing it again.

I also finally found Karen—who is part of the education team—and went through one of their Portable Pittsburgh ‘kits’ with her. This is essentially a traveling exhibit. They only have two, but Karen said they are almost always out. This one had many great artifacts, like PPG and Kopp glass, bits of coal and iron ore, a Heinz ketchup bottle and an old 3D view-finder that I no longer remember the name of even though she told it to

¹³¹ See appendix C.5 for email correspondence with Al Tannler.

me less than an hour ago. After we were done with the inventory of the kit, Karen asked me if I might try to think of ways to improve it. As of right now it consists of a suitcase filled with pouches, a portfolio case that holds framed foam core pictures, and an extra artifact in a sort of soft guitar case because it is too big to fit in the suitcase. I will try to give it some thought.

Tomorrow, I will sit down with Al and maybe Anne. I am nervous.

September 7 – Day Twelve

I met with Al, Anne, and Frank this morning. Because we still do not have the contract, Anne thinks it is best to proceed slowly, just organizing the information PHLF has from past surveys. I will be working with Frank to make a list or inventory of the potential candidates to be added to each district. This is good news. It will allow me to get info on the amount of buildings in my agreement in the amount of time I have left. Perhaps, if we get the contract while I am still here, I can step up the level of detail, which would suit my interests slightly more. At any rate, my project is not dead in the water as I thought I might be.

Then I almost ran to make a walking tour downtown. I am glad I did too, Karen did a fantastic job. Then, I did a bit of scanning training, and a little internet research on Karen's traveling exhibit. I think I will have some solid ideas for her next week. I am really liking the range of experiences I am getting here. I was not expecting that.

September 8 – Day Thirteen

Today, I went to Sewickley with Louise to watch her give a presentation to a 55 plus church group. Her presentation was great. It was fun and fast and she really engaged the audience. Waiting for her presentation to begin was painful. We were there from noon until three basically, and she only spoke for 45 minutes. It was great talking to her in the car, though. She is a font of information. We talked about the traffic patterns in Pittsburgh, why her presentation works well and ways to make it better, why she does not like to write presentation scripts, and how PHLF began to use slides and then power point presentations in the first place. I learned a lot.

When I got back from a very late lunch, I finished my bit of research and then wrote an email to Karen about Portable Pittsburgh and using a trunk in place of the suitcase. I'm still waiting for Frank to get back to me with the map. I don not want to press him—he clearly has other projects—but I need to ask him about it tomorrow morning before I let more time slip away.

September 9 – Fourteen

I spoke with Frank first thing this morning. He said he had a map he can use, but has not found the time to put together my list. I am not sure what else to do at this point. I have already offered to help, which he refused, so I think I can only wait.

I went on the September free tour and took pictures even though it was overcast. Howard was not very good: the tour was scattered and dry and I said so in my evaluation. Karen emailed me back asking me to find prices for the trunk. I am glad I can help her with this. I have also been reading up on the guidelines for completing the National

Register form, since Al handed their booklet to me earlier in the week and said it might be useful. I think, if on Monday Frank is still not done, I will start paging through the Central Business District in the survey anyway. That is my plan.

September 12 – Day Fifteen

Louise and two other interns and I drove out to Mt. Lebanon at 1pm today to do training for a regular school tour PHLF does every year for Mt. Lebanon second graders. As we are short docents this year, I will probably be leading groups at least once, maybe twice. I am open to helping out, but this type of thing really does make me nervous. In addition, taking time out of my own project to prepare has me concerned. Again, I have to think about the time management.

In that spirit, before and after the training session I began to go through the 1980 survey folders for the Central Business District and use responsible speculation to pick out particular buildings that I think might be candidates until Frank gets back to me with the official list. Tomorrow, if I can catch her, I will ask Anne to show me where the Wilksburg inventory is in the network so that I can begin to apply the information I have been finding to that template.

September 13 – Day Sixteen

I did a bunch of office busy work today, which I enjoy. I cut some folded cards into postcards, folded some brochures, and helped Jack organize some nametags. He keeps calling me his hero and he said I should look for work here next year. I think he

was just talking—Louise told me herself that they do not have the budget for more staff—but it was nice to hear, for a very easy task at that.

Then I went through the last CBD folder. I even did a little internet research to see if a few buildings were more architecturally significant than they seem. Tomorrow, I will go through the folders again. This time, I will start with a clearer picture of where the boundaries lie. This was something I did not think of when I began my responsible speculation, so I will correct it. Eventually, I will have to read and study the Mt. Lebanon script.

September 14 – Day Seventeen

Today, after looking over the awful maps provided in the district nomination forms, I spent about an hour and a half making my own with Photoshop and screen caps of Google Maps. Then I checked each building I had taken notes on from the 1980 survey and was able to eliminate a few that were nowhere near the existing districts.

Then, I took a break and read over the Mt. Lebanon script. Then, I asked Frank about the map and inventory situation. He said he was at that moment, working on it. He helped me find the inventory template Anne had mentioned and, about a half an hour later, he handed me a map of Firstside. I started entering my notes into Excel. I will finish entering Gateway Center stuff tomorrow and then begin finding these lots in the surveys. Yay, progress. Yay, this actually is on Frank's radar.

September 15 – Day Eighteen

I worked all day on the Firstside map, getting information down for eighteen buildings. Thanks to a few setbacks, and some number confusion—that I will explain shortly—I still have three buildings to go.

I think the map Frank printed for me lists lot numbers—I will have to ask him for the correct term—not postal addresses, which is how the surveys are organized in the scanned database. However, I just could not figure one of the buildings' addresses out so I had to go to the paper file and page through to find it. Sometimes things are easier to read on paper than pdf. Google Maps has been an immense help with this. Oh, and I KUPed something today. When I first ran into the numbering incongruity, I used KUP to reach the conclusion that I could cross-reference my three sources to get the appropriate data. So, things are going well.

September 16 – Day Nineteen

I came in early today to help Louise with a group of Urban Planning Graduate students on a visit from the University of Michigan. It was interesting to hear Louise and Anne tailor the information given, not just to Urban Planners, but also to out-of-towners who are not as familiar with Pittsburgh history. It was also fascinating to listen to the types of questions they asked.

Immediately after that, Louise and I headed out to drive a tour route of four houses in the “East End.” I am still not sure what that encompasses, but I did take down our directions. I typed the notes when we got back and used my remaining time to look

into trunks for Karen instead of jumping into my maps. I will tackle that again next week. Today was a good, but still exhausting, break-day.

September 19 – Day Twenty

At 11am this morning, Anne, Frank, and I met with Bill Callahan who is the Western PA representative of the PHMC. Our contract has been signed and we can move forward in earnest. So, while I had a computer I kept working on my inventory. Additionally, while I did not have access to a computer, I read over the tour materials for Mt. Lebanon. Turns out, I read the new schedule wrong and I do have to give the tour on October 4th, which will really be crunch time. If it comes down to it I may need to stay late hours to finish whatever Anne and Frank need me to do.

I did buzz through Penn-Liberty in the inventory and I am onto Fourth Avenue.

September 20 – Day Twenty-one

I worked on the inventory for most of today. I had lunch in the city with a friend. So, after we were finished, I took the opportunity and the nice weather to walk around and figure out where some of my confusing buildings were and if some have become vacant, since Google did their street view drive-by several years ago. In some instances, walking it was helpful; in others, I think I just confused myself.

Frank asked how things were going just a moment ago. I said I was almost done. Then, he asked if I had gotten property owners' information. I said no, no one had mentioned it and I did not know where to look. He showed me the Allegheny County Real Estate Assessment, which is online and searchable. I will start filling that

information in tomorrow. Also tomorrow, I have to study the Mt. Lebanon script more. I think I will do that a bit before I leave tonight. I have to be able to present to Louise on Thursday.

September 21 – Day Twenty-two

I worked for about an hour on the inventory. Then I went home sick around 11. I studied my Mt. Lebanon script between naps and during the hockey game at home. So, not a total loss.

September 22 – Day Twenty-three

I started today thinking I would be practicing with Louise for Mt. Lebanon. But after hearing Mary Lu's description of my going home yesterday, she was convinced I would not be in and scheduled a long meeting. I worked on the inventory more. I am almost done, just a few last minute tweaks concerning addresses and present use.

September 23 – Day Twenty-four

I fine-tuned the inventory for most of the day. While I waited for Frank's feedback, I studied my script and looked over the book Louise is editing. There are still a few things to fill in for Gateway Center to make a master list, but then I am out to sea again. I will need to ask Anne what the next step is, Frank told me directly that he does not know.

In the meantime, Louise has me booked for training sessions and two tours next week. I am running out of time and I am not sure if this Excel sheet will cut it for my project.

September 26 – Day Twenty-five

This is actually a very expansive spreadsheet that I have created. It sounds easy when you describe it, a list of basic information on each parcel up for nomination. This thing is 120 rows long and 14 columns including notes! Moreover, it is going to be extremely useful for Anne, Frank, and Al when I leave for organizational and PR purposes as it now contains all of the contact information for all of the property owners of each lot. Sure, it did not take any original research of my own, but I pulled information from the 1980 survey, the county real estate assessment, Google Maps, Google News searches, the lot and block maps given to me by Frank, and my own observation as I walked some of the area. That is six separate sources if I want to get technical.

In addition, it is a combination of history (the survey) and the present that is incredibly relevant to public history. Historical buildings and artifacts do not exist in a vacuum, we have to understand their present-day context and environment in order to understand, value, preserve, and educate others about their history.

My spreadsheet lists historical uses and current owners side-by-side because one depends on the other to be relevant. An owner could decide to tear down a structure without the appropriate knowledge or tax incentives to renovate or maintain it. They can do that anyway with that information, but preservation is often more about preventative measures and public encouragement to value urban and architectural history.

Anyway, I finished the inventory just now. I almost had a heart attack because this horrible Mac mixed up my parcel-codes. Nevertheless, I got it straightened out and all the columns seem to match again. I emailed it to myself to back it up, because I do not understand or trust how this network works. I mentioned to Frank earlier I would be done today. I think we will be meeting, at the very least, with Al tomorrow to discuss my next steps.

Earlier today, I attended a training meeting on the Architectural Design Tour that I will be giving on Wednesday. I am less nervous about it than Mt. Lebanon because it is more about observing details and elements of design than history. The tour tips actually say that we should not mention too much history. So, I will have to spend more time going over the information and photos for this tour too.

September 27 – Day Twenty-six

I started today with nothing to do, except study my tours. I did study the Architectural Design tour. But then, people kept handing me things. I looked up when the CVS moved into the Donahoe's building for Louise. Then she explained to me an event she wants me to attend on Thursday. Then she and Karen asked me if I could double up with an architect for the tour tomorrow and Karen wanted me to come help train her. Then Frank forwarded me an email from Anne suggesting that I could compile photos or identify a narrative angle to take with the expansions.

So, I SCOPed it, to figure out how to tackle the narrative, and I decided I should summarize each existing narrative then try to see which of our identified candidates fit where to give me and Anne and Al and Frank and whatever interns work on this after me

a road map.¹³² This will also be useful for explaining and justifying to the team why I might choose a particular theme or angle. If I get that far. One step at a time I suppose.

I finished Central Downtown and then it was time to meet Karen across the bridge for tour training.

September 28 – Day Twenty-seven

The tour went very well this morning. I liked having Leanne there to bounce ideas off. Moreover, when one of us forgot something the other usually remembered. I kept all of my pictures straight, and we made great time. It was pretty fun, and there was very little pressure. I think Mt. Lebanon will be harder. However, maybe I'm overestimating things.

After lunch, I organized photos for Louise. It took much longer than I thought it would. Nevertheless, I did catch myself reflectively practicing photo organization, moving piles around so they were grouped by building and relative location so that I could find each pile faster. However, I only got an hour to work on my summaries. I am going to be taking notes and pictures at the press conference tomorrow. After that, I should have time.

September 29 – Day Twenty-eight

I cannot forget that I have to be at Mt. Lebanon before 9am tomorrow. Anne asked me if I would be in the office, but that is only true in the afternoon. I just sent her an email letting her know. Today, I attended, took notes at, and took pictures of a press conference given by PHLF and the Mayor. I feel fancy. PHLF announced a bunch of

¹³² See page 69-70 for the SCOPE exercise.

new projects, including the National Register District expansion that I am working on. The more glamorous redevelopment projects over shadowed that, but I am not complaining.

When I got back to the office, I typed up my notes for Louise, who could not attend because one of our big patrons passed away. Then I got back to work on my summaries. Anne and I had talked about the project briefly on the walk over to Market Square and she had asked me a question that really caught me off guard. She asked if I thought the Central Downtown looked like it would be mostly nominations in the existing district or if we could move the boundaries more. Since she seemed more in agreement with the former that is what I said. However, I told her afterward that I needed to look at it more and had been distracted by the Architectural Design stuff. This is very true, but does not make me look that great.

Having finished my summaries and looked at the structures that could go in more than one district. I feel better about being able to speak in a meeting setting with some authority. But the problem I have with Anne's initial question is that the maps on which my inventory is based—that Frank made for me—identify only the nominations that expand the borders, not the ones inside the existing districts. I have compiled no information on those buildings. I am not sure where this miscommunication occurred, or if maybe I misunderstood Anne, but...if it is a problem, I am confident it is not my mistake. I worked from what Frank gave me and he looked it over and said it was good.

If I have to add the new nominations within the districts, this inventory could very well turn into my entire project. That is not what I intended, but not necessarily a bad

thing. This journal is great for working these issues out. I had not thought about this situation to this extent until just now.

September 30 – Day Twenty-nine

I actually achieved some solid networking today, which is the whole reason I decided to do this in Pittsburgh. I spoke with Ali Callahan, wife of Bill Callahan the Western PA rep for the PHMC after I shadowed her on the tour. I gave her some of my history and she gave me some of hers. I hope I did not come off too mercenary by saying that I just wanted to stay in Pittsburgh and I got into Public History because Heritage Tourism is expanding—that is only one factor in why I decided to study Public History. Anyway, she said that Bill would love to talk to me more and she will bring his card when we do another tour together on Tuesday.

The tour itself went well. I feel more comfortable about forgetting things—again the focus seems to be more on the architecture and the kids glean whatever history they choose. It always depends on the group how much they will pay attention anyway. Ali went way over her time. I knew she did, but I was not sure when we were supposed to get back, so I did not call her on it. The problem, I think, is that she spent too much time on the introduction and the rules. When she told me she was a former teacher looking for work, I understood why. She must miss it.

I worked more on the National Register stuff when I got back from lunch. I have fit the outlying buildings into the inventories—in pencil—for Penn-Liberty and Firstside on the printouts Louise gave me on my first day. This was all in preparation for a

meeting that Anne just rescheduled with me for Monday. This is bad in terms of the amount of time that I have left, but good because I will be more prepared.

October 3 – Day Thirty

I came in early today to get more prep work done for the meeting. And, the meeting went well. I got to work right away on printing the survey forms to give to our to-be-hired contractor, and tomorrow hopefully the weather will be nice enough to take photos of all the buildings, contributing and non-contributing plus vacant lots and streetscapes—which is what Anne and Frank need me to do. That is the priority, but it was overcast all day long.

As I was printing, I divided a few districts into certain piles; Central Downtown into contributing and “contributing?” and Fourth Avenue into East of Book Way and West of Book Way, which is where Anne and Frank thinks the boundary makes the most sense, with East being in the district and West being out of it. If it is still overcast after my tour tomorrow, I will print some of Gateway Center. If not, I will be out in the city.

My presentation itself went great. I talked about what I had done to Anne and felt that I had legitimate input to give in terms of what buildings should go where and what the narratives were saying. Anne even kept my little summary sheet. I hate that my internship is winding down as this project is gearing up.

Report thought: is taking photos basically creating my own media sources? Others will use these in my field and position as I am using the survey photos to determine how the structure changes over time.

October 4 – Day Thirty-one

For the Mt. Lebanon tour, I shadowed again because Ali said she would handle it. The kids were less into listening and more excited about the details. I told Louise about Ali taking too much time in the beginning and she agreed with me. I just have to remember how confident I feel now, after seeing Ali do it a second time, when I do it on the 14th.

I helped Frank out with some Gateway Center research Arthur wanted. In addition, I looked over the photo requirements for the National Register. I feel prepared to go out and take pictures tomorrow. Hopefully, the weather will cooperate.

October 5 – Day Thirty-two

After getting Frank to print me out new maps to write on, and obtaining colored pencils to use on said maps, I headed out with a camera. I finished photographing every building to be added to both Firstside and then Fourth Avenue and Central Downtown. Granted, Central Downtown is only one building.

Around 3pm, I headed back to the office. There was some confusion between me and Louise as to how to label the photos. However, Frank eventually told me to organize it whatever way it made the most sense to me. I am making folders for each district and labeling each photo with either an address or a commonly used name of the building photographed. In the case of streetscapes a central building is named followed by the word streetscape. I am almost finished labeling this batch, but as it is getting complicated and approaching 6pm, I am leaving. I will tackle this in the morning, and fingers-crossed there will be more great weather.

October 6 – Day Thirty-three

This morning I finished labeling yesterday's pictures. Then, I set out again, camera-in-hand. From 10:30-3:30, I took pictures of Penn-Liberty and all of Gateway Center. I am very sore from walking. When I got back, I prepared for my progress meeting with Louise, then started labeling again. I probably will not be able to go out for the National Register stuff until the afternoon tomorrow; Louise wants me to take pictures of the Oakland tour.

October 7 – Day Thirty-four

I had my progress meeting with Louise at 10am this morning. I explained everything I have been doing. She responded with glowing praise about my organization and initiative and with a few suggestions about listing sources in the inventory and adding a byline.

I worked for a little while longer on labeling my photos, and then headed out with Stacy for the Oakland tour. Howard is a pretty crap tour guide. He had the group sitting down on benches for half the time and gave a mini lecture for the first 15 minutes. It is only an hour-long tour. When I talked to Louise about the tour, she seemed upset that we did not go into Heinz Chapel, when I had not known we were even supposed to. I have a feeling that Karen or Mary Lu will be giving Howard a talking-to, especially since the last time I reviewed one of his tours it was not terribly glowing, and neither Stacy nor I were happy with his performance today.

When I got back from lunch, I headed out to the city for more photos. I spoke to Frank about whether or not I should be taking pictures of every building in the existing district as well. He said, why not, so I am. Doing all of the CBD is more difficult than what I've done so far for two reasons: I'm not as familiar with the existing districts because I didn't compile an inventory for them or pour over Google Maps about them; and taking pictures of the skyscrapers is much more difficult than the small scale stuff I've been dealing with so far, especially since there is a smaller amount of space to back up. I only got half of the CBD done, but I was working with half the time. Oh, weather, please be nice to me next week.

October 10 – Day Thirty-four

Another day of photo labeling and picture taking. Louise spoke to me about making my note sheets a little cleaner for people to use when I am gone. I made the edits to the summary sheet, but I have not gotten a chance to go over the context notes.

I did realize while walking in circles around the city, that by reading the NPS guidelines for photography and following them, I am considering my audience—how my visual information will be used in the nomination and who will be considering it. Moreover, Anne, Frank, Al, and Bill will also use these pictures when they finalize which buildings will amend which districts, so I am shooting for them too: just a thought.

Louise asked me to shadow and take pictures at Mt. Lebanon tomorrow. I need to remember that.

October 11 – Day Thirty-five

There was so much traffic getting to Mt. Lebanon that I was about ten minutes late and had to park in metered parking. However, I shadowed Sue and she was so good. I am simultaneously more confident and more nervous about Friday—when I really have to give the tour for real.

After lunch with a few of the guides and Karen, I took Frank's camera out and had literally two facades left to photograph when the battery died. The weather tomorrow does not look so nice, but I am so behind on labeling it should take up most of my time. I should also look over the Mt. Lebanon script again to keep it fresh.

October 12 – Day Thirty-six

I finished labeling my photos today, I read over the Mt. Lebanon script, and I met with Al and Anne about the next step in our project. Everyone agrees: it is research. Anne wants to concentrate on Gateway Center because that is the longest process, so we should begin it first. Al and I are going to talk about sources and methods specifically for this subject tomorrow.

After that meeting, I fixed the comments Louise made on my note sheet, and then Frank and I discussed how to get Al the pictures he asked for. Then, I spent an hour and a half putting selected pictures on discs only to get it done immediately after Al left the office (without my knowledge). So, I sat in on Louise and Frank proofreading a PowerPoint for a presentation she and Michael and Arthur will give to some of our Foundation members tomorrow.

Oh, and there was a staff meeting today. The finance and development side is getting an endowment to pay architectural interns a stipend and I think Louise is miffed. She used me as an example to make—a somewhat unclear point—about how I am not getting paid and I work a lot. It was a tad embarrassing. But at the very least, I know I'm valued.

October 13 – Day Thirty-seven

I printed out my note sheet for Al and we scheduled our meeting for 11:30. In the meantime, I began looking over a few things he had printed out from the CMU Archive. Per our 11:30 discussion, my next steps are to put together a list of buildings for Gateway Center, identify the architect of each and put a list of sources together on the building and the architect. Once that is completed, I will begin reading. However, I am thinking, since I only have 9 days left, I will not get very far in the latter. I hope, because I have already completed two products it will be okay if I leave this unfinished. It seems silly not to start at all. It is clear Al does not have time for this, so I will probably just be training an undergrad intern to pick up where I leave off, and Al will have to look over their shoulder more. I think, I should ask somebody about training.

Anyway, Al pointed me in a bunch of directions and I got started right away. That is, right after I went to lunch and then took my last few pictures of Penn-Liberty. Frank made fun of me for only getting five or so, but I knew I missed those angles.

There is a very active scholarly community surrounding Pittsburgh architecture—CMU does have a school of architecture, which I was not aware of until recently—so right now I am mostly pulling citations from different bibliographies that have already

been made. Once I do that I think I will start looking through some bibliographies of books we have in the library and if I have time, head over to CMU's paper collection on campus, although they do have an extensive digital archive online.

October 14 – Day Thirty-Eight

The tour went about as well as it could have this morning, with it being my first time and the rain coming down intermittently. The teacher with my group said I did well, so that is good. I had lunch with Karen and Lu Anne again. Then I headed back to the office. I finished going through the post-war bibliography, and I labeled my photos. This a good stopping point and I think I am getting a cold, so I am heading home after I finish filling out my hour sheet.

October 17 – Day Thirty-nine

I worked all day on my bibliography. I have compiled all of the sources I was given. Then, I found a couple general things on JSTOR—that I need to print. Then I started some Google digging on the Post-Gazette Building, that is after I looked through several of the books we have on local buildings, to try to figure out who the architect was. This is tricky, because the PG Building was actually built in a Romanesque style in 1927 as the Pittsburgh Press Building and then covered in 1962 with a steel curtain wall, to “fit in” with the new Gateway Center buildings.¹³³

I found a Google News article out of the Pittsburgh Press that named Howells and Thomas as the architects. Then, after Googling Howells and Thomas, I found a link to

¹³³ Lowry, Patricia. “Places: At the Post-Gazette, Romanesque remnant under the skin.” *Pittsburgh Post-Gazette* July 11, 2006. <http://www.post-gazette.com/pg/06192/704827-51.stm> (accessed October 17, 2011).

the Cleveland Public Library's Howell and Thomas Collection that lists a loose photograph of the Pittsburgh Press Building in Box 5/Folder 14 of the collection. This is hardly definitive proof, but it is a start. And, it is a clever internet find I can tell All about when I see him on Wednesday.

My last-ish week is filling up. Tomorrow I go to help Louise at a lecture at CMU. Wednesday I am chauffeuring Al around the site of the PHLF's upcoming Modernism book. And, hopefully Thursday and Friday I will be finishing up my bibliography. Therefore, Monday I can concentrate on collecting materials, print and digital, to use in my report, plus training Brandon if he is still interested in helping with the National Register project.

October 18 – Day Forty

Yesterday was a long, hectic day. I parked at CMU at 9am and searched for the right building for about 15 minutes until I found Louise. Then, I kept watch on the teenagers in the classroom until Louise came up, and I went back down to direct stragglers. Then, the kids presented their posters, on the building they are currently designing. I did not know this when I started, but this group of kids is in a GATE Architectural Apprenticeship, which is pretty awesome. Moreover, by learning at CMU they get access to the university's spectacular architecture department. An older German architect who is a professor there talked to us about green and sustainable building with tangents about the debt crisis, China, and the unification of East and West Germany in 1990. He started to tear up; it was unbelievable.

The day only got better, because we were able to wander around CMU's new Hillman-Gates Building. It is a dream of a modern educational building with light shafts and study nooks equipped with white boards and a circular ramp surrounding several levels of classrooms. I think Louise said it cost 98 million dollars. CMU is a campus with a rich history and a wonderful confluence of new and old.

At any rate, I went back to the office quickly to pick up the camera I would need for today. Then, I went home and it took me two and half hours to figure out (with Frank's email help) a Google map that would take us to the fifteen sites Al put on his list. I also had to clean out my car and put air in my tires—that I had been putting off—but the less said about that the better. It was a long day.

October 19 – Day Forty-one

I got to Al's house about five minutes early. The drive was an adventure. We got lost a couple of times, due to directions and my error. He only wanted to get out of the car twice, which was fine with me, but I could not take many of the pictures Frank seemed to want. In addition, he ended up cutting our trip in half to get back to the office so he could take care of a few things.

I worked more on my bibliography, still not finding much on three of my buildings. I asked Al about it and he had a few suggestions, which I will dive into tomorrow. On Friday, I need to train Dan on what is going on with the National Register project—that means I should make a plan about what I need to say tomorrow. In addition, I think we are definitely walking the districts with Bill on Friday morning. Yay! I can talk to him in person. Moreover, on Monday I need to wrap up loose ends

and save on a flash drive the stuff I have finished and been working on. I should also remember to wrap up the trunk thing for Karen, or at least tell her I may have been mistaken about the sizes.

October 20 – Day Forty-two

I shadowed Louise on the Mt. Lebanon tour this morning, just for another adult body. It was cold and windy, but uneventful. Once I got back to the office, I continued to work on my bibliography. I printed out some articles for Dan and Brandon to look over and talked to Anne and Frank a bit about what to expect tomorrow. I do not want to dive into reading the sources. I think compiling the bibliography will put a nice period on my prep work here.

October 21 – Day Forty-three

We took the T (the subway line) over to Wood St Station to meet Bill this morning. It was my first time on the subway since I live in the North Hills and it only goes from the city to the South Hills. It was Anne, Frank, Al, Matt Ragan, and I there to walk the districts. Bill was very helpful and very accommodating. I learned today—when it was specifically said—that the purpose of this project for us and for the PHMC is to make sure that nothing of significance in the Downtown area has been left off the Register, be it in a district or individually listed. PHMC wants this to save any more work being done in the future on already historic buildings, chiefly. PHLF also values those things, but this organization's strategy is to achieve preservation through development tax credits. We will add anything we can to a district, PHMC will take only

what can be historically argued. I love this dichotomy, with the practical preservation strategy on one hand and the idealistic—however bureaucratic—process on the other.

Anyway, over the course of our dreadfully cold and wet walk we ended up greatly expanding our thinking for Central Business and Firstside, shrinking Fourth Avenue (which we had already discussed) and nixing Penn-Liberty completely. The latter is because someone else has beaten us to it. They either are in the process or have already submitted an amended nomination of the Penn-Liberty district. They omitted a few of the buildings across Liberty that we wanted to add, but thankfully, they border Central Business anyway. Moreover, I am fairly sure the narrative can be stretched to include them.

After the walk I came back and prepared a little lesson plan to explain where I am leaving off to Dan. I meant to do it yesterday but it completely slipped my mind, so I am glad I had the time today. It ended up being really complicated to explain, so I may have to give Brandon the same story on Monday, instead of having Dan do it as we planned.

I also sat in on another meeting with the Duquesne students who are doing the Modernism tour. I put in my two cents about a few of the buildings, and gave some advice on photography, passive voice, and writing interesting descriptive text. I also repeated what I said about narrative and theme last time because, from their presentation of what they have done so far, I was not sure they got it.

Monday, I plan to look over the bibliography one last time, get my materials together, clean out my folders, both digital and paper, talk to Frank about where to find my materials, double check the organization of my survey print outs, copy my time

sheets, email Anne my week of hours for the National Register project: so many things. Nevertheless, I am almost done.

October 24 – Day Forty-four

I did my last Mt. Lebanon tour today. It was Vivianna's first time giving it so Louise wanted me to shadow and make sure she did not make any egregious mistakes. It was a complete coincidence that Ali was subbing for the elementary school that day and followed along with us too. The differences in personality and focus always surprise me. Ali was always, and was today, very architectural-detail oriented; it is more about the game for her. Vivianna was very focused on the history and telling the story of the community. My job today turned out to be making sure everyone was paying attention and prompting Vivianna when she forgot a word or missed a small stop. I also had to get us through the historical society without taking twenty minutes. I really should not have let the soldier go on as long as I did, but the kids were so into him.

Back at the office, I set out organizing my things and saving files to my flash drive. I talked to Brandon about Gateway Center and made my folder into a National Register Project folder. I cleared out my electronic folder and showed Frank where to find it on the network. I printed out my hour sheet and talked to Louise about her letter. I feel like there is other stuff I need to do, but I cannot think of anything. I cannot even really process what I have accomplished here. I know that I have pushed forward this project and most of the nitty-gritty preliminary research has been mine. I have prepared two other interns to split my projects. Both Anne and Al have said they value the work I have done. So, that's great.

APPENDIX C

Correspondence and Notes

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1. National Portrait Gallery Application Essay

Malina Suity

Personal Essay

History Internship, National Portrait Gallery

Growing up going to the Carnegie Museum of Art in Pittsburgh, my favorite pieces were always those with human subjects. I think that comes from being a voracious reader, and a writer. To me, people are always the most interesting subjects. I believe that is true in terms of history as well. If a student or a visitor can connect to it on a personal level, that makes them even more excited about the information presented to them.

A few years ago, my sister and I went to Washington DC and visited the National Portrait Gallery. To my surprise, we spent a significant amount of time in the gallery of America's Presidents, stopping to read each plaque and reminisce about our AP American History class. We had forgotten Polk was the dark horse candidate and only needed one term. Yet, I remembered Jackson's large, monarchical portrait from a PBS special I had watched a few years before. Portraits are a uniquely personal medium through which people can connect to history. They can change a forgotten president from a high school history course into a character with ambition, and a character from history into a president with pride to a fault.

We also saw an exhibit on portraits of people in the American West. I was amazed at seeing the different daguerreotypes and tintypes. In a painting, the artist can change any feature he wishes. A photograph, though still edited by the photographer, shows people more like how they really were. These people looked like people. Yet, the period and place in which they lived are so romanticized by our culture. It can be easy to forget that they are not fiction. History must be present in a museum like the National Portrait Gallery to remind us.

Were I not required to work as an intern in order to achieve my master's degree in Public History; I would seek work experience regardless. When I was working toward a career in the publishing industry several years ago, I learned more as an intern than I did in any course that I took. I learned more about the daily tasks and more about the culture of the field than I could have anywhere else. I believe it is the best way to gain the real-life skills necessary to succeed outside of a classroom.

As I am now working toward a career in museum research and development, I feel that the History Internship at the National Portrait Gallery would be ideal for me as it focuses both on research and collections development. I enjoy the problem solving challenge that historical research presents. I am often satisfied by the way that research requires you to find all of the pieces of information in different places in order to tell one story, or answer one question. The practice is a bit like connecting the dots in order to plot a fictional story except that the difficulty lies not in imagining each event or detail, but in deciphering what truly happened and verifying it.

Researching a project concentrates one's attention on a very narrow portion of what a museum does. On the other hand, I am also interested in collections and in how they relate to the overall mission and scope of the museum. By helping to advise curators on the historical significance of acquisitions, I can personally help shape the future of the National Portrait Gallery. I wish to learn what kinds of issues and concerns the staff at such a distinguished organization takes into account while building their collection and their exhibitions. By observing and participating in this process, I hope to expand my own thinking and information base. I can then apply this knowledge to any other institution I may work for in the future as a curator or as a researcher.

I feel that every position within a museum requires a different blend of skills. And, every institution is by necessity different in its mission and its culture. The purpose of the internship I am seeking is to learn the type of job to which I am best suited. I already know that I love history, enjoy research, and find the idea of administration intriguing. This makes me confident that I will be able to find an institution and a niche of my own within the museum field, one where I can make a substantial difference in the way the American public views history.

2. Email correspondence with David Favaloro dated June 2, 2011 to August 12, 2011

Museum Researcher Internship

12 messages

Malina Suity <mrs42@students.uwf.edu>
To: dfavaloro@tenement.org

Thu, Jun 2, 2011 at 10:15 PM

Dear Mr. Favaloro,

My name is Malina Suity and I am interested in the internship for Interpreting the History of the Hebrew Technical Institute. It is listed on your internship website as a Spring 2011 project. However, since it is now Summer 2011 and the posting is still available, I was wondering if the year is meant to be listed as 2012 or if it is a Fall position.

I am currently enrolled in a graduate program in Public History at the University of West Florida. I was hoping to do my required internship project this fall, but would be willing to wait for the spring term if an opportunity like the one listed here is available. Please let me know if the position is still open for applicants.

Kind Regards,

Malina Suity

David Favaloro <David@tenement.org>
To: Malina Suity <mrs42@students.uwf.edu>

Fri, Jun 3, 2011 at 4:15 PM

Hi,

Thanks for your interest in our internships at the Tenement Museum. Yes, this particular opportunity is no longer available, but I will be offering a similar opportunity this fall. Can you send me your resume?

Thanks,

Dave

David Favaloro
Director of Curatorial Affairs and
Hebrew Technical Institute Research Fellow
Lower East Side Tenement Museum
91 Orchard Street
New York, NY 10002
212-431-0233 x. 257
www.tenement.org

Revealing the Past. Challenging the Future

Malina Suity <mrs42@students.uwf.edu>
To: David Favaloro <David@tenement.org>

Fri, Jun 3, 2011 at 6:28 PM

Dear Mr. Favaloro,

Thank you for your quick reply. I have attached my resume and a list of references. If you require any more information, please let me know.

I would also like to say that I recently took a tour of your Moore Family exhibit when I was in New York for a class and I was very impressed. The level of detail and the personal nature of the interpretation is extremely well done. I would love to be a part of that process.

Kind Regards,

Malina Suity

2 attachments

 **Graduate Resume.docx**
27K

 **Reference List.docx**

Malina Suity <mrs42@students.uwf.edu>
To: David Favaloro <David@tenement.org>

Mon, Jun 20, 2011 at 5:43 PM

Dear Mr. Favaloro,

I am emailing you in regards to information on the fall research internship at the Tenement Museum. I emailed you my resume on June 3rd per your request, but have not received a reply. I wanted to confirm that my email reached you successfully and find out if there was any further information you could provide me concerning this opportunity.

I appreciate your taking the time to contact me and look forward to hearing from you. For your convenience I have attached my resume to this message as well.

Kind Regards,

Malina Suity



Graduate Resume.docx
27K

David Favaloro <David@tenement.org>
To: Malina Suity <mrs42@students.uwf.edu>

Fri, Jun 24, 2011 at 4:28 PM

Hi,

Thank you for your email. Yes, I received your materials on June 3rd. I will be in touch about fall internships in the coming month.

Dave

David Favaloro
Director of Curatorial Affairs and
Hebrew Technical Institute Research Fellow
Lower East Side Tenement Museum
91 Orchard Street
New York, NY 10002
212-431-0233 x. 257
www.tenement.org

Revealing the Past. Challenging the Future

David Favaloro <David@tenement.org>
To: Malina Suity <mrs42@students.uwf.edu>

Wed, Aug 10, 2011 at 4:20 PM

Hi,

I wanted to follow-up with you and see if you would still be interested in a fall 2011 internship at the Tenement Museum. If so, let me know and we can continue the conversation.

Thanks,
Dave

David Favaloro
Director of Curatorial Affairs and
Hebrew Technical Institute Research Fellow
Lower East Side Tenement Museum
91 Orchard Street
New York, NY 10002
212-431-0233 x. 257
www.tenement.org

Revealing the Past. Challenging the Future

Malina Suity <mrs42@students.uwf.edu>
To: David Favaloro <David@tenement.org>

Fri, Aug 12, 2011 at 2:49 PM

Mr. Favaloro,

Thank you for your inquiry. I am sorry, but I have already committed to a Fall internship at the Pittsburgh History and Landmarks Foundation. As much as I would love to work at the Tenement Museum, this position is more beneficial to my financial situation (I know from experience New York living is expensive!) and my future career, as my family lives in Pittsburgh and I plan on making my home here in the long-term. I want to thank you for your correspondence with me and for considering me for this great opportunity. It has been a pleasure.

Kind Regards,

Malina Suity

David Favaloro <David@tenement.org>
To: Malina Suity <mrs42@students.uwf.edu>

Fri, Aug 12, 2011 at 3:02 PM

Hi,

No worries. I completely understand. Best of luck with your internship in Pittsburgh.

Dave

David Favaloro
Director of Curatorial Affairs and
Hebrew Technical Institute Research Fellow
Lower East Side Tenement Museum
91 Orchard Street
New York, NY 10002
212-431-0233 x. 257
www.tenement.org

Revealing the Past. Challenging the Future

3. Email correspondence with Louise Sturgess dated June 24, 2011 to July 29, 2011

Graduate Internship

19 messages

Malina Suity <mrs42@students.uwf.edu>
To: louise@phlf.org

Fri, Jun 24, 2011 at 4:22 PM

Dear Ms. Sturgess,

My name is Malina Suity and I am a graduate student in Public History at the University of West Florida. I am also a Pittsburgh native. I am currently seeking internship opportunities in the Pittsburgh area. I think the Pittsburgh History and Landmarks Foundation is a fantastic resource for Western Pennsylvania. I would love to contribute, if I could, to the historic research that motivates your organization.

I understand that you offer internships with a standard list of duties. However, I was hoping that you might have research work that could be done by an experienced graduate student such as myself. I have experience designing walking tours and conducting research on urban buildings and neighborhoods.

I would be able to begin August 22nd. Thus, ending on October 14th would give me my requisite number of hours, working full time. I am willing to push these dates back, or work shorter weeks, if you feel that is necessary. I would be able to drive myself to Station Square each day.

My resume is attached for your convenience. Thank you for taking the time to review my application.

Kind Regards,

Malina Suity



Graduate Resume.docx

27K

Louise Sturgess <louise@phlf.org>

Fri, Jun 24, 2011 at 5:07 PM

To: Malina Suity <mrs42@students.uwf.edu>

Cc: Al Tannler <al@phlf.org>, Anne Nelson <anne@phlf.org>

Malina:

We'd love to have you as an unpaid, volunteer intern from August 22 to October 14.

We have several projects that will be well suited to your research skills and interests, and I am copying two staff members who will be glad to know we have someone coming with your experience.

We will reimburse you for parking at Station Square.

I look forward to seeing you on August 22 at 9:30 a.m.

Here is a link so you know how to get up to our office:

<http://www.phlf.org/our-location-directions/>

Thanks so much for contacting us.

Louise Sturgess, Executive Director
Pittsburgh History & Landmarks Foundation
100 West Station Square Drive, STE 450
Pittsburgh, PA 15219
P: 412-471-5808
F: 412-471-1633
<http://www.phlf.org/>

Malina Suity <mrs42@students.uwf.edu>

Mon, Jun 27, 2011 at 12:22 AM

To: Louise Sturgess <louise@phlf.org>

Dear Ms. Sturgess,

Thank you so much for your prompt and encouraging reply! Your website indicates that you

are willing to fill out forms to assist your interns in gaining academic credit. My program requires students to complete a specific kind of internship experience that we call a practicum. In short, we are to complete a project or projects within our fieldwork, write a written report on our experience, and defend the report and the projects like a we would a thesis.

To make sure that everyone involved is informed and on the same page, I am required to design, with you (or the person under whom I will be working) and my advisor, a practicum agreement that outlines the specifics of the project.

Unfortunately, my advisor is currently out of town, and out of reach of any internet access. He will be returning to Pensacola on the 1st of July. I will contact him directly about this opportunity and ask what the next steps are in drafting the agreement. In the meantime, I will need to know from you (or the person under whom I'll be working) what specific projects you intend for me. I hope that since you already have some things in mind, we should not have a problem putting our agreement together.

I have pasted a link to our department website where there is a description of the Practicum (confusingly only called an Internship there) in more detail, if you are interested or in any way confused by the above. <http://uwf.edu/history/intern.cfm>

I am very grateful that you have decided to offer me this incredible opportunity. Thank you again.

Kind Regards,

Malina Suity

Louise Sturgess <louise@phlf.org>

Mon, Jun 27, 2011 at 3:03 PM

To: Malina Suity <mrs42@students.uwf.edu>

Cc: Anne Nelson <anne@phlf.org>, Al Tannler <al@phlf.org>

Malina: We are thinking that you will:

1. help with a research effort to expand National Register district boundaries in downtown Pittsburgh, relating to a project we are undertaking for the Pennsylvania Historical & Museum Commission, and update district inventories

Time permitting:

2. help create an in-house database of major artists (sculptors, painters, muralists, etc.) who worked on significant Pittsburgh buildings
3. help digitize *Life and Architecture in Pittsburgh*, by Jamie Van Trump, and the author's research notes, linking the two in a keyword-searchable online database.

Knowing this, please take the lead in putting together any draft agreement that you need. Thank you!

Louise Sturgess, Executive Director
Pittsburgh History & Landmarks Foundation
100 West Station Square Drive, STE 450
Pittsburgh, PA 15219
P: 412-471-5808
F: 412-471-1633
<http://www.phlf.org/>

Malina Suity <mrs42@students.uwf.edu>
To: Louise Sturgess <louise@phlf.org>

Mon, Jul 11, 2011 at 6:33 PM

Ms. Sturgess,

I have been in contact with my advisor for the past week and have almost completed writing up the agreement. I was wondering, however, if you could give me a ballpark number of buildings you would like me to complete research on for the National Register project in the two months I'll be at PHLF. I just want to make sure we all have the same expectations.

Thanks,

Malina Suity

Louise Sturgess <louise@phlf.org>
To: Malina Suity <mrs42@students.uwf.edu>

Mon, Jul 11, 2011 at 7:28 PM

Malina:

Our project director for the NR project is out of the office until July 20. She might answer your email which I forwarded to her. I do not know the answer. I'll get it to you when I can.

Louise Sturgess, Executive Director
Pittsburgh History & Landmarks Foundation
100 West Station Square Drive, STE 450
Pittsburgh, PA 15219
P: 412-471-5808
F: 412-471-1633
<http://www.phlf.org/>

Malina Suity <mrs42@students.uwf.edu>
To: Louise Sturgess <louise@phlf.org>

Wed, Jul 13, 2011 at 3:45 PM

Thank you Ms. Sturgess. I appreciate it.

Malina

Louise Sturgess <louise@phlf.org>
To: Malina Suity <mrs42@students.uwf.edu>

Thu, Jul 14, 2011 at 8:17 AM

Malina:

Here is a very rough guess:

15 buildings and structures (may include bridges) in the Gateway Center district

5 - 10 around the Penn Liberty district

3 - 5 new contributing structures to Pgh Central Downtown district

5 - 10 around Fourth Avenue district

Louise Sturgess, Executive Director
Pittsburgh History & Landmarks Foundation
100 West Station Square Drive, STE 450
Pittsburgh, PA 15219
P: 412-471-5808
F: 412-471-1633
<http://www.phlf.org/>

On Jul 11, 2011, at 6:33 PM, Malina Suity wrote:

Malina Suity <mrs42@students.uwf.edu>
To: Louise Sturgess <louise@phlf.org>
Cc: Patrick Moore <pmoore@uwf.edu>

Thu, Jul 28, 2011 at 4:07 PM

Dear Ms. Sturgess,

I apologize it's taken me so long to get back to you with the agreement. It is attached. My supervisor has looked it over and is satisfied. I hope you will be too. If you would like to sign it, scan it, and email it back to me that will be fine. Or I can simply sign my portion in person on the 22nd and we can exchange copies then, whichever you prefer. Please let me know if you would like to make any changes.

Kind Regards,

Malina Suity

Practicum Agreement.docx
14K



Louise Sturgess <louise@phlf.org>

Fri, Jul 29, 2011 at 5:41 PM

To: Malina Suity <mrs42@students.uwf.edu>

Cc: Patrick Moore <pmoore@uwf.edu>, Marie Miller <marie@phlf.org>

Malina: This is fine. I do not have any changes. I will see you on August 22 at 9:30.

On Monday, my assistant Marie, will scan and return the copy I have signed to you.

Louise Sturgess, Executive Director
Pittsburgh History & Landmarks Foundation
100 West Station Square Drive, STE 450
Pittsburgh, PA 15219
P: 412-471-5808
F: 412-471-1633
<http://www.phlf.org/>

4. Practicum Agreement, signed by Louise Sturgess and Malina Suity

July 17, 2011

Louise Sturgess, Executive Director
Pittsburgh History & Landmarks Foundation
100 West Station Square Drive, STE 450
Pittsburgh, PA 15219

RE: Practicum Agreement


Dear Ms. Sturgess,

In undertaking a practicum project at the Pittsburgh History and Landmarks Foundation, I, Malina Suity, commit to conducting research on fifteen (15) individual structures as part of the contract project PHLF will receive from the Pennsylvania Historical and Museum Commission. I will compile useful historical information and materials on each building to PHLF's satisfaction. In addition, I will help to update PHLF's district inventories, and contribute to other related projects as my time permits. In return for which I will receive your approval of my practicum project along with reimbursed parking near your Station Square offices in Pittsburgh.

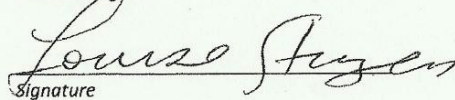
In this endeavor, I will utilize the methodologies I have learned as a graduate student in Public History in order to contribute meaningfully to Pittsburgh History and Landmarks Foundation and the Downtown Pittsburgh National Register project, while practicing the use of my methodologies and expanding my field experience. I will complete the above in at least 300 hours between August 22, 2011 and October 14, 2011.

Accepted and agreed

Malina Suity


Signature
08/02/2011
Date

Louise Sturgess


Signature
August 1, 2011
Date

5. Email correspondence with Al Tannler dated September 2, 2011 to September 6, 2011

NR questions

3 messages

Malina Suity <mrs42@students.uwf.edu>

Fri, Sep 2, 2011 at 4:58 PM

To: al@phlf.org

Cc: anne@phlf.org, frank@phlf.org

Hi Al,

I have some questions about the content and format of the research I'm doing for the National Register project. I figured you'd be the best person to ask, since you've done this before. I understand we will be giving the information necessary for the form to another party who contracts to write it. What exactly does she receive from us? A series of notes, or a written summary, or something else? Which leads to my next question: what are you looking for from me in terms of the content and level of detail on the sites? Do you want to be able to give what I've done to the contractor, or will you be adding to it and restructuring before that happens?

Are there any sites you would like me to prioritize? So far, I've been reading and taking notes on the Point and the Renaissance, but I can shift gears if you or Anne thinks another direction would be better.

Just let me know,
Malina

Al Tannler <al@phlf.org>

Fri, Sep 2, 2011 at 5:18 PM

To: Malina Suity <mrs42@students.uwf.edu>

Cc: "Anne E. Nelson" <anne@phlf.org>

Malina,

Will you be in the office on Wed.? I'm planning a visit and we can talk then, if that OK. It is really, in my case at least, very complicated. I know that Anne will provide a claim, lawyerly response.

Al
Albert M. Tannler
Historical Collections Director
Pittsburgh History & Landmarks Foundation
100 West Station Square Drive, STE 450
Pittsburgh, PA 15219
412-471-5808
fax: 412-471-1633
<http://www.phlf.org/>

Malina Suity <mrs42@students.uwf.edu>
To: Al Tannler <al@phlf.org>
Cc: "Anne E. Nelson" <anne@phlf.org>

Tue, Sep 6, 2011 at 2:29 PM

Al,

Yes, I will be in the office tomorrow. I will see you then.

Malina

6. Image of notes taken during the National Register project meeting with Bill Callahan on September 19, 2011

9/19 Meeting 11am:
we can start
executed agreement
evaluate downtown districts
city districts
nominate files to expand
list gateway center
grant to the point
methodology written?
public meeting? timeline
planning staff timings have
concern in the city changed
properties at gateway center
maybe - track down ownership done
send out letter
"grant = exciting if does this,
not bad"
HR ^{SF}? one for every property?
exclusively at boundary amendments
HR ^{SF} - for each district - year or now
then formal nominations

expansion = of the same character / style
are there percentage requirements?
adjacent vs. not adjacent?

need to clearly explain
how they fit into the historic
narrative → the existing narrative
and
how the surrounding street scene
adds to that narrative

why the boundaries need to be amended
in NR terms

part of discussion of the ^{higher standard} than the usual
streetscape - how vacant
lots don't adversely effect
↳ diminish the significance of the vacancies

what makes sense 2 dimensionally
may not / may make more sense in
person
vacant lot doesn't matter when you're
standing there as it does on a map

large discontinuous elements get dicier
need to be dealt with carefully

you want things to fit
geographically ^{where they}
and in terms of narrative ^{make the}
and character ^{most sense}

↑
this is the easiest way

but, you can amend the district sig.
narrative

to include a new sign narrative
for the new buildings + ties into
the existing narrative

can expand the period of sig. -
explain why

4th and 1 wood retail
connect banking and retail
to make coherent story

market square
can add to 4th wood
or do city district for federal tax incentives

never talk about tax credits
narrative + boundary need to be driven
by historical significance

modern buildings
mentioned in the narrative
just update dates + contributing list

gateway center - list later buildings in
narrative for this reason

state office building - doesn't contribute
retired in the 80's

post-gazette yes - retired in the '50s?
fits in the narrative - keeping up w/ the
times

start heavy research on buildings
H

7. Email correspondence with Frank Stroker and Anne Nelson dated September 23, 2011 to September 27, 2011

Downtown NR list

4 messages

Malina Suity <mrs42@students.uwf.edu>

Fri, Sep 23, 2011 at 11:35 AM

To: frank@phlf.org

Cc: "Anne E. Nelson" <anne@phlf.org>

Frank,

I've finished the list for the four expanding districts. The excel sheet includes addresses, height, date, style, material, use, owner's addresses, and the parcel code for each structure. I used primarily the 1980 survey and the Allegheny County Assessment as sources. Any other source used to determine ownership, I pasted the url in the notes section. The list does not include the Gateway Center district. Would you like me to add that? If not, I think I'm ready to move onto whatever comes next. Just let me know.

Malina



Downtown NR list.xls

57K

Frank Stroker <frank@phlf.org>

Fri, Sep 23, 2011 at 2:31 PM

To: Malina Suity <mrs42@students.uwf.edu>

Looks great, looks like we didn't include the owner name, we will need those. Attached is the Gateway Center list, did Anne send you this, the draft letter is attached as well

2 attachments



Gateway Center.xls

24K



2011-08-04_Property Owner Ltr.docx

125K

Malina Suity <mrs42@students.uwf.edu>

Mon, Sep 26, 2011 at 5:11 PM

To: Frank Stroker <frank@phlf.org>

Hi Frank,

Here is my latest version of the master list. I think it looks good, let me know if you would like any more changes.

Malina



Downtown NR list.xls

77K

Frank Stroker <frank@phlf.org>
To: Malina Suity <mrs42@students.uwf.edu>

Tue, Sep 27, 2011 at 9:44 AM

----- Forwarded Message

From: Anne Nelson <anne@phlf.org>
Date: Tue, 27 Sep 2011 09:07:55 -0400
To: Frank Stroker <frank@phlf.org>
Cc: Al Tannler <al@phlf.org>
Subject: Re: Downtown NR list

I am out of the office most of today, but may be available after 4 pm. What about photographs or starting to identify how each nomination should be amended - i.e. inventory, narrative, etc.

You could also give her a historic survey form so she can read the instructions.

Anne

On Sep 27, 2011, at 8:52 AM, Frank Stroker wrote:

Anne & Al,

We need to provide some direction to Malina, she has completed what we have asked for to date.

Frank

8. Email correspondence between Al Tannler, Anne Nelson, and Louise Sturgess dated October 14, 2011 with a hand written note from Ms. Sturgess

From: Al Tannler <al@phlf.org>
Subject: **Comments on HRN and modernism booklet**
Date: October 14, 2011 1:26:25 PM EDT
To: "Anne E. Nelson" <anne@phlf.org>
Cc: Louise Sturgess <louise@phlf.org>

Anne,

I think we can do this by email.

RFP NRN: See third paragraph, Gateway 4 - Add and correct spelling: Max Abramovitz for Harrison and Abramovitz, 1958-1960) This building was designed only 7 years after the first three.

Fourth paragraph: Correct spelling of Abramovitz.

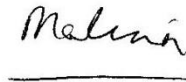
Booklet:

Page 10: I recommend deleting "the top" from the first sentence so that it reads ". . . create a guidebook highlighting fifty (50) or so 20th century, etc." Talk to LS.

Page 11: Dates are fine. No problem with anything on pages 12 and 13.

Also, Malina gave me a document, "Notes and Quotations Compiled by Malina Suity, September 2011, to assist in preparing National Register Gateway Center Nomination." Full of very useful material!! You and Louise should have copies. We can discuss next week.

Al
Albert M. Tannler
Historical Collections Director
Pittsburgh History & Landmarks Foundation
100 West Station Square Drive, STE 450
Pittsburgh, PA 15219
412-471-5808
fax: 412-471-1633
<http://www.phlf.org/>

A handwritten signature in dark ink, appearing to read "Malina", with a horizontal line underneath it.

9. Email correspondence between Louise Sturgess and Dr. Patrick Moore dated October 24, 2011

Fwd: Malina Suity's volunteer internship with PHLF

1 message

----- Forwarded message -----

From: **Louise Sturgess** <louise@phlf.org>
Date: Mon, Oct 24, 2011 at 4:12 PM
Subject: Malina Suity's volunteer internship with PHLF
To: Patrick Moore <pmoore@uwf.edu>

Patrick:

Malina was a first-rate intern here at PHLF and I want to let you know how pleased we were to have her assistance.

Malina logged 300 hours of volunteer service with PHLF from August 22 through October 24, 2011.

She took the initiative to make the most of her time here, and worked well with our staff and with several other college interns who were also here on an unpaid basis.

She is intelligent, mature, knowledgeable about public history, and excellent at working with young people in school tour situations and with teachers.

She is a capable researcher and writer, and is able to analyze information and summarize key points in a concise manner.

Malina's primary responsibility was to research and photograph buildings in 5 downtown districts that are part of a National Register District project. Malina prepared a resource inventory for the five areas, listing relevant details about each building, and she took photos of each building. She was a tremendous help in beginning the research phase of the project.

Malina also assisted with several tours for adults and for school students. After tagging along on one of our neighborhood walking tours on several occasions, Malina had the opportunity to lead a group on her own. She easily established a rapport with the students, shared stories with them about their neighborhood, and helped them find matches to 105 architectural details.

In all that she did with PHLF, Malina was self-assured, thoughtful, and dependable. We were fortunate to have her and wish her the best in her final semester.

If you have any further questions, please be in touch.

Louise Sturgess, Executive Director
Pittsburgh History & Landmarks Foundation
100 West Station Square Drive, STE 450
Pittsburgh, PA 15219
P: 412-471-5808
F: 412-471-1633
<http://www.phlf.org/>

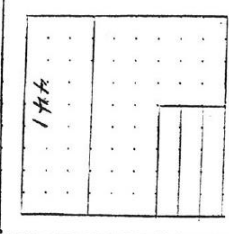

APPENDIX D

National Register of Historic District Forms

CONTENTS

1. Example of a Pennsylvania Historic Resource Survey Form:	
441 Smithfield Street	204
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1. Example of a Pennsylvania Historic Resource Form: 441 Smithfield Street

PENNSYLVANIA HISTORIC RESOURCE SURVEY FORM OFFICE OF HISTORIC PRESERVATION Box 1026 PA HISTORICAL & MUSEUM COMMISSION Harrisburg, PA 17120		7. Local survey organization Pittsburgh History & Landmarks Foundation		1. County Allegheny	
8. property owners name and address		9. tax parcel number / other number		10. U.T.M. zone <input type="checkbox"/> easting <input type="checkbox"/> northing usgs sheet:	
12. classification site () structure () object () building () in N.R. district yes () no ()		13. date(s) (how determined) 1918-1919 remodeled		15. style, design or folk type 1965 Classical	
16. architect or engineer		17. contractor or builder		19. original use Commercial	
14. period 1900-1919		18. primary building mat./construction Brick/ Stone		20. present use commercial	
23. site plan with north arrow 				21. condition average	
24. photo notation 003-P-R 142-F30 003-P-R 153-F31 003-P-R 154-F21 003-P-R 152-F29, 30		25. file/location		22. integrity average	
26. brief description (note unusual features, integrity) <p>Six story corner building with an elaborate lowered cornice in stone. Top three stories are in brick with plain windows of varying types. Third and second story: Rest atop Ionic pilasters with voluted capitals. Molded spandrel panels. First story altered with large glass storefront display windows, polished stone of second and third stories retained.</p> <p>Storefronts line Forbes, Fifth and Smithfield St. elevations on the first story.</p>					
27. history, significance and/or background (continue on back if necessary)					
28. sources of information (continue on back if necessary)					
29. prepared by: Cathy Mourkas/ gfs					
30. date 2-19-30					
revision(s)					
3. street address or specific location 441 Smithfield Street					
4. survey code 003-P-CBD-2E-12					

ADDITIONAL DATA/PHOTOS
number all continuations from front

4. survey code
003-P-BBD-25-12




EVALUATION

EVALUATOR(S)

november 1979

2. Gateway Center Pennsylvania Historic Resource Survey Form

PENNSYLVANIA HISTORIC RESOURCE SURVEY FORM OFFICE OF HISTORIC PRESERVATION Box 1026 PA HISTORICAL & MUSEUM COMMISSION Harrisburg, PA 17120		7. Local survey organization Pittsburgh History & Landmarks Foundation		5. Present name Gateway Center 1. County Allegheny
8. property owners name and address Equitable Life Assurance Company		9. tax parcel number / other number	10. U.T.M. zone <input type="checkbox"/> easting <input type="checkbox"/> nothing usgs sheet:	
12. classification site () structure () object () building () in N.R. district yes () no ()		13. date(s) (how determined) 14. period 1950-1970	15. style, design or folk type Modern	
16. architect or engineer Various (see 26)		17. contractor or builder	18. primary building mat./construction 19. original use Office/Residential 20. present use Office/Residential 21. condition Average 22. integrity Average	
23. site plan with north arrow see over				2. municipality Pittsburgh 6. other name (historic name if any)
24. photo notation 003-P-R337-F7,11,24 003-P-R184-F23,36 003-P-R185-F2-11 003-P-341-F25		25. file/location		
26. brief description (note unusual features, integrity, environment, threats and associated buildings). <p>Gateway Center consists of 12 buildings with plenty of open space for plazas, walks and the like situated on a 59 acre tract near the apex of the Golden Triangle. The buildings are:</p> <p>1,2, and 3. Gateway One, Two and Three - Designed by Irwin Claven and Kenneth Crumpton - begun in 1951, they were the first to be built. They are cruciform in plan and have steel skins backed by masonry.</p> <p>4. State Office Building, 300 Liberty Avenue, designed by Philip Bown and Lewis Altenhof - built in 1957 and noted for its use of white Vermont marble on the exterior. It is 16 stories.</p> <p>5. The Bell Telephone Building, 201 Stanwix Street, designed by Dowler and Dowler of Pittsburgh, built in 1957. It is 12 stories.</p> <p>6. The Hilton Hotel, 300-340 Commonwealth Place, designed by William B. Tabler of (Cont.)</p>				
27. history, significance and/or background <p>The crown of the first Pittsburgh Renaissance is Gateway Center. It was the first commercial redevelopment project in the country that did not use public funds. Developed by the Equitable Life Assurance Company, it has been criticized for its fragmented approach and for its instant obsolescence. It was begun in 1951 and forms a backdrop for Point State Park (003-P-cbd-1A,B,C,E,F,G; R341-F22,28-36) which was developed at the same time.</p>				
28. sources of information Gateway Center, Term paper by George Neely, April 14, 1971 - PHLF files. Pittsburgh, Stephan Lorant, Doubleday, 1964		29. prepared by: Steven Kibert/ gfs 30. date 11-7-80		3. street address or specific location Stanwix St. & Commonwealth Pl. (between Ft. Pitt Blvd. and Ft. Duquesne Blvd.) 4. survey code 003-P-cbd-1C,G & 8R

ADDITIONAL DATA/PHOTOS number all continuations from front	4. survey code 003-P-cbd-1C,G & 8R
<p>#26. Cont. New York. Built in 1959-60. 22 stories. Noted for use of gold anodized aluminum on its exterior and its flat slab cantilever construction. 7. Four Gateway Center. Designed by Harrison & Abramovitz. Built 1960. 22 stories. 8. The IBM Building, 56 Boulevard of the Allies (now United steelworker's Building) - Gateway Five - designed by Curtis and Davis of New York. Built 1961-63. 13 stories. Noted for its use of cantilever construction similar to bridge construction. Diamond shaped window openings. Thin skin of stainless steel. 9. Gateway Towers, designed by Roth and Sons. Built 1962-64. 27 stories with 314 apartment units. 10. Westinghouse Building, 72-80 Stanwix Street, designed by Harrison and Abramovitz. Built in 1967. 23 stories sheathed in dark gray aluminum - (Gateway 6). 11. Pittsburgh Press and Post Gazette building, 34 Boulevard of the Allies, built 1927. 6 stories. Aluminumized in 1964 to "fit in". 12. Allegheny Towers, 521 Stanwix Street. Half parking garage and half offices.</p>	
<p>Photo References:(numbers are keyed to numerical order above, to numbers below photos on Additional Photo pages 1 and 2, and to numbers on Sites below).</p>	
<p>1.Gateway One -- 003-P-R185-F8,10,11 2.Gateway Two -- 003-P-R184-F25,26,34 3.Gateway Three -- 003-P-R184-F36,34 4.State Office Building -- 003-P-R185-F3 5.Bell Telephone Building -- 003-P-R184-F29,32,33 6.Hilton Hotel -- 003-P-R185-F4,35;R341-F22 7.Four Gateway Center -- 003-P-RR184-F27,28,30 8.Gateway Five (IBM/U.S.Steelworkers Building) -- 003-P-R184-F31 9.Gateway Towers -- 003-P-R185-F5-7,9 10.Gateway Six (Westinghouse Building) -- 003-P-R337-F8,24 11.Pittsburgh Post Gazette and Press Building -- 003-P-R185-F2 12.Allegheny Towers -- 003-P-R184-F23,24</p>	
<p>23. Sites</p>	
<p>EVALUATION</p> <div style="border: 1px solid black; height: 40px; width: 100%;"></div> <div style="border: 1px solid black; padding: 5px; float: right; width: 200px;"> EVALUATOR(S) </div>	

november 1979

ADDITIONAL PHOTOS R184-F32
references: R184-F28

R185-F4
R184-F30

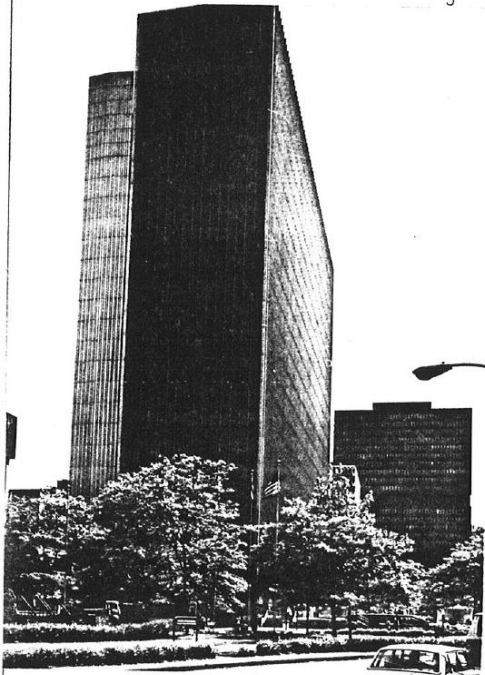
4. survey code
003-P-cbd-1C,G & 8R



5



6



7



7

PENNSYLVANIA HISTORIC RESOURCE SURVEY FORM
OFFICE OF HISTORIC PRESERVATION Box 1026
PA HISTORICAL & MUSEUM COMMISSION Harrisburg, PA 17120

ADDITIONAL PHOTOS -- References:
R185-F10 R184-F26
R184-F36 R185-F3

1. County Allegheny
2. Municipality Pittsburgh
3. Street address or specific location
4. Survey code

Stamwix St. & Commonwealth Pl.
(between Ft. Pitt Blvd And Ft. Duquesne Blvd.)

003=P-cbd-1C,G & 8R

Page 1



1



2



3



4

PENNSYLVANIA HISTORIC RESOURCE SURVEY FORM
OFFICE OF HISTORIC PRESERVATION Box 1026
PA HISTORICAL & MUSEUM COMMISSION Harrisburg, PA 17120

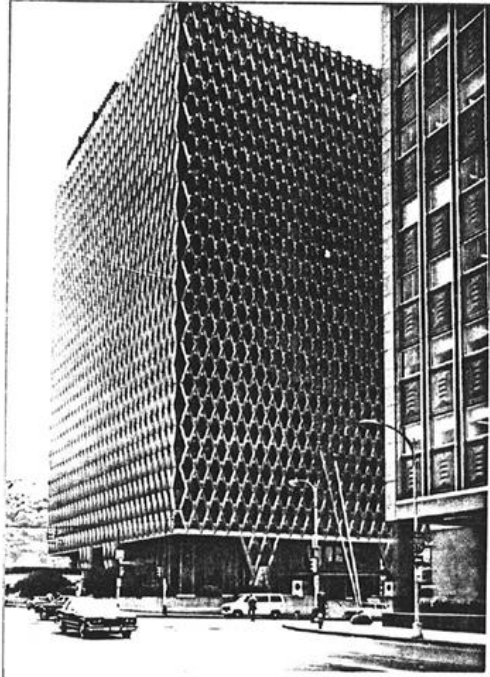
ADDITIONAL PHOTOS -- References:
R184-F31 R185-F5
R337-F24 R185-F2

1. County
Allegheny

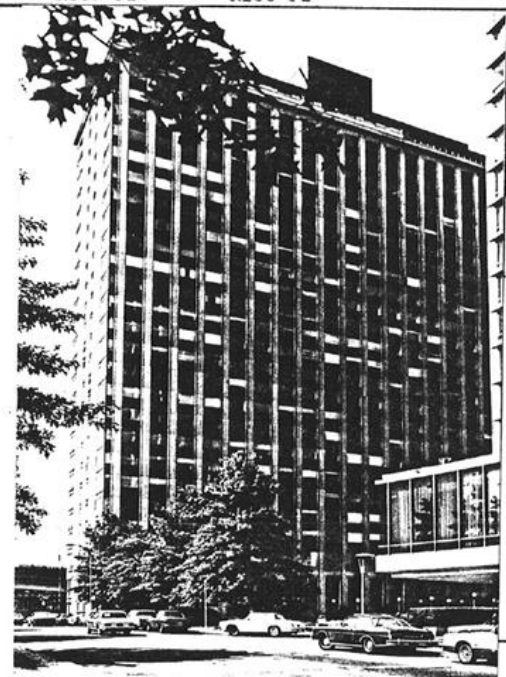
2. Municipality
Pittsburgh

3. Street address or specific location
Stanwix St. & Commonwealth Pl.
(between Ft. Pitt Blvd. and Ft. Duquesne Blvd.)

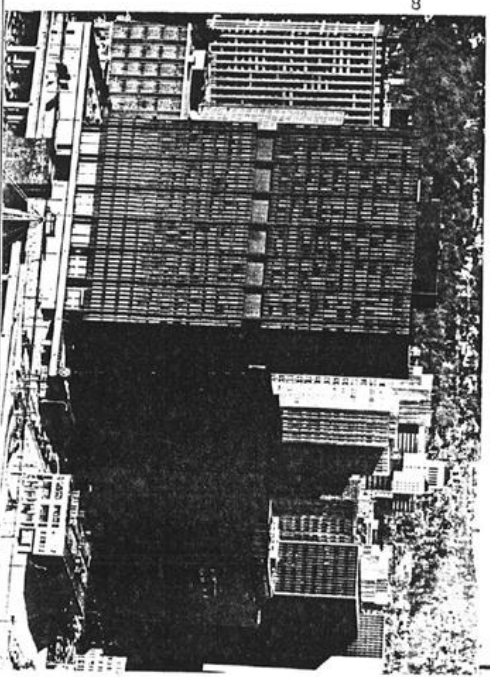
4. Survey code
003-P-cbd-1C, G & 8R



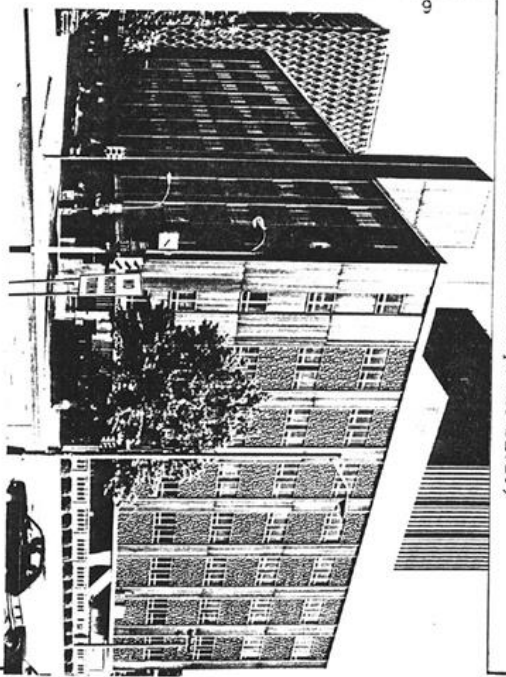
8



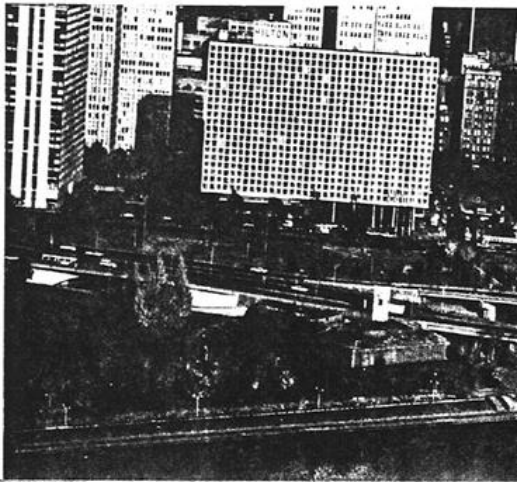
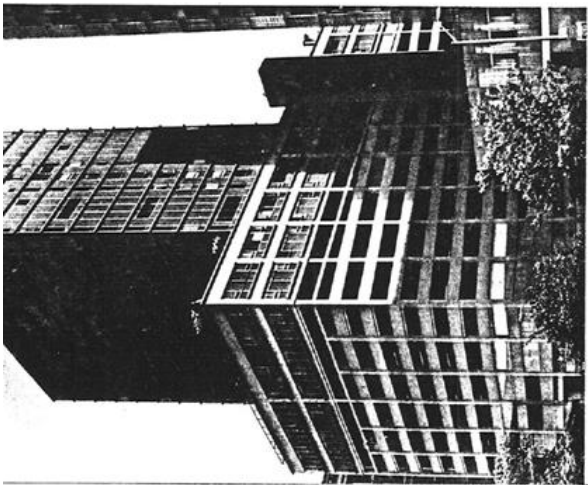
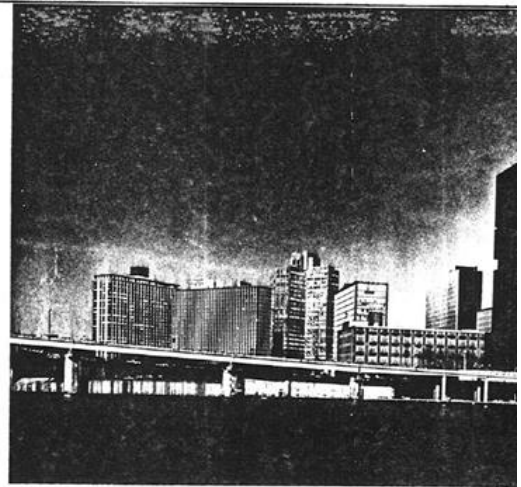
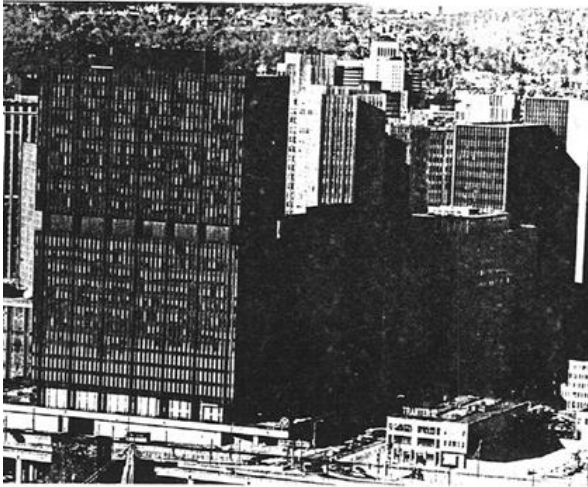
9



10



11



3. National Register of Historic Places Nomination form for Pittsburgh Renaissance Historic District

NPS Form 10-900

OMB No. 1024-0018

(Expires 5/31/2012)

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Pittsburgh Renaissance Historic District
other names/site number Key #156390

2. Location

street & number Roughly bounded by the Allegheny River, Stanwix Street, the Monongahela River, and the Ohio River. ☐ not for publication
city or town Pittsburgh ☐ vicinity
state Pennsylvania code PA county Allegheny code 003 zip code 15222

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Signature of certifying official/Title _____ Date _____

State or Federal agency/bureau or Tribal Government _____

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register ___ determined eligible for the National Register
___ determined not eligible for the National Register ___ removed from the National Register
___ other (explain:) _____

Signature of the Keeper _____

Date of Action _____

Pittsburgh Renaissance Historic District
Name of Property

Allegheny County, PA
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply.)

☒ private
☐ public - Local
☒ public - State
☐ public - Federal

Category of Property

(Check only **one** box.)

☐ building(s)
☒ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
11	2	buildings
2		sites
1		structures
		objects
14	2	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

3: 1 building and 1 site (NHL001742)
1 building (156329)

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE/Business/Office building
DOMESTIC/Multiple Dwelling/Apartment Building
DOMESTIC/Hotel/Hotel
RECREATION AND CULTURE/Outdoor
Recreation/Park
RECREATION AND CULTURE/Museum/Museum
TRANSPORTATION/Road-related/Parking
Garage

Current Functions

(Enter categories from instructions.)

COMMERCE/TRADE/Office building
DOMESTIC/Multiple Dwelling/Apartment Building
DOMESTIC/Hotel/Hotel
RECREATION AND CULTURE/Outdoor
Recreation/Park
RECREATION AND CULTURE/Museum/Museum
TRANSPORTATION/Road-related/Parking
Garage

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/International Style
COLONIAL/Georgian/Military architecture

Materials

(Enter categories from instructions.)

foundation: CONCRETE
walls: METAL/Steel
METAL/Aluminum
roof: ASPHALT
other: STONE/Granite
STONE/Marble

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

See Continuation Sheets.

Narrative Description

See Continuation Sheets.

Pittsburgh Renaissance Historic District
Name of Property

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☒ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B Property is associated with the lives of persons significant in our past.
- ☐ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ☐ A Owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☒ G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Community Planning and Development

Period of Significance

1945-1974

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Eggers & Higgins with Irwin Clavin

Harrison & Abramovitz

Charles Morse Stotz

Period of Significance (justification)

See Continuation Sheets.

Criteria Considerations (explanation, if necessary)

See Continuation Sheets.

Pittsburgh Renaissance Historic District
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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

See Continuation Sheets.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

See Continuation Sheets.

Developmental history/additional historic context information (if appropriate)

See Continuation Sheets.

Pittsburgh Renaissance Historic District
Name of Property

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County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

See Continuation Sheets.

Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67 has been requested)
☒ previously listed in the National Register
☒ previously determined eligible by the National Register
☒ designated a National Historic Landmark **NHL 1742**
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other

Name of repository: _____

Historic Resources Survey Number (if assigned):

Key #156390 (including NHL001742, 156329, 005058)

10. Geographical Data

Acreage of Property 33.18 acres

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	17	583683	4477271	3	17	584472	4477235
	Zone	Easting	Northing		Zone	Easting	Northing
2	17	584393	4477505	4	17	584290	4476862
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (Describe the boundaries of the property.)

See Continuation Sheets.

Boundary Justification (Explain why the boundaries were selected.)

See Continuation Sheets.

Pittsburgh Renaissance Historic District
Name of Property

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11. Form Prepared By

name/title Laura C. Ricketts/Architectural Historian (Skelly and Loy, Inc.) with Anne Nelson, Albert Tannler, and Frank Stroker (Pittsburgh History & Landmarks Foundation)
organization Pittsburgh History & Landmarks Foundation date April 18, 2012
street & number 100 West Station Square Drive, Suite 450 telephone 412-471-5808
city or town Pittsburgh state PA zip code 15219-1134
e-mail lricketts@skellyloy.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Photograph technical information

Traditional black-and-white photographic processing of prints

Common to all photographs:

Name of Property: Pittsburgh Renaissance Historic District
City or Vicinity: City of Pittsburgh
County: Allegheny
State: PA
Photographer: Pittsburgh History & Landmarks Foundation
Frank Stroker (photos 4, 6-7, 9, 14-17, 21, 24, 26, 33-34, 36-41, 45-47, 50-58, 61-62, 65-66, 68, 81, 84, 89-90, 94, 96, 98, 103-104-106-107); Louise Sturgess (photos 1, 82, 85, 88, 93, 109); Malina Suity (photos 3, 5, 8, 10-13, 19-20, 22-23, 25, 27-32, 35, 42-44, 48-49, 59-60, 63-64, 67, 69-80, 83, 86-87, 91-92, 95, 97, 99-102, 105, 108); Ronald C. Yochum, Jr., photo 2.
Date Photographed: July 2011 (photo 1); November 2008 (photo 2); October 2011 (photos 3, 5, 8, 10-13, 19-20, 22-23, 25, 27-32, 35, 42-44, 48-49, 59-60, 63-64, 67, 69-80, 83, 86-87, 91-92, 95, 97, 99-102, 105, 108); February 2012 (photos 4, 6, 9, 14-16, 21, 24, 26, 38-41, 47, 52, 57-58, 61-62, 65-66, 68, 81, 84, 89-90, 94, 96, 98, 103-104, 106-107); March 2012 (photos 7, 17, 33-34, 36-37, 45-46, 50-51, 53-56); June 2011 (photo 18); August 2011 (photo 82); September 2011 (photos 85, 88); May 2011 (photo 93); July 2008 (photo 109)
Location of Digitized images: Pittsburgh History and Landmarks Foundation
100 W. Station Square, Ste. 450, Pittsburgh, PA 15219
Number of Photos: 109

Pittsburgh Renaissance Historic District
Name of Property

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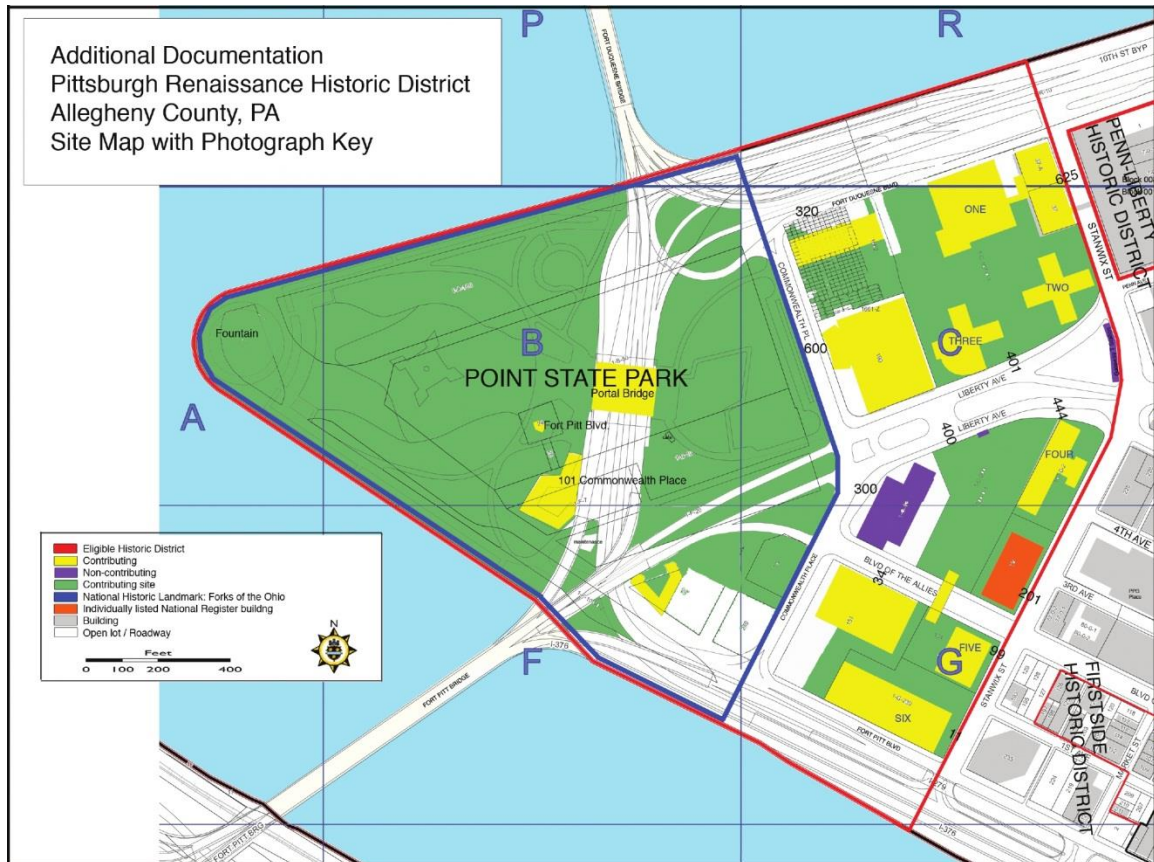
Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



Pittsburgh Renaissance Historic District
City of Pittsburgh, Allegheny County, PA

RESOURCE INVENTORY

Address	Tax Parcel	Historic Name of Property	Current Name of Property	Date	Style	Architect	Number of Stories	Material	Type of Resource	Historic Function	Contributing	Photo
34 Boulevard of the Allies	1-G-151	Pittsburgh Press Building	Pittsburgh Post-Gazette Building	1927; Refaced in 1962	Modern	Howell & Thomas (Cleveland); Hunting, Larson and Dunnells (Pittsburgh) for 1962 renovation	6	Aluminum, glass	Building	COMMERCE/ Office building	Yes	53, 60-62
101 Commonwealth Place	1-F-7	Fort Pitt Museum	Fort Pitt Museum	1969; 2001-2010	Modern	Charles Morse Stoltz (Pittsburgh), architect; Ralph E. Griswold (Pittsburgh), landscape architect; Pressley Associates, Inc. (Cambridge, MA), landscape architects for 2001-2013 renovation	2	Brick, concrete, glass	Building	CULTURE/ Museum	Yes	87-90
600 Commonwealth Place	1-C-190	The Pittsburgh Hilton	Wyndham Grand Pittsburgh Downtown Hotel	1957-1959	International Style	William B. Tabler, Jr. (New York) for Hilton Hotels	22	Gold anodized aluminum, glass	Building	DOMESTIC/ Hotel	Yes	3, 5, 16-22, 53
320 Fort Duquesne Boulevard	1-C-170; 1-C-1651; 1-C-1662 et al	Gateway Towers	Gateway Towers	1962-1964	International Style	Emory Roth & Sons (New York)	27	Steel, precast concrete, glass	Building	DOMESTIC/ Apartment building	Yes	30-32
Fort Pitt Boulevard	1-B-24	Fort Pitt Block House	Fort Pitt Block House	1764	Colonial	Under Colonel Henry Bouquet	1	Stone, brick, heavy timbers	Building	DEFENSE/ Fortification	Yes	85-87
Fort Pitt Boulevard/Penn Avenue	1-A-100; 1-B-50; 1-B-26; 1-F-7; 1-B-10; 1-F-20; 1-B-27; 1-F-100; 2; 1-B-48; 1-B-270; 1-B-162; 1-F-27; 1-F-48; 1-G-162; 1-G-270	Point State Park	Point State Park	1974; 2001-2013	Modern	Griswold, Winters, Swain & Mullin (Pittsburgh); Stoltz, Hess, MacLachlan & Fodera (Pittsburgh); Gordon Bunshaft of Skidmore, Owings & Merrill (New York office); Pressley Associates, Inc. (Cambridge, MA), landscape architects for 2001-2013 renovation	N/A	Native plants, concrete	Site	LANDSCAPE/ Park	Yes	1, 2, 9, 91-109
300 Liberty Avenue	1-G-43	State Office Building	River View Apartments	1957; Refaced c. 1980s	Modern	Alterhof & Bown (Pittsburgh)	16	Blue anodized aluminum, marble, glass	Building	GOVERNMENT/ Government offices	No	38-40
400 Liberty Avenue	1-C-200; 1-C-200-1	Equitable Plaza, Pittsburgh Gateway Center Garage	Plaza at Gateway Center and Gateway Center Garage	1961-1962; 2004	Modern	Schell & Deeter (Pittsburgh), architects; Harrison & Abramovitz (New York), consulting architects; Simonds & Simonds (Pittsburgh), landscape architects	3 (underground)	Concrete, terrazzo, and landscaping	Site/ Building	LANDSCAPE/ Park; TRANSPORTATION/ Parking garage	Yes	6, 7, 51-59
401 Liberty Avenue	1-C-167-1	One Gateway Center, Two Gateway Center, Three Gateway Center, Gateway Plaza, collectively Gateway Center	One Gateway Center, Two Gateway Center, Three Gateway Center, Gateway Plaza, collectively Gateway Center	1950 - 1953	International Style	Eggers & Higgins (New York) with Irwin Clavin (Pittsburgh); Clarke & Rapano (New York), landscape architect	20-One 20-Two 24-Three	Chrome-alloyed steel and glass	Buildings/ Site	COMMERCE/ Office buildings	Yes	4, 10-17, 22-29, 55, 57

Pittsburgh Renaissance Historic District
City of Pittsburgh, Allegheny County, PA

RESOURCE INVENTORY

444 Liberty Avenue	1-C-167-2	Four Gateway Center	Four Gateway Center	1958-1960	International Style	Max Abramovitz for Harrison & Abramovitz (New York) with Deeter Richey Sippel (Pittsburgh)	22	Stainless steel and glass	Building	COMMERCE/ Office building	Yes	41-46, 54
11 Stanwix Street	1-G-239	Westinghouse Electric Corporation Headquarters; Six Gateway Center	11 Stanwix Street	1967-1969	International Style	Harrison & Abramovitz (New York)	23	Dark gray anodized aluminum and glass	Building	COMMERCE/ Office building	Yes	56, 66-68
99 Stanwix Street	1-G-141	The IBM Building; Five Gateway Center	United Steelworker's Building	1962-1963	Modern	Curtis & Davis (New Orleans)	13	Stainless steel and glass	Building	COMMERCE/ Office building	Yes	56, 63-65
201 Stanwix Street	1-G-175	The Bell Telephone Company of Pennsylvania; Western Headquarters Building	201 Stanwix Street	1955-1957	Modern	Dowler & Dowler (Pittsburgh)	12	Aluminum, granite, and glass	Building	COMMERCE/ Office building	Yes	47-50, 55, 56
625 Stanwix Street	1-C-37-A; 1-C-37	Allegheny Towers Penthouse Apartments	625 Stanwix Tower Apartments	1964-1967	Modern	Tasso Katselas (Pittsburgh); Mellon-Stuart Company (Pittsburgh), contractor	24	Concrete and glass	Building	DOMESTIC/ Apartment building; TRANSPORTATION/ Parking garage	Yes	33-36
N/A	N/A	Portal Bridge	Portal Bridge	1954-1963	Modern	Charles Morse Stolz (Pittsburgh); Gordon Baneshalt of Skidmore, Owings & Merrill (New York office) and Eugene Freyssinet (France), consultant	N/A	Prestressed and post-tensioned concrete	Structure	TRANSPORTATION/ Bridge	Yes	8, 75-84
Liberty Avenue and Stanwix Street	N/A	Gateway Station	Gateway Station	2003-2012	Modern	EDGE Studio and Pfaffmann & Associates (Pittsburgh)	1	Glass and steel	Building	TRANSPORTATION/ Transit station	No	15, 37

United States Department of the Interior
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National Register of Historic Places
Continuation Sheet

Pittsburgh Renaissance Historic District
Name of Property
Allegheny County, PA
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Name of multiple listing (if applicable)

Additional Documentation Page 1

Photographs

Pittsburgh Renaissance Historic District overview including Point State Park and Gateway Center redevelopment area west of Stanwix Street from the Mount Washington neighborhood. Confluence of the Allegheny River from the north, Monongahela River from the south, forming the Ohio River flowing westward.

Camera direction NE.

1 of 109.

Pittsburgh Renaissance Historic District overview including Point State Park and Gateway Center redevelopment area west of Stanwix Street from the roof of One PPG Place. Confluence of the Allegheny River from the north, Monongahela River from the south, forming the Ohio River flowing westward.

Camera direction WNW.

2 of 109

Looking northeast along Commonwealth Place near Fort Pitt Boulevard with Gateway Towers (left), the Pittsburgh Hilton (currently Wyndham Grand Pittsburgh Downtown Hotel), Three Gateway Center, and Pittsburgh Press Building (currently Pittsburgh Post-Gazette Building) (right).

Camera direction NNE.

3 of 109

Gateway Plaza from Commonwealth Place: One Gateway Center (left), Two Gateway Center (center), Three Gateway Center (right) and grand ballroom wing of the Pittsburgh Hilton (far right).

Camera direction E.

4 of 109

Northeast corner of Commonwealth Place and Liberty Avenue with Gateway Towers (left), the Pittsburgh Hilton (center), and Three Gateway Center (right).

Camera direction NNE.

5 of 109

Equitable Plaza (currently Plaza at Gateway Center) from the Westinghouse Electric Corporation Headquarters/Six Gateway Center (currently 11 Stanwix Street). Left to right: Pittsburgh Press Building, Three Gateway Center, pedestrian bridge over the Boulevard of the Allies, Two Gateway Center, Four Gateway Center, the Bell Telephone Company of Western Pennsylvania Headquarters Building (currently 201 Stanwix Street), and the IBM Building/Five Gateway Center (currently United Steelworker's Building).

Camera direction NNE.

6 of 109

Equitable Plaza from southwest corner of Bell Telephone Building (left). Left to right: IBM Building, Westinghouse Electric Corporation Headquarters, and Pittsburgh Press Building.

Camera direction SSW.

7 of 109

United States Department of the Interior
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Pittsburgh Renaissance Historic District

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Additional Documentation Page 2

View from western section of Point State Park with Fort Duquesne tracery and Portal Bridge in middle ground. Background left to right: One Gateway Center, The Pittsburgh Hilton, Four Gateway Center, and the State Office Building.

Camera direction E.

8 of 10

Fort Duquesne tracery and medallion, western section Point State Park, view toward Fountain.

Camera direction W.

9 of 109

View of northeast corner elevations of One Gateway Center from Fort Duquesne Boulevard.

Camera direction WSW.

10 of 109

View between Allegheny Towers Penthouse Apartments (currently 625 Stanwix Street Apartments)(left) and One Gateway Center (right) toward Two Gateway Center.

Camera direction SSE.

11 of 109

Southeast corner elevations of Two Gateway Center from Stanwix Street.

Camera direction NW.

12 of 109

Northeast corner elevations of Two Gateway Center from Stanwix Street.

Camera direction SSE.

13 of 109

Semicircular entrance lobby of Two Gateway Center from Stanwix Street near Penn Avenue.

Camera direction NW.

14 of 109

Three Gateway Center (left) and Two Gateway Center (right) with Gateway Station (light rail transit station)(foreground) from Liberty Avenue and Stanwix Street.

Camera direction NW.

15 of 109

Three Gateway Center northwest elevations from the Gateway Plaza gardens.

Camera direction SE.

16 of 109

Equitable Plaza landscaped gardens, terraces, benches and trellis-like pergolas atop the Gateway Parking Garage with Three Gateway Center (left) and Two Gateway Center.

Camera direction NNE.

17 of 109

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Pittsburgh Renaissance Historic District
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Additional Documentation Page 3

Eastern section (city-side) lawn of Point State Park from the Portal Bridge with the Pittsburgh Hilton (left) and the State Office Building (right).

Camera direction E.

18 of 109

Gateway Towers (left), One Gateway Center, and the Pittsburgh Hilton (right) from Point State Park eastern section (city-side) lawn.

Camera direction NE.

19 of 109

The Pittsburgh Hilton west elevation (main façade).

Camera direction NE.

20 of 109

The Pittsburgh Hilton south and east elevations with grand ballroom wing from Liberty Avenue.

Camera direction NW.

21 of 109

The grand ballroom wing of the Pittsburgh Hilton from the Gateway Plaza gardens.

Camera direction SW.

22 of 109

Gateway Plaza from Commonwealth Place between Gateway Towers (left) and the Pittsburgh Hilton (right) with Two Gateway Center (left center) and Three Gateway Center (right center) in the background.

Camera direction E.

23 of 109

Entrance pylons to Gateway Plaza between Two Gateway Center (left) and Three Gateway Center (right), looking toward Four Gateway Center.

Camera direction SSE.

24 of 109

Gateway Plaza paving, benches, and landscaping between Two Gateway Center (left) and Three Gateway Center (right) toward the entrance pylons to the plaza.

Camera direction SSE.

25 of 109

Fountain at Gateway Plaza at entrance to One Gateway Center and Allegheny Towers Penthouse Apartments (right).

Camera direction NNW.

26 of 109

Fountain at Gateway Plaza from the gardens.

Camera direction ENE.

27 of 109

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Additional Documentation Page 4

Gateway Plaza gardens from southeast corner of Gateway Towers toward Two and Three Gateway Center (center).

Camera direction E.

28 of 109

Gateway Plaza gardens from southwest corner of the Pittsburgh Hilton.

Camera direction NE.

29 of 109

Gateway Towers with One Gateway Center (center) and the Pittsburgh Hilton (right) from city-side lawn of Point State Park near the Portal Bridge.

Camera direction NE.

30 of 109

Gateway Towers west and south elevations from city-side lawn of Point State Park.

Camera direction NE.

31 of 109

Gateway Towers south elevation from Gateway Plaza.

Camera direction W.

32 of 109

Allegheny Towers Penthouse Apartments east and north elevations from Fort Duquesne Boulevard opposite Stanwix Street.

Camera direction SSW.

33 of 109

Allegheny Towers Penthouse Apartments west and south elevations from the fountain at Gateway Plaza.

Camera direction NNE.

34 of 109

The garage and offices of Allegheny Towers Penthouse Apartments from Stanwix Street near Penn Avenue. The pedestrian bridge over Stanwix Street connects to the former Horne's Department Store, currently Penn Avenue Place.

Camera direction NNW.

35 of 109

The apartment tower north elevation above the garage and offices of the Allegheny Towers Penthouse Apartments.

Camera direction SSW.

36 of 109

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Additional Documentation Page 5

Gateway Station along Stanwix Street between Liberty Avenue and Penn Avenue, showing the Liberty Avenue entrance.

Camera direction NE.

37 of 109

State Office Building (currently River Vue Apartments) west and south elevations and northwest corner of the Pittsburgh Press Building.

Camera direction ENE.

38 of 109

East elevation of the State Office Building (left) with Three Gateway Center and Two Gateway Center (right) from the Equitable Plaza bridge over the Boulevard of the Allies.

Camera direction N.

39 of 109

West elevation of the State Office Building from the corner of the Boulevard of the Allies and Commonwealth Place.

Camera direction NE.

40 of 109

North elevation of Four Gateway Center from Stanwix Street near Penn Avenue.

Camera direction SSW.

41 of 109

East and north elevations of Four Gateway Center from Liberty Avenue near Stanwix Street.

Camera direction SW.

42 of 109

East elevation of Four Gateway Center from Stanwix Street and Fourth Avenue.

Camera direction NNW.

43 of 109

West elevation of Four Gateway Center from Liberty Avenue near Stanwix Street.

Camera direction S.

44 of 109

West and south elevations of Four Gateway Center from Equitable Plaza.

Camera direction NE.

45 of 109

Equitable Plaza landscaped gardens, terraces, and trellis-like pergolas atop the Gateway Parking Garage, with Four Gateway Center in background.

Camera direction ESE.

46 of 109

United States Department of the Interior
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Additional Documentation Page 6

The Bell Telephone Building east and north elevations from Stanwix Street near Fourth Avenue.

Camera direction SW.

47 of 109

South elevation of the Bell Telephone Building.

Camera direction N.

48 of 109

East elevation of the Bell Telephone Building from Stanwix Street and Fourth Avenue.

Camera direction SW.

49 of 109

West elevation of the Bell Telephone Building from Equitable Plaza.

Camera direction SE.

50 of 109

Gateway Center Garage entrance at 400 Liberty Avenue with Equitable Plaza above.

Camera direction S.

51 of 109

Equitable Plaza landscaped gardens, terraces, and trellis-like pergolas with Three Gateway Center (center) and Two Gateway Center in the background.

Camera direction NNE.

52 of 109

Equitable Plaza landscaped gardens, terraces, benches, and trellis-like pergolas with the Pittsburgh Hilton and Gateway Towers in the background.

Camera direction NW.

53 of 109

Equitable Plaza with Four Gateway Center entrance in the background.

Camera direction ENE.

54 of 109

Equitable Plaza with the Bell Telephone Building (center) and IBM Building (right) in the background.

Camera direction SE.

55 of 109

Equitable Plaza landscaped gardens and pedestrian bridge over the Boulevard of the Allies, with the Bell Telephone Building, the IBM Building, and the Westinghouse Headquarters in the background.

Camera direction S.

56 of 109

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Additional Documentation Page 7

Equitable Plaza landscaped and terraced gardens with pedestrian bridge from the Westinghouse Headquarters.

Camera direction N.

57 of 109

East and north elevation of the Pittsburgh Press Building with Equitable Plaza pedestrian bridge over the Boulevard of the Allies in the foreground.

Camera direction W.

58 of 109

Equitable Plaza stairs to elevated plaza from Stanwix Street Westinghouse Headquarters and the IBM Building with the Pittsburgh Press Building in the background.

Camera direction NW.

59 of 109

West elevation of the Pittsburgh Press Building.

Camera direction SE.

60 of 109

North and west elevations of the Pittsburgh Press Building from Commonwealth Place and Boulevard of the Allies.

Camera direction SE.

61 of 109

North elevation of the Pittsburgh Press Building from Equitable Plaza pedestrian bridge.

Camera direction SW.

62 of 109

East and north elevations of the IBM Building.

Camera direction W.

63 of 109

South elevation of the IBM Building.

Camera direction N.

64 of 109

Equitable Plaza with the Bell Telephone Building (center) and the IBM Building (right).

Camera direction NE.

65 of 109

Westinghouse Headquarters, east and north elevations.

Camera direction W.

66 of 109

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Additional Documentation Page 8

South and east elevations of the Westinghouse Headquarters from Fort Pitt Boulevard opposite Stanwix Street.
Camera direction NW.
67 of 109

Equitable Plaza with the north entrance to the Westinghouse Headquarters (left) and the Pittsburgh Press Building (right).
Camera direction W.
68 of 109

Fort Pitt Boulevard westward from Stanwix Street and Fort Pitt Bridge on ramp at Stanwix Street.
Camera direction W.
69 of 109

Fort Pitt Bridge from northwest corner of Fort Pitt Boulevard and Stanwix Street.
Camera direction W.
70 of 109

Fort Pitt Bridge from western section of Point State Park near rear of Fort Pitt Museum.
Camera direction S.
71 of 109

Approach ramps from the Tenth Street Bypass to the Fort Duquesne Bridge from Fort Duquesne Boulevard opposite Stanwix Street.
Camera direction W.
72 of 109

Fort Duquesne Boulevard westward from opposite Stanwix Street.
Camera direction WSW.
73 of 109

Fort Duquesne Bridge from Fort Duquesne Boulevard near rear of One Gateway Center.
Camera direction WNW.
74 of 109

Ramps of Fort Duquesne Bridge connecting to and from the Portal Bridge and Fort Duquesne Boulevard seen from the Allegheny River upper promenade of Point State Park, Gateway Towers in the background.
Camera direction E.
75 of 109

Fort Pitt Bridge, Liberty Avenue ramps through Point State Park from near Commonwealth Place.
Camera direction SW.
76 of 109

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Additional Documentation Page 9

Fort Pitt Bridge north end on and off ramps to the Portal Bridge, Liberty Avenue, and I-376 (Penn-Lincoln Parkway East), seen from the Monongahela River upper promenade, Westinghouse Headquarters, in the background.

Camera direction SE.

77 of 109

Point State Park eastern section city-side lawn, pathway and plantings with the Portal Bridge in the background from Commonwealth Place near Liberty Avenue.

Camera direction W.

78 of 109

Portal Bridge connecting the Fort Pitt Bridge and Fort Duquesne Bridge with pedestrian bridge beneath from eastern section city-side lawn of Point State Park.

Camera direction WNW.

79 of 109

Portal Bridge connecting the Fort Pitt Bridge and Fort Duquesne Bridge and pedestrian ramp from Fort Pitt Bridge.

Camera direction NE.

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Western section of Point State Park seen from the pedestrian bridge under the Portal Bridge.

Camera direction WNW.

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Pedestrian bridge and reflecting pool under the arches of the Portal Bridge.

Camera direction NE.

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Reflecting pool under the arches of the Portal Bridge from west end of pedestrian bridge.

Camera direction E.

83 of 109

Trees and pathway to the overlook in western section of Point State Park from the west end of the Portal Bridge pedestrian bridge.

Camera direction NW.

84 of 109

Fort Pitt Block House, only remaining structure of Fort Pitt, south and east elevations in Point State Park.

Camera direction NW.

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Fort Pitt Block House south and east elevations in Point State Park.

Camera direction NNW.

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Fort Pitt Bridge seen from western section of Point State Park between the Fort Pitt Museum (left) and Fort Pitt Block House (right).

Camera direction S.

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Fort Pitt Museum in the reconstructed Fort Pitt Monongahela Bastion in Point State Park with Fort Pitt Bridge in the background.

Camera direction S.

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Reconstructed Fort Pitt Monongahela Bastion containing the Fort Pitt Museum, west and south elevations, in Point State Park.

Camera direction ESE.

89 of 109

Reconstructed Fort Pitt Flag Bastion in Point State Park with Fort Pitt Bridge ramps in the background.

Camera direction NW.

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The Great Lawn and native plantings in the western section of Point State Park.

Camera direction NE.

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The Great Lawn and Fort Duquesne Tracery and Medallion in the western section of Point State Park with native plantings, Portal Bridge (right), and the buildings of Gateway Center in the background.

Camera direction ENE.

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Fort Duquesne Tracery and Medallion in the western section of Point State Park.

Camera direction WNW.

93 of 109

Fort Duquesne Medallion in center of the Fort Duquesne Tracery, Point State Park western section.

Camera direction NNW.

94 of 109

Pathway and native woodland plantings along the Monongahela River upper promenade in Point State Park looking west towards the Point.

Camera direction W.

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Trees and other native plantings along the northern edge of the Great Lawn in Point State Park.

Camera direction NW.

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Native woodland plantings flanking pathway between the Great Lawn and the Allegheny River in Point State Park.

Camera direction NW.

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Steps leading from the Allegheny River upper promenade to the Overlook in Point State Park, Gateway Towers and the Pittsburgh Hilton beyond the Fort Duquesne Bridge ramps.

Camera direction ESE.

98 of 109

Native plantings below the Overlook in the western section of Point State Park.

Camera direction S.

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Native woodland plantings in the western section of Point State Park.

Camera direction N.

100 of 109

Native woodland plantings bordering the Great Lawn looking toward the Portal Bridge in Point State Park.

Camera direction ESE

101 of 109

Allegheny River upper promenade and native woodland plantings (left) in Point State Park looking west toward the Point.

Camera direction WSW.

102 of 109

Allegheny River upper and lower promenade in Point State Park looking east.

Camera direction NE.

103 of 109

Allegheny River upper and lower promenade in Point State Park looking west toward the Point, restrooms building on left.

Camera Direction SW.

104 of 109

Allegheny River upper promenade and native woodland plantings looking east in Point State Park.

Camera direction ENE.

105 of 109

Monongahela River upper promenade looking west toward the Fountain with Fountain Pump House (right).

Camera direction NW.

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Steps between Monongahela River upper and lower promenades in Point State Park.

Camera direction NW.

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Fountain at Point State Park seen from the western edge of the Great Lawn.

Camera direction W.

108 of 109

Fountain at Point State Park seen from Mount Washington with restrooms building (upper) and
Fountain Pump House (lower right) to the east.

Camera direction NE.

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Narrative Description
Summary Paragraph

The Pittsburgh Renaissance Historic District encompasses the most significant components of the landmark urban renewal program known as Renaissance I, which was undertaken in Pittsburgh beginning in 1945. The program involved smoke and flood control, the demolition of acres of buildings, a new layout of streets and utilities, the construction of a modern office district of towers in a park setting (often referred to as Gateway Center), and the creation of the 36-acre Point State Park. The historic district is located at the western tip of Pittsburgh's Downtown, known as the Golden Triangle, near the Point (Photographs 1 and 2) (see USGS map and Site Map). It is bordered by the three rivers—the Allegheny, Monongahela, and Ohio Rivers—and Stanwix Street. Point State Park with its focal point fountain, native plantings, and reminders of Colonial-era forts has been designated as the Forks of the Ohio National Historic Landmark (NHL001742). Immediately to the east of the park is a band of International Style office and apartment buildings made of steel, aluminum, and glass and ranging from 6 to 27 stories tall (Photograph 3). The modern towers are set into landscaped parks that provide a setting which is distinctly different from the dense blocks of the original city grid that was replaced or the city blocks that remain to the east of the district (Photograph 4). The historic district retains integrity; most of the mid-century modern structures and landscape designs are intact with only minor changes, and there are only two non-contributing resources among a count of 19 total resources.

Narrative Description

The description of the historic district begins with the collection of office and apartment buildings that are located between Commonwealth Place and Stanwix Street. This office district is bordered by Point State Park to the west and by the historic street layout of Downtown Pittsburgh to the east. The broad expanse of Liberty Avenue divides it into a northern section of offices, apartments, and a hotel grouped around the central Gateway Plaza (Photograph 5) and a southern section of office buildings grouped around Equitable Plaza (Photographs 6 and 7). After a brief discussion of the boulevards at the southern and northern limits of the district, the description turns to Point State Park, discussing the portal bridge, the block house and museum, and the park itself culminating with the fountain at the Point (Photographs 8 and 9).

The first three buildings of the Renaissance I Gateway Center development are **One Gateway Center**, **Two Gateway Center**, and **Three Gateway Center**, which opened in 1952-1953 (Photographs 10-17).

The three office towers, which range from 20 to 24 stories high, were designed by the traditional New York architectural firm of Eggers & Higgins with the modernist Pittsburgh architect Irwin Clavin. They all share the same distinctive cruciform plan, which allows for a maximum of naturally lit office space along double-loaded corridors, and collectively, they provide 1,000,000 square feet of office space (Ben Rosen Associates c. 1964:9). They are clad with sleek curtain walls of chrome-alloyed steel. The steel and glass curtain walls are articulated with continuous verticals that read as modern abstractions of fluted pilasters and mullions with recessed windows and ribbed spandrels. The central elevator service cores extend several stories at the top of each composition. One Gateway Center is a 20-story cruciform tower with a squarish two-story base level (Photographs 10-11). The 20-story Two Gateway Center takes advantage of its prominent position at the northwest corner of Stanwix Street and Penn Avenue with a three-story, curved glass lobby facing the intersection (Photographs 12-14). Three Gateway Center is the tallest of the ensemble of nearly identical buildings at 24-stories tall (Photographs 15-17). Like Two Gateway Center, it has a curving glass lobby at its southwest corner.

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The three buildings maintain their integrity; their chrome-alloyed steel skin still gleams and there have been no major alterations to their design, materials, or setting.

Immediately to the southeast of Three Gateway Center is the **Pittsburgh Hilton** (now known as the Wyndham Grand Pittsburgh Downtown Hotel), designed by New York architect William B. Tabler, Jr. and opened in 1959 (Photographs 18-22). The Pittsburgh Hilton is composed in three parts: a broad 22-story slab with gold anodized aluminum extruded to form a picture frame grid of floor to ceiling windows for guest rooms (Photographs 18-20); a tall windowless service tower acting as a spine for elevators and stairs running near the northeast (rear) corner of the slab (Photograph 21); and a low three-story podium, which houses restaurants, meeting rooms, and the grand ballroom behind primarily glass walls (Photographs 21-22). Two-thirds of the gray glass windows on the façade are real windows, while about a third of the windows are actually gray glass over a solid wall to preserve the overall regularity of the grid pattern. The building is situated with its broad façade oriented toward Point State Park and the dramatic view of the rivers at the Point. The continuous shear walls at each end of the ground level exterior are faced with travertine. Its original curving entrance canopy—a glass walled restaurant/reception area supported by rectangular piers—was located asymmetrically at the northern end of the front façade, but it is currently (2012) being extended under the new ownership of Wyndham Hotels with a swooping flourish across the full width of the façade. The change to the canopy is the only significant change to the overall composition of the hotel, which maintains its original design, materials, and setting; it does not compromise the integrity of the building.

The Gateway Center towers and the Pittsburgh Hilton are set in a landscaped park known as **Gateway Plaza**, which was designed by New York landscape architects Clarke & Rapuano (Photographs 22-29). The relatively formal design of the plaza—two perpendicular axes, large rectangular granite-clad pylons (Photograph 24), patterned pavement (Photograph 25), formal plantings (Photographs 27 and 28), and a focal point fountain (Photographs 26-27)—is tempered by the less rigid placement of the buildings. Two Gateway Center and Three Gateway are staggered on opposite sides of an allée that leads down the main axis from the entrance pylons at Liberty Avenue to the Fountain of the Three Rivers with its bronze vase in front of One Gateway Center (Photograph 24). A second axis extends eastward from Commonwealth Place just north of the Hilton to the fountain (Photographs 23, 27, and 28). Manicured grass lawns with flower plantings and trees framed by clipped boxwood hedges lend texture and structure to the design. The integrity of the overall design, as well as the materials (including paving, planters, benches, pylons, and fountain) and setting, is retained at Gateway Plaza.

Gateway Towers, a luxury apartment building that touts its views of the rivers, the Point, and the city, sits to the north of the Pittsburgh Hilton at the northwest corner of Gateway Plaza (Photographs 30-32). The building by New York architects Emory Roth & Sons is a 27-story slab (the tallest in the historic district) that is oriented parallel to the Allegheny River with entrances on Fort Duquesne Boulevard and Gateway Plaza. Completed in 1964, the building has precast concrete vertical piers with steel recessed spandrels. At the east and west ends of the building, thicker vertical piers of striated concrete are grouped near the center of the elevation allowing the windows and steel spandrels to appear to wrap around the building corners. Gateway Towers retains its integrity.

The 24-story **Allegheny Towers Penthouse Apartments** (now known as 625 Stanwix Tower Apartments) is a mixed use building at the northeastern corner of Gateway Plaza that was completed in 1967 to the designs of Pittsburgh architect Tasso Katselas (Photographs 33-36). It houses services on

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the first floor (currently a post office, salon, and car rental agency); a parking garage on the second through tenth floors; offices on the eleventh and twelfth floors; and an outdoor rooftop pool and the first of twelve additional stories of apartments on the thirteenth floor. The utilitarian design of the parking/office block (floors one to twelve) fills the rectangular lot. Its open reinforced concrete frame structure makes it easily recognizable as a parking garage. The apartment tower, which is articulated as stacked concrete trays separated by continuous bands of glass, fills a smaller rectangular footprint that rises from the center of the composition. An enclosed pedestrian walkway connects the parking garage to the third floor of the former Horne's Department Store (now known as Penn Avenue Place) on the opposite side of Stanwix Street. Allegheny Towers retains its integrity.

Liberty Avenue is one of the few surviving streets in the historic district that was part of the original street layout. With the Renaissance I design of Gateway Center, Liberty Avenue was broadened and bifurcated by median islands with grass lawns and trees. At the far eastern edge of the historic district, where Penn Avenue meets Liberty Avenue at a triangle, construction of the new **Gateway Station** was completed in the Spring of 2012 (Photographs 15 and 37). Gateway Station, which is the only extant major new construction undertaken in historic district since the end of the period of significance, provides access to the underground platforms of Pittsburgh's light rail transit, known as the T. The transparent glass station was designed by Pittsburgh architects EDGE Studio and Pfaffmann & Associates. Above ground, the station has a transparent skin of glass panels supported by a tubular steel frame that shapes a tunnel-like structure. At the southern end a sculptural metal fin marks the Liberty Avenue entrance to the station, while the western elevation extends below the surrounding ground level to provide a landscaped light well with views in toward the platform and out toward the city. A mosaic mural by Romare Bearden that was installed in 1985 in the former Gateway Station (not extant) has been reinstalled here. Because the station was built after the period of significance, it is considered a non-contributing resource.

The modern office towers that were built to the south of Liberty Avenue are grouped around Equitable Plaza. At the northwest corner of the plaza is the **State Office Building** (now under renovation as the River View Apartments), which was designed by Pittsburgh architects Altenhof & Bown and completed in 1957 (Photographs 38-40). The 16-story building was originally built with an International Style curtain wall of blue anodized aluminum with a stainless steel grid framing rectangular windows with square spandrel panels (Figures 1 and 2) (Ben Rosen Associates c. 1964:20-23). The slab office tower sat on a two-story white Vermont marble base and had a broad vertical band of white marble (denoting the location of the service core) on its eastern elevation facing Equitable Plaza. The base, which formed a colonnaded entrance pavilion for the building, was shifted to the southwest of the office block. In the 1980s, however, the building's curtain wall was replaced with a design that emphasizes horizontal bands of ribbon windows and blue sheathing with rounded corners. The State Office Building is the only building original to the Renaissance I development of Gateway Center to have lost its integrity; it is a non-contributing resource to the historic district.

The **Four Gateway Center** office building is oriented parallel to Stanwix Street at the northeast corner of Equitable Plaza (Photographs 41-46). The 22-story building was designed by Max Abramovitz of the New York firm Harrison & Abramovitz and was completed in 1960. The elegant design of the building pairs a slab office tower of reflective glass with a separate service core that houses the elevators, stairs, and restrooms. The continuous curtain wall of glass with thin stainless steel mullions provides a shimmering surface that reflects views of its neighboring buildings, while also contrasting against the

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solidity of the windowless service core clad entirely in channeled stainless steel. The service core is located on the east elevation of the building near the edge of the side walk on Stanwix Street with trees planted on either side. The full glass western façade faces Equitable Plaza. Four Gateway Center retains its striking modernity and its integrity.

The **Bell Telephone Company of Pennsylvania Western Headquarters Building** (now known as 201 Stanwix Street, a mixed use building housing the City Charter High School and apartments) was individually listed in the National Register of Historic Places (NRHP) in 2011 (key number 156329) (Photographs 47-50). The twelve-story building, which was completed in 1957 to designs by Pittsburgh architects Dowler & Dowler, combines traditional massing and materials with a less strikingly modern aesthetic than many of its Gateway Center neighbors. The rectangular plan building has east and west elevations composed of rectangular windows with aluminum spandrels that have a three-dimensional pattern of stacked diamonds. The elevations are framed in Minnesota granite. The north and south ends feature thicker bands of granite framing at the sides and a projecting central section with the same window and patterned spandrel design. The first level on the Stanwix Street Side is faced with red and pinkish granite with a red granite colonnade of octagonal plan columns. A bas relief carving of the State of Pennsylvania with a spinning globe animates the granite wall along Stanwix Street. The Bell Telephone Building's integrity has been confirmed by its listing in the NRHP.

The **Equitable Plaza with the Pittsburgh/Gateway Center Garage** (now known as the Plaza at Gateway Center) connects these three resources (the State Office Building, Four Gateway Center, and the Bell Telephone Building) with three additional office buildings located further to the south. Equitable Plaza was designed in 1961-1962 with a three-story underground parking garage that could accommodate 750 cars (Photograph 51) and an elevated landscaped plaza that was expanded c. 1966 to the south of the Boulevard of the Allies (Photographs 52-59). Pittsburgh architects Schell & Deeter with consulting architects Harrison & Abramovitz were responsible for the underground parking garage, while the Pittsburgh landscape architects Simonds & Simonds were responsible for the design of the plaza. Equitable Plaza differs from Gateway Plaza, its neighbor to the north. They are both works of 1960s landscape design, but the almost Beaux-Arts formality of Gateway Plaza with its perpendicular axes and focal point fountain is rejected here for a less hierarchical and more self-consciously asymmetrical design. Because the plaza is elevated one level above the street, it must be accessed by flights of stairs or ramps (at Liberty Avenue, Boulevard of the Allies, and Stanwix Street) or through the buildings that line its periphery. The plaza has decorative paving in an irregular checkerboard pattern of gray and white Venetian terrazzo that is laid at an angle to the prevailing grid determined by the buildings. The original paving has been noticeably patched and, in places, replaced with curvilinear paths of square pavers. Square concrete planters are faced with sandstone, and the rectangular fountains are finished with basin slabs of dark green terrazzo. The planters and fountains, as well as the welded steel pergolas and the aluminum and cypress benches, are also set on an angle. A rich variety of trees (many are flowering trees), shrubs, and flowers animate the space. The extant paving, planters, fountain basins, pergolas, benches, and distinctive light fixtures with parabolic reflectors are all part of the original design. Where the plaza is bisected by the Boulevard of the Allies, there is a shallow arch pedestrian bridge that spans the road and connects to the southern end of Equitable Plaza. Despite changes to part of the paving scheme and some of the plantings in 2004, Equitable Plaza retains its integrity.

The **Pittsburgh Press Building** (now known as the Pittsburgh Post-Gazette Building) is the only

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building in the Pittsburgh Renaissance Historic District (with exception of the 1764 block house) whose initial construction pre-dates the period of significance (Photographs 60-62). Sitting at the southeast corner of Commonwealth Place and the Boulevard of the Allies, the formerly Romanesque Revival brick building was designed by Cleveland architects Howell & Thomas and completed in 1927. In its original form, the rather utilitarian building was four stories tall and had a row of large, round arched windows at street level (Lowry 2006). When an elevated freight railway was removed from the site, the Pittsburgh Press Building's back door was exposed to the view of the park (Griswold 1956:202). In 1962, while many of the other Gateway Center structures were under construction, the Pittsburgh Press Building was entirely refaced with aluminum panels to harmonize better with its modern neighbors. The updated elevation design emphasizes verticality with bands of channeled aluminum that separate the window bays. The spandrels and an accent vertical band on the north elevation were overlain with aluminum screens of staggered squares and rectangles that are somewhat reminiscent of the contemporary art screens of Harry Bertoia. The alterations made to the exterior of the Pittsburgh Press Building during the period of significance are representative of the building's involvement in the Gateway Center development. In 1963 after the renovation was completed, the Pittsburgh Press explained that "the unique new aluminum exterior gives the building a modern face in keeping with its surroundings" (Lowry 2006). Because the aluminum panel resurfacing remains intact, the building has integrity and contributes to the historic district.

The **IBM Building**, which at the time of construction was also known as Five Gateway Center and is now commonly called the United Steelworker's Building, is located at the southwest corner of the Boulevard of the Allies and Stanwix Street (Photographs 63-65). The distinctive thirteen-story building has an exo-skeleton of welded steel lattice trusses. By contrast to the many steel frame buildings of the district with suspended curtain walls, the diamond patterned exterior stainless steel structure of the building is load bearing and allows for the flexible arrangement of interior floor space around a central service core. The office building was designed by the New Orleans architects Curtis & Davis and was completed in 1963. Each elevation is supported on just two tapered V-shaped supports which allow the bulk of the upper stories to appear to hover over the ground level all-glass pedestal that is recessed from the plane of the elevation. The corners of the roughly square plan building form their own diamond pattern at the intersection of the opposing elevations. The IBM Building retains its integrity.

The **Westinghouse Electric Corporation Headquarters** or Six Gateway Center (now known as 11 Stanwix Street) was the last of the Gateway Center buildings to be built (Photographs 66-68). The 23-story office building by the New York architects Harrison & Abramovitz was completed in 1969. The first floor of the structure functions as a pedestal that is set back from the exterior walls, creating a broad open air zone around the base of the building. The thirteenth floor of the tower is likewise set back from the exterior walls, relieving the overall bulk of the structure and providing a distinctive cut away feature. The Westinghouse Headquarters is a rectangular plan building with an exterior skin of dark gray anodized aluminum that emphasizes its verticality with piers that are set against recessed spandrels and narrow windows. At regular intervals, projecting piers rise uninterrupted from the open ground level through the partially open thirteenth floor to the flat top of the tower. The Westinghouse Headquarters Building retains its integrity.

The southeast corner of the Pittsburgh Renaissance Historic District comprises a thick band of highways on multiple levels including part of Fort Pitt Boulevard, Interstate 376 (I-376), approach and exit ramps for the Fort Pitt Bridge, and ramps leading to I-279 North (Photograph 69). The NRHP-

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eligible Fort Pitt Bridge and Fort Pitt Tunnel (key number 100107) lie outside the historic district boundary to the south, but are an important part of the larger Pittsburgh Renaissance story (Photographs 70-71). The Fort Pitt Bridge is a double-deck steel bowstring through arch structure that leads to and from the imposing granite portal of the double-deck Fort Pitt Tunnel. The northeast corner of the historic district also features multiple roadways on multiple levels including part of Fort Duquesne Boulevard, the Tenth Street Bypass, and approach and exit ramps for both the Fort Duquesne Bridge and the Fort Pitt Bridge (Photographs 72-74). The Fort Duquesne Bridge, which is also a double-deck steel bowstring arch, lies to the north of the historic district boundary.

The highways that run between these two bridges (and connect by ramps to the boulevards) are, however, part of the historic district, and they were an important consideration to the planners of the Pittsburgh Renaissance (Photographs 75-77). Eight lanes of traffic are carried north and south through Point State Park over the **Portal Bridge**, which was designed beginning in 1954 by Pittsburgh architect Charles Morse Stotz in consultation with Gordon Bunshaft of Skidmore Owings & Merrill (New York office) and the French structural engineer Eugène Freyssinet. Finally completed in 1964, the Portal Bridge is an elegant flattened arch bridge, which maintains a throughway for traffic while providing visually dramatic access from the eastern city-side lawn of Point State Park to the western side and the Point (Photographs 78-80). The low clearance of the Portal Bridge influenced the design with its three ribbed arches of pre-stressed and post-tensioned concrete and a wide pedestrian bridge that helps to funnel visitors past the reflecting pools that are decorated with radiant patterns of river stones (Photographs 81-84). The Portal Bridge retains its integrity.

Point State Park was designed and designated as both a state park and a National Historic Landmark called the Forks of the Ohio as part of the Pittsburgh Renaissance. The city-side lawn on the eastern side of Point State Park originally featured trenches outlining the location of the former Music Bastion of Fort Pitt according to archaeological excavations undertaken as part of the creation of the park. The trenches were filled in during a recent park renovation campaign; they have been replaced with stone traceries that indicate the outline of the Music Bastion. A small food kiosk called the Café at the Point was also added to the east side lawn as part of the recent renovations.

On the western side of Point State Park to the south of the Portal Bridge stands the pentagonal brick and stone **Fort Pitt Block House**, which was built in 1764 under the command of Colonel Henry Bouquet as a redoubt for the defense of Fort Pitt (Photographs 85-86). It is considered to be one of the oldest extant structures in Western Pennsylvania. Though it was built before the period of significance, it played an important role in the struggle to define how the land at the Point, which was cleared as part of the Pittsburgh Renaissance, should be used. It inspired, in part, the historical excavations and reconstructions in Point State Park and certainly influenced the creation of the Fort Pitt Museum, its neighbor to the southeast. As such it should be considered a contributing resource of the historic district that retains its integrity.

The **Fort Pitt Museum** was designed by Pittsburgh architect Charles Morse Stotz in 1969 (Photographs 87-89). The unobtrusive profile of the museum building nestles between the earthworks of the Portal Bridge that support the Fort Pitt Bridge ramps and the angular outline of the reconstructed Monongahela Bastion. Another excavated/reconstructed bastion and a well-hidden maintenance building are located on the southeast side of the bridge and partially under the ramps (Photograph 90). Stotz's original design for the concrete museum structure was faced with brick based on samples from

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the archaeological excavations, topped with natural sod, and equipped with a sentries' walk, gun platforms, and cannon embrasures. A recent renovation added a second floor to the museum building but maintained important aspects of the overall design. The Museum is designed with a central hall featuring a scale replica of Fort Pitt as well as exhibition halls, an auditorium, and offices. Its front façade is faced with historic brick surrounding a modern concrete and glass entrance.

The historic role of the Point and the succession of colonial forts at the Forks of the Ohio were incorporated into the design of the western side of Point State Park as well. The outline of the former Fort Duquesne is traced in stone paving and marked at its center by a bronze medallion (Photographs 91-94). Stone blocks also trace the historic eighteenth century shoreline that was located to the east of its present location. The landscaping of the park also took on a historic component as only plants that were native to the area in 1753 were included (Photographs 95-101). Trees found in the park include sugar maples, flowering dogwoods, hawthorns, beech, honey locusts, and hemlocks (Alberts 1980:206). Native wildflowers and shrubs, including ferns, bluebells, columbine, hepaticas, and violets, complement the plantings (Griswold 1956:200). The western section is laid out with a central meadow framed by wooded areas with curvilinear paths to the north and south. At the northeastern corner of the western section of the park, there is a planted overlook (Photographs 98-99). Along the riverbank wharves, there are dual level paved promenades with terraced stone seating (Photographs 102-106). At the extreme western tip of Point State Park there is a paved plaza with large circular fountain basin 195 feet in diameter flanked by two unobtrusive rectangular plan buildings (Photographs 107-109). The building to the south houses the pump house for the fountain, which is designed for a 150-foot column jet, and the building to the north houses restrooms for park visitors (Alberts 1980:202). Despite changes that have been made to Point State Park, including the filling in of the excavated trenches of the Music Bastion, the park retains its integrity.

The Pittsburgh Renaissance Historic District retains its integrity of design, workmanship, materials, setting, location, feeling and association. As Gateway Center was nearing completion, Equitable Life Assurance Society published an informational booklet about the complex (Ben Rosen Associates c. 1964). Comparing photographs from the booklet with the complex today demonstrates that the Gateway Center (with Point State Park as well) convincingly conveys a sense of its historical appearance (Figures 1- 8). It is a cohesive historic district of distinctly modern buildings and landscapes with a focal point park; it is the central image of Pittsburgh and of the Renaissance.

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Section number 8 Page 1**Period of Significance**

The Period of Significance for the Pittsburgh Renaissance Historic District ranges from 1945 to 1974. In October of 1945, Pennsylvania Governor Edward Martin announced that the state would finance "the clearing of thirty-six acres at the lower Point, removal of two unsightly bridges, construction of two new bridges upstream, and creation of a state park at the Point" (Alberts 1980:77). Pittsburgh community leaders then expanded the Renaissance efforts to create the adjacent Gateway Center. In August 1974, following the completion of the buildings, infrastructure, and landscape design associated with the Pittsburgh Renaissance Historic District, Point State Park was formally dedicated and the massive urban renewal effort was declared a success by some.

Criteria Considerations

The end date for the Pittsburgh Renaissance Historic District Period of Significance is 1974, a date which falls under Criterion Consideration G, less than 50 years old or achieving significance within the past 50 years. The 1974 date is chosen as a fitting end to almost thirty years of an intensive planning, demolition, and construction campaign that thoroughly reshaped the western end of Pittsburgh's Downtown. It reflects the completion and dedication of the last major component of these urban renewal efforts, Point State Park. The Pittsburgh Renaissance was recognized as having national significance from its very beginning. In 1949, before demolition of the older buildings at the Point had begun, the Architectural Forum declared that "The biggest real estate and building story in the U. S. today is Pittsburgh" (*Architectural Forum* 1949:59). "No other community in America has commanded more attention in its postwar development than the City of Pittsburgh. Its reputation as a vigorous, resurging urban center has spread around the world" (Williams 1963:251). To make his point, the author of the last statement compiled a partial list of magazines that published "leading articles" extolling Pittsburgh and its Redevelopment Program; the resulting appendix included 32 articles in 27 popular national and international publications (Williams 1963:261). Its exceptional significance both at the local and national level fulfills the requirement of Criterion Consideration G.

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Statement of Significance

Summary Paragraph

The Pittsburgh Renaissance Historic District is significant under NRHP Criterion A for Community Planning and Development. "One speaks of a renaissance of the city of Pittsburgh, and this expression is justified in view of this unparalleled achievement in city planning." (Grohmann 1955:366). After decades of studies, surveys, plans, and proposals that were meant to remedy the problems facing the twentieth century city of Pittsburgh—such as infamous pollution, frequent flooding, congested traffic, and blighted neighborhoods—but that were never realized, the transformation known as the Pittsburgh Renaissance finally began in the Post-World War II era. In 1945, an imposing group of local leaders, many of whom were prominent businessmen, accomplished an urban renewal initiative that reshaped the city and, in particular, reshaped the 59 acres at the Point. In 1945, the plan to clear 36-acres of land at the Point that had been covered with railroad sidings, exposition buildings, and warehouses and to create a state park with historical references and reconfigured traffic patterns was accepted. The 23-acre Gateway Center, located immediately to the east of Point State Park, became "the nation's first comprehensive downtown redevelopment accomplished without federal aid" (Ben Rosen Associates c. 1964:3). It subverted the historic patterns of the city's densely developed street grid and offered instead shining modern office and apartment towers set in landscaped parks. The dramatic transformation of the western part of Pittsburgh's Golden Triangle contained within the Pittsburgh Renaissance Historic District boundaries was complete by 1974 when Point State Park was formally dedicated. The rebirth of Pittsburgh's image from a 'Smoky City' to a gleaming modern showplace caught the nation's attention, and though the Pittsburgh Renaissance was not without its critics, it has generally been considered "one of the great U.S. urban redevelopment successes, serving as a model for other cities" (Figure 9) (Colker 1995:135).

Narrative Statement of Significance

"The much discussed case of Pittsburgh shows what it is possible to do in the United States in the field of building and city planning" (Grohmann 1955:365). The transformation of 36 acres at the Point into Point State Park and the privately funded development of 23 additional acres immediately to the east of the park as a modern district of towers-in-a-park was indeed 'much discussed'. Most discussions began with an indictment of the state of the Point pre-1945. The smoky, sooty, dirty, derelict, sordid, blighted area was prone to flooding, choked with traffic, and considered a disgrace to the city. A Wall Street Journal survey of 137 postwar American cities in 1944 ranked Pittsburgh in the category of "those that had bleak futures and little promise for growth" (Alberts 1980:58). An aerial photograph of the Point from 1939 shows some of the challenges that needed to be overcome (Figure 10) (United States Department of Agriculture 1939). Two bridges, the Manchester Bridge over the Allegheny River and the Point Bridge over the Monongahela River, were located near the western tip of the Point. Conceptually, the point of land at the confluence of the three rivers was extremely important, but unless the bridges could be moved (a proposal that was seen as thoroughly unfeasible for many years) they would hamper and constrict any memorialization of the site. Any park laid out there would be meager in size and cut off from easy pedestrian access and viewpoints. Two rail yards occupied land at the Point. The Pittsburgh & West Virginia (successor to the Wabash Pittsburgh Terminal Railway) maintained elevated tracks to the former Wabash Pittsburgh Terminal Building and its train sheds, which were partially destroyed by fire in 1946 (Fitzpatrick 2000). The Pennsylvania Railroad followed

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the Allegheny River before branching into a rail yard near the Point. The Fort Pitt Block House "was surrounded by fill and railroad tracks and lay below an elevated freight yard" (Alberts 1980:33). The large buildings lining the south bank of the Allegheny River were exposition halls first designed in 1889 by Joseph Stillburg and largely expanded and rebuilt in 1900 by D.H. Burnham & Company (Kidney 1997:77, 105). Expositions hadn't been held there since 1919, and the main hall was being used as a lot for the city's impounded vehicles (Colker 1995:136). A bird's eye view of the Golden Triangle from 1947 reveals both the potential of the site for redevelopment and its obstacles (Figure 11).

The early twentieth century saw a succession of studies, plans, and recommendations that focused on or included discussions of what could be done at the Point. They produced no physical results, but they provided the groundwork for well-informed action after World War II. Frederick Law Olmsted identified Pittsburgh's waterfront as an undeveloped asset in terms of "transportation and that of recreation and civic beauty" in his 1910 report for the Pittsburgh Civic Commission (Alberts 1980:39). In 1930 the idea was proposed for a lighthouse memorial to explorer George Rogers Clark at the Point and later expanded to encompass not only the lighthouse memorial but also a large memorial park complex with an aquarium, botanical gardens, and multiple museums (Alberts 1980:42-43). In 1937, a national shrine and memorial park named for George Washington was suggested for the Point (Alberts 1980:43). A year later the proposal was for a 36-acre park with a flood wall, recreations of Forts Pitt and Duquesne, a museum and exposition hall, and 7,000 parking spaces (Alberts 1980:44). Pittsburgh's Regional Planning Association sought planning advice from Robert Moses, New York City's commissioner of parks and parkways, in 1939. Moses insisted that the greatest issue for the Point was traffic not history, and since the two bridges at the Point could not feasibly be removed (in his estimation), any grandiose schemes for memorializing the point were made in vain (Alberts 1980:46-47). In 1947-1948, E.J. Kaufmann, the owner of Kaufmann's Department Store, received two grandiose schemes from his architect of choice, Frank Lloyd Wright. The first, a "Point Park Coney Island in Automobile Scale", called for a massive concrete circular structure 1,056 feet in diameter and 175 feet high with a spiral 4.5 mile roadway circling concessions, an opera house, two movie theaters, a convention hall, a planetarium, and a glass domed sports arena. Bridges were cantilevered over the rivers, a 500-foot tower extended toward the Point where a broad circular pavilion contained an aquarium, an insectarium, a restaurant, swimming pools, and floating docks (Cleary 1993:145-147). The second was only slightly more restrained. Kaufmann also commissioned the Pittsburgh architectural firm Mitchell & Ritchey to prepare plans for Pittsburgh's Renaissance which included a roughly symmetrical, axial design for the Point. They proposed "towering office buildings [that] are set in the midst of the expanding green of nature" (Mitchell & Ritchey 1947). Though they had little influence on the master plans for Point State Park or Gateway Center, Mitchell & Ritchey's proposals were adopted for the Lower Hill Redevelopment.

The story of the major participants in the Pittsburgh Renaissance is often retold as a story of bipartisan collaboration between Republican financier Richard K. Mellon and Democratic Mayor David L. Lawrence (Muller 2001:342). While these men wielded significant influence in their spheres, this urban renewal initiative was a far larger and more complicated undertaking with multiple committees, community leaders, and dedicated proponents. "The Pittsburgh Renaissance represented an object lesson in elite-initiated environmental and economic change, the catalytic role of a small but cohesive, influential and determined element of the social structure" (Roy Lubove quoted in Muller 2001:342). The Allegheny Conference on Community Development (ACCD) was formed in 1943 and included leading industrialists and directors of business as well as city, county, and commonwealth officials

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(Allegheny Conference on Community Development 1956:2). At Gateway Center, it also required the involvement of The Equitable Life Assurance Society of the United States, which was the initial builder and owner of the massive real estate project (Ben Rosen Associates c. 1964:3).

A map prepared for the ACCD in 1956 celebrates the many efforts of the Pittsburgh Renaissance that were underway (Figure 12). At the far west, the gray area neatly denotes Point State Park and Gateway Center and echoes the historic district boundary. The demolition that began in 1950 was mostly complete and the cruciform towers of One, Two, and Three Gateway were built. The Bell Telephone Building and Gateway Plaza were under construction and the State Office Building and the Pittsburgh Hilton (built to a different plan in 1957-1959) are indicated by proposed plans. The elements of Point State Park including the bridges and ramps were still in the planning stages. The map shows that the Pittsburgh Renaissance was not limited to the Point. Two skyscrapers and a plaza/parking garage (the Alcoa Building, the Mellon Bank/U.S. Steel Building, and Mellon Square at numbers 21-23 on the map) became hallmarks of the Pittsburgh Renaissance. The redevelopment of the Lower Hill to the east of the Golden Triangle was a far more controversial undertaking. The broader aims of the Pittsburgh Renaissance included cleaner air and pollution control (resulting in 1946 regulation), cleaner rivers and streams (the sanitary authority was incorporated in 1946), flood prevention (resulting in a system of reservoirs and dams c. 1953), highway improvements (bridges, tunnels, boulevards and highways planned), urban renewal, retention of corporate headquarters and white collar jobs, education, housing, hospitals/health care facilities, cultural amenities, parking, and airports (Allegheny Conference on Community Development 1956).

When Governor Edward Martin announced in October 1945 (possibly with urging from Mellon) that the state would finance "clearing of thirty-six acres at the lower Point, removal of two unsightly bridges, construction of two new bridges upstream, and creation of a state park at the Point," the long-awaited urban renewal effort finally began (Alberts 1980:77). Land was acquired using the right of eminent domain, "whereby a governing body can seize privately owned property for public use" (Colkin 1995:135).

A date well marked in Pittsburgh's history is May 8, 1950. On that date, a heavy steel ball crashed into the wall of a small commercial building, signaling initial demolition for Point State Park . . . tearing down the old so that the new could enter gracefully (Pittsburgh Bicentennial Association 1959).

An aerial photograph of the Point from 1957 shows the results of the demolitions and the early building campaign (Figure 13, compare to Figure 10) (United States Department of Agriculture 1957). The land dedicated to Point State Park has been cleared with the exception of the Fort Pitt Block House, which was fiercely protected by its caretakers the Daughters of the American Revolution, and the two bridges at the point with their approach ramps (Alberts 1980:167-173). The section of Gateway Center north of Liberty Avenue was developed first, and the photograph shows the completed One Gateway, Two Gateway, and Three Gateway Center towers. South of Liberty Avenue, the State Office Building, Bell Telephone Building, and the yet-to-be modernized Pittsburgh Press Building stand with buildings that will eventually be cleared from the site. A comparison view from ten years later reflects the rapid development of the project (Figure 14, compare to Figures 10 and 13) (United States Department of Agriculture 1967). In 1967, most of Gateway Center has been completed. The Pittsburgh Hilton, Gateway Towers, Allegheny Towers, and the landscaping of Gateway Plaza have been added to the

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north of Liberty Avenue. To the south of Liberty Avenue, Four Gateway Center, the IBM Building, and the recently refaced Pittsburgh Press Building are visible. Equitable Plaza has been extended to the south across the Boulevard of the Allies and only the Westinghouse Headquarters (1967-1969) is missing. Great progress has also been made at Point State Park. Construction of the Fort Pitt Bridge and Tunnel has been completed, and the Fort Duquesne Bridge has been begun. The eight lanes of traffic between them have been routed north-south across the park and over the Portal Bridge. The stone traceries and excavated bastion trenches representing the outlines of Fort Duquesne and Fort Pitt, respectively, are in place and the Monongahela and Flag Bastions have been reconstructed. The Fort Pitt Museum, which is located in the Monongahela Bastion, was still under construction in 1967. Point State Park is not complete, however. The two bridges at the Point need to be dismantled, and the crowning focal point of the park, the fountain at the Point needs to be installed for the formal dedication on August 30, 1974.

Part of the importance of the urban renewal and city planning projects at the Point lies in their demonstration of a relatively new urban typology, the "shining new city-in-a-park" (*Architectural Forum* 1960:119). The resemblance of the initial three towers of One, Two, and Three Gateway Center to the Radiant City plans of French architect Le Corbusier was noted early on. "Le Corbusier made this prophetic sketch [his Radiant City cruciform towers in a park-like setting] in 1922, now at last . . . Office Towers in a Park" exclaimed *Architectural Forum* in a 1953 article (*Architectural Forum* 1953:113). And yet, according to an *Architectural Forum* article from 1949, the cruciform plan of the proposed office towers (initially up to eight cruciform towers were proposed) was determined entirely by the real estate department of the City Investing Company without any initial architects' input and without any mention of Le Corbusier (*Architectural Forum* 1949:62-63). The real estate department tried many different shapes and proportions to find the optimum plan to provide premium, flexible, naturally-lit office space (Figure 15).

The concept of a tower in a park was central to the conception of Gateway Center.

The plan that emerged was for the creation of a business and commercial center. But it would be no ordinary center. For a start there would be new skyscrapers of steel, aluminum and glass, totaling about a million square feet of office space. There would also be another kind of space . . . outdoor space: space for plazas, walks, trim lawns and plantings; space to savor the new smokeless air; space to view the sparkling new sights of the city. About 70% of the 23 acres would be devoted to this park-like setting (Ben Rosen Associates c. 1964:7).

The "new skyscrapers of steel, aluminum and glass" are grouped around distinctive modern plazas. The "well done but stiffly traditional" design of Gateway Plaza is less adventurous than the multi-use Equitable Plaza, which offers a three-level parking garage underground and a diagonally-gridded plaza with curvilinear plantings above (Figure 16) (*Architectural Forum* 1953:114).

"In an age of post-war urban rejuvenation, our city has become the talk of the world" (Pittsburgh Bicentennial Association 1959). Much of that talk was boosterism touting "gleaming bastions of shining metal rearing to the sky [that] create a startling façade of power and industry" (Pittsburgh Bicentennial Association 1959). Some were assessments of the "drastic and effective" program that "is without precedent in the history of American cities" (*Architectural Forum* 1949:59; Williams 1963:251). "Since

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its inception, the Point Park Project has generally been lauded for its scope and effectiveness in the transformation of Pittsburgh's downtown" (Colkin 1995:144). But the program does have its critics. *Architectural Forum* described One, Two, and Three Gateway Center as "three rather undistinguished buildings...disappointing buildings" and referred to the whole ensemble as an "architectural flop" (*Architectural Forum* 1953:113; 1960:119). "One of the criticisms of Gateway Center (especially in Jane Jacob's *The Death and Life of Great American Cities*) is the way it turned its back on the larger city" (Toker 2009:50).

"Perhaps more than any other urban renewal project in the U.S., the long-watched development of Pittsburgh's "Golden Triangle" has stood as a symbol of What Could Be Done" (*Architectural Forum* 1960:119). In the years after the period of significance, the Gateway Center/Point State Park area changed very little. The introduction of the Pittsburgh T light rail transit Gateway Station in 1985 and then reconfigured in 2012 has provided the greatest physical transformation. But the rest of Pittsburgh has changed rather dramatically in that time. In particular, trying times in the late 1970s and early 1980s marked by an economic slump in the city and the shuttering of many of Pittsburgh's steel mills and big industries provided another set of challenges to spur a second Renaissance. "Dubbed Renaissance II in 1977 by incoming mayor Richard Caliguiri, the second period of redevelopment lasted a little more than a decade, involved greater initiative by local government than in the previous period, was spread more widely about the Golden Triangle, and in the end probably had a greater effect on the downtown landscape (Muller 2006:12). Among its achievements are PPG Place, the National Steel Headquarters Building, One Oxford Centre, Steel Plaza, and Two Chatham Center (Penn's Southwest Association 1981:5).

Developmental history/additional historic context information

The redevelopment of the Point can be compared to projects of the Pittsburgh Renaissance that had important effects elsewhere in the city. In Pittsburgh's Central Downtown area, an ensemble of three important projects bears direct correlations to Gateway Center. The Alcoa Building and the Mellon Bank/U.S. Steel Building are modern skyscrapers designed by the New York architectural firm Harrison & Abramovitz, which was also responsible for Four Gateway Center, the Westinghouse Headquarters, and the Equitable Plaza/Gateway Center Garage in Gateway Center (Figures 17 and 18). The Alcoa Building and the Mellon Bank/U.S. Steel Building were constructed before their Gateway Center counterparts c. 1950-1952. They are modern steel frame slab skyscrapers that share a similar aesthetic to the buildings of Gateway Plaza though the Alcoa building in particular is generally deemed a higher quality work. "Of all the buildings that symbolized the Renaissance, the Alcoa Building by Harrison & Abramovitz was the one positive artistic success" (Kidney 1997:175). Perhaps the most important part of this ensemble with respect to Gateway Center is Mellon Square (Figures 19 and 20). The combination of landscaped plaza/parking garage/retail storefronts that fills the city block between the two flanking skyscrapers was built in 1954-1955 to designs by Pittsburgh architect James A. Mitchell of Mitchell & Ritchey and the Pittsburgh landscape architects Simonds & Simonds. The mixed program project was unique to Pittsburgh at the time, but its success surely influenced the design of the Equitable Plaza/Gateway Center Garage six years later by the same landscape architects. The use of multi-toned terrazzo pavers in geometric patterns, square planters, low rectangular fountain basins, ample lighting, and varied plantings is common to both projects. The Alcoa Building, the Mellon Bank/U.S. Steel Building, and Mellon Square are eligible for the NRHP and are pending listing as part of the Pittsburgh Central Downtown Historic District Boundary Increase (2012).

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The Lower Hill Redevelopment at the eastern edge of Pittsburgh's Downtown was an even more extensive urban renewal project than the one undertaken at the Point, at least in terms of total acreage (Figures 12 and 21-23). In contrast to the 59 total acres and more than 105 buildings that were cleared away at the Point, the Lower Hill Redevelopment encompassed 100 acres and 1,300 buildings housing 413 businesses and 8,000 residents (Toker 2009:269). Beginning in 1955 the redevelopment was intended to

foresee the realization of a long-cherished hope. This gigantic redevelopment involves rehousing families in decent homes, erasing the City's worst slum, erecting a long-needed auditorium-convention hall and opening the way for apartments in a park-like setting adjacent to the Triangle (Allegheny Conference on Community Development 1956:12).

The design by Mitchell & Ritchey for the reimagined Lower Hill draws heavily from their earlier *Pittsburgh in Progress* plans (Mitchell & Ritchey 1947). Its centerpiece is a large circular structure with a retractable metal roof that is planned for a 20-acre site where it will house an amphitheater, sports arena, convention hall, and exhibit center. That building, the Civic Arena/Mellon Arena, was built in 1962 and torn down in 2012. Like the redevelopment plan for the Point that required a blank slate (except for the Fort Pitt block house and the Pittsburgh Press Building that were saved from demolition), the Lower Hill Redevelopment intended to replace the "welter of substandard housing, run-down commercial structures, and a narrow and obsolete pattern of streets and alleys" with a "spacious Mall" and modern slab office and apartment buildings set in landscaped parks; only one Romanesque Revival church was spared in the 100 acres that were cleared (Allegheny Conference on Community Development 1956:12). The plans for the Lower Hill, however, were hardly realized. "The Lower Hill was almost totally cleared for the Civic Arena, which was built, apartment houses that were only partly built, and a big and showy Center for the Arts, which was never built" (Kidney 1997:154-155).

The clearance of "blighted" properties for Point State Park (former railroad, exposition, and warehouse buildings primarily) met little resistance, but the area targeted for Gateway Center included four blocks of office buildings, boarding houses, social clubs, hotels, restaurants, and stores (Colkin 1995:136). Some property owners protested, but the courts upheld the legitimacy of the City's use of eminent domain (Colkin 1995:136). Those court rulings emboldened developers to move ahead with their plans in the Lower Hill, and despite protests, the 8,000 residents had little recourse. The impact of the huge number of people (mostly African American) displaced from their homes in the Lower Hill has had a lasting negative effect on the city, as evidenced in part by the passionate debates surrounding the fate of the Civic Arena/Mellon Arena. The qualified success of Gateway Center and Point State Park stands in stark contrast to the ill-fated Lower Hill redevelopment "a classic example of an urban renewal failure" (Muller 2006:11).

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Verbal Boundary Description

The boundary of the Pittsburgh Renaissance Historic District begins in the northeast corner where Stanwix Street (if it were continued to the edge of the Allegheny River) meets the Allegheny River at a roughly perpendicular angle. It follows the west side of Stanwix Street to the south in a gentle arc to the southeast corner where Stanwix Street (if it were continued to the edge of the Monongahela River) meets the Monongahela River. The boundary turns to the northeast and follows the north bank of the Monongahela River to the confluence. At the Ohio River, it curves around the bank and continues to the northeast along the south bank of the Allegheny River to return to its starting point.

Boundary Justification

The boundary of the Pittsburgh Renaissance Historic District encompasses two primary components of the Pittsburgh Renaissance. The Gateway Center development of office towers in landscaped parks and the 36-acre Point State Park are adjacent and historically interrelated parts of the Renaissance initiative. Their creation has jointly become a symbol of a modern and re-envisioned Pittsburgh. A map of Pittsburgh Renaissance projects completed or underway from 1946-1956 neatly delineates the same area as the boundary (Figure 12).

The three rivers are compelling natural boundaries that first shaped and defined the area and that played an important conceptual role in the design of the park (with river promenades along the Allegheny and Monongahela Rivers and an unobstructed westward view of the Ohio River punctuated by the focal point fountain). "Pittsburgh's reason for being is the triangle of land at the Point where the Allegheny and the Monongahela Rivers meet to form the Ohio, the great river whose waters flow away to the West" (Van Trump 1975:59). Stanwix Street formed the historic barrier between the cleared and reconfigured land in Gateway Center and the densely developed street grids of the historic city. Even with some newer developments (after the period of significance) on the east side of Stanwix Street (Fifth Avenue Place, PPG Place, and National City Center), there is still a clear physical separation of the Gateway Center buildings, which eschew the city grid and group themselves around the two large landscaped plazas.



Figure 1: View of the State Office Building (left) and Equitable Plaza prior to the construction of the pedestrian bridge over the Boulevard of the Allies (bottom left corner). Note the original curtain wall configuration of the State Office Building (Ben Rosen Associates c. 1964:2).



Figure 2: View of Equitable Plaza and the Gateway Center Garage (center) with Four Gateway Center (left), the Bell Telephone Building (center, background), and the State Office Building (right). Note the original curtain wall configuration of the State Office Building (Ben Rosen Associates c. 1964:23).



Figure 3: View of One Gateway Center with Gateway Plaza and fountain in the foreground (Ben Rosen Associates c. 1964:12).



Figure 4: View of the Pittsburgh Hilton from Equitable Plaza with Gateway Towers (center, background) and Three Gateway Center (far right) (Ben Rosen Associates c. 1964:25).



Figure 5: View of Gateway Towers with Gateway Plaza in the foreground (Ben Rosen Associates c. 1964:33).



Figure 6: View of Four Gateway with the Bell Telephone Building (left) and the Pittsburgh Hilton (right) (Ben Rosen Associates c. 1964:27).



Figure 7: View of Equitable Plaza looking southwest with Four Gateway Center (left middleground) and Bell Telephone Building (left Background). The pedestrian bridge across Boulevard of the Allies (top right corner) was not constructed yet (Ben Rosen Associates c. 1964:17).



Figure 8: View of the IBM Building looking southwest before the demolition of the buildings at left for the construction of the Westinghouse Headquarters (Ben Rosen Associates c. 1964:31).



Figure 9: Planned view of Point State Park (foreground) and Gateway Center (middle ground) from 1956. Gateway Towers, Four Gateway Center, the IBM Building, and the Westinghouse Headquarters are not shown. The design of the Pittsburgh Hilton was later altered and the Pittsburgh Press Building was modernized (Allegheny Conference on Community Development 1956:37).



Figure 10: Aerial photograph of the Pittsburgh Renaissance Historic District area in 1939 before any renewal work was undertaken. Note the concentration of railroad, exposition, warehouse, and other buildings near the point. All but two buildings (the Fort Pitt Block House and the Pittsburgh Press Building) were eventually demolished, and a total of 59 acres was cleared (United States Department of Agriculture 1939).



Figure 11: The Golden Triangle in 1947. The two point bridges and the 93 buildings in the foreground will be razed to make way for Gateway Center and Point State Park as the most dramatic and highly visible initiative of the Pittsburgh Renaissance (Allegheny Conference on Community Development 1956:4).

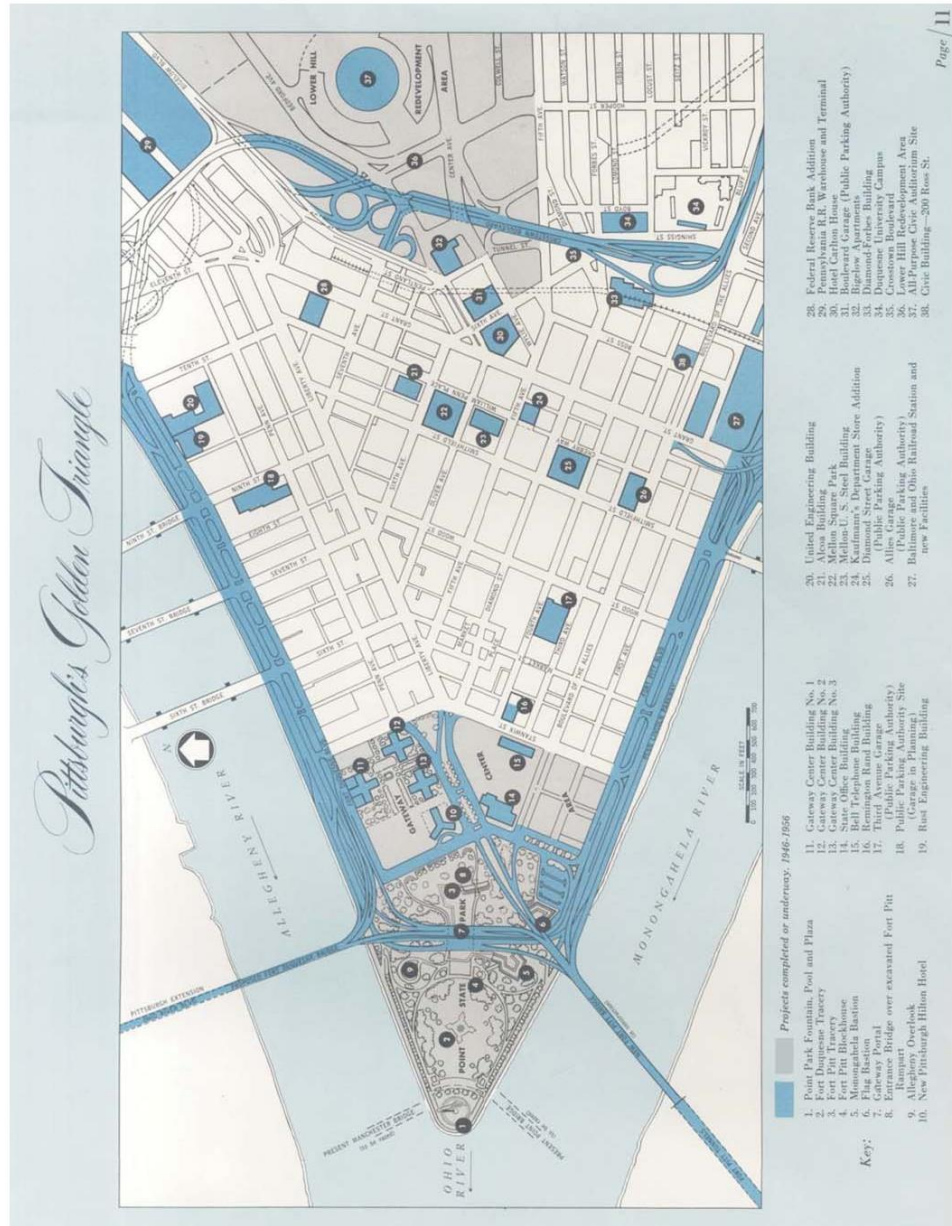


Figure 12: The map shows "projects completed or underway, 1946-1956" including the Gateway Center and Point State Park developments at left (Allegheny Conference on Community Development 1956:11).



Figure 13: Aerial photograph of the Pittsburgh Renaissance Historic District area in 1957 showing One, Two, and Three Gateway Center, the State Office Building, the Bell Telephone Building, the yet-to-be-modernized Press Building, and cleared land for Point State Park with the Fort Pitt Block House encircled by trees (United States Department of Agriculture 1957).



Figure 14: Aerial photograph of the Pittsburgh Renaissance Historic District area in 1967 showing progress in Point State Park (triceratier and excavations of Forts Duquesne and Pitt, the Portal Bridge carrying ramps to the Fort Pitt and Fort Duquesne Bridges, and initial landscaping) and Gateway Center (missing only the Westinghouse Headquarters built from 1967-1969). The two bridges at the Point have not been dismantled yet (United States Department of Agriculture 1967).

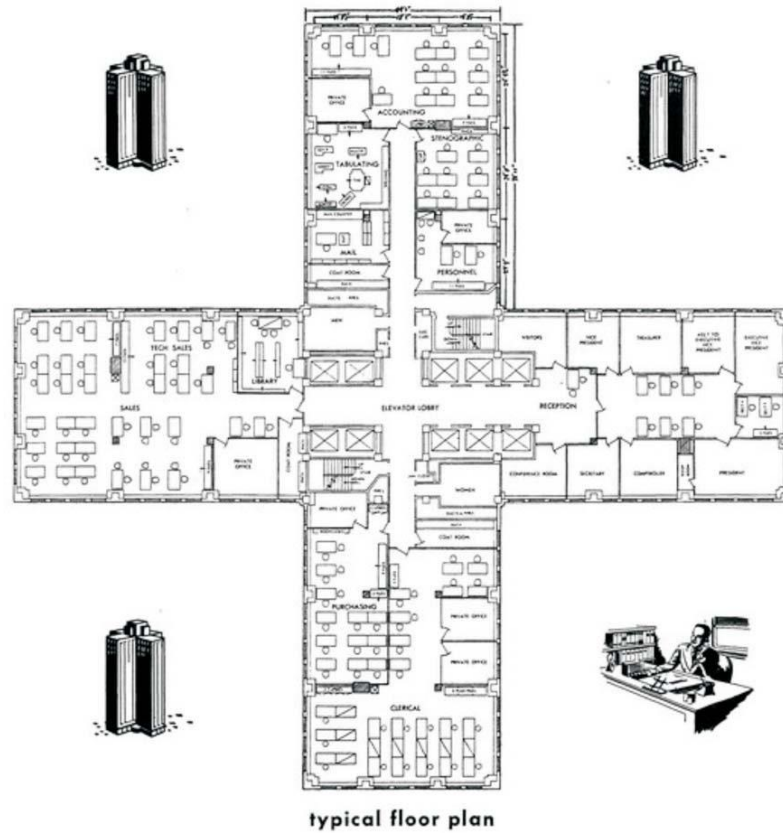


Figure 15: A typical floor plan from One, Two, or Three Gateway Center, showing the central elevator core and double-loaded office corridors (The Charette 1951:11).

Pittsburgh Renaissance Historic District, Allegheny County, PA
Additional Documentation

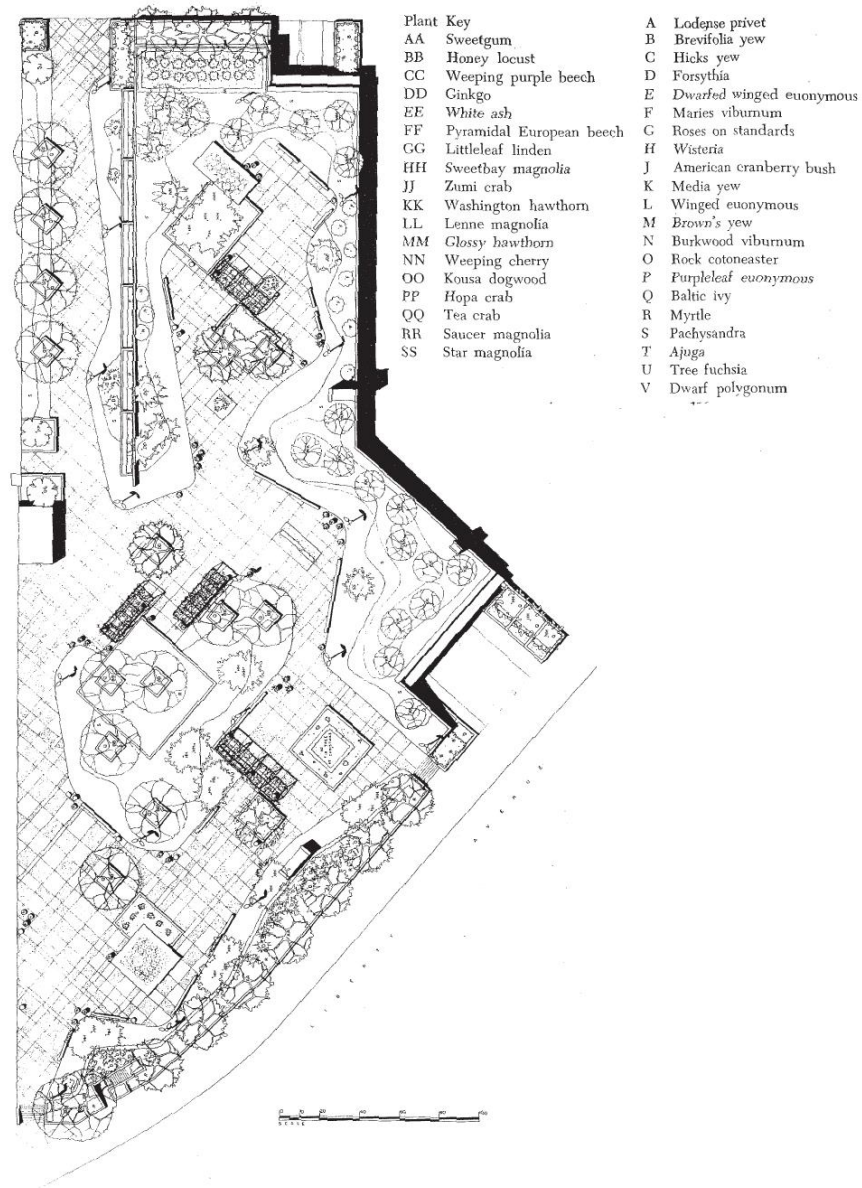


Figure 16: Diagram of the planting scheme at Equitable Plaza before it was expanded to the south across the Boulevard of the Allies (Simonds 1962:18).



Figure 17 (above left): View of the Alcoa Building at 425 Sixth Avenue, which was built in 1950-1952 by the New York architectural firm of Harrison & Abramovitz. It is widely regarded as one of the best architectural works of the Pittsburgh Renaissance (Allegheny Conference on Community Development 1956:8).

Figure 18 (above right): View of the Mellon Bank/U.S. Steel Company Headquarters at 525 William Penn Place, which was built to designs by Harrison & Abramovitz in 1950-1951 (Allegheny Conference on Community Development 1956:8).



Figure 19 (above left): View of Mellon Square, a combination landscaped plaza and underground parking garage designed in 1954-1955 by James A. Mitchell of Mitchell & Ritchey (Pittsburgh architects) and Simonds & Simonds (Pittsburgh landscape architects) with the Alcoa Building in the background (Allegheny Conference on Community Development 1956:8).

Figure 20 (above right): Nighttime view of Mellon Square showing geometric terrazzo paving, square planters, low rectangular fountain basins, and plantings (Allegheny Conference on Community Development 1956:9).



Figure 21: Detail of the Mitchell & Ritchey plan for the redevelopment of the Lower Hill employing towers set in landscaped parks (Chamber of Commerce of Pittsburgh



Figure 22 (above left): View of the Lower Hill c. 1956 with the general location of the proposed multi-purpose arena and new street pattern superimposed (Allegheny Conference on Community Development 1956:12).

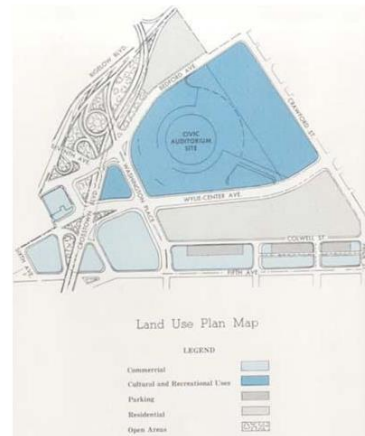


Figure 23 (above right): Proposed land use plan for the redevelopment of the Lower Hill (Allegheny Conference on Community Development 1956:12).

4. Project schedule for the National Register District Expansion Project updated January 26, 2011

Downtown National Register Districts

PROJECT DEADLINES

Due Date	Description
June 30, 2011	Effective Date of Grant Contract/Commencement of Work
Nov. 18, 2011	PHMC Site Visit #1
Feb. 3, 2012	Complete Draft Inventories for Amended Districts
Feb. 8, 2012	Meet w/ Laura Ricketts of Skelly & Loy
Feb. 20, 2012	Submit Inventories, Narratives & Statement of Significances (as applicable) and Research to Skelly & Loy
Mar. 1, 2012	First Submission of Nominations Due to PHMC, includes: <ul style="list-style-type: none"> • Completed nomination form • Properly labeled 7.5 minute USGS map • Properly labeled, black and white photographs • District site map indicating boundary and contributing and non-contributing structures • Resource inventory
May 1, 2012	Interim Report Due to PHMC
	BHP Review Returned to PHLF/SK
May 1 – Oct. 1, 2012	Additional Submissions and Reviews to PHMC if Needed
	PHMC Site Visit #2 (Exact date TBD)
May 19, 2012	Modernism Walking Tour (i.e. Public Participation)
Nov. 1, 2012	Final Revised NR Submission Due, includes: <ul style="list-style-type: none"> • All of the above items • Notification sheets, including labels and CD of addresses • Report on public participation strategy • Second copies of black and white photographs, floor plans, sketch maps and inventories if not included in the first submission • Color slides and slide list for BHP meeting (24 slides/district recommended)
Nov. 7, 2012	Public Meeting at HRC Meeting
Dec. 2012	Final BHP Review
Nov. 22, 2012 – Jan. 5, 2012	Public Notice by Mailing or Newspaper Depending on # of Property Owners (Not more than 75 or less than 30 days prior to Pres. Board Meeting)
Feb. 5, 2013	BHP Preservation Board Meeting
Mar. 31, 2013	Project Completion/Final Report Due to PHMC
Apr. 5, 2013	NPS Approves BHP Recommendation

Updated Jan. 26, 2012

5. Grant application to Pennsylvania Historic and Museum Commission generated by Pittsburgh History and Landmarks Foundation for the National Register District Expansion Project dated August 4, 2011

eGRANT

8/4/11 3:06 PM

Application Summary

Application: 6871 User: 3057
Date this summary generated: August 4

Federal ID: 25-6058560
Project you are applying for: Historic Preservation

I. APPLICANT

A. Name of Organization: Pittsburgh History & Landmarks Foundation (PHLF)
B. Univ. Dept./Subsidiary Name:
C. Address: 100 W. Station Square Drive, Suite 450
City: Pittsburgh State: PA Zip: 15219-
D. Executive Director/President: Mr. Arthur Ziegler
E. General Contact Person for Organization: Ms. Anne Nelson
F. Contact Phone: 412-471-5808
Contact Person for *this* Application: Ms. Anne Nelson (anne@phlf.org)
G. Type of Grant: \$25,000 Match Required
H. Grant Amount Requested: \$ 25000
I. Matching Funds: \$ 25000
J. Total Project Cost: \$ 50000

II. PROJECT SUMMARY

PHLF will nominate the eligible Gateway Center historic district to the National Register and will conduct a survey of all listed and eligible historic districts and their environs in Pittsburgh's Golden Triangle to determine if appropriate amendments are needed to adjust boundaries and/or inventories and will file those amendments. This work will assist PHLF's current efforts to revitalize downtown by identifying historic resources and by encouraging private investment through preservation tax incentives.

III. ORGANIZATIONAL INFORMATION

A. Mission Statement

Landmarks' mission is to identify and save historically significant places; revitalize historic neighborhoods, towns, and urban areas; preserve historic farms and historic designated landscapes; and educate people about the Pittsburgh region's rich architectural heritage.

B. Nonprofit Status Documentation

1. Date IRS Tax-Exemption Received: 03/15/89
2. Expiration Date w/PA Bureau of Charitable Orgs: 12/31/11

C. Telecommunications Information

1. Telephone Number: (Public) 412-471-5808
2. Fax Number: 412-471-1633
3. E-Mail: anne@phlf.org
4. Website: www.phlf.org

D. Locational

1. County: Allegheny
2. State Senate Dist. No.: 42

3. State House Dist. No.: 19
4. Federal Congressional Dist. No.: 14

E. General

1. Control of Institution: Private Nonprofits
2. Discipline of Institution: Historic Preservation
3. Year the organization was incorporated: 1964
4a. Total number of days open to the public annually: 250
4b. Total number of hours open to the public weekly: 40
5a. Annual visitation: 1000 - Estimate
5b. Annual outreach: 11000 - Actual
5c. Website "hits": 73062
6a. Number of full-time paid staff: 23
6b. Number of part-time paid staff: 4
6c. Number of full-time volunteers: 45
6d. Number of part-time volunteers: 100
7. Does the organization have a friends/support group whose purpose is to provide services and raise funds for the parent organization? YES If so, number of members: 2100
8a. Has the organization undergone a Museum Assessment Program Review?
MAP I? NO Date:
MAP II? NO Date:
MAP III? NO Date:
8b. Has the organization undergone a Conservation Assessment Program Review?
NO Date:
8c. Has the organization been accredited by the American Association of Museums?
NO Date:

F. Financial:

Current Fiscal Year: 2011
Month County Fiscal Year Begins: January
Month County Fiscal Year Ends: December
Operating Budget for Most Recently Completed Fiscal Year: \$ 4007000
Percent of budget used for:
52% staff salaries, benefits and expenses
1% maintenance of building and grounds
1% utilities
5% collection care and conservation
2% exhibitions and related expenses
20% special events and educational programs
3% marketing and promotion
Operating Budget for Second Most Recently Completed Fiscal Year \$ 4130000

IV. HISTORIC PROPERTY INFORMATION (50 Years and Older)

- ✕ A. Is the property listed individually in the National Register of Historic Places?
NO B. Is the property a contributing property in a National Register of Historic Places historic district?
NO C. Is the property also designated a National Historic Landmark?
-

V. GRANT CATEGORY

Category: National Register Nominations

Collaborative Grant Category? NO

VI. PROJECT DESCRIPTION

A. Is this project a follow-up to the recommendations of a PHMC Technical Assistance Grant?:

B. Description of Organization:

PHLF is a grassroots, nonprofit historic preservation organization that has been working in Allegheny County and southwestern Pennsylvania for over forty years to give new life to old buildings, strengthen historic neighborhoods by engaging families and people in the process of renewal, develop educational programs reaching 11,000 youths and adults each year, demonstrate that historic preservation can lead to economic development, and show that architectural landmarks and historic neighborhoods are community assets.

PHLF is known across the nation for its pioneering work in restoring inner-city neighborhoods without dislocating the people who live there. In 1966, PHLF established a Revolving Fund for Preservation with a \$100,000 grant that has expanded into a \$2,500,000 loan fund to purchase, restore, and renovate historic properties.

PHLF was the first historic preservation group in the nation to undertake a countywide survey of architectural landmarks. As a result of a second more comprehensive survey completed in 1984, more than 6,000 architectural and historically significant sites in Allegheny County have been documented. More than 545 of these sites are distinguished by one of PHLF's "Historic Landmark" plaques. The data and research collected during these surveys has provided much original material for major books and brochures published by PHLF.

PHLF's most notable accomplishment was transforming the underutilized P&LE Railroad headquarters on Pittsburgh's South Side into Station Square, a mixed-use development that is a premiere attraction. PHLF has a strong education program, and is involved in Main Street programs, preservation easements, among other activities.

C. Strategic Plan Goal Identification:

This project fulfills objectives under all three of the goals of "The Pennsylvania Historic Preservation Plan." Completing a National Register nomination and a comprehensive survey of downtown Pittsburgh's historic districts meet Goal I because the project will identify and help people and government officials recognize additional historic resources in Pittsburgh (Objective 1.9). This information will be provided to the City to consider when pursuing or approving development projects, and to PHMC to include in the CRGIS (Objectives 1.3, 1.14). PHLF also intends to promote the project through public outreach such as: using the nominations and research to enhance its existing downtown walking tours, educational programs, and publications; and educating property owners, government officials, and others on the importance and benefits of the National Register (Objectives 1.5, 1.6).

This project is relevant to Goal II because National Register-listing is an eligibility criteria to receive federal preservation tax incentives and for other funding sources as discussed in the project description below (Objective 2.10). PHLF also intends to work with the City and property owners to assess whether the National Register nomination

and amendments should become City-Designated historic districts (Objective 2.9).

Goal III will be achieved by publicizing the nomination and amendments once approved by PHMC and the National Parks Service (Objective 3.2). PHLF will host community meetings for the National Register nomination and may host a press conference in conjunction with the City if the Gateway Center historic district is listed on the National Register. Various announcements will also be sent out in its monthly e-mail newsletters and annual, PHLF News.

D. Comprehensive Narrative:

SPECIFIC PROJECT DESCRIPTION. PHLF requests \$25,000 from PHMC to support the revitalization of downtown Pittsburgh by nominating the Gateway Center eligible historic district to the National Register (NR) and by conducting a comprehensive survey and analysis of existing listing and eligible NR historic districts and their environs in Pittsburgh's Golden Triangle to determine if NR amendments are needed to adjust boundaries and/or inventories and by filing those amendments. The districts of interest are: Gateway Center, Firstside, Fourth Avenue, Penn-Liberty and Pittsburgh Downtown Central.

This project will result in a new NR-listed district and a comprehensive analysis of and NR amendments for the Golden Triangle's historic districts. This work is necessary because a review of downtown districts has not been performed since most of them were listed in the mid-1980s, when the boundaries may have been constrained by monetary and/or political considerations. Moreover, many significant downtown buildings are now 50 years old and may be eligible. It will also assist with PHLF's work with the City and others and will encourage private investment in historic buildings by expanding the availability of federal preservation tax incentives.

Over the past several months, PHLF has been working with the City to develop a plan to revitalize downtown through funding opportunities to restore façades and make other improvements to historic buildings, which received a \$4 million Redevelopment Capital Assistance Program commitment. The Pittsburgh Downtown Partnership (PD²) recently met with PHLF to discuss its initiative to advocate for a state rehabilitation tax credit, given the success of the federal counterpart in revitalizing Market Square. PHLF is focusing its easement program this year on protecting significant downtown buildings since it holds easements on only two: the Burke Building and the former Union National Bank Building. The City's Cultural Heritage Plan (draft) recommends that the City expand its historic resources inventory and pursue new City-Designated and NR listings.

Given these initiatives to revitalize and develop downtown Pittsburgh, there is a need to identify and protect historic resources and to encourage private investment to leverage government support. PHLF anticipates listing the eligible Gateway Center district to the NR and using the survey information to file amendments to update downtown's historic districts.

To achieve the goals, PHLF staff will first compile information and conduct research on the buildings in the Gateway Center historic district. This will include using PHLF's Allegheny County Historic Properties Survey, CRGIS and other known sources and will be overseen by Albert M. Tannler, Historical Collections Director, with assistance from Frank Stroker, Assistant Archivist. PHLF will use qualified volunteers to photograph the buildings. Once this information is obtained, PHLF will then hire a consultant to complete the nomination, but may use staff since several have experience with completing NR nominations and surveys. Either way, Mr. Tannler and other staff will work closely with the consultant throughout the process.

For the survey, PHLF staff and qualified volunteers will compile information on and take photographs of the buildings in and around the NR eligible and listed historic districts in downtown Pittsburgh. The boundaries and inventories will be analyzed, and recommendations will be made for changes. PHLF will forward these recommendations to PHMC and work with them to determine what NR amendments should be filed. PHLF will then hire an outside consultant (one or more) to complete the amendments. PHLF anticipates using qualified volunteers, at no cost, as much as possible to save costs on the project.

While the nomination and survey are underway, PHLF will implement several public outreach initiatives related to the project. For example, PHLF will: use the information to enhance and expand its free downtown walking tours series; lead discussions on the importance of these districts and the NR; and host community meetings, as required by the nomination process, and educate owners on the NR and its benefits. When the nominations and survey are complete, PHLF will work with the City and property owners to assess whether the districts should become City-Designated districts.

The focus of this project is the historic districts in downtown Pittsburgh: the NR-eligible Gateway Center district, and the NR-listed Firstside, Fourth Avenue, Penn-Liberty and Pittsburgh Central Downtown districts and their environs. As Arnold Berke, Executive Editor of "Preservation" stated in January/February 2007, "In postindustrial Pittsburgh, smoke did not get in our eyes, but an abundance of stunning architecture did. The density of fine buildings...could be tops in the nation." With this project, PHLF aims to recognize and protect more of these architecturally significant structures in downtown Pittsburgh.

The Golden Triangle was a term frequently used in the early 20th century referencing "the wealth of downtown banks and corporations and the thriving commercial climate," according to author Martin Aurand. It once had a boat yard, foundries, and an assortment of rail lines and train stations, but zoning in 1923, the urban renewal that began around the 1950s, and more than two centuries of continuous growth and change have transformed the area into a compact neighborhood of businesses, government agencies, cultural and academic institutions, shops, restaurants, public spaces and residences. The area contains 4 NR-listed districts, 1 NR-eligible district, 2 City-Designated districts, and several NR-listed structures and 3 NHLs.

The Firstside district comprises a "city block of commercial warehouse buildings that were part of the Monongahela Wharf" and date between 1845-1914. Additional warehouse structures exist near the district.

The Fourth Avenue district "consists of low-rise banking and commercial buildings and high-rise banking and office buildings from the late nineteenth and early twentieth centuries which share a monumentality of design and a dense streetscape setting." The district partially overlaps with the City-Designated Market Square district and is surrounded by similar historic structures.

The Penn-Liberty district is composed of fifty contributing structures that are mostly four- to ten-story lofts and commercial structures dating from the end of the nineteenth and the beginning of the twentieth centuries, including handsomely restored performance halls and hotels, and renovated commercial buildings housing galleries, schools, restaurants, one-of-a-kind stores, and residences. Many similar historic structures are located outside the district on the other side of Liberty Ave.

The Pittsburgh Central Downtown district was listed in 1985 and includes a "major concentration of prominent commercial and institutional historic buildings in Pittsburgh's central business district" dating from 1870-1930s. Three significant structures located in this district, and highlighted in the original nomination, have since become 50 years

old—Mellon Square Park (Mitchell & Ritchey, 1953-55), the Alcoa Building (Harrison & Abramovitz, 1950-52), and the original U.S. Steel Building (Harrison & Abramovitz, 1950-51).

The Gateway Center historic district includes about ten structures designed by various architects between 1950 through the mid-1960s, in the area located between Stanwix St. and Commonwealth Pl., Fort Pitt Blvd and Fort Duquesne Blvd. Gateway Center One, Two and Three, designed by Eggers & Higgins with Irwin Clavan (1950-1953) are the first historic structures of the first Pittsburgh Renaissance, which was one of the first urban renewal projects in the country. The cruciform towers were inspired by Le Corbusier's unrealized scheme of 1922 for rebuilding the city of Paris. Gateway 4 (Max Abramovitz, 1960) followed; its plaza (John O. Simonds, 1955-61) is "a vibrant and active public space to compliment the adjacent modern office buildings" (Cultural Landscape Foundation). The district was determined eligible on June 25, 2001, and confirmed by PHMC on January 27, 2011.

Several agencies and nonprofit groups are working towards the common goal of revitalizing downtown Pittsburgh by restoring its historic buildings, and each of the initiatives requires a historic building component. From a historic preservation perspective, listing a district on the NR and updating boundaries and inventories of other districts will result in more buildings being eligible for these programs, and property owners will be able to obtain federal (and maybe even state) tax credits, donate preservation easements, and receive façade funding.

It is appropriate for PHLF to undertake this project since it is the leading historic preservation organization that has been working in and around Pittsburgh since 1964. PHLF's mission and charter state that it is to designate sites, structures and districts of historical, architectural, educational and/or cultural significance, and educate people about their significance. PHLF is also uniquely positioned to achieve the goals of this project because it is the organization that is assisting the City and groups with the projects discussed above.

WORKPLAN/TIMETABLE. PHLF will begin work on the Gateway Center nomination and the survey in July 2011. PHLF will spend the first 3 months compiling information on and researching the Gateway Center district. PHLF will then hire a consultant in October 2011 who will use this information to complete the Gateway Center nomination. It is estimated that the Gateway Center nomination will take about 6 to 8 months to complete, and that it will be submitted to PHMC for the October 2012 board meeting.

For the cultural resource survey, PHLF's initial research on the buildings in and around the historic districts in downtown Pittsburgh will include a field survey to photograph buildings and will be completed by December 2011. The survey report with recommendations for NR amendments will be completed by February 2012, and a consultant will then be hired to complete any amendments that will be submitted to PHMC for the October 2012 board meeting.

After the information is submitted to and approved by PHMC, PHLF will then work with the City and property owners to assess whether the districts should become City-Designated historic districts. PHLF will include an article in its e-mail newsletter and annual membership newsletter announcing the designations (November – December 2012) and may host a press conference with the City. PHLF will also update its tours, education programs and brochures as additional information is discovered throughout the survey/nomination process.

QUALIFICATIONS OF KEY PERSONNEL/CONSULTANTS. Anne Nelson is general counsel of PHLF. Ms. Nelson received her Juris Doctorate from Duquesne University

School of Law in 2007 and a B.A. in history from Boston College in 2004. At PHLF, she assists with both legal matters, research, and advocacy.

Albert M. Tannler is the Historical Collections Director at PHLF where he plans and oversees organization, arrangement, and preservation of library, archival, artifact and iconographic collections. He has authored and edited several books for PHLF and written many articles; he gives lectures and tours on architectural and cultural history on a regular basis. Mr. Tannler recently completed the nomination for the NR-listed New Granada Theater.

Frank Stroker is the Assistant Archivist at PHLF. Mr. Stroker assists Mr. Tannler with research on historic buildings, and is familiar with NR nomination photography requirements, floor plans, and site mapping.

PHLF will look to hire consultants who have NR nomination experience or are listed on PHMC's List of Consultants. As required by PHMC, any consultant and/or staff who will work on the NR nominations or the survey will attend the special training session in Harrisburg. PHLF has used Angelique Bamberg for NR nominations in the past, and she may be a consultant on this project.

PROJECT PROMOTION. Citizens, groups, government officials and agencies of the City, and the property owners of historic buildings of downtown Pittsburgh comprise the project audience. There is broad support for this project from a variety of people and groups as is evident from the letters of support. Mr. Edwards is the President & CEO of PDP, and Chaz Schaldenbrand is a business owner in downtown Pittsburgh and retail tenant of a rehabilitated historic building.

The project will be promoted through the community meetings required by the NR submissions. PHLF will also likely work with the City to host a press conference to announce the designations and will publish an article in its e-mail newsletter and annual newsletter.

PUBLIC/COMMUNITY BENEFIT. This project will benefit the public by creating a permanent record on additional historic resources in downtown Pittsburgh so that City officials and agencies will have the information needed to make planning and development decisions and to allocate façade support. The public will also benefit from the revitalization of historic buildings and from a continuing program of free walking tours sponsored by PHLF featuring historic downtown places. It is estimated that at least 30 buildings will be added as contributing structures to the NR historic districts, and the property owners will be able to access the preservation incentives discussed above.

VII. PROJECT BUDGET

Categories of Expenditures	PHMC Funds	Match Funds	Subtotals	Totals
A. Salaries/Wages/Related Expenses				
Project Manager- A. Nelson (140 hrs)	\$0	\$5705	\$5705	
Lead Researcher- A. Tannler (175 hrs)	\$0	\$6627	\$6627	
Asst. Researcher- F. Stroker (175 hrs)	\$0	\$5496	\$5496	\$17829
B. Consultant's Fees				
Gateway Center NR Nomination Consultant	\$12500	\$0	\$12500	
NR Survey, Amendments for Districts Cons	\$8000	\$0	\$8000	

	\$0	\$0	\$0	\$20500
C. Conservation and Preservation				
	\$0	\$0	\$0	
	\$0	\$0	\$0	
	\$0	\$0	\$0	\$0
D. Equipment, Supplies and Fabrication				
Film Processing, Prints and GIS Maps	\$4500	\$500	\$5000	
	\$0	\$0	\$0	
	\$0	\$0	\$0	\$5000
E. Public and Other Educational Programs				
Public Outreach	\$0	\$3500	\$3500	
	\$0	\$0	\$0	
	\$0	\$0	\$0	\$3500
F. Marketing and Promotion				
	\$0	\$0	\$0	
	\$0	\$0	\$0	
	\$0	\$0	\$0	\$0
G. Publication Expenses				
	\$0	\$0	\$0	
	\$0	\$0	\$0	
	\$0	\$0	\$0	\$0
H. Other				
Postage, Rent, & Office Supplies	\$0	\$2497	\$2497	
Meals in Harrisburg (2 people)	\$0	\$75	\$75	
Mileage & Tolls to Harrisburg (1 car)	\$0	\$300	\$300	
Hotels in Harrisburg (1 night/2 rooms)	\$0	\$300	\$300	\$3172
Totals:	\$25000	\$25000		\$50000

VIII. MATCHING SHARE

Donation Type	Source	Amount
Cash	Anonymous donation	\$ 4675
Donated Labor	Operating Expense-See budget for rates	\$ 17829
Volunteer Services	100 hrs of volunteer time @ \$7.25/hr	\$ 725
Donated Materials	Postage, office supplies, etc at cost	\$ 1000
Donated Space	PHLF operating expense	\$ 1496
Other		\$ 0

B. Total Amount of Match \$ 25725

IX. CHECKLIST

- ✕ Printed Application Summary
- ✕ Résumés and/or Job Descriptions
- ✕ Two or Three Letters of Support
- ✕ National Register Eligibility Letter, if applicable
- ✕ IRS Tax-Exempt Documentation 501(c)3, if applicable
- ✕ Sample of Promotional Material, if applicable
- ✕ Collaborative Agreement Form, if applicable

APPENDIX E

Maps

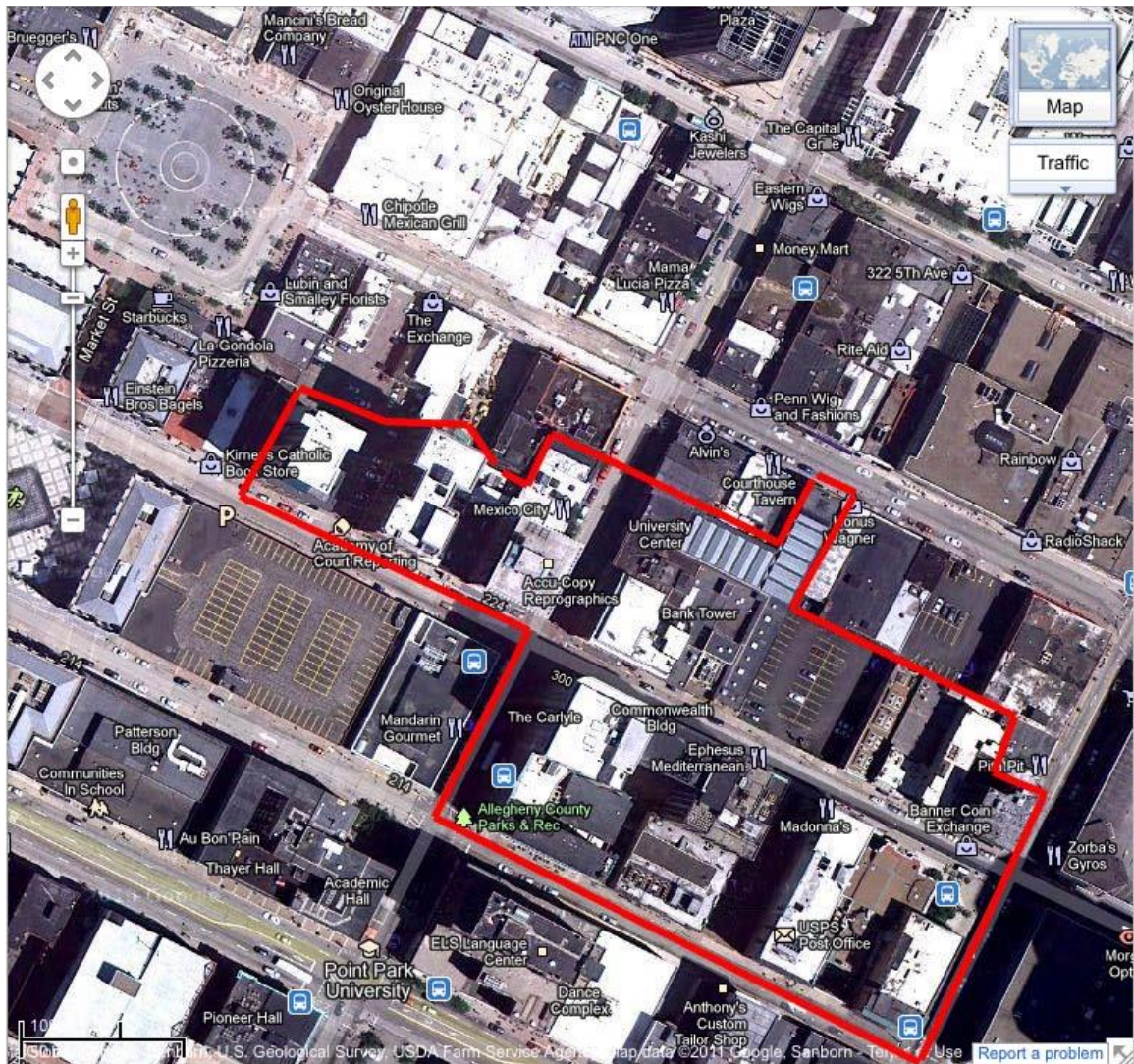
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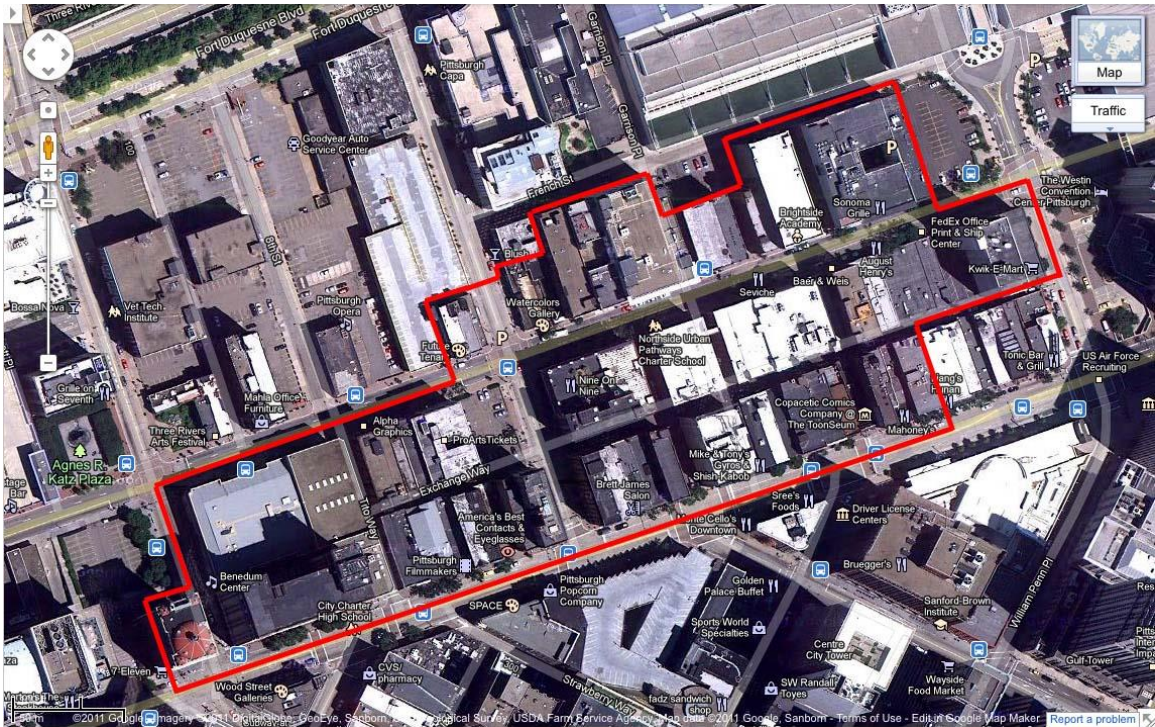
1. Google Map of Firstside Historic District, by Malina Suity



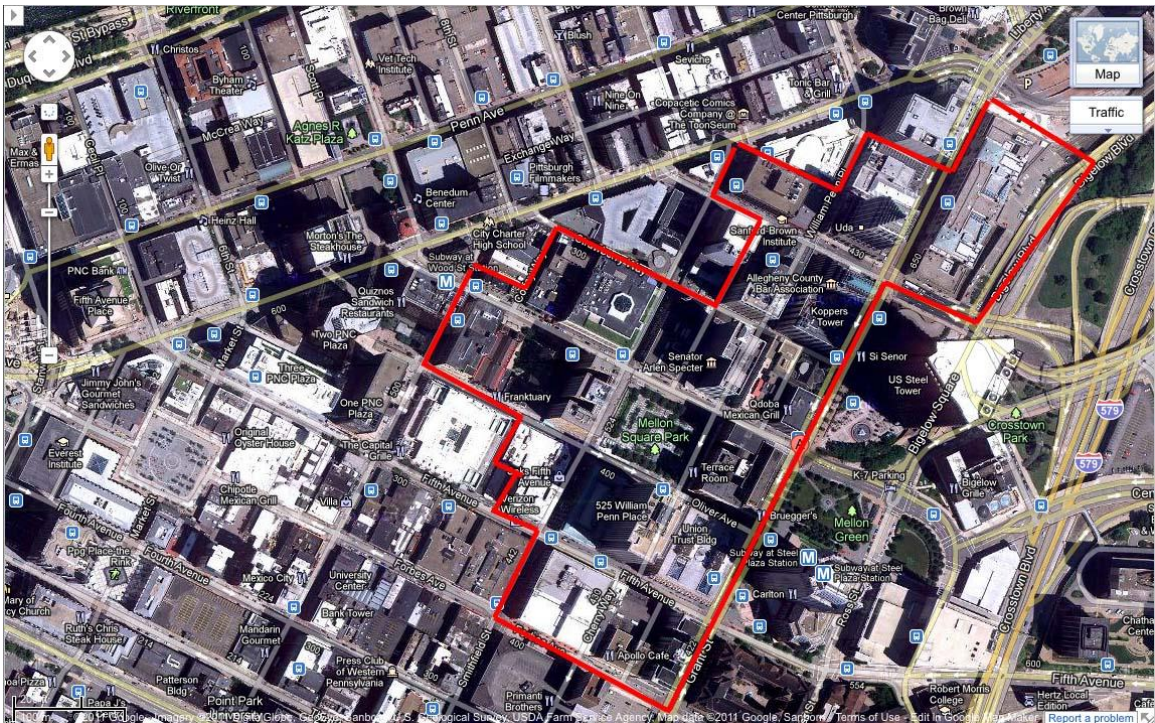
2. Google Map of Fourth Avenue Historic District, by Malina Suity



3. Google Map of Penn-Liberty Historic District, by Malina Suity



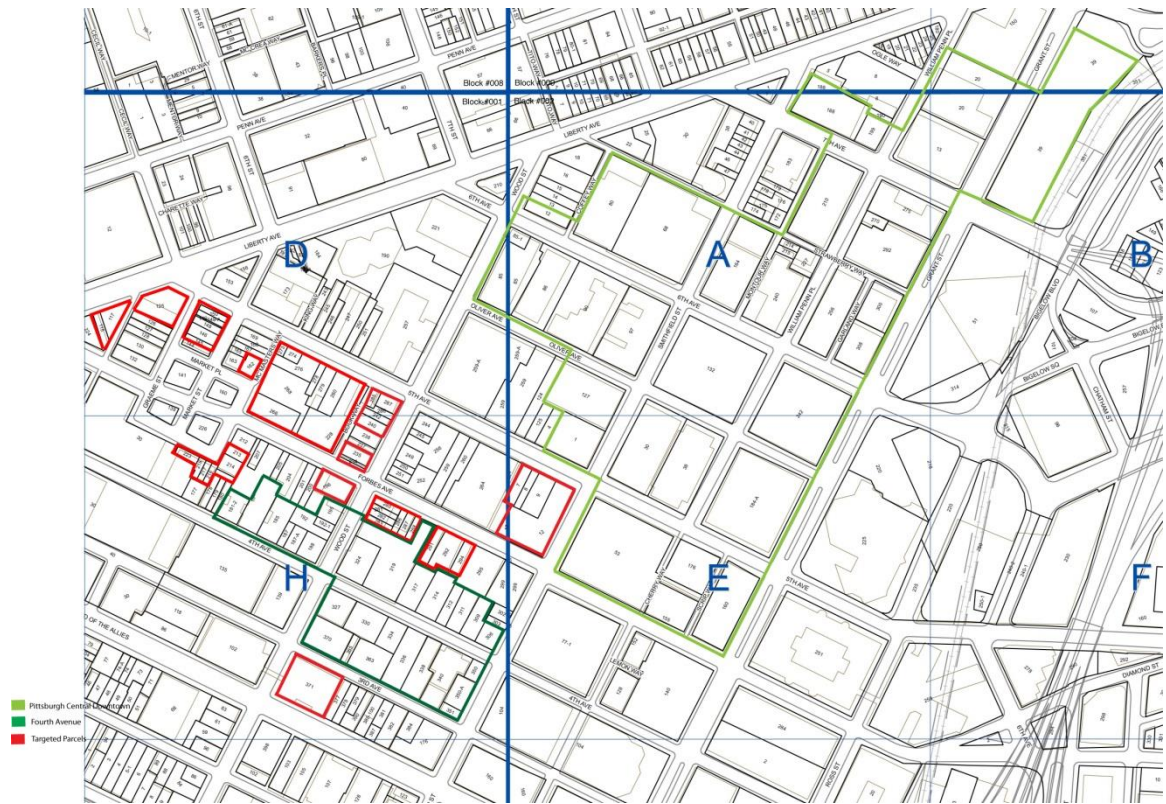
4. Google Map of Pittsburgh Central Downtown Historic District, by Malina Suity



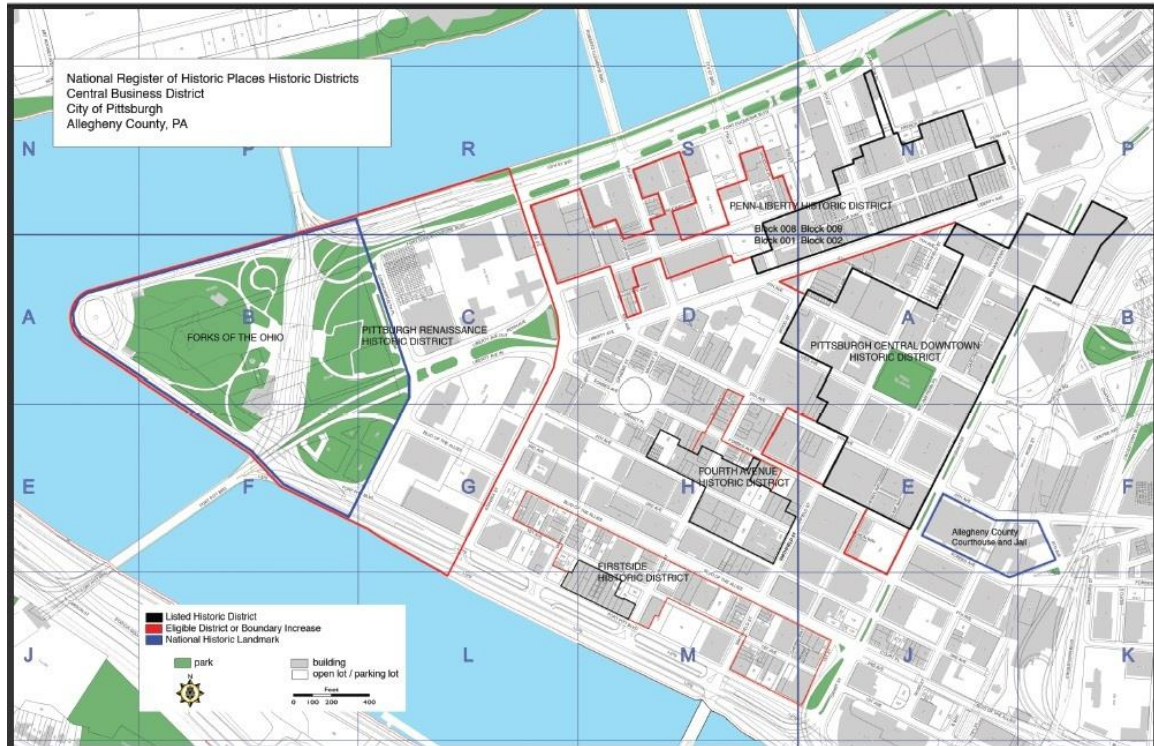
5. Lot-and-block map of Firstside Historic District, by Frank Stroker



7. Lot-and-block map of Central Downtown and Fourth Avenue Historic Districts, by Frank Stroker



8. All Downtown Historic Districts, prepared by PHLF



9. Pittsburgh Renaissance District Map included in the nomination form, prepared by PHLF

