

## City of Pittsburgh Police Substation No. 3 (Penn Ave. Police Station)

City of Pittsburgh Historic Landmark Nomination

Prepared by Preservation Pittsburgh



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CITY OF PITTSBURGH  
**DEPARTMENT OF CITY PLANNING**

# Historic Nomination Application

## Application information

### **A** Property information

Historic name of property

Current name of property

Property address

*For Districts, attach a list of all street address of each property included in the nomination and a clear street map illustrating the proposed district boundaries.*

### **B** Classification and use - check all that apply

*Select classification type. Refer to definitions page for classification descriptions*

Historic Structure

Historic Site

Historic District

Historic Object

#### *Ownership*

Private - residence

Public - government

Place of religious  
worship

Private - other

Public - other

*Describe current use below*



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## Historic Nomination Application

### Nomination information and instructions

*Provide written narratives for each section below and include as an attachment PDF document type. **Incomplete applications may delay receipt of nomination, staff review and scheduling of required hearings.***

#### **C** Description

*Provide a description of the structure, district, site, or object. If it has been altered over time, indicate the date(s) and nature of the alteration(s). Include the following information as applicable:*

- » *Year built*
- » *Architectural style*
- » *Arrangement of architectural elements*
- » *Building materials*
- » *Method(s) of construction*
- » *Type and arrangement of buildings*
- » *Visual character*
- » *Street pattern*
- » *Density*
- » *Topography*
- » *History of the development of the area*
- » *Architect and/or builder*

#### **D** History

*Provide a history of the structure, district, site, or object. Include a bibliography of sources consulted, copies of relevant source materials, and the following information as applicable.*

- » *History of the development of the area;*
- » *Circumstances which brought the structure, district, site, or object into being;*
- » *Biographical information on architects, builders, developers, artisans, planners, or others who created or contributed to the structure, district, site, or object;*
- » *Contextual background on building type(s) and/or style(s);*
- » *Importance of the structure, district, site, or object in the larger community over the course of its existence.*
- » *Include a bibliography of all sources consulted at the end. Where historical information is uncertain or disputed, reference sources in the text.*



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**DEPARTMENT OF CITY PLANNING**

## Historic Nomination Application

### Nomination information and instructions (cont.)

#### **E** Significance

*At least one of the ten criteria listed in the Code must be met for Historic Designation. Provide a detailed description of how this nomination meets one or more criteria.*

*The structure, building, site, district, object is significant because of (note all that apply):*

- 1. Its location as a site of a significant historic or prehistoric event or activity;*
- 2. Its identification with a person or persons who significantly contributed to the cultural, historic, architectural, archaeological, or related aspects of the development of the City of Pittsburgh, State of Pennsylvania, Mid-Atlantic region, or the United States;*
- 3. Its exemplification of an architectural type, style or design distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship;*
- 4. Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States;*
- 5. Its exemplification of important planning and urban design techniques distinguished by innovation, rarity, uniqueness, or overall quality of design or detail;*
- 6. Its location as a site of an important archaeological resource;*
- 7. Its association with important cultural or social aspects or events in the history of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States;*
- 8. Its exemplification of a pattern of neighborhood development or settlement significant to the cultural history or traditions of the City, whose components may lack individual distinction;*
- 9. Its representation of a cultural, historic, architectural, archaeological, or related theme expressed through distinctive areas, properties, sites, structures, or objects that may or may not be contiguous; or*
- 10. Its unique location and distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Pittsburgh.*



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**DEPARTMENT OF CITY PLANNING**

## Historic Nomination Application

### Nomination information and instructions (cont.)

#### **F Integrity**

*In addition to Significance, “any area, property, site, structure, or object that meets any one or more of the criteria listed above shall also have sufficient integrity or location, design, materials, and workmanship to make it worthy of preservation or restoration.”*

#### **G Notification / consent of property owner(s)**

*The nomination must be accompanied by evidence that the nominator has made a good-faith effort to communicate their interest in the historic designation of this landmark or district to the owner(s) of these properties. Describe how this was done, and attach evidence that the owner(s) of the nominated landmark or of the properties within the nominated district have been informed of the nomination. This may include a copy of a notification letter with a mailing list, a letter confirming phone calls, or a petition signed by affected property owners.*

*In the case of a nomination as a Historic District the nomination shall be accompanied by a petition signed by the owners of record of 25% of the properties within the boundaries of the proposed District.*

*Nomination of any religious property shall be accompanied by a signed letter of consent from the property’s owner.*

#### **H Photographs of property**

*The application shall include photographs of all elevations of an individual building and its setting, or the front elevation of each building in a district. In the case of closely spaced buildings or row houses, several buildings may be included in one photograph. Each photograph must be labeled with the street address of the building(s) and the month and year the photograph was taken.*



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**DEPARTMENT OF CITY PLANNING**

## Historic Nomination Application

### Nomination information and instructions (cont.)

#### **I** List of supporting documents

*Copies of major supporting documents should accompany the nomination form. Such documents may include, but are not limited to:*

- » *Historic photographs;*
- » *Historic and contemporary maps;*
- » *Historic or contemporary texts describing people, places, or events that comprise the historic context of the subject property or district.*
- » *Historic or contemporary texts describing the subject property or district*
- » *Oversized materials (such as architectural drawings) and materials too fragile to copy may be accepted.*

#### **J** Completeness Check

*The following are **required** for the Historic Nomination Application to be considered a complete application. A nomination is deemed accepted upon staff approval of Completeness Check in OneStopPGH.*

Property information

Notification of property owner

Classification & Use

Photographs

Description

Bibliography

History

Application fee

Statement of Significance

Statement of Integrity



CITY OF PITTSBURGH  
**DEPARTMENT OF CITY PLANNING**

## Definitions and Terminology

*Additional definitions are provided in the Historic Preservation Ordinance Chapter 1101.02 Definitions*

- » **Historic Structure:** *means anything constructed or erected, the use of which requires directly or indirectly, a permanent location on the land, including walks, fences, signs, steps and sidewalks at which events that made a significant contribution to national, state or local history occurred or which involved a close association with the lives of people of nations, state or local significance; or an outstanding example of a period, style, architectural movement, or method of construction; or one of the last surviving works of a pioneer architect, builder or designer; or one of the last survivors of a particular style or period of construction.*
- » **Historic District:** *means a defined territorial division of land which shall include more than one (1) contiguous or related parcels of property, specifically identified by separate resolution, at which events occurred that made a significant contribution to national, state, or local history, or which contains more than one historic structure or historic landmarks, or which contains groups, rows or sets of structures or landmarks, or which contains an aggregate example of a period, style, architectural movements or method of construction, providing distinguishing characteristics of the architectural type or architectural period it represents.*
- » **Historic Site:** *means the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure whether standing, ruined or vanished, where the location itself maintains historical or archaeological value regardless of the value of any existing structures.*
- » **Historic Object:** *means a material thing of historic significance for functional, aesthetic cultural or scientific reasons that may be, by nature or design, movable yet related to a specific setting or environment.*

Individual Property Historic Nomination Form Historic Name(s): City of Pittsburgh Police Substation No. 3

Current Name: Penn Avenue Police Station

Location: 2608 Penn Avenue, Pittsburgh 15222

Neighborhood: 2<sup>nd</sup> Ward / Strip District

Parcel ID: 0025-P-00012-0000-00

Ownership: City of Pittsburgh

Type: Structure

Historic Use: Civil / Municipal / Police Station

Current Use: Civil / Municipal

Descriptive Narrative Year Built: 1908

Architectural Style: Classical / Romanesque / Art Deco

Architect: Edward Stotz

## **7. Description**

Sited at 2608 Penn Avenue, Pittsburgh, PA 15222 (Parcel ID 0025-P-00012-0000-00), the subject structure is a two-story rectangular brick structure built in 1908, formerly a police precinct office and now owned by the city and used primarily for storage purposes, constructed primarily in a Classical / Romanesque style but anticipating significant elements of Art Deco and Prairie school influences with its use of geometric brick patterning. It is a modest, but interesting example of civic architecture in the early twentieth century.

The building rests on stone foundation comprises of large cut limestone blocks that extend several feet above street level, giving the illusion of a substantial base for the remainder of the building. The street-facing (north) façade is clad in a deep burgundy brick laid primarily in a Flemish bond pattern, although decorative brickwork elements abound, with repeating relief patterns of diamonds, quoins, cornices, lintels, and other trims. The remaining exterior elevations are simple stucco. The fenestration pattern consists of large tripartite windows with transoms on the first floor flanking a double-door entrance on the street-facing (north) façade, with singular one-over-one double hung sash windows in a pattern of three-one-three on the second story. The first and second floors are notably separated by a protruding brick belt line-style lintel that runs below the second-floor windows and uses narrow header bricks. The remaining facades have either no fenestration, as they were once part of a common shared wall (the east elevation), or simpler fenestration patterns as in the south and west elevations, consisting of one-over-one double-hung sash vinyl replacement windows. The structure is capped with a flat asphalt roof with slightly parapet. Several carved stone relief inlays punctuate the façade, including a header stone at the central top, just beneath the parapet, that reads PENN AVENUE POLICE STATION, and a bas relief panel above the entrance emblazoned with the City of Pittsburgh coat of arms. The entrance is flanked with two date stones, one on either side, detailing the public officials associated with the project and the dates of construction.



*Photograph 1. Penn Avenue Police Station, front (north) elevation. (Amanda Stander 2022).*

### **North (Front) Elevation**

The north elevation, which serves as the façade, is the most decorative of the four elevations, and the only one that retains the original brick exterior (the other three are clad in stucco). The base of the elevation shows the still reigning influence of Romanesque elements on Stotz's work, with a substantial base of large cut stone blocks rising several feet above the street level (Photograph 1). The brick is a deep burgundy red, and while generally laid in a Flemish bond pattern, the brickwork is what serves here as the primary decorative element. The level of detail in the brickwork is exemplary, as almost every portion of this elevation has some amount of decorative brick patterning. This is readily seen in the original elevation sketches prepared for the project (Figures 1-2).

Around the perimeter of the façade the brick forms a stepped casing, mimicking pilasters and cornice elements, and capped on bottom ends and each corner with a square limestone accent (Photograph 5). Around each window, brick patterning elements continue, using recessed and diagonally placed bricks to create a distinctive, geometric-based pattern that frames the fenestration, and in between the sets of tripartite windows on the second floor, mirrors pilasters. Vertically placed bricks create a beltline between the first and second floors, and framing the singular central window on the second floor is a series of bricks placed forward and back in such a way as to create a series of repeating diamonds (Photograph 2). The diamond pattern is echoed below, in the stone lintel above the central entrance, where the City of Pittsburgh shield is set within a diamond, and framed by keystones and diagonal bricks (Photographs 3 - 4). Finally, recessed and protruding brickwork creates a checkerboard effect at the parapet of the structure, effecting a cornice.

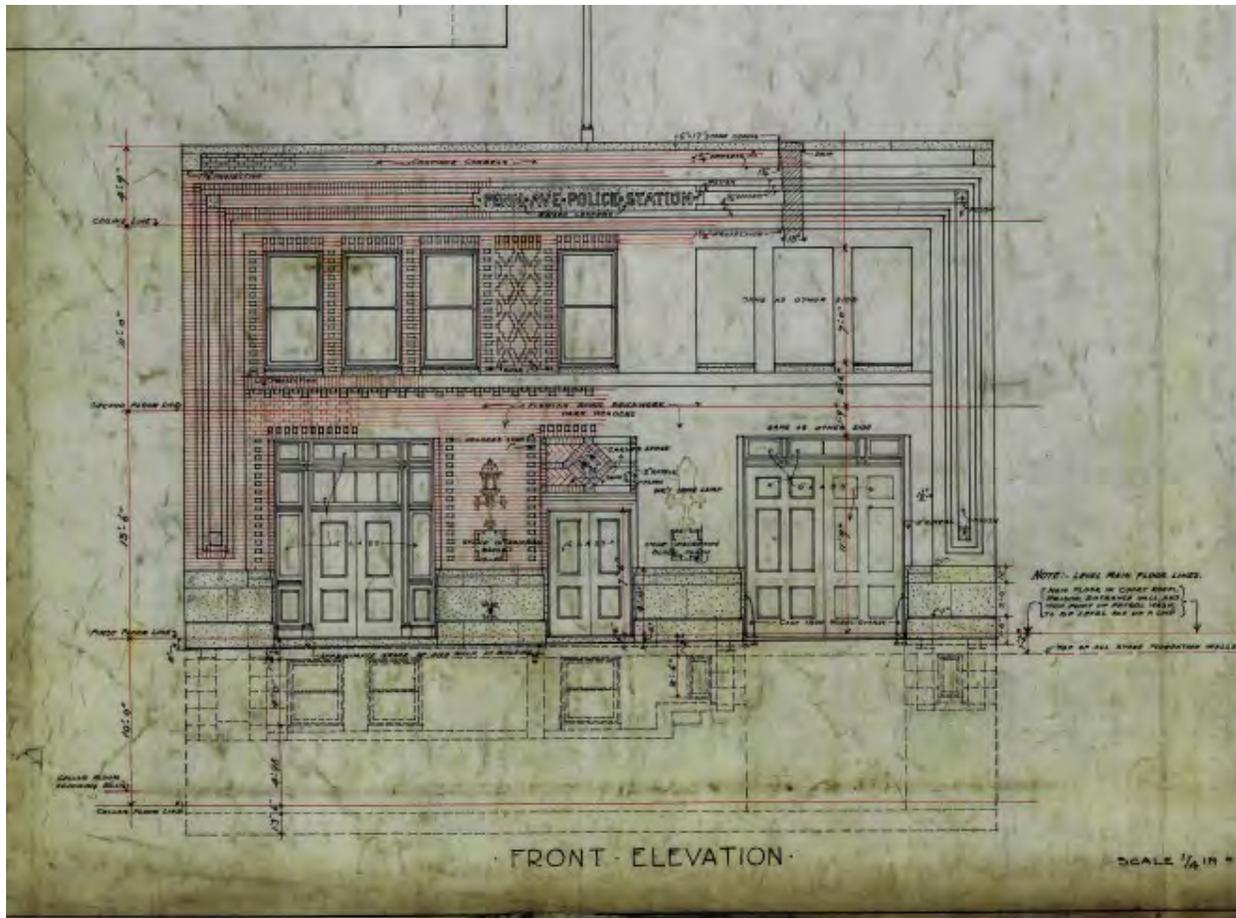
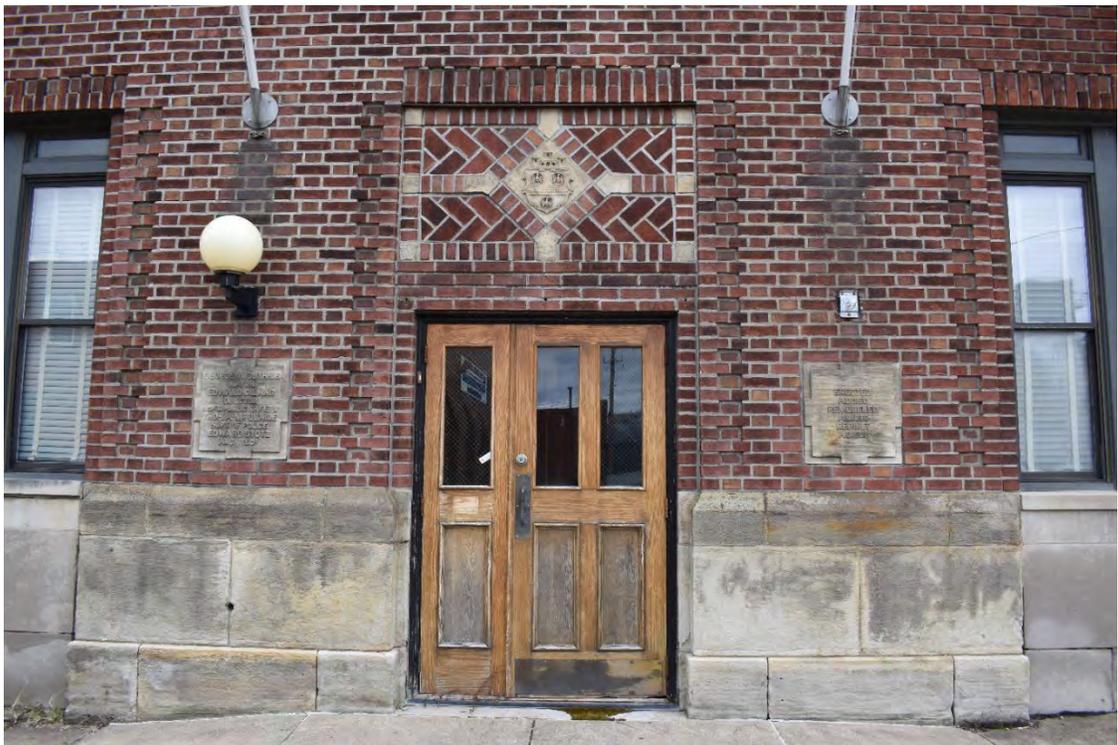


Figure 1. Stotz's 1908 schematic for the front elevation. While many elements have been retained, the original double court room doors and stable doors, each flanking the central entrance, have since been replaced with tripartite fenestration. Note the original gas lanterns flanking the door, also replaced. (Courtesy Stotz Archives, MCF Architecture).





*Photograph 2. Penn Avenue Police Station, side front (northeast) view. (Amanda Stander 2022).*



*Photograph 3. Detailed view of brickwork around central front entrance. Note the one remaining lamp (of a pair), and the paired inscription stones. (Amanda Stander 2022).*



*Photograph 4. Detailed view of lamp and stepped brickwork. (Amanda Stander 2022).*



*Photograph 5. View of perimeter brickwork detailing, created using bricks laid both horizontally and vertically, as well as turned end-on-end. (Amanda Stander 2020).*

This elevation also features three different inscription stones – a large, rectangular stone set within the brick patterning at the top of the building, which reads in typical twentieth-century typeface: PENN AVE POLICE STATION. On either side of the central door there are also small inscription stones (Photographs 6-7). The west one reads:

George Guthrie  
Mayor  
Edward G. Lang  
Director  
Dep't of Public Safety  
Thos. A. McQuaide  
Sup't of Police  
Edward Stotz  
Architect.

The east one reads:

Erected  
A.D. 1860  
Remodeled  
A.D. 1890  
Rebuilt  
A.D. 1908.



Photograph 6. Inscription stone, east. (Amanda Stander 2022).



Photograph 7. Inscription stone, west. (Amanda Stander 2022).

### East (Side) Elevation

As this was once a common party wall (or very close to a neighboring building), this elevation is spare. The brick used here was likely common, with no decorative elements, and has since been covered with stucco (Photograph 8). On the first floor, only one small square fixed window provides light and ventilation into the area where the holding cells for men were located. On the second, a series of three windows, all single one-over-one-double-hung sash metal replacement windows, also provides light and ventilation into the area once used as holding cells for women and youth (there was also a small boarding room for the “matron” who watched over these individuals). Two internal brick chimneys pierce the parapet roofline on this elevation.



*Photograph 8. East elevation. (Amanda Stander 2022).*

### South (Rear) Elevation

The south elevation (rear) faces Spring Way. As with the other non-dominant elevations, this façade too has been given the stucco treatment (Photograph 9). The first-floor features two singular one-over-one double-hung sash windows, with a large metal garage near the southwest corner. The garage occupies what was previously a set of stable doors, as the interior horse stables and carriage storage ran from Penn Avenue to Spring Way along the western half of the building. The second floor is likewise lacking in decorative detail, with only four singular one-over-one double-hung sash metal replacement windows to break the face of the elevation.



*Photograph 9. Rear (south) elevation. (Amanda Stander 2022).*

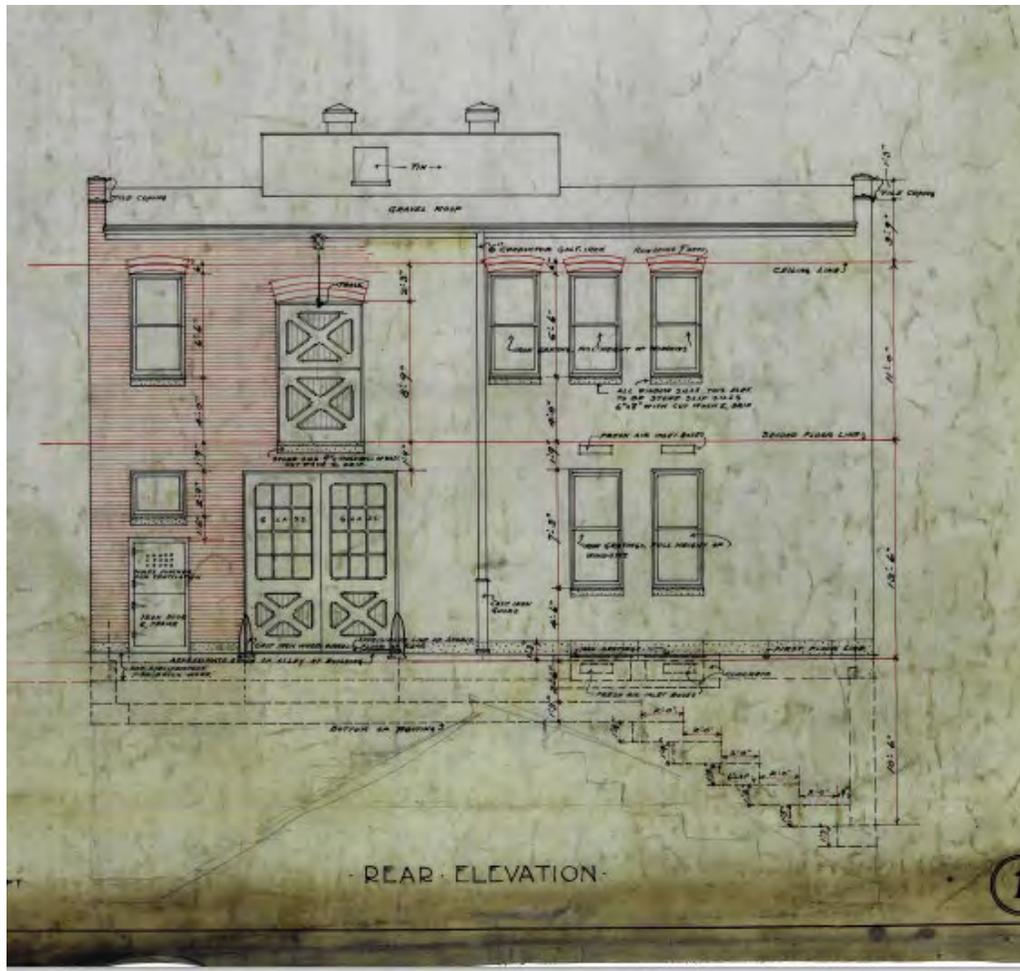


Figure 3. Stotz's rear elevation. Note the original three windows on the second floor, still retained, although the stable and hay loft doors are no longer extant. (Courtesy Stotz Archives, MCF Architecture).

### West (Side) Elevation

As with the other non-dominant elevations, the west side of the building is quite plain, likely due to the fact that at some points in the lot's history, the lot next door was occupied with a structure, which would have created a narrow alley of sorts between the buildings. However, of all the elevations aside from the north (front), this one does have the most fenestration, with a long line of singular one-over-one double-hung sash vinyl replacement windows on both the first and second floors; on the first floor, the windows feature transoms (Photograph 10). All of the windows on this elevation have small stone sills.



*Photograph 10. West elevation (Amanda Stander 2022).*

## **8. History**

### *Summary Overview*

As the city of Pittsburgh experienced rapid industrial growth at the tail end of the nineteenth century and into the early twentieth, the Strip District neighborhood in which the Penn Avenue Police Station resides (long referred to as its original ward designation of the Twelfth Ward), likewise saw rapid development. As late as the 1870s, much of the land beyond Sixteenth Street lay undeveloped, with only a scattering of frame structures and small manufacturing outfits dotting the flat river bottomlands (Toker, 2009). As the Industrial Revolution began to transform the city, so too did the neighborhood, filling quickly with a mix of small and large manufacturing businesses. It became evident in short order that a police presence would be needed in this neighborhood, and the various iterations of the Penn Avenue Police Station began as early as 1857 - 1860, with the final product, a small but remarkably stylized building done by Edward Stotz, in 1908.

### *Site History – Pre-Construction*

**Land Acknowledgement:** The plot where the Penn Avenue Police Station would later stand was originally connected to several Native American tribes that changed over time. The Adena Tribe, the Hopewell Tribe, the Monongahela People were the original inhabitants of the land and, post-European contact, were later joined by refugees from other tribes, such as the Delaware, Shawnee, and Iroquois.

The earliest recordation of the site where the police station would later take shape is in an 1872 Hopkins atlas of the city, where the parcel is marked as belonging to someone named Young, and containing several smaller narrow brick structures (Figure 1) (Hopkins, 1872). It is worth noting here that originally the parcels, starting at the corner with Twenty-Sixth Street, were extremely narrow, and that the site of the later police station comprises both the third and fourth parcels east from the corner; they would later be

combined. The inscription plaque next to the door establishes that the police precinct was already at this location (it has a date of 1860), although this is not marked on the Hopkins at this time. However, it is entirely likely that there was some form of patrol station at this location, as 1857 is marked as the year Council created a formal police force.

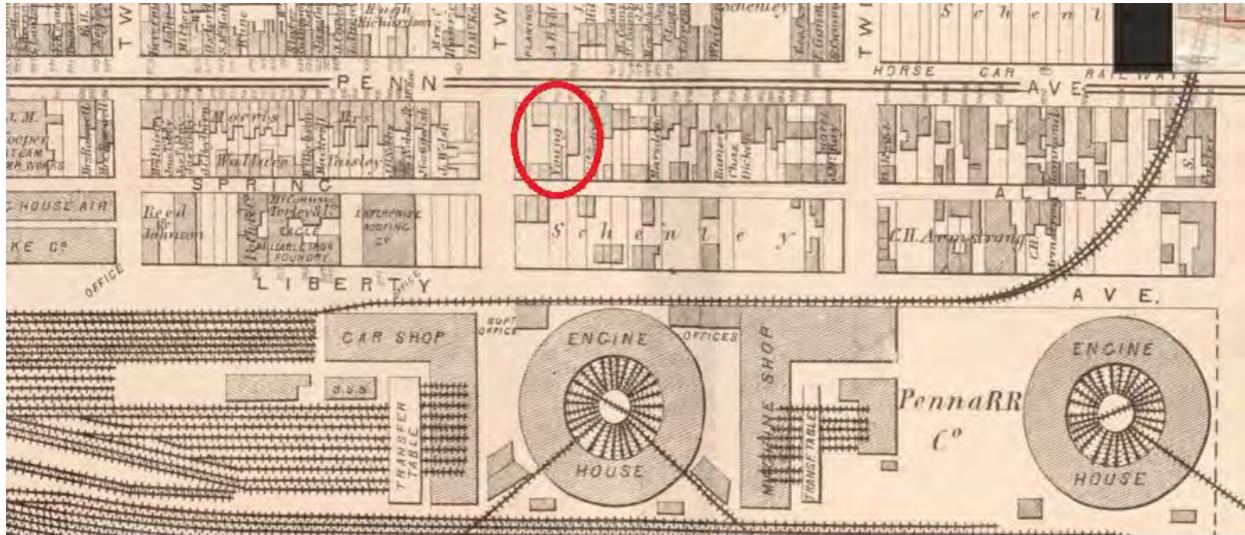


Figure 4. G.M. Hopkins, 1872.

The surrounding neighborhood during this period was marked primarily by the Pennsylvania Railroad, whose main branch line traversed the south side of Liberty Avenue, and its roundhouse, platform tables, and car and machine shops were located directly south of the police station property, on the south side of Liberty at Twenty-Sixth (Hopkins, 1872). This railroad would continue to be a large presence in this part of the neighborhood for many years. However, at this point in time many of the brick structures were small, two- or three-story rowhouse types, primarily a mix of dwellings and small shops. It is not until the next Hopkins map in 1882 that one begins to see the rapid industrialization of this district take hold. At this point, a planing mill is located across from the narrow brick structure that housed the first police precinct, and the Westinghouse Air Brake company has taken up a large parcel to the south, across from the Pennsylvania Railroad transfer station (Hopkins, 1872; 1882). The turning over of the neighborhood to larger scale manufacturing concerns is readily apparent in the number of glassworks, breweries, machine shops, planing mills, boiler works, and so on, that dot the neighborhood surrounding the station.

It is in 1889 that the first true iteration of the 12<sup>th</sup> Ward Police Station (or Substation No. 3) is visible, in a brick structure 5 lots in from the corner of Twenty-Sixth (Figure 2) (Hopkins, 1889). To its west, a frame building houses a soap works. No pictures or illustrations exist of this early station, but it was likely a narrow vernacular rowhouse type common to this stretch of Penn Avenue at that time. It is interesting to note that even in 1900, although most if not all of the blocks to the west of the police station have solidly filled in with brick buildings – a mix of light manufacturing, shops, and residences – the properties to the east are still largely frame residences (Hopkins, 1889). This illustrates that the police station was located at what was still considered the outer limits of the central district of Pittsburgh.

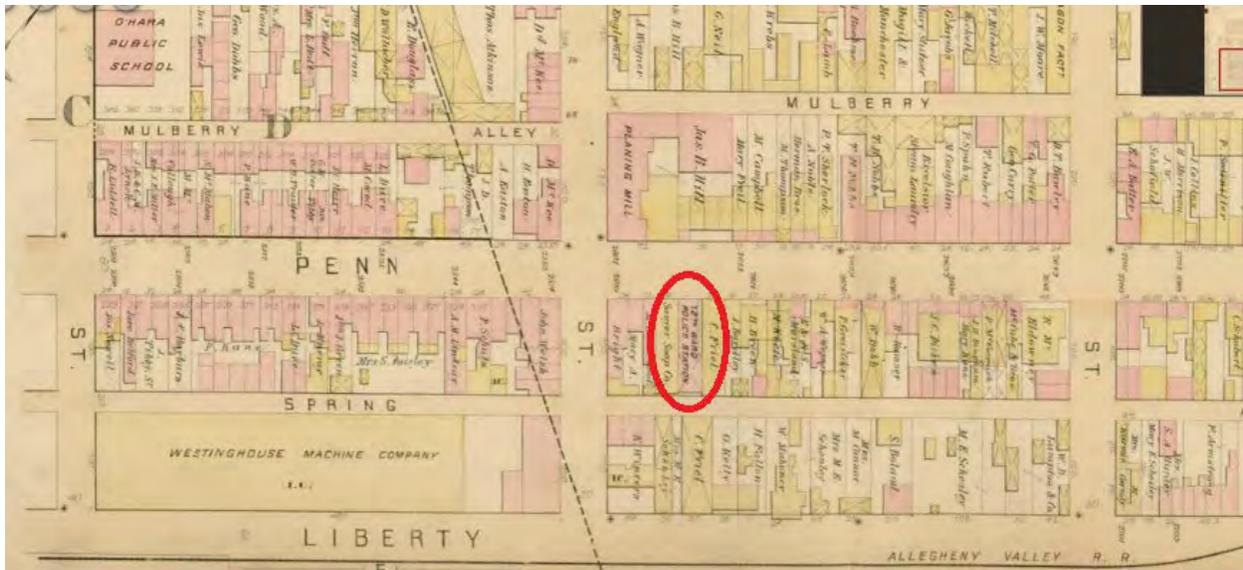


Figure 5. G.M Hopkins, 1889.

Site History – Construction

It is in 1914 that the current version of the 12<sup>th</sup> Ward Police Station, as designed by Stotz, appears on the Hopkins map, occupying the two narrow lots third from the west from Twenty-Sixth Street (Figure 3) (Hopkins, 1914). The Allegheny County Deeds office records the deed of sale of both of these lots to the city in 1908; this seems verified by Stotz’s own records, which have elevation and plan drawings dated 1908 as well (Allegheny County Department of Real Estate; MCF Architecture Archives, 1908). The Municipal Record does not contain any recodation of the contract to Stotz, but Stotz was a popular architect utilized by the City on many projects, including many of the City’s schools, as well as providing advice and consultation on other municipal projects.

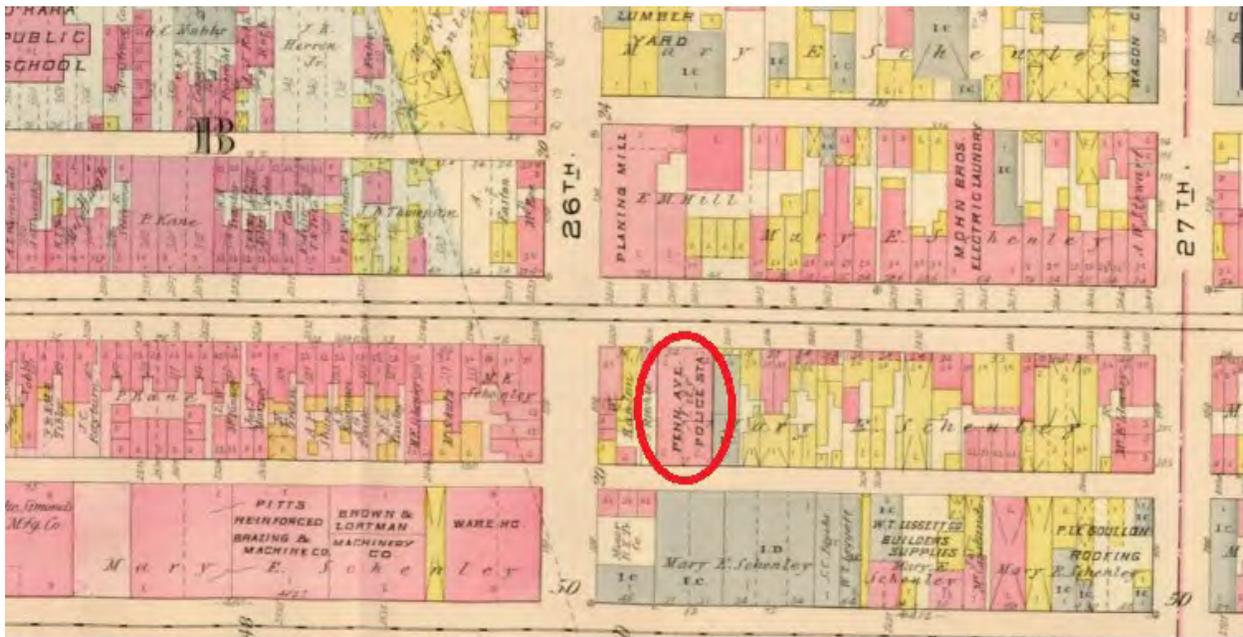


Figure 6. G.M. Hopkins, 1914.

The plans, elevations, and detail drawings reveal some interesting specifics about the needs of the police at that time. For instance, since automobiles were not widely used, and had certainly yet to be incorporated into emergency response, almost half of the main level is given over to stables for the patrol and supply wagons and horses; the second level acts as a hayloft (MCF Architecture Archives, 1908). The other half of the first level is the magisterial court, with the main holding cells immediately to the rear; additional cells for women and youth are located on the second level. Also on the second level are administrative offices and dormitory space for the night patrol. It is worth noting that due to the already dense nature of the neighborhood, and the fact that there were already extant buildings on either side, Stotz utilized a light well in the central core to bring light and ventilation into interior areas of the structure (MCF Architecture Archives, 1908). This also explains why the side elevations of the building are free of any decorative elements or ornamental brickwork.



*Photograph 11. This photograph shows what Penn Avenue between 26<sup>th</sup> and 27<sup>th</sup> Streets looked like in July of 1909. Note the streetcar in the center left of photo and multiple horse-drawn wagons. (Pittsburgh City Photographer Collection, c/o University of Pittsburgh).*



Photograph 12. Penn Avenue, July 1909, looking toward 25th. (Pittsburgh City Photographer Collection, c/o University of Pittsburgh).

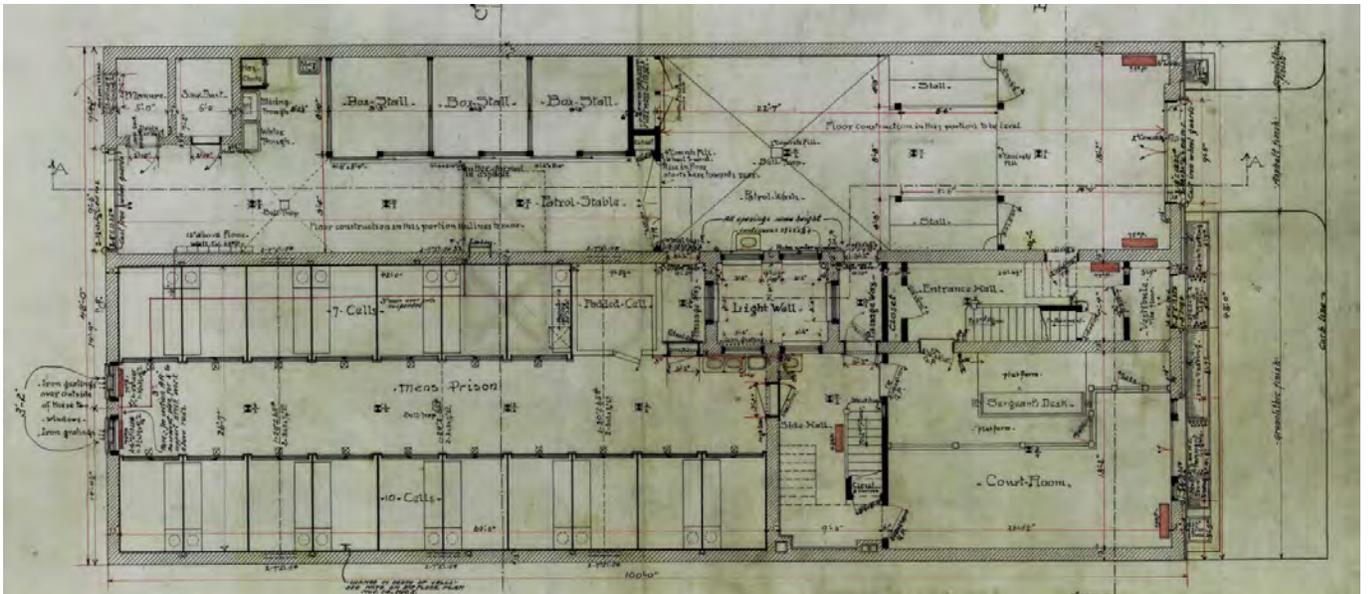


Figure 7. Stotz's 1908 floor plan layout for the main street-level, showing a large stable to the right, and court room and holding cells to the left and rear. Note the interior light well. (Courtesy Stotz Archives, MCF Architecture).

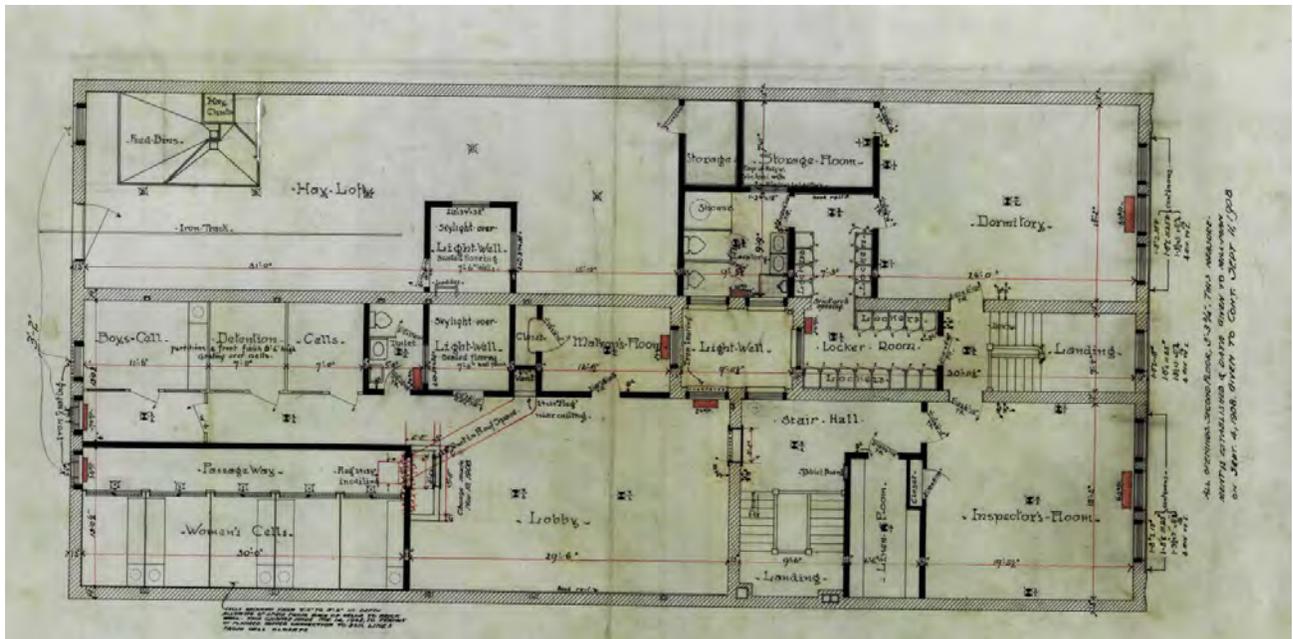


Figure 8. Second floor plan, showing the dormitory for night watch, patrol lockers, inspector's room, and women's and youth holding cells. (Courtesy Stotz Archives, MCF Architecture).

Interestingly, although the City has maintained ownership of the property since 1908, the building was not always used as a police station. By 1933, the Municipal Record indicates that the City was leasing the property to John J. McCabe, Jr., who operated an undertaking / funeral business out of the property (City of Pittsburgh Municipal Record, 1933). The Polk directory for a few years prior lists McCabe as operating his undertaking business at 2640 Penn Avenue, a few doors down, before moving into the Penn Avenue Police Station space (Polk, 1929). It is unclear why the police temporarily stopped using the building, although some research indicates that this was a time of turmoil for the city and its police (Altenburger, 1966). Beginning as early as 1912, when Safety Director John M. Morin was found guilty of mismanagement and resigned his position, issues continued in 1925 when newly elected Mayor William Magee suspended a number of policemen "for showing partisanship and cowardice in connection with the elections," (Altenburger, 1966). In 1934, mounting public pressure resulted in City Council authorizing a Police Research Commission to examine the police operation in the city and make recommendations for improvements. In 1935, the Commission recommended undertaking a comprehensive study that would be important in helping to establish the groundwork for reorganization (Altenburger, 1966). Political factions within Council, as well as the mayor's office, opposed such a study. The Commission report also attacked the police selection procedures, as well as the outmoded horse and buggy organization so "ill-equipped" to meet the 1935 "modern era," (Bureau of Municipal Research, 1937). It was not until 1937 that the Commission's recommendations to undertake a study were finally adopted, and the Institute of Public Administration, New York City, was invited to study the police bureau and make recommendations. Bruce Smith and L.S. Timmerman completed the survey, and spent most of a year in the city, producing at the end a 143-page report of findings and recommendations (Altenburger, 1966; Bureau of Municipal Research, 1937). The suggestions would have greatly improved the department, but unfortunately only one recommendation (the creation of a police school) was adopted, and even that lasted only a year (Altenburger, 1966).

World War II then greatly distracted the city from any further improvements to the police, and it was not until 1950 that a comprehensive reorganization was undertaken. By 1959, 2608 Penn Avenue was back in use by the police, as the first floor was the Lawrenceville Magistrate's Court, and the second the Penn Avenue Magistrate's Court (City of Pittsburgh Municipal Record, 1959). By 1991, the Municipal Record

indicates the building was being used for traffic court, and was renamed by City Council the Sergeant James T. Blair building (City of Pittsburgh Municipal Record, 1991). In 1996, it stopped being actively used by the police despite efforts to keep it active, and has since served largely as storage space (City of Pittsburgh Municipal Record, 1996).



*Photograph 13. Undated photograph, likely c. 1920, of the police station as it was built. Note the original double sets of doors (the right one being for the stables), the gas lanterns flanking the entrance, and the adjacent structures that abut the building. (Photo courtesy of MCF Architecture Stotz archives).*

### Historical Significance – Police

Even before its incorporation as a city, the earlier iteration of Pitt Township had a police presence in the form of a constable who was called upon to make reports of the district at each term of court at the old Hannastown, in Westmoreland (Mann, 1889). When Pittsburgh was incorporated as a borough in 1794, this position was carried forward, with the constable's duties largely confined to civil matters (Mann, 1889). It is important to keep in mind that the limits of the nascent borough at that time were Grant Street to the east and Eleventh Street to the north, with a population of only a thousand, more or less.

By the early 1800s, there was enough of a concern on the part of the citizens that newly installed city officials turned to the idea of establishing a patrol force to walk the streets of the city, as had been done in Philadelphia. Despite complaints of "juvenile delinquency," "inappropriate public bathing," and "disorderly houses," as noted by Burgess Presley Neville in 1804, the only noted change in policing at this time was for the High Constable to patrol the streets on Sunday, for which task he received the sum of \$25.50 a year (Mann, 1889). By 1816, Pittsburgh had grown enough to warrant the Act of Assembly establishing it

as a city, under which no police force was specifically provided (Mann, 1889). However, under the corporation's general powers the Select and Common Councils did have the authority to appoint law officers. It was under this authority that in August 1816 Council chose to provide for a night watch (Mann, 1889). Under this provision, a captain of the watch and twelve nightwatchmen were appointed and charged with caring for the oil, wicks, and utensils belonging to the city. A principal function of this first police force was to alert the city, now with a population approximately 10,000, to fire. With this number of people now living closely together in highly inflammable structures, fire was one of the municipality's greatest concerns (Mann, 1889). Any watchman failing in his duty was to be fined \$20 and dismissed. The superintendent of the watch, for similar misconduct, was liable to a fine of \$40 and dismissal. A penalty of \$5 was also provided for any person who dared to mock or mimic the watchmen in any way. However, this night watch didn't last long, and in 1817 was disbanded (Mann, 1889). Thus continued a pattern of a city police patrol being formed and disbanded in lean economic times until the 1830s. A letter in 1833 to the Select and Common Councils from Samuel Pettigrew, President of the Sanitary Board of the city, again called attention to the inadequacy of the constables in dealing with the damage to property within the city and to "the outrageous conduct of many individuals during the night," (Mann, 1889). He recommended appointment of a secret night watch, which recommendation was approved. Finally, an ordinance of April 5, 1836, firmly established a night watch for Pittsburgh under the supervision of a Police Committee composed of members of both Councils (Mann, 1889). The ordinance provided for a captain of the watch, two lieutenants, and sixteen watchmen (Mann, 1889). Thus, from early times the police, as with many public institutions, have been seemingly underpaid, overworked, and their function misunderstood (Mann 1889; Altenburger, 1966). A letter from sixteen nightwatchmen to the City Councils in 1836 states as such:

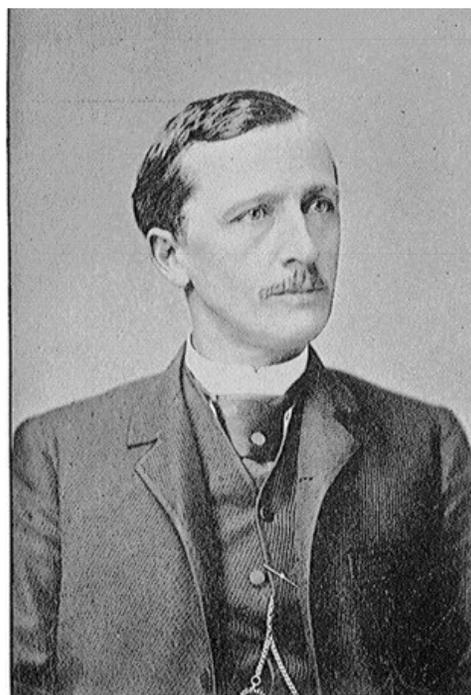
We the undersigned members of the night watch of this city ... inform your Honorable body that we have been duly organized as a corps of watchmen for this city and have endeavored to fulfill our duties ... as far as in our power and that in the fulfillment of the same to justify ourselves and do justice to our fellow citizens... We do know by experience already that it requires us to make use of our whole time in walking by night and resting from manual labor by day ... We have also found that the wages of 20 dollars a month is insufficient to maintain us without employing ourselves part of the day in labor. This needs not to be explained farther than to look at our house rents, provisions, clothing, fuel .... We therefore ask your Honorable body that you give us a reasonable advance in our wages sufficient to maintain us. We further state that if your Honorable body does not think it expedient to accede to our request, we will be under the necessity of leaving our several charges on the first of May next (Mann, 1889).

The Councils concurred in this request and wages were eventually raised to \$26 a month. The police budget of the city in 1836 was \$8,230.69 (Mann, 1889).

The city's watchmen in these early years wore no distinguishing uniforms (Mann, 1899). They carried no weapons, only sticks or clubs about two or three feet long. Their beats were not extensive. For example, one beat was from Market to Ferry Street, another from Fourth Avenue to the river, and another from Market to Wood Street. The city's increase in size, both in population and territory, brought with it the increasing need for a more expansive police force to deal with the corresponding growth in crime and disorder, which the small night watch was unable to handle by itself (Mann, 1889). It was Mayor John B. Guthrie who in 1851 informed the Select and Common Councils that he had, with the approval of the Police Committee and with powers granted to him in the 1836 ordinance, appointed nineteen additional nightwatchmen. He urged the City Councils to consider an increase to seventy-five, pleading that "the lives and property of our citizens are more deserving of greater consideration than many other objects on which large sums of money are expended," (Mann, 1889). The Police Committee concurred, referring to the increase in robbery and property destruction, and urged the Councils to consider a force "at least in the same ratio as the increase in population and territory in and to our city," (Mann, 1889). It was also during this time in the 1850s that the first two "Lock-Up Houses," one on the rear of the Good Intent

Engine Lot on Wylie Street in the Sixth Ward, and another on the rear of the Niagara Engine Lot in the Fifth Ward, were constructed (Mann, 1889). It was in 1857 when the growing need for police protection in Pittsburgh finally resulted in the creation of a formal Police Department under the direction of a Chief of Police, its members to be known as “officers,” (Mann, 1889). It seems likely that it was during this time that the first rudimentary police presence was established at Twenty-Sixth Street and Penn Avenue, likely in a pre-existing building and sharing space with other tenants.

Prior to 1887, the city of Pittsburgh was governed largely by committees of the Select and Common Councils (Altenburger, 1966). State legislation of this year permitted a regrouping of responsibility for various governmental functions in city departments whose heads were directly responsible to the mayor. Among the departments established was the Department of Public Safety which was charged with administering police and fire affairs, public health, city telegraphs, and building inspection (Altenburger, 1966). The city's implementing ordinance established under the Director of Public Safety, a Bureau of Police with a Superintendent of Police, one assistant superintendent, three inspectors, five captains, ten lieutenants, twenty sergeants, and 210 patrolmen (Altenburger, 1966). The first Director of Public Safety was Joseph Owen Brown — teacher and lawyer and one-time City Prothonotary. Under his direction, the Police Bureau blossomed into an efficient and effective law enforcement agency. Brown was closely aligned with William Flinn and Christopher L. Magee, both of whom had a stronghold on political power within the city at this time (Altenburger, 1966). The fact that he had the support of the political bosses gave him certain advantages in instituting new policies and procedures, particularly so since Flinn and Magee had come out in favor of “cleaning-up” the city (Altenburger, 1966). Brown's strong political position also accounts for his long tenure in office — until 1901 —allowing him to see many of his plans through to fruition.



J. O. BROWN,  
Chief of the Department of Public Safety.

*Figure 9. J.O. Brown, the director of Public Safety, under whom many advancements were made to the police force. (Image from Mann's "History," 1889).*

As the police system was solidified, the City was divided into three “districts,” with eight police precincts. The central district housed precincts one, two, and three (three being the subject building at hand) (Mann, 1889). The second district likewise comprised three precincts and was located to the East; the third police district made up the last two precincts (Mann, 1889). It is worth noting here that the city at this time was less than 30 square miles in area. According to a history of the police, the police stations from the beginning were “makeshift affairs,” (Mann, 1889). One, for example, was a converted liquor store; another a grocery store (Mann, 1889). The Municipal Record indicates multiple instances during this period of repairs being done to the original No. 3 Station, including painting, repairing cells, fixing plumbing and water issues, and so forth (City of Pittsburgh Municipal Record, 1870-1900). It was under Brown's hand that the City embarked on a building campaign to improve the police structures, with No. 3 being one of these (another was the Romanesque “castle” on Forbes Avenue between Bouquet Street and Oakland Avenue which later became the Kings Court Theater) (Mann, 1889; Altenburger, 1966).

For many years, Captain William Reed served not only as director of the police force, but as head of the Central district, as well. He started with the force as a young man in 1846, and by 1885 as in his seventies but still serving as its head (Mann, 1889). In 1889, Station No. 3 was overseen by Sergeants

Charles Stix and David Beck, who oversaw a day patrol force of four and night patrol of nine; with one officer driving the supply wagon, and five attending the patrol wagon (Mann, 1889).

The inscription stones on the building indicate that it was under Superintendent Tom McQuaide that the new station was constructed; McQuaide was colloquially known as "Tom McQuaide, Pittsburgh's master sleuth," or the "Magnificent McQuaide" due to his meteoric rise within the Pittsburgh Police system (he was promoted to sergeant of the South Side station just 45 days after being hired to answer the phones) (Fleming, 1922). In 1906, McQuaide was named Superintendent of Police in Pittsburgh (Fleming, 1922). He held the post until 1914, at which time he retired and founded the McQuaide National Detective Agency, with his son, Franklin (Fleming, 1922).



*Photograph 14. This terrific undated photograph shows "Magnificent McQuaide" (center) at work as the Superintendent of Police. It was under his stewardship that the new Penn Avenue police station was commissioned. (Photograph courtesy of Gavin Jenkins, The New Yinzer).*

It was also in 1906 that William Guthrie, listed on the inscription stone as well, was elected as Pittsburgh's mayor. He became famous for his Progressive-era style (though a Democrat) clean-up of rampant corruption in City Council and other city branches of government, undertaking administrative reforms to ensure more transparency for citizens (Fleming, 1922). He also instituted a Civil Service and annexed the City of Allegheny, doubling the City's population (Fleming, 1922). He was immensely popular for this reason. He was later named Ambassador to Japan by President Woodrow Wilson. Also listed on the inscription stone is Edward Lang, Director of Public Safety and later Public Works, a North Side native who started his political career on Allegheny City Council (*Pittsburgh Press*, 1948). He was named by Guthrie to be public safety director in 1908, and became public works directory in 1926, serving two four-

year terms. According to his obituary in the *Press*, he “went out with the Democratic landslide after serving under Mayors Charles H. Kline and James S. Herron.” In his later years he ran a real estate business (*Pittsburgh Press*, 1948).

*Historical Significance – Architect Edward Stotz, Sr.*

Edward Stotz is a towering figure in Pittsburgh’s architectural history, as his career spanned more than 47 years during which he designed 903 structures. He was a founding member of the Pittsburgh chapter of the American Institute of Architects (AIA), served as editor for its yearly publication called *Charette*, acted as chairman of the Building Code Commission for the City, and his sons, particularly Charles, later took up his mantle and continued his legacy.

Stotz was born February 3, 1868 in the old Allegheny City to John Stotz and Margaret Stotz (nee Walzel, or various spellings), in the section now known as “Deutschtown.” Margaret’s death is listed as August 13, 1868, only a few short months after Edward’s birth. Edward’s father was quick to look for a mother figure for his young children (William, George, and Anna, in addition to the youngest, Edward), and is listed in 1870 as living with a Joy Housholder, though this apparently doesn’t last, as by 1880 he is recorded as being married to a woman named Anna Louise (U.S. Census, 1870; 1880; 1900). The new couple would go on later to have a son, Harry E. (U.S. Census, 1900; 1910). Stotz himself remembers being a solitary, unsocial boy whose sole focus was on achieving his dream of becoming an architect (MCF Architecture “100 Years in Architecture,” 1989). “I had no social life as a boy,” he is quoted as saying, “I did not dance and never called on a girl. I had but one thought, oh! to be an architect,” (MCF, 1989). The 1880 Census, taken when Stotz was 12, lists him living with his father and stepmother at 285 Madison Avenue, with his father employed as a bookkeeper (U.S. Census, 1880).

At the time of his young adulthood in 1886, there were few architectural schools or courses established (MIT, Cornell, and the University of Illinois had established programs in the early 1870s but these were still very much in their infancy); the more common path to architecture was to apprentice in an established firm and learn by doing. Edward Stotz took this route, and apprenticed as a draftsman in the offices of Joseph Anglin, Andrew Peebles, and Frederick J. Osterling (MCF, 1989). Anglin had formed the new partnership in 1881, after dissolving a partnership with James P. Bailey (“Architects in Allegheny,” 2010). The Irish-born Anglin was an Allegheny City / North Side denizen, and designed several of the notable fire houses in the district, including Engine Company No. 3, “Friendship,” and the Engine House at the corner of Spring Garden and Lager Way in the Seventh Ward (“Architects in Allegheny,” 2010). Frederick Osterling was also born in Allegheny City, and was a rising star, having apprenticed himself under noted Allegheny City / North Side architect Joseph Stillburg. Stotz was a quick study and eager learner, and within four years he was the third highest paid draftsman in Pittsburgh, earning \$25 a week (MCF, 1989).



Photograph 15. An 1899 photograph of a young, enterprising Charles Stotz, Sr. (Courtesy of MCF Architecture, Stotz archives).

At the age of 21 in 1889, Edward applied for a passport in February, listing his occupation as architect, and his intention to return to the States in October of that year (U.S. Immigration Records, 1889). This European tour de force was considered standard for many young architects during the period, echoing the “sketch and study” practice popular at the influential Ecole des Beaux Arts in Paris. When he returned in the fall, he was determined never to “work for another man again, even if [he had] to peddle

shoelaces,” and borrowed \$200 from his brother to open his own office (MCF, 1989). An 1890 directory lists Edward as operating an office at 605 Smithfield – this would be halfway up the block on the west side of Smithfield, between Sixth and Seventh – where the behemoth Gimbel’s department store, originally built for Kaufmann and Baer, would be erected in 1914 (Polk, 1890). He takes on his first solo commission, a \$10,000 residence for William Nease on Sherman Avenue in Allegheny City (MCF, 1989). The stone-faced three-story townhouse already shows his command of Romanesque elements, with its elegantly arched front window with keystone and its castellated pilasters and delicate cornice work. For a fledging architect, Stotz enjoys a remarkably successful first few years of practice: he lands the First Presbyterian Church of Edgewood contract, as well as a town hall for Sisterville, West Virginia, and a number of private residences (MCF Architecture Archives, various).

Buoyed by his success, in March of 1893, Stotz marries Arminda “Minnie” B. Irwin (Pennsylvania Marriage Records, 1893). They establish a family residence at what is now West Prospect Avenue (then called Prospect Street) in what was known as Chartiers Township (some of this neighborhood would later be absorbed into the City of Pittsburgh), just to the west of the Ingram station on Ingram Avenue (Polk, 1895). This was an up-and-coming neighborhood and popular with upper middle-class white-collar professionals due to its easy access by train via the Pittsburgh, Cincinnati, Chicago, and St. Louis Railroad (PCC & St. L., for short, also known as the “Panhandle Route”) and streetcar to downtown. The grand, symmetrically proportioned house, perched on a ridge back from the road, shows Edward’s command of Classical Revival elements, but also displays his already notable penchant for the decorative use of brick and stonework, as well as steeply pitched hipped roofs (a distinctive element borrowed from Prairie style) and a wide, deeply set front porch.



*Photograph 16. Undated, but likely shortly after construction, photograph of the Stotz residence as it originally appeared. Note the elaborate, Tudor-influenced leaded glass window above the central entry and the pronounced belt line just below the second floor. (Courtesy of MCF Architecture, Stotz archives).*



*Photograph 17. A more recent photograph of the Stotz residence, c. 2007. It still retains a high degree of integrity. (Image c/o of Images of America: Ingram, 2007).*

It is around this time that, one morning riding the streetcar into town for work, Edward overhears two men discussing a recent commission to design a new high school on Fifth Avenue in Uptown (MCF, 1989). The men discussing it seem certain that another architect has the commission locked up. Furious that other young architects like himself have not been given a chance to demonstrate their abilities, Stotz goes directly to D.R. Torrence, then the chairman of the School Board building committee, and pleads his case for a chance at the commission (MCF, 1989). Impressed by his gumption, Torrence advises Stotz to visit each member of the committee, which Stotz promptly does. Within a day, and on Christmas Eve no less, Stotz is awarded the project. Not only is the building notable for its highly detailed Romanesque and Gothic Revival elements, but it is also technologically advanced for its time: it is the first fireproof school in the city. It also comes in \$7,500 under its \$242,000 budget: an almost unheard-of feat for an architect (MCF, 1989). The school marks a turning point in Stotz's career, catapulting him from relative unknown to a popular institutional architect almost overnight. Commissions for residences, schools such as the Greenfield School, the South Side High School, the St. Paul Catholic Orphan Asylum near Crafton, and hospitals such as Passavant (the original in the Lower Hill) and Mercy's School of Nursing are all notable projects (MCF, 1989). During this period Stotz also designs the elaborately crafted Church of the Epiphany at Centre Avenue and Washington Place, which would later be the sole survivor of urban renewal efforts in the Lower Hill District precisely because of its prized high style design (MCF, 1989). He also designs a number of breweries, including the Pittsburgh Brewing Company, maker of Iron City, a residence for Theodore F. Straub, Edward J. Frauenheim, Jr., and Leopold Vilsack. Vilsack also served on the board of the St. Paul's Orphans' Asylum, and is largely the reason for Stotz obtaining that commission (MCF Architecture Archives, various).



Photograph 18. A c. 1960 shot of Stotz's breakthrough commission, with its elaborately detailed exterior but thoroughly modern interior, Fifth Avenue High School. (Photo c/o Pittsburgh magazine, "Then and Now," May 6, 2019).

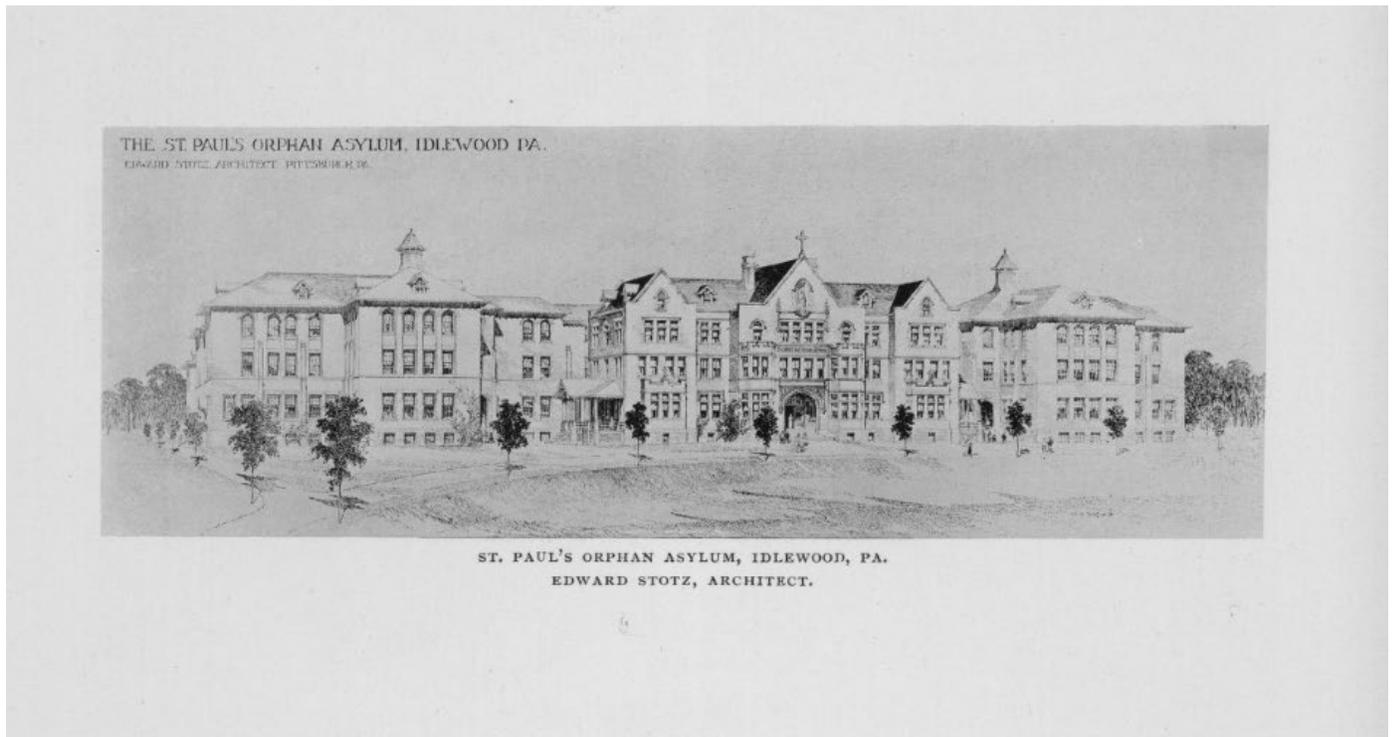


Figure 10. Stotz's own original watercolor sketch, scanned in black and white, for St. Paul's Asylum. (Photo courtesy of Pittsburgh Architectural Club, 1900).

Another notable project for Stotz came in 1904, when Henry C. Fownes, the owner of Midland Steel, which was later absorbed by Carnegie, and whose fanciful mansion with its exotic Flemish revival elements still stands on Highland Avenue, contracted him to design the clubhouse for his passion project, a golf course which would become Oakmont Country Club (MCF, 1989). Stotz had already designed a house for Fownes in his winter residence of Pinehurst, North Carolina, and the Tudor Revival clubhouse Stotz designed to accompany Fownes' challenging golf course received rave reviews. "One of the best-appointed country clubhouses in the state," declared the *Pittsburg Chronicle-Telegraph* in 1904 (*Sun-Telegraph*, 1904; MCF Architecture, 1989). By this time, Stotz's reputation as a top-tier architect and master of Classical, quietly tasteful architecture was firmly cemented in Pittsburgh society.



Photograph 19. A 1919 picture of Stotz, posing next to a Civil War cannon at Gettysburg. (Courtesy of MCF Architecture, Stotz archives).



Figure 11. A watercolor sketch for the Oakmont clubhouse shows its massive wraparound porch (Fownes specifically requested that those in the clubhouse be able to view the greens), and its heavily-massed Tudor style lines. The Clubhouse also shows influence from the English Arts & Crafts movement. (Image c/o Pittsburgh History and Landmarks Foundation).

Other known works of Stotz during his most prolific period include the Hartley-Rose Belting Company Building (1906), following a traditional, symmetrical Beaux Arts style, at First Avenue and Cherry Way, the surgical wing of Mercy Hospital (1906), St. Kieran's Roman Catholic Church in Lawrenceville (1906), St. Mary's Convent in Oakland (1909), vaults for Calvary Cemetery (1910), library and dining rooms for the Duquesne Club (1913), the Dollar Savings and Trust at Federal and South Diamond Streets (MCF Architecture Archives, various). Of note in all these commissions is Stotz's favoritism toward traditional building methods that emphasized artistry and craftsmanship – the use of hand-pressed red brick, Flemish bond faced brick, blue sandstone, ashlar blocks, and granite as accents. Newspaper articles often highlight how spacious and bright Stotz's buildings are – despite their traditional underpinnings.

In both the 1900 and 1910 issues of *Charette* (the semi-regular publication of the Pittsburgh chapter of the American Institute of Architects), Stotz is listed as maintaining an office in the Monongahela Bank Building; in 1909, city directories list Stotz's office as being at 213 Sixth Avenue – this was the original address for the Monongahela National Bank building (now the Wood Street Gallery/ Wood Street T Station) (Polk, 1909). While it is well known that Stotz and his two sons collaborated on the bank's replacement building in 1928, archival research reveals that in 1897 a young Stotz designed the original Monongahela Bank building at this same location, shortly after the merger consolidated the German National Bank (MCF Architecture Archives, 1897). This is corroborated by Hopkins maps from that time – which show a series of small buildings on the parcel prior to 1900, but show a large stone triangular building replacing it c. 1900 (Hopkins, 1870; 1880; 1900). This is indicative of one of the more remarkable parts of Stotz's career – his repeat clients. He worked quickly, efficiently, and his projects frequently came in under budget, while still being beautiful in form and functional to use, which earned him loyalty from his clients, who often repeatedly came back to him for additions, alterations, and replacement structures.



Photograph 20. An interesting and unusual project for Stotz was this hotel for young working women in Friendship / Bloomfield. (Photo courtesy of Pittsburgh Architectural Club, 1910).

One interesting project during this time period was the Athelia Daly House for Working Girls, located on Gross Street, just west of Liberty Avenue, technically in Friendship but at its border with Bloomfield (*Post-Gazette*, 1908; Pittsburgh Architectural Club, 1910). A *Pittsburgh Post-Gazette* article from 1908 declares the women's-only hotel the "first of its kind in the country" (*Post-Gazette*, 1908). It had a capacity to house 71 women at a time, and functioned primarily as a first-class hotel. It was commissioned at the will of Dr. William Hudson Daly, who named it after his wife (*Post-Gazette*, 1908). Similar hotels and boarding houses, aimed at housing the growing number of single women working clerical and office jobs, had begun cropping up through the country. Interestingly, the presence of on-site physicians also seems to suggest that this hotel also perhaps functioned as sort of temporary housing for unmarried pregnant women, to shield them from the social stigma of an unplanned, out-of-wedlock pregnancy. The building is interesting in its sparse use of decorative elements, its unusual light brick color, and almost Mediterranean-influenced parapet, showing something of a departure for the otherwise traditional Stotz. It was later demolished and a vacant lot and parking structure for West Penn currently occupy the site.

By 1915, Stotz has become a favorite architect for the Board of Public Education in Pittsburgh, and indeed for a time serves as advisor to the Board, advocating for a wider distribution of building projects to qualified architects (MCF, 1989). His passion for the advancement of his profession is also reflected in his charter membership of the local AIA Chapter, where he also acts as a regular contributor and editor of their yearly *Charette* magazine. It is also this year that Stotz is awarded the bid for Schenley High School, which would become a high-water mark for his career. Considered to be among one of the finest high schools in the country upon its completion in 1916, it featured 180 rooms, a 1,600-seat auditorium, two cafeterias, a conservatory, and the second-largest swimming pool in the city (MCF, 1989). The smooth, light colored Indiana limestone exterior, along with restrained Classical touches, made the building look at once both timeless and modern. It was a resounding success.

Lesser-known works of Stotz's include houses for Elizabeth Kopp (1897), Dr. W.C. Wallace (1897), Thomas Cronin (1897), E.W. Heyl (1907), Alfred Osborne (1928), and a butler's cottage for B.F. Jones, Jr. (1926). Many of these names are familiar to those who know the history of Pittsburgh's industry – Thomas Cronin's company provided services and materials for many of Pittsburgh's most famous bridges; Heyl's company provided elevator and conveyance equipment, particularly in the coal industry. Stotz's clients were classic Gilded Age upper-class men and women – inventors, industrialists, middle managers, doctors, and so on. Stotz was fortunate to go into business just as this upper-class was being created, and thus was poised to take advantage of a newly created clientele base, all of whom wanted posh, genteel homes to show off their newly created wealth.



Photograph 21. Photograph 17. Undated, but likely c. 1910, photograph of the interior of Stotz's offices, likely the ones in the original Monongahela Bank Building. It is believed the two men at the drafting table are Stotz's sons, Edward Jr. and Charles. (Photo courtesy of MCF Architecture Stotz archives).



Photograph 22. E.W. Heyl House, 4305 Bigelow Blvd. Listed on the NRHP, it is typical of Stotz's restrained, highly symmetrical style, but also shows the influence of Arts & Crafts and Prairie styles on him, with its broad roofline, simplified fenestration, and deep porch. (Photo courtesy Google Streetview).

He also designed the office headquarters for National Tube Works in McKeesport (1925), and alterations for the Irene Kaufmann Settlement (1929) (MCF Architecture Archives, various). By the 1930s, Stotz was operating out of the Bessemer Building (now demolished) at the southwest corner of Fort Duquesne

Boulevard and Sixth Avenue (it was originally a “twin” building to the Fulton Building, the current Renaissance Hotel Pittsburgh, although it lacked the impressive interior lightwell).

Together, Edward and his wife Minnie have three sons: Norman, Edward Jr., and Charles (U.S. Census, 1910; 1920). Both Edward Jr. and Charles go into business with their father after completing their own educations, with a notable collaboration of the three being the unique triangular-shaped Monongahela National Bank Building in 1928, mentioned above (MCF, 1989). In 1936, Edward Sr. retires and turns the firm over to his sons, who continue his legacy. Charles in particular, as he takes over his father’s role in editing and publishing the *Charette*, and later spearheads the remarkable Western Pennsylvania Architectural Survey, whose documentation of vanishing early architectural forms in the western half of the state is still valued today (MCF, 1989). During the late 1940s, as Renaissance I began to take shape, it was largely Charles Stotz who, working with Ralph E. Griswold and later Gordon Bunshaft of Skidmore, Owings, and Merrill (who designed the portal bridge), shaped what came to be known as Point State Park, including conceiving and designing the Fort Pitt Museum and the park’s infamous fountain (MCF, 1989).

Edward Stotz Sr., died in 1948 (MCF, 1989; Pennsylvania Death Records, c/o Ancestry.com). After both of his sons’ retirement, the firm continued under different names and still currently operates as MacLachlan, Cornelius, and Filoni (typically abbreviated as MCF Architecture).



*Photograph 23. Undated photograph showing a more senior Stotz at his drafting desk. (Courtesy MCF Architecture, Stotz archives).*

## **9. Criteria / Significance Statement**

As such it is recommended eligible for listing on the City Register under the following Criterion:

(1) *Its location as a site of a significant historic or prehistoric event or activity;*

This resource does not meet this Criterion.

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

This resource does not meet this Criterion.

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

This Criterion corresponds with Criterion C of the National Register of Historic Places (NRHP). As this resource is one of only a handful of remaining extant police substations in the City of Pittsburgh, it exemplifies trends in small-scale civic architecture of the period, particularly in its use of Romanesque themes and design elements. The ornamental brickwork is emblematic of how even projects with modest budgets and parameters were still taken very seriously by the municipalities that undertook them, and how architects of the period took even the smallest commissions seriously. The ashlar style block rising up from the foundation provides a substantial, Romanesque base, and the arched openings for what were originally stable doors are still echoed in the fenestration today. The geometric patterning of the brick echoes not only Romanesque and even some Tudor elements, but also reflects a growing fascination in the architectural world with bolder, cleaner design patterns and frameworks, leaving behind the often-fantastical Art Nouveau and instead showing influence from the growing Prairie/Mission and Bauhaus movements. It would be easy to dismiss this small-scale structure as lacking the high style ornamentation seen in larger projects like the Allegheny County Courthouse and Jail, but that would do civic architecture of the period a disservice, as small, municipal service projects such as these were the backbone on which our cities and communities have been built.

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

This Criterion corresponds with Criterion C of the National Register of Historic Places (NRHP). It is hard to underestimate the effect Edward Stotz has had on the fabric of Pittsburgh's architecture. While he can hardly be accused of pushing the boundaries of design – as contemporaries such as Frederick Osterling and Frederick Scheibler did – his steady, accurate hand guided so much of the City's institutional architecture. A prolific worker, he gained the respect and loyalty of many of his municipal clients, and his Classically-inspired works dot almost every civic and institutional campus in the City – from neighborhood schools to Catholic institutions to hospitals. Likewise, he was a passionate promoter for the advancement of his profession, and his tireless work at leading the Pittsburgh AIA chapter and publishing the yearly journal has added richly to our knowledge of architectural practice in the City and environs at the time. While this might not be his grandest work, it is deeply symbolic of the typical steady stream of commissions that kept him on the forefront of his profession his entire career.

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

This resource does not meet this Criterion.

(6) *Its location as a site of an important archaeological resource;*

This resource does not meet this Criterion.

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

This Criterion corresponds with Criterion A of the National Register of Historic Places (NRHP). Public service and civically-oriented institutions such as police, fire, churches, schools, and cemeteries are often the keystones to a neighborhood's development, and often appear early on in a community's history. The need for an extension of policing from the central portion of Downtown into the burgeoning Strip District was apparent as early as 1870, and typical of the rough-and-tumble days of early Pittsburgh, the Strip's earliest police precinct operated out of buildings originally built for other purposes. It was not until the turn of the century that attention was given to the neighborhood's policing needs in a proper fashion. Not only is this building symbolic of the neighborhood's growth and development, it is also a visual reminder of the tenure of one of Pittsburgh's most notable mayors, William Guthrie, whose dedication to the improvement of public services in the City left a lasting legacy.

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

This resource does not meet this Criterion.

*(9) Its representation of a cultural, historic, architectural, archeological, or related theme expressed through distinctive areas, properties, sites, structures, or objects that may or may not be contiguous*

This resource does not meet this Criterion.

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

This resource does not meet this Criterion.

## **10. Integrity Statement**

The Penn Avenue Police Station has a high degree of historic integrity in location, design, workmanship, feeling, and association. The structure remains in its original location, and while it has lost the adjoining buildings on either side, the overall context of the street and neighborhood remain largely as it was at its date of construction. While some modifications have occurred, most notably the transformation of stable doors and courtroom doors into sets of tripartite arched windows, the original doorway and all of the original ornamental brickwork are still intact, giving the structure a high degree of originality. It remains an important landmark in this stretch of Penn Avenue, which is still dotted by the types of small businesses that it originally served, although much of the manufacturing concerns have been replaced with office and residential space.

**Penn Avenue Police Station  
Historic Nomination Form  
Bibliography**

### Bibliography

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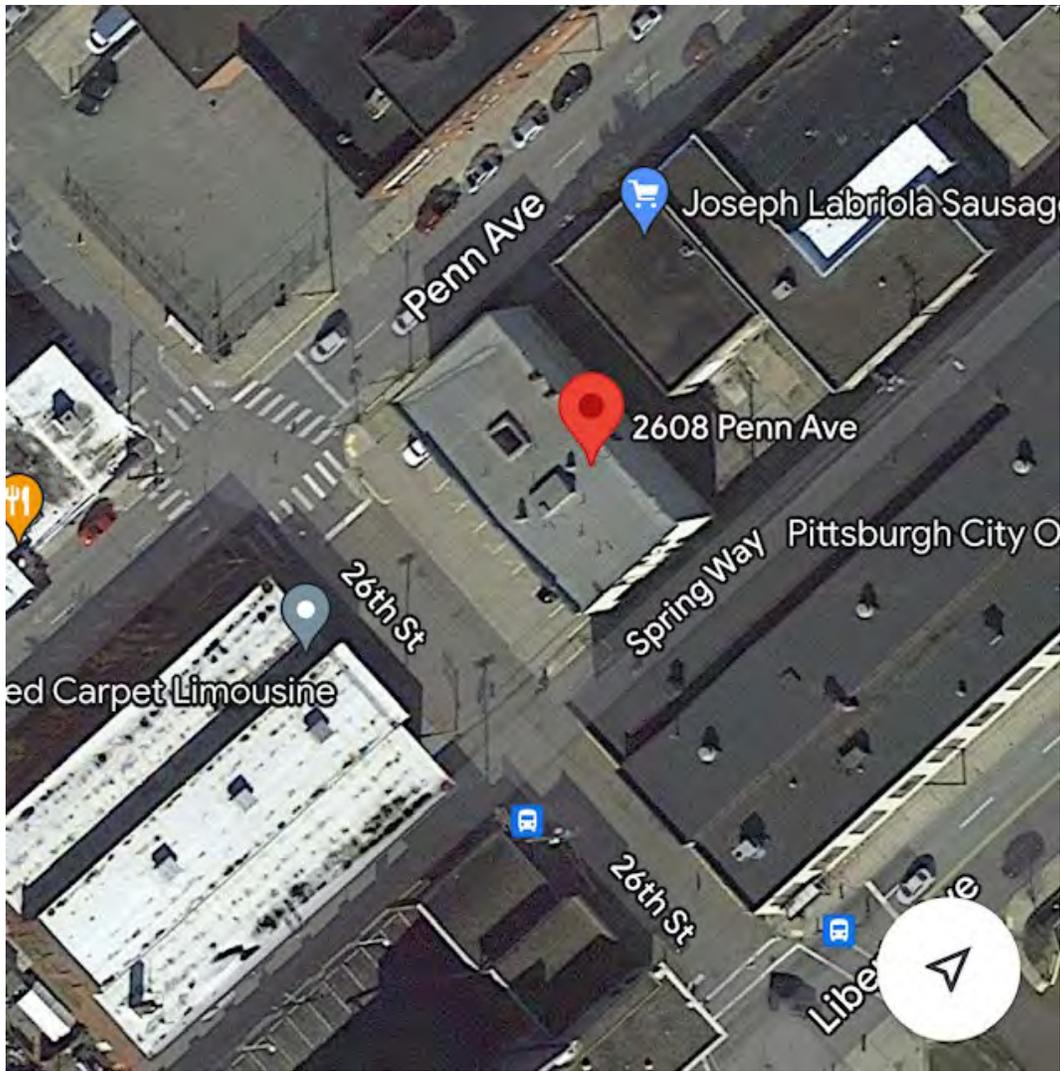
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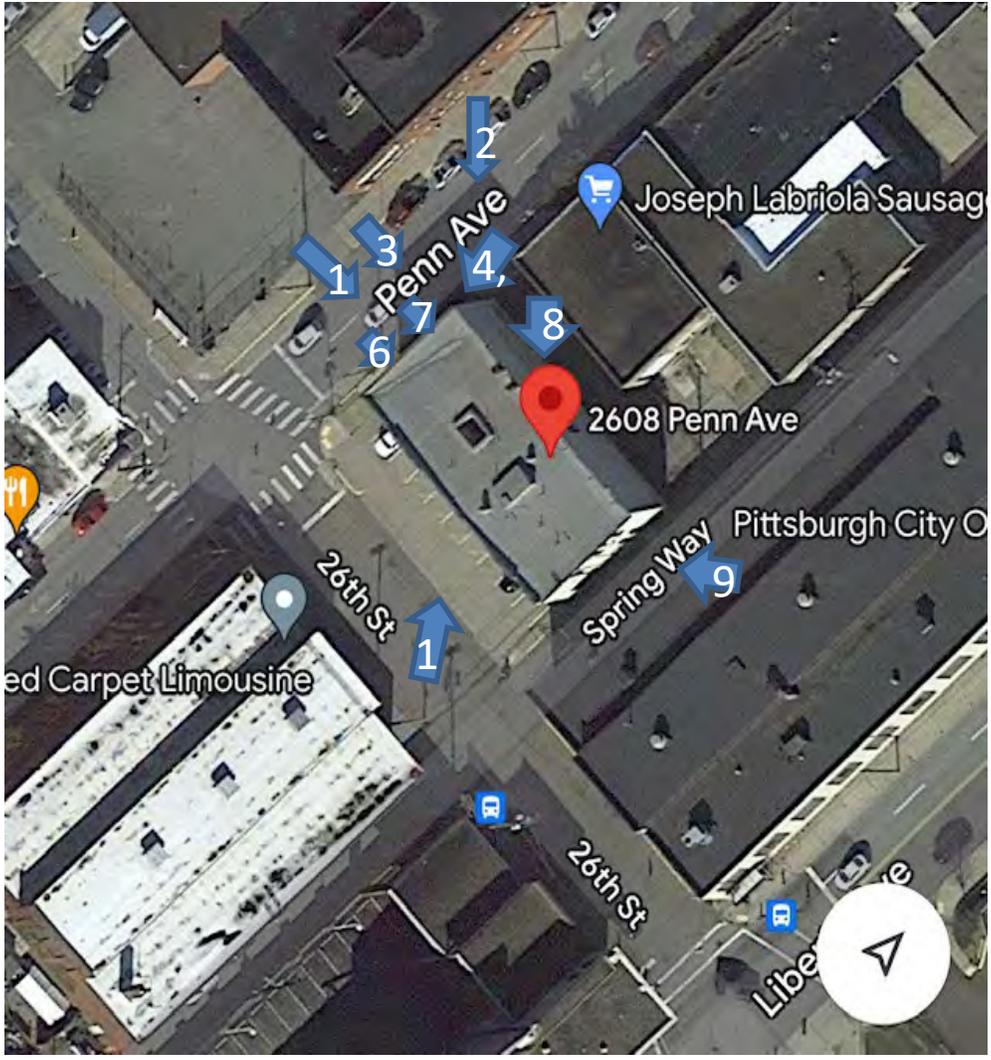
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**Penn Avenue Police Station**  
**Historic Nomination Form**  
**Photo Logs**



Penn Avenue Police Station (2609 Penn Ave.) Aerial



Penn Avenue Police Station (2609 Penn Ave.) Photo Key.



*Photograph 1. Penn Avenue Police Station, front (north) elevation. (Amanda Stander 2022).*



*Photograph 2. Penn Avenue Police Station, side front (northeast) view. (Amanda Stander 2022).*



*Photograph 3. Detailed view of brickwork around central front entrance. Note the one remaining lamp (of a pair), and the paired inscription stones. (Amanda Stander 2022).*



*Photograph 4. Detailed view of lamp and stepped brickwork. (Amanda Stander 2022).*



*Photograph 5. View of perimeter brickwork detailing, created using bricks laid both horizontally and vertically, as well as turned end-on-end. (Amanda Stander 2020).*



*Photograph 6. Inscription stone, east. (Amanda Stander 2022).*



*Photograph 7. Inscription stone, west. (Amanda Stander 2022).*



Photograph 8. East elevation. (Amanda Stander 2022).



Photograph 9. Rear (south) elevation. (Amanda Stander 2022).



*Photograph 10. West elevation (Amanda Stander 2022).*

**Penn Avenue Police Station  
Historic Nomination Form  
Supporting Documents**

### **The following materials accompany this nomination:**

- Figure 1. Stotz's 1908 schematic for the front elevation. While many elements have been retained, the original double court room doors and stable doors, each flanking the central entrance, have since been replaced with tripartite fenestration. Note the original gas lanterns flanking the door, also replaced. (Courtesy Stotz Archives, MCF Architecture).
- Figure 2. A closer detail view of Stotz's directions for the brickwork. He paid close attention to detail in his work, particularly his use of stone and brick, and it shows in this building. (Courtesy Stotz Archives, MCF Architecture).
- Figure 3. Stotz's rear elevation. Note the original three windows on the second floor, still retained, although the stable and hay loft doors are no longer extant. (Courtesy Stotz Archives, MCF Architecture).
- Figure 4. G.M. Hopkins, 1872.
- Figure 5. G.M Hopkins, 1889.
- Figure 6. G.M. Hopkins, 1914.
- Photograph 11. This photograph shows what Penn Avenue between 26th and 27th Streets looked like in July of 1909. Note the streetcar in the center left of photo and multiple horse-drawn wagons. (Pittsburgh City Photographer Collection, c/o University of Pittsburgh).
- Photograph 12. Penn Avenue, July 1909, looking toward 25th. (Pittsburgh City Photographer Collection, c/o University of Pittsburgh).
- Figure 7. Stotz's 1908 floor plan layout for the main street-level, showing a large stable to the right, and court room and holding cells to the left and rear. Note the interior light well. (Courtesy Stotz Archives, MCF Architecture).
- Figure 8. Second floor plan, showing the dormitory for night watch, patrol lockers, inspector's room, and women's and youth holding cells. (Courtesy Stotz Archives, MCF Architecture).
- Photograph 13. Undated photograph, likely c. 1920, of the police station as it was built. Note the original double sets of doors (the right one being for the stables), the gas lanterns flanking the entrance, and the adjacent structures that abut the building. (Photo courtesy of MCF Architecture Stotz archives).
- Figure 9. J.O. Brown, the director of Public Safety, under whom many advancements were made to the police force. (Image from Mann's "History," 1889).
- Photograph 14. This terrific undated photograph shows "Magnificent McQuaide" (center) at work as the Superintendent of Police. It was under his stewardship that the new Penn Avenue police station was commissioned. (Photograph courtesy of Gavin Jenkins, The New Yorker).
- Photograph 15. An 1899 photograph of a young, enterprising Charles Stotz, Sr. (Courtesy of MCF Architecture, Stotz archives).

- Photograph 16. Undated, but likely shortly after construction, photograph of the Stotz residence as it originally appeared. Note the elaborate, Tudor-influenced leaded glass window above the central entry and the pronounced belt line just below the second floor. (Courtesy of MCF Architecture, Stotz archives).
- Photograph 17. A more recent photograph of the Stotz residence, c. 2007. It still retains a high degree of integrity. (Image c/o of Images of America: Ingram, 2007).
- Photograph 18. A c. 1960 shot of Stotz's breakthrough commission, with its elaborately detailed exterior but thoroughly modern interior, Fifth Avenue High School. (Photo c/o Pittsburgh magazine, "Then and Now," May 6, 2019).
- Figure 10. Stotz's own original watercolor sketch, scanned in black and white, for St. Paul's Asylum. (Photo courtesy of Pittsburgh Architectural Club, 1900).
- Photograph 19. A 1919 picture of Stotz, posing next to a Civil War cannon at Gettysburg. (Courtesy of MCF Architecture, Stotz archives).
- Figure 11. A watercolor sketch for the Oakmont clubhouse shows its massive wraparound porch (Fownes specifically requested that those in the clubhouse be able to view the greens), and its heavily-massed Tudor style lines. The Clubhouse also shows influence from the English Arts & Crafts movement. (Image c/o Pittsburgh History and Landmarks Foundation).
- Photograph 20. An interesting and unusual project for Stotz was this hotel for young working women in Friendship / Bloomfield. (Photo courtesy of Pittsburgh Architectural Club, 1910).
- Photograph 21. Photograph 17. Undated, but likely c. 1910, photograph of the interior of Stotz's offices, likely the ones in the original Monongahela Bank Building. It is believed the two men at the drafting table are Stotz's sons, Edward Jr. and Charles. (Photo courtesy of MCF Architecture Stotz archives).
- Photograph 22. E.W. Heyl House, 4305 Bigelow Blvd. Listed on the NRHP, it is typical of Stotz's restrained, highly symmetrical style, but also shows the influence of Arts & Crafts and Prairie styles on him, with its broad roofline, simplified fenestration, and deep porch. (Photo courtesy Google Streetview).
- Photograph 23. Undated photograph showing a more senior Stotz at his drafting desk. (Courtesy MCF Architecture, Stotz archives).



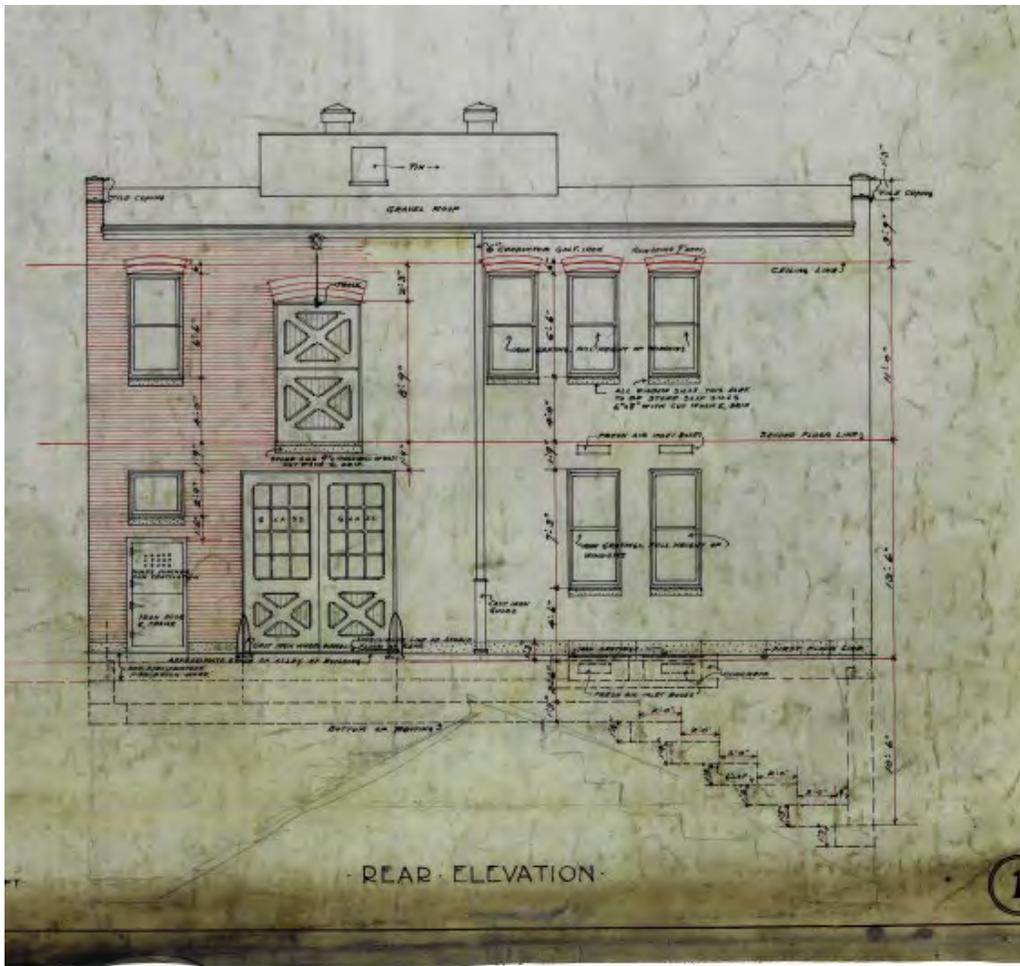


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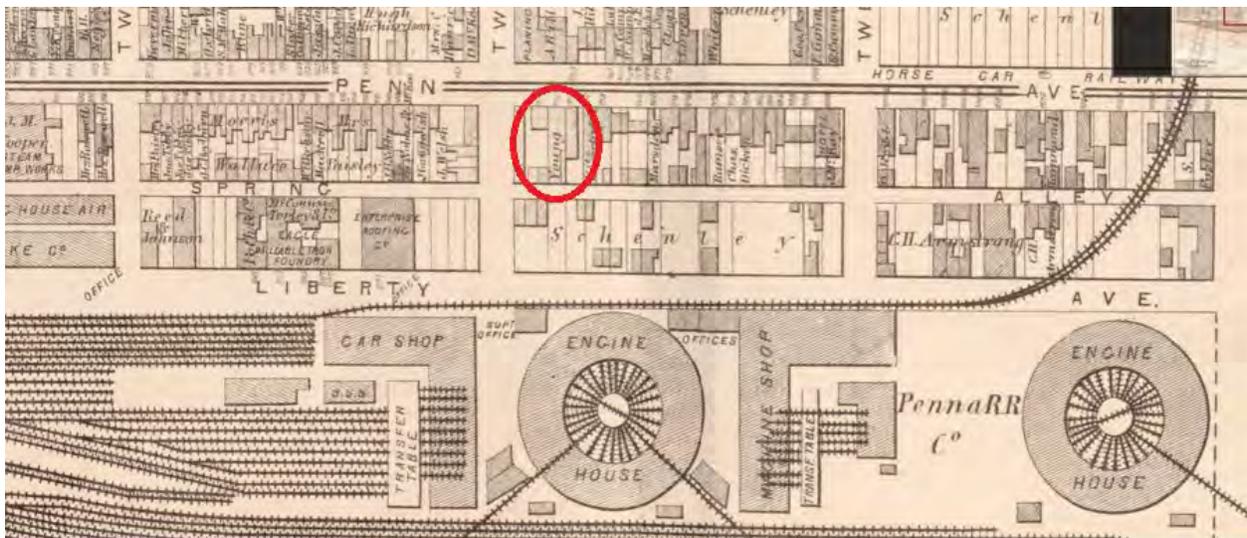


Figure 4. G.M. Hopkins, 1872.

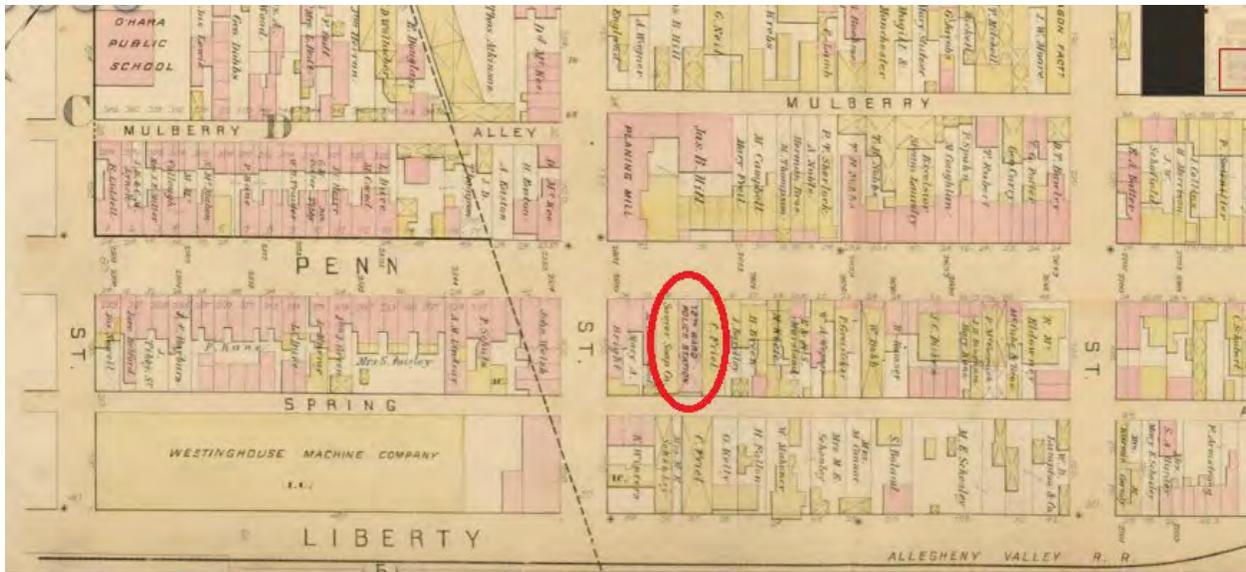


Figure 5. G.M Hopkins, 1889.

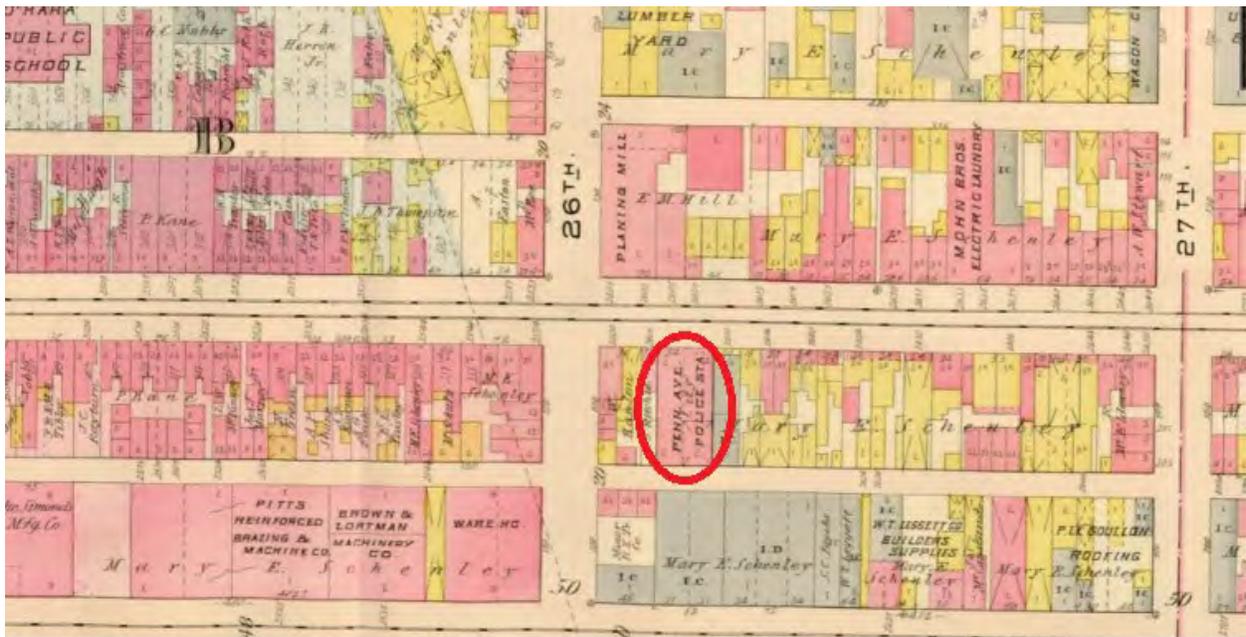


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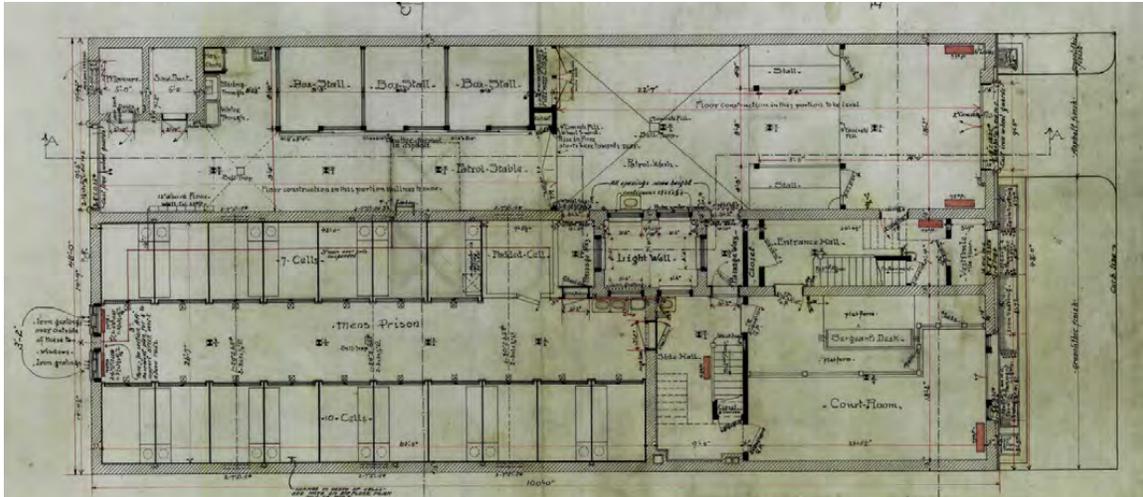


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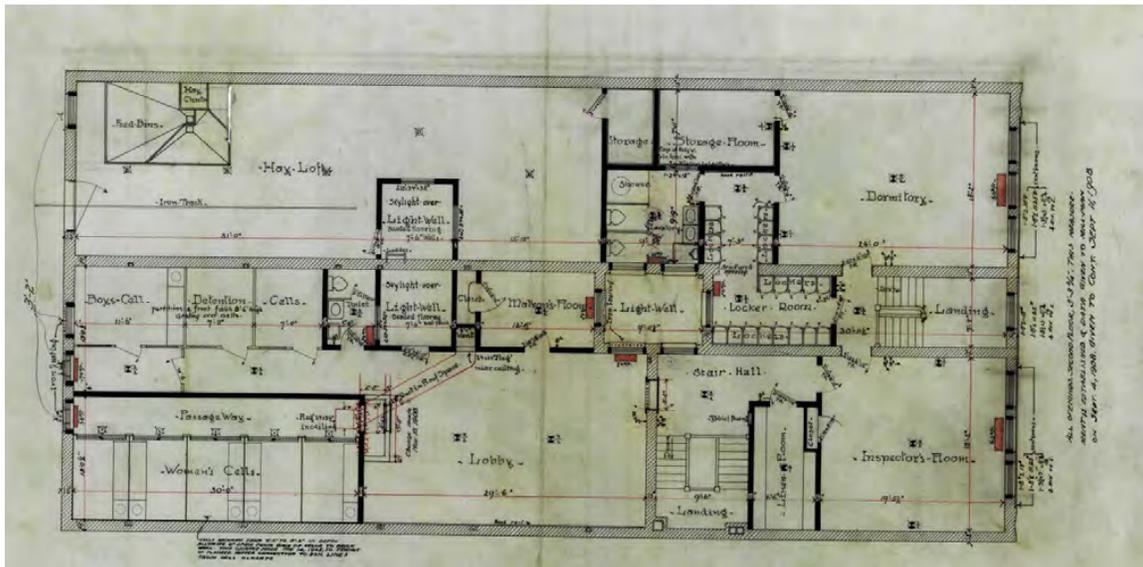
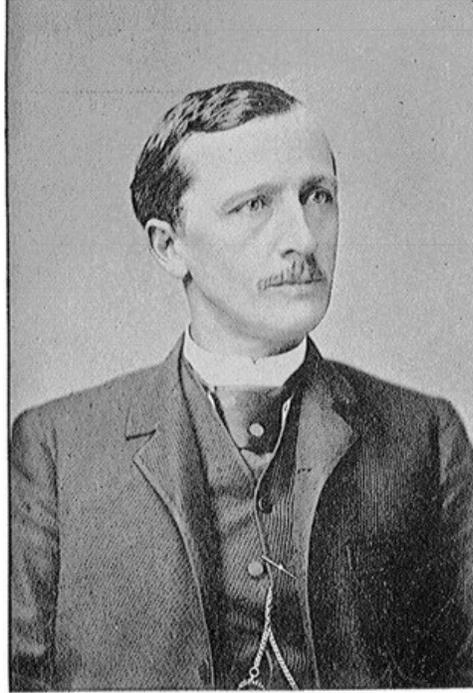


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J. O. BROWN,  
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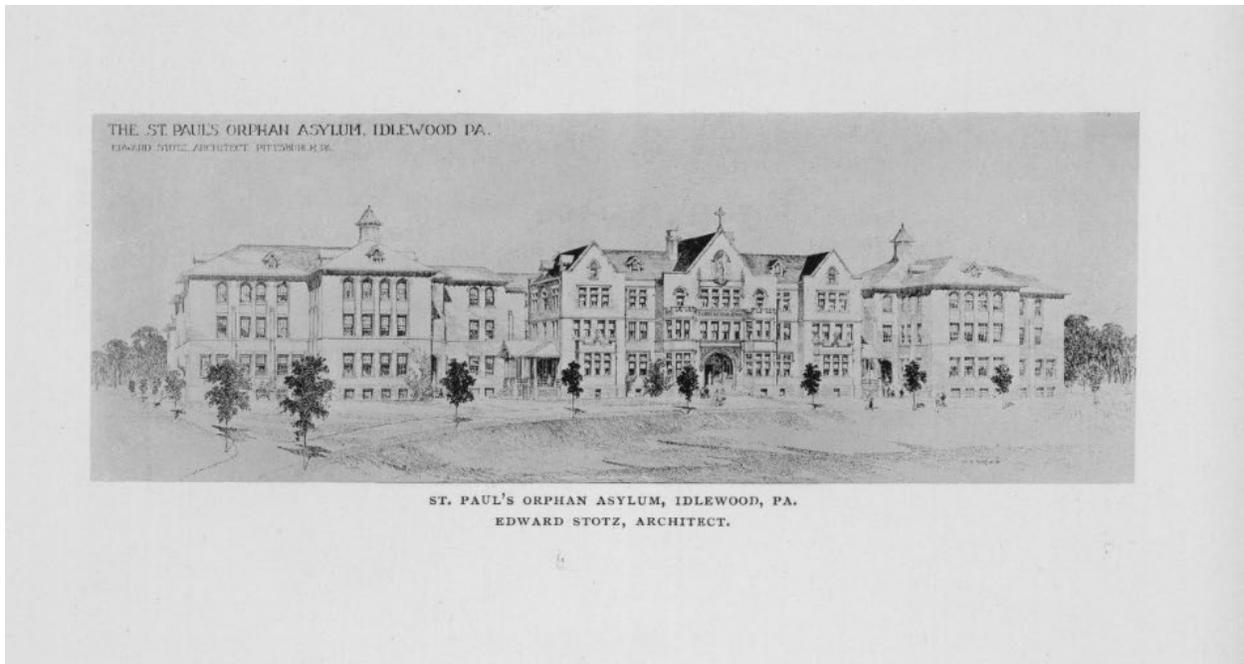


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