

Loyal Order of Moose Building (Moose Hall)
628-634 Penn Avenue
Pittsburgh
Allegheny County
Pennsylvania

HABS No. Pa-5149

HABS
PA
2-PITBU
49-

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Reduced Copies of Measured Drawings

HISTORIC AMERICAN BUILDINGS SURVEY
MID-ATLANTIC REGION NATIONAL PARK SERVICE
DEPARTMENT OF THE INTERIOR
PHILADELPHIA, PENNSYLVANIA 19106

HABS
PA
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49.

HISTORIC AMERICAN BUILDINGS SURVEY
LOYAL ORDER OF MOOSE BUILDING
(Moose Hall)

HABS No. PA - 5149

Location: 628 - 634 Penn Avenue
Pittsburgh, Allegheny County, Pennsylvania

Quadrangle Name: Pittsburgh West/Pittsburgh East
Quadrangle Scale: 1:24,000

UTM References:

- a. Zone: 17 Easting: 584700 Northing: 4477110
- b. Zone: 17 Easting: 584690 Northing: 4477170
- c. Zone: 17 Easting: 584830 Northing: 4477220
- d. Zone: 17 Easting: 584860 Northing: 4477140

Present Owner: Penn Liberty Holding Company

Present Occupant: Vacant

Present Use: Vacant

Significance:

The Loyal Order of Moose Building was a landmark that signaled the evolution of Penn-Liberty from a produce market to a center of civic activity. Within Penn Avenue's streetscape, the temple was significant for its social and architectural heritage. It stood as a monument to the Pittsburgh Lodge No. 46, Loyal Order of Moose, whom it housed from 1915 until 1943 when the Elks purchased the hall. The Moose Lodge held importance both to Pittsburghers, showing a membership of 8,500 in the newly erected building, and to the national activities of the Moose order, specifically the establishment and support of the Mooseheart Home near Aurora, Illinois. The driving force behind Lodge No. 46 and Mooseheart was James J. Davis, a political figure who served as Secretary of Labor in the Harding administration. To the city of Pittsburgh, Moose Hall represented an entertainment hall for members and non-members, who throughout the decades, patronized dances, movies, and boxing fights as well as other events. At an international level, Moose Hall played a role in the history of Czechoslovakia; within these walls in 1918, the Pittsburgh Pact, which ratified to the creation of the Czech nation, was signed.

Architecturally, Moose Hall displayed what the Pittsburgh Gazette Times, 25 November 1915, applauded as "the best example of that [French Renaissance] style in Pittsburgh." This can be attributed to the architect U.J. Lincoln Peoples, who trained in the offices of Burnham and Root during the design of the Chicago Exposition of 1893 which introduced the pure aesthetic unity of a "white city" sculpted into classical forms. Twenty years later Peoples transported this vision to Pittsburgh, establishing a new palette of materials and style for the city's twentieth century civic and cultural buildings, and setting the stage for the later high style theaters in the area.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: 1914 - 1915

Pittsburgh Bureau of Building Inspection, Yearly Docket of Building Permits, 29 October 1914.

"Home of Moose is Formally Opened", Pittsburgh Gazette Times, 25 November 1915. An extensive article describing the Moose Hall itself and opening events that transpired 24 November 1915.

2. Architect: U.J. Lincoln Peoples

U.J. Lincoln Peoples (born 1865) descended from a family of builders, being the son of William Peoples, a Pittsburgh stair-builder who authored Peoples' Pocket Stair-builder and Carpenter's Hand-Book, and eventually served as superintendent of his son's architectural firm. U.J. Lincoln Peoples received his primary education in the public schools of Allegheny City, then graduated with a degree in architecture from the University of Illinois, at Urbana, in 1890. Two of his early years of practice were spent in the Chicago offices of Burnham and Root, where he learned the Beaux Arts Classical design which he was to utilize later in the scheme for Moose Hall. Peoples acquired further experience in Memphis, Tennessee, where he supervised an office for C.C. Burks, and later practiced in Fort Wayne, Indiana, before opening a business for himself in Pittsburgh. According to Jordan's biography of Peoples in A Century and a Half of Pittsburgh and Her People, 1908 (pp. 448-49), Peoples executed plans for nine-tenths of the school buildings in the county while specializing in asylums, courthouses, large business houses, and residences. Peoples designed Moose Hall in 1914, after twenty-four years of architectural practice with leading national and regional firms, and on his own.

3. Original and subsequent owners:

References to the chain of title to the land upon which the structure stands are in the Office of the Recorder of Deeds, Allegheny County Courthouse Annex, Pittsburgh, Pennsylvania.

- 1913 Deed, May 15, 1913, recorded in Volume 1768, pages 684 - 86.
George F. Johnson to Loyal Order of Moose Pittsburgh Lodge #46.
- 1943 Deed, December 18, 1943, recorded in Volume 2774, page 289.
Sheriff Sale against Pittsburgh Lodge #46 Loyal Order of Moose, to the City of Pittsburgh, County of Allegheny and School District of the City of Pittsburgh.
- 1946 Deed, May 10, 1946, recorded in Volume 2905, pages 39 - 40.
City of Pittsburgh, County of Allegheny and School District of the City of Pittsburgh, to Sidney Aberman.
- 1948 Deed, October 16, 1948, recorded in Volume 3013, pages 584 - 85.
Sidney Aberman to Crescent Realty and Investment Company, half interest.
- Deed, October 16, 1948, recorded in Volume 3024, pages 436 - 37.
Sidney Aberman to Frieda Shapera, half interest.
- 1950 Deed, October 13, 1950, recorded in Volume 3113, pages 400 - 01.
Frieda Shapera and Murray, her husband, half interest, and Crescent Realty and Investment Company, half interest, to Elks Temple Corp. of Pittsburgh.
- 1982 Deed, July 12, 1982, recorded in Volume 6502, pages 105 - 09.
Elks Temple Corp. of Pittsburgh to Penn Liberty Holding Company.

4. Builder, contractor, suppliers: Wm. Miller & Sons

William Miller & Sons, a contracting firm which opened its Pittsburgh office in 1893, was founded in Rochester, Pennsylvania, by William Miller in the 1860s. From 1870-75, Miller worked in a partnership under the firm name of Miller, Dohson and Co., then worked alone until 1885 when the first two of his sons, John A. and George W., entered the business. Subsequently, two other sons, Charles M. and Henry J., also became partners. By the time the family entered the Pittsburgh building trade, it was well entrenched in related enterprises, having made substantial investments in the brick and lumber business. Wm. Miller & Sons owned and controlled Miller Brick Company, the Miller Planing Mill of Rochester, and the Krum Stone & Granite Co. of Pittsburgh. In fact, the Miller planing mills likely supplied the hardwood for the Moose interiors. William Miller, Sr., retired from the firm in 1899, leaving a very successful firm for his sons to manage. By 1908, the firm was credited with the Library of Pittsburgh (Carnegie), Carnegie Libraries at Homestead, Duquesne, Lawrenceville, and Wylie Avenues; the Carnegie office building, the Arrot building, the Pittsburgh Bank for Savings Building, the annex to Kaufmann's Department Store, the Gayety Theater, Homeopathic Hospital in Pittsburgh, Union Station in Pittsburgh and numerous other projects. Their work on the Moose in 1914-15 clearly reflected their previous years of experience.

According to an advertisement in the Pittsburgh Architectural Yearbook for 1917, the Atlantic Terra Cotta Company of New York supplied the cream matt glazed terra cotta of Moose Hall.

5. Original plans and construction:

The original six-story temple, built at an estimated cost of \$214,000, was constructed of a steel frame with brick curtain walls upon a masonry foundation. The brick was used as a backup for the glazed terra cotta skin of the Penn Avenue facade whose articulation reflected the hall's interior space, in keeping with Beaux Arts theory. Peoples, the architect, would have understood this syntax, having trained in Chicago where he could see Louis Sullivan's Auditorium, which served as an American model for Beaux Arts expression of spaces. The Moose's steel

members, consisting of principal columns, wall girders, joists, and a massive two-story truss, were assembled into a skeleton that permitted the various spaces needed for the building's use as an institutional/social hall.

6. Alterations:

After seventy years, the Moose Hall stood remarkably intact with its most significant changes visible in the first floor shopfronts and at the roofline where a seventh story penthouse that only could be seen from adjacent buildings was added. The chain of retail tenants, changing needs of the owners, and fire damage all led to some inevitable, yet moderate alterations to the interior.

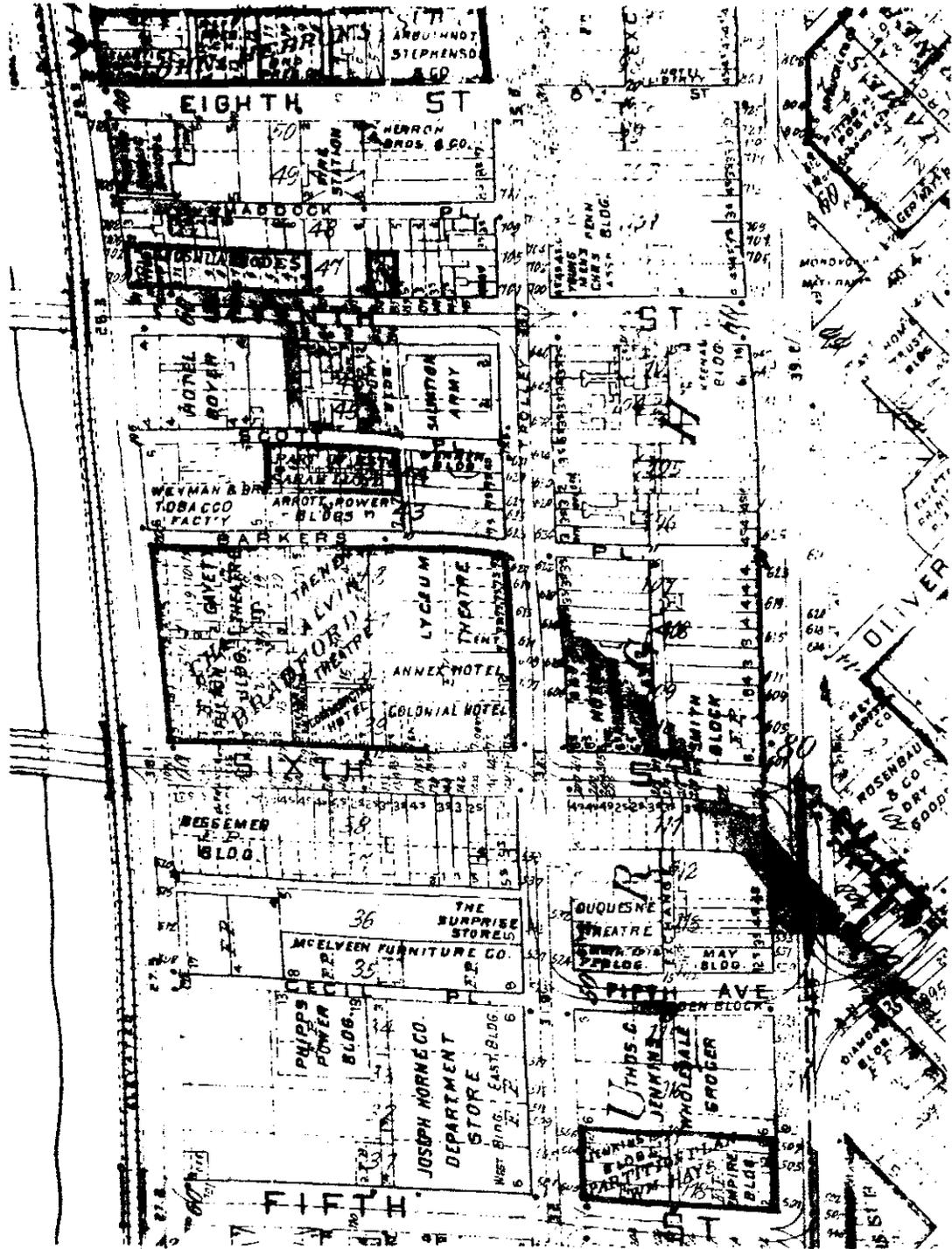


Fig. 1. Penn/Liberty area in 1910, from: G.M. Hopkins
Map of Greater Pittsburgh PA, Philadelphia, 1910, plate 1.

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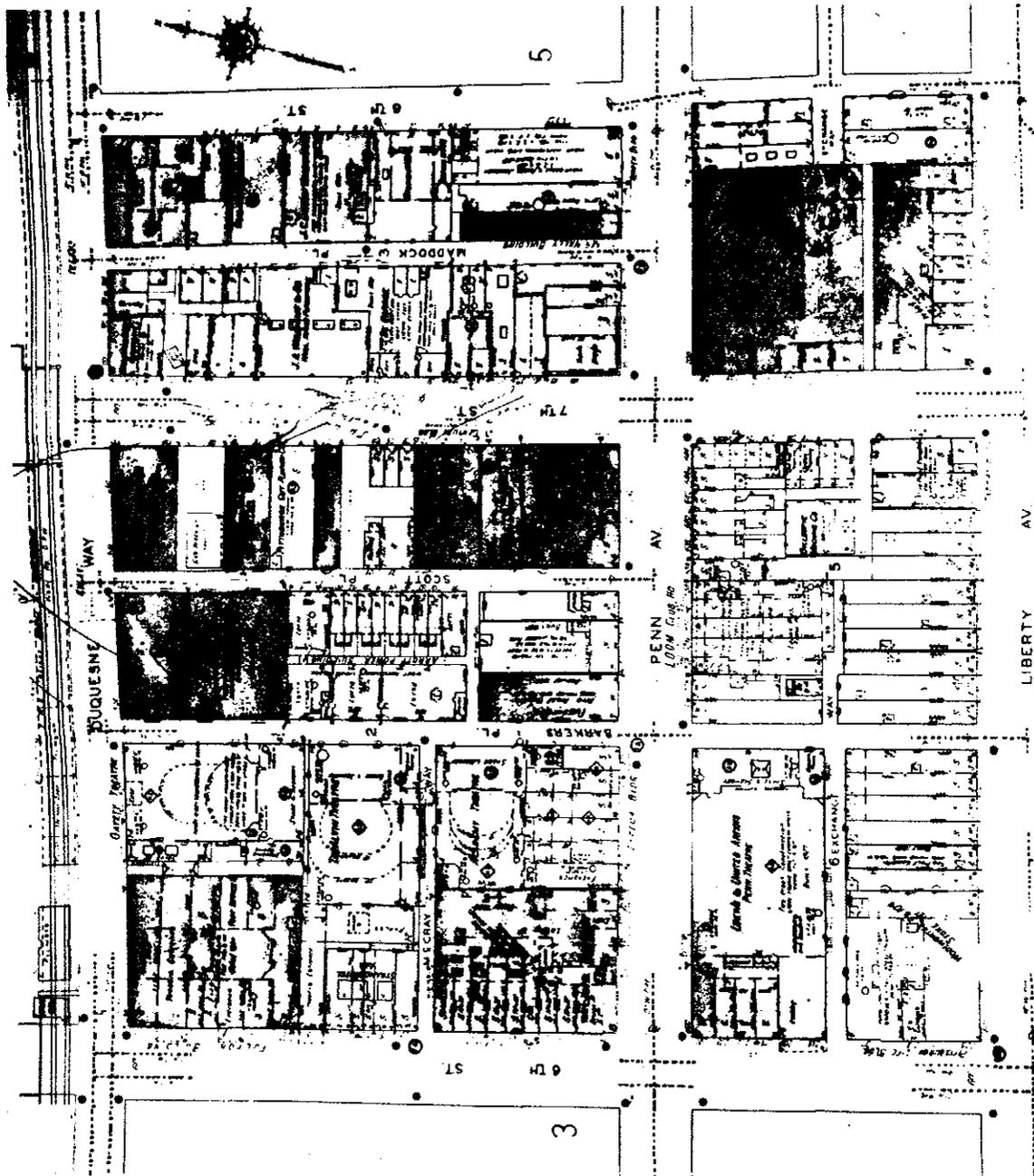


Fig. 3. Penn/Liberty area in 1927, from: Sanborn Map Company, Insurance Maps of Pittsburgh, New York, 1927, Vol.1. plate 4.

B. Historical Context:

Towards the end of the nineteenth century, the produce commission and wholesale dry goods trades shaped the Penn-Liberty area of downtown Pittsburgh bounded by Sixth and Eleventh Streets. But, the twentieth century soon witnessed the old commercial corridor's transformation into a civic and cultural center. In part, this change was caused by the influx and/or expansion of large-scale fashionable stores, such as Arhuthnot-Stephenson Co. at Penn Avenue and Eighth Street (1891), Joseph Horne's at Penn Avenue and Stanwix Street (1893), and Rosenbaum's at Sixth Street between Penn and Liberty (1915). These stores attracted a different customer, who arrived in the Penn-Liberty area via the trolley lines running along both major avenues. It is therefore not surprising that in the early twentieth century, this district developed one step further into a rich array of hotels, theaters, and clubs for Pittsburghers. By 1910 this vicinity boasted approximately five theaters, including the Lyceum, Gayety, Pitt, New Alvin and Duquesne; six hotels, including the Boyer, Anderson, Colonial, Lincoln, Commercial, and Seventh Avenue; and the Pittsburgh Club and nearby Duquesne Club. By 1923, the Pittsburgh Theater, and Elk and Moose Lodges had joined the neighborhood.

The Pittsburgh Lodge of the Loyal Order of Moose, No. 46, was seven years old when it built its temple on Penn Avenue in 1915. The order occupied several temples, repeatedly outgrowing them, and finally abandoned their old club at 510 Fourth Avenue because "members complained they could not bring their families and that there was no entertainment for women". (The Pittsburgh Post, 21 November 1915). To appease that grievance, the new club house provided the theater, social, dining, and game rooms, and lounges to entertain the entire family, which it did until the Moose Lodge lost the property in a sheriff's sale in 1943.

Throughout these years, the Moose Hall was a familiar institution to non-members as well. Pittsburghers often gathered to watch boxing matches, dance and celebrate New Year's Eve in the second floor ballroom. The city's Irish gathered there after the St. Patrick's Day Parade and in the 1930s, one could watch the old Wilkens Amateur Hour radio program in the auditorium.

The man most responsible for the establishment of a Pittsburgh Moose Order, and Moose Hall was James J. Davis. Born in Wales, then raised in western Pennsylvania, Davis was employed as a steelworker at an early age. His interest and organizational talents led him to

work with the unions; his fellow workers elected him president of the local lodge of the Amalgamated Association of Tin and Steel Workers and representative to the grand lodge. The Loyal Order of Moose sought Davis to take charge of the organization department of their order and elected him director general in 1907. Davis established his headquarters in Pittsburgh and with the assistance of John H. Rischeck, enrolled over 3,000 members in the newly organized local lodge while supervising lodges in other states as well. Known as "the Napoleon of Organization", Davis helped to found and finance "Mooseheart", near Aurora, Illinois. This institution was a home for aged, widows, and orphans of the members of the Order, and for members unable to earn their living. Davis' accomplishment with unions and workers earned him an appointment as Secretary of Labor in the cabinet of President Warren G. Harding in 1921.

After the Moose Order lost title to its property in 1943, the Elks soon filled their hall. The Pittsburgh Elks Lodge No. 11, was accompanied by other tenants as a building of that size became harder to maintain. Among these enterprises were the Melodia Performing Arts School, News Analysis Institute, a cocktail lounge called "Club 630" and the Wrayette School of Dancing.

For more information on the Penn-Liberty area, see

WALLAGE AND MCALLISTER BUILDINGS	HABS No. PA-5150
KINGSBACHER'S	HABS No. PA-5151
PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS)	HABS No. PA-5152
PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS) (McGormick Building)	HABS No. PA-5152-A
PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS) (King Building)	HABS No. PA-5152-B
PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS) (Whitten Building)	HABS No. PA-5152-C
PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS) (Arbuthnot Building)	HABS No. PA-5152-D
PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS) (Harper Building)	HABS No. PA-5152-E
PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS) (Lipson Building)	HABS No. PA-5152-F

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LOYAL ORDER OF MOOSE BUILDING, PITTSBURGH, PA.
U. J. L. PEOPLES, ARCHITECT
MILLER CONSTRUCTION COMPANY, BUILDERS

Entirely of cream matt glazed Atlantic Terra Cotta. The impervious surface of glazed Atlantic Terra Cotta prevents the absorption of coal dust that may settle on its surface. Soap and water will clean it thoroughly.
Fig. 4. Atlantic Terra Cotta ad, from: Yearbook of the Pittsburgh Architectural Club, Vol. 11, 1917. n.p.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character:

The Moose Hall was a splendid terra cotta clad beaux arts landmark that established the vocabulary of early twentieth century Pittsburgh's clubs and civic buildings. Surrounded by narrow loft buildings of the earlier commercial district, the Moose dominated its street front by its sheer hulk and by the virility and force of its architectural detail, which was uncharacteristically hold for the period. Perhaps it reflected the values of the upwardly mobile Moose members. The facade was developed along lines of a typical beaux arts parti, with flanking end blocks framing a central three-story colonnade carrying a massive entablature emblazoned with "Loyal Order of Moose". Above, an attic story and a tall mansard capped the facade.

The first story accommodated economic necessity by providing space for three shops, below a cornice that set off the upper stories as piano nobile, from the basement. The heavily coursed terra cotta of the end pavilions framed doors that led to the elevator and stairs that rose to the main club floors that began on the second story. That change of use is apparent in the rich detailing of the second story, which by its two-story high windows provided a hint about the location of the two story auditorium at that level.

If the facade organization was descriptive of use, the ornament made the transition into an almost illogical piling on of motifs, as if intent on proving that the client got its money's worth. Presumably some of the ornament related to club themes, as for example the cartouche in the cornice over the door that contained a citadel emblematic of Pittsburgh flanked by 46 -- the numbers of the lodge. Otherwise the ornament seemed to be standard massproduced pressings -- with one notable exception, the Moose heads that appeared on the volutes of the Ionic capitals, and that created a "Moose Order" for the Loyal Order of Moose. The initials L-O-O-M appear on panels in the attic story, below the mansard.

The interior was given over to a group of impressive public rooms culminating with the auditorium, which with its ancillary spaces occupied the entire second and third stories. Stairs and elevators on either side of the building were joined to the public zones of the lodge by marble flooring, a theme which was repeated at the foyer of the auditorium. The auditorium was designed with a flat, unpitched floor, making it usable as a hallroom, and for other functions. It focussed at the end on a good sized stage, surrounded by a broad, richly ornamented proscenium arch which in turn was crowned by a gigantic cartouche, flanked by cornucopias, putti, and heroic nude figures. A horseshoe balcony surrounded the hall, embellished with leafy forms usually associated with console brackets -- and accented with heartshaped lights, impressed with the profile of a moose. The fourth story contained a club meeting room with handsome oak wainscoting, a bar and grill, and kitchens, while members' lounges were found on the fifth floor. A billiard room and howling alleys found space on the sixth floor below an open roof garden. The resulting building was admirably equipped by its location and facilities for a businessman's day club. When the Moose Lodge left, it was quickly taken over by the Elk fraternity, which used the building until 1983.

2. Condition of fabric:

The Moose Hall survived in a remarkable state of preservation until the summer of 1984. Despite changes of ownership and a variety of tenants on the first floor, the principal features of the exterior and the interiors remained without visible modification -- with the sole exception of the shopfronts. Even then, the original transom system survived on at least two of the three bays, as did the shop window subdivision. With few exceptions window sash were original as well, and though uses have changed for spaces, the original spatial subdivisions remained.

Some problems should be noted however: The exterior terra cotta was significantly cracked in areas, and some spalling was occurring, especially on weathering surfaces. Areas had been patched, without matching the original block size. With those exceptions the building was judged to be sound, and in a good state of repair.

B. Description of Exterior:

1. Over-all dimensions:

The Moose Hall occupied its entire site (118' 4" in depth and 81' 4" wide) with the exception of a small covered areaway at the rear which provided access from the rear fire tower to the Exchange Way alley along the property line. The main facade was taller (88' to the cornice, according to the Sanhorn Atlas, and 108' to the top of the mansard) than it was wide. Later additions behind the line of the mansard added another story. The lot size is based on a multiple of normal Pittsburgh commercial lots of 20 feet.

2. Foundations:

The basement of the building was excavated a full story below grade, with foundations carrying steel columns and masonry partitions marking the bay system, and accommodating the 16 foot steel bay above.

3. Walls:

Exterior walls were typically of brick curtain wall construction, being carried on the steel, and maintaining a common width from bottom to top. The main facade was faced with white terra cotta, whose blocks were shaped to simulate courses of stone with typical block size being approximately one foot by eighteen inches. On the rear, the building was of plain brick, with steel lintels over the oversized windows.

4. Structural system, framing:

The structural system of the Moose Lodge was a sophisticated modern steel frame that was organized in a modified 16 foot by 12 foot structural bay on the lower stories, and throughout the front third of the building where there were shops at street level and offices and small function rooms on the upper levels. The rear two-thirds of the second and third floors were occupied by an open, clear span auditorium which was spanned by an immense two-story truss that fell in the thick wall next to the chapter room on the fourth and fifth stories. Demolition

photographs give a clear idea of the size of the truss which was bridge-like in scale. Because of its size, doors could be cut within the spaces between the truss members to provide access to the rear. Spanning girders from front to rear carried two additional stories on top of the truss. Within the steel frame, the floors were infilled with hollow tile, laid as flat arches, and then surfaced with a thin layer of concrete and overlaid with the finish of the floor.

5. Porches, stoops, balconies, bulkheads:

Though the facade was richly articulated, and the central portion was recessed to keep the column line within the plane of the wall, there were surprisingly few projections, balconies and other elements cantilevered off the front. The cornice of the first floor was screened at the top by a balustrade, in front of floor to ceiling French doors, suggesting that the secretarial offices were viewed as an extension of the public space of the auditorium, and that one could walk out onto the balcony to view the street. Canopies carrying the oversized canopy over the main window openings in turn carried a balcony-like form at the fourth story but all of these elements are really part of the wall articulation.

6. Openings:

The principal organization of the facade came from the elaborate ornamentation of the various windows and doors which were intended to describe the function of spaces, as well as the location of significant features.

a. Doorways and doors:

Two types of doors were designed for the building -- the shop front doors in the center and on the end blocks, the doors opening into the elevator/stair lobbies that provided access to the auditorium and rooms of the Moose Hall. Presumably these were differentiated with oak doors for the entrance to the hall and glazed doors opening into the shops, but by the 1970s these had all been replaced with modern metal, glazed doors lacking intrinsic architectural interest.

h. Windows and shutters:

The windows by contrast were essentially as designed, corresponding to the early photographs in all significant aspects. On the end blocks, the windows were cut into the coursed terra cotta and were spanned by a flat arch of radially applied blocks on the second and third stories, and by a shallow jack arch and keystone below the frieze of the fourth floor. In the center portion, the three bays between the columns were infilled with what were intended to look like two-story-high windows to mark the position of the auditorium on the exterior. In fact, they were cut in two by a spandrel, but the tripartite window fenestrations persisted, from story to story. These oversized windows were recessed into the wall plane behind the engaged columns of the facade, and were framed by a cast terra cotta band of laurel leaves that continued up the jambs and across the segmented arched window head. A large keystone at the top interrupted the foliated spandrel decoration below the capping canopy that was carried on large brackets that framed the window. The fourth floor windows were almost afterthoughts by comparison, being jammed in between the frieze above and capping canopy below. They were framed by rosette bands, and capped by an egg and dart molding, and continued the tripartite window fenestration of the lower levels. At the fifth floor, windows were arranged in pairs corresponding to the bays of the building, with the exception of the central bay which had three lights. At each end, the windows were subdivided by heavy mullions that marked the casement subdivision and the transom, while the central windows were treated as single light sash. The sixth story windows were treated as dormers, following the bay system, and were again casement type with an upper transom. The central dormer was marked by a triangular rather than segmental pediment of the remainder, to emphasize the central axis.

Contrasting with the front fenestration was the severe, almost industrial quality of the rear. Though the five-bay construction was still in evidence, the windows were cut into the brick wall and spanned by steel lintels, clad in soldier course brick. Window openings were subdivided into thirds by mullions, and infilled with oversized double hung

sash. The windows of the chapter room were two stories in height marking that space, on the rear, just as the auditorium was marked on the front.

7. Roof:

The roof was originally of flat construction, sloping toward the rear, and interrupted by elevator penthouses. The front terra cotta tile mansard, capped by a massive metal flashing and terminated by terra cotta copings was the most interesting feature. Newspaper accounts indicate that the main roof surface was intended as a "roof garden", similar to those of the great hotels, and surrounded by a strong parapet. That was all replaced when the seventh story was added sometime before 1950.

C. Description of Interior:

1. Floor plans:

a. Basement

The basement was subdivided into two principal portions -- the front, which contained storage room for the upstairs shops, and the rear which housed the building services. The subdivision of space suggested by the exterior more or less continued throughout the basement with circulation -- stairs and elevator pits in the side bays, while the shop storage lined up with the shops above. Floors were of concrete, and walls were typically finished in plaster.

b. First Floor

The first floor was divided across the front into five separate uses that reflected the structural bay systems. At either end were entrance lobbies, containing a stair leading to the ballroom and behind it, the elevator. The middle three bays were intended for use as shops. To the rear of the stairs, the outer shops on the sides were enlarged to two bays in width, while the centered shop remained one bay wide. The typical shop front survived on the west end, with bulk windows framing a recessed central entrance. Small

service spaces -- offices, entrances, and the like -- found places in the rear of the shops. Other spaces experienced a variety of changes suggested by the various occupants which ranged from clubs to wool shops.

c. Second Floor

The specialized functions of the Moose Hall became apparent on the second floor. The stairs and elevator lobbies opened on either side directly into the rear of the auditorium. In between, in the three central bays was an assortment of offices, on either side of a marble floored lobby. These opened into a two story auditorium that focussed on a broad stage. With the balcony, it seated in excess of 1000 people. Though the ornamentation and the broad proscenium arch made it clear that this was always intended be a theater, the absence of fixed seating and any slope to the floor enabled the users to convert the space into a ballroom, or any other large hall use -- while reducing the effectiveness of the hall. On either side of the stage were small dressing rooms and restrooms that served the stage personnel, while at the rear, in each corner were emergency stairs that exited out into Exchange Way alley.

d. Third Floor

The third floor was essentially an extension of the theater, containing stairs and elevator lobbies on either side of the building, which opened into the horseshoe-shaped balcony, stepped to improve visibility. The central portion of the front of the floor (labeled offices) originally served as a women's lounge.

The theater was finished in plaster, creating a harsh acoustical environment that made it difficult to use for musical events -- or later orchestra rehearsals (see Pittsburgh Post Gazette, 26 January, 1983 p. 6). Walls were broken by a dado molding, at chair rail height, but were otherwise plain. The major ornamental passages occurred the surround of the proscenium arch, and on the balcony front, and again on the cornice facings of the ceiling which clearly expressed the steel beam system. The most impressive single feature known was the spectacular plaster,

neo-baroque proscenium arch centerpiece of putti, and heroic nudes, supporting a heart-shaped cartouche. It riveted attention on the issue of its stability above the stage acts. The balcony was enlivened similarly by leafy forms -- oak leaves, and acanthus, that followed the curve of the balcony front, and framed etched heart-shaped lights which originally bore the profile of a moose.

Through the third floor, materials were typical of public buildings. Floors of the entrance lobbies, stairs and landings were of marble with marble wainscoting capped by a molding along all wearing surfaces. Marble again appeared in the floor of the lobby, at the main entrance to the theater; otherwise floors were typically of narrow hardwood, laid over the terra cotta and concrete construction. Walls and ceilings were uniformly plastered with wood baseboards and milled wood surrounds that added a level of finish at a scale that was slightly greater than the usual domestic finish. Doors were an eclectic blend of original quarter-sawn veneered doors, and modern flush doors. Window sash were typically of wood on the main facade, hung as French doors on the front, opening out from the auditorium.

d. Upper Stories

From the fourth story up to the sixth, the Moose Hall took on a more fraternal character, with a variety of meeting rooms, kitchens and bars in the front half of the building, and a two-story lodge room at the rear. The typical finishes of the front rooms were like those of the lower stories, with plaster walls, milled baseboards, door trim, and dado molding. Of note were the light and ventilation wells that reached down to the fourth floor level, providing ventilation for a kitchen on the west side and a corridor and an office on the east.

The club room at the rear of the building was a handsome two-story space, with tall windows divided by two mullions per opening into three lights. Tall wood surrounds and milled, built-up lintels capped each of the four windows, below a hefty plaster cornice treatment of the steel beams of the ceiling. The lower walls were wainscotted with quarter-sawn oak, set into oak frames with raised molding across the top. At each end of the room were larger, oak

ceremonial backdrops framed by piers, and subdivided by panels, with Jacobean English masculine club trim. The upper plaster surfaces of the lodge room were described in the Gazette-Times for Thursday, 25 November 1915, as having murals "reflecting the aims of the Moose Lodge", but these had long since been painted out.

According to the newspaper account of the opening, on the front of the fifth story were meeting rooms, a library, and social rooms, which were finished in the manner of the other public spaces. These were furnished like the men's smoking room of a hotel, with writing desks, telephones, and the other facilities necessary to the conduction of business. As such, it functioned as an office for the sales oriented business force of Pittsburgh.

The original top, or sixth floor contained additional rooms for the lodge use including a billiard parlor in the front room, and a howling alley in the larger rear room. The newspaper account indicates that a grill room shared the upper level. The seventh floor was originally a roof garden, but by World War II, a seventh floor "all purpose room" had been added on the front third of the building. Concrete floors and simplified detail indicated its later date.

D. Site:

The Moose Lodge essentially occupied its entire site, extending from Penn Avenue to Exchange Place, and abutting the Kingshacher Store at the rear. The rear wall contained a projecting fire stair that opened onto the alley. Significant portions of the facade have been removed and stored by the Pittsburgh History and Landmarks Foundation.

PART III. SOURCES OF INFORMATION

A. Early Views:

Yearbook of the Pittsburgh Architectural Club, Volume 11, 1917,
n.p. (advertisement).

#2178, 2180. Construction photographs in the Archives of Industrial Society. Courtesy of archivist Frank Kurtik, Hillman Library, University of Pittsburgh.

B. Interviews:

Carolyn Boyce, Preservationist for Pittsburgh City Planning Department. Interview with George E. Thomas. Discussion of planning issues and proposed historic district. 18 December 1984.

Richard Palucci, Mellon-Stewart Contractors. Interview with George E. Thomas. Discussion of demolition, with photographs of buildings as basis for commentary. Mr. Palucci was the supervisor and prime contractor on the job. 9 January 1985.

Frank Crown, head of Crown Demolition which handled the actual wrecking of the buildings. Telephone interview with George E. Thomas. 9 January 1985.

John Bertola and Philip Snyder, interns from Kingsland, Bauer, and Havekotte, Architects. Interview with George E. Thomas about demolition of buildings and discussion of sketch plans. 9 January 1985.

Walter C. Kidney, Pittsburgh History and Landmark Foundation staff. Interview with George E. Thomas about location of pieces of various buildings. 29 January 1985.

C. Bibliography:

1. Primary and unpublished sources:

Pennsylvania Historic Resource Survey Form, Office of Historic Preservation, PA Historical and Museum Commission, Harrisburg, PA.

Pittsburgh Bureau of Building Inspection, Building Permit Files, Public Safety Building, Pittsburgh, PA.

Pittsburgh Bureau of Building Inspection. Record Book of Alterations and Repairs, 1897-1914. Archives of Industrial Society, Hillman Library, University of Pittsburgh.

Pittsburgh Bureau of Building Inspection. Record Book of New Additions, 1896-1916. Archives of Industrial Society, Hillman Library, University of Pittsburgh.

Pittsburgh Bureau of Building Inspection. Yearly Docket of Building Permits, 1877-1916. Archives of Industrial Society, Hillman Library, University of Pittsburgh.

Recorder of Deeds, Allegheny Courthouse Annex, Pittsburgh, PA.

2. Secondary and published sources:

Builder. January 1916, Vol. 33, No. 10.

"Home of the Moose Is Formally Opened", Pittsburgh Gazette Times.
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PART IV. PROJECT INFORMATION

The Allegheny International project is a continuation of the downtown redevelopment of Pittsburgh's Golden Triangle. Spurred by the success of the Heinz Hall complex, and motivated by the availability of the Stanley Theater, the Allegheny Conference for Community Development commissioned Llewelyn-Davis/Hanna-Olin to prepare the Penn/Liberty Urban Design Study which was completed in late 1979. The consultants found the region to be underutilized, and proposed three foci -- a performing arts center, a convention center, and the riverfront. Though buildings were often of high architectural character, changes in shopfronts had degraded the street level. Moreover, it was clear that as the effects of removing heavy industry from the river edge of the downtown continued to occur, the support zones that had developed to serve them in Penn/Liberty would become increasingly derelict. On the other hand, just as transportation had reshaped the region in the 1850s, it could be anticipated that the new subway would have a similar impact in the 1980s. The 600 and 700 blocks were found to have buildings of modest architectural interest -- with the exception of the Moose Hall,

Kingsbacher's, and 631 - 633 Liberty, and recommendations were made that argued for the removal of many of those buildings to emphasize the area as a cultural center. It was assumed that in the end, while the Heinz Hall, Stanley Theater, and perhaps the Moose would stay, that the other buildings would be replaced by a larger office block fronting on Liberty Avenue.

Three years after the Llewelyn-Davis/Hanna-Olin study, newspaper stories reported the acquisition of property in the 600 block of Liberty and Penn avenues, by the operators of Heinz Hall, and in November of 1983 the Post Gazette reported that the Penn/Liberty project had been unveiled (19 November 1983). With Allegheny International as the prime mover two office towers would be erected, and the Stanley Theater would be restored. Land acquisition proceeded from 1980 until 1984, with the new owner being the Penn Liberty Holding Company or its subsidiaries.

In 1983 it became clear that the new project probably would cause the demolition of the Moose Hall while some concerns were expressed about the demolition of the adjacent shop buildings as well (Pittsburgh Post-Gazette, "Triangle Landmark May Affect Tower Plan" 30 November 1983). The Pittsburgh History and Landmarks Foundation dropped its opposition to the Moose Hall demolition in December of 1983 and on February 10, 1984, Louise Ferguson, Executive Director of the Foundation, announced their reasons. "Allegheny International would not go ahead with the Moose Building (in place on Penn Avenue)." The Post Gazette had already argued editorially "No Place for Moose" (5 December 1983), "What is clear is that the city stands to gain greatly from the construction of the new headquarters for Allegheny International, which will be a center for cultural as well as corporate activity. The Moose Hall should not be allowed to block that farsighted endeavor."

The final solution was a memorandum of agreement between the National Park Service, United States Department of the Interior, and the Pittsburgh Trust for Cultural Resources (Penn Liberty Holding Company), the Pittsburgh History and Landmarks Foundation, and the Pittsburgh Historic Review Commission to record the streetscape elevation of 631 - 641 and 719 - 725 Liberty Avenue, the Moose Hall, and 636 Penn Avenue, and to provide individual elevations of 631 - 633, 637 Liberty and the elevation and plans of the Moose Hall. Sponsored by the Heinz Endowment, the drawings were produced under the direction of John Hnedak, Office of Cultural Programs, Mid-Atlantic Region, National Park Service, by Kingsland, Bauer, Havekotte, architects of Pittsburgh, PA, in the summer of 1984. Supervising architect was Roger L. Kingsland, and the buildings were measured and drafted by Philip J. Snyder and John A. Bertola. At that time, the buildings were also surveyed, and sketch

plans and data on them were gathered. In the autumn of 1984, George E. Thomas, Ph.D. and Carol A. Benenson, M.S., of the Clio Group, Historic Consultants, surveyed the standing buildings, developed the research and historic background and prepared the written documentation. During this later phase of the project, Rebecca Trumbull of the Office of Cultural Programs, National Park Service, assumed direction of the Penn-Liberty report.