

“The Federal Reserve Bank Occupies Its New Building in Pittsburgh”

The Monument and Cemetery Review

Vol. 9, No. 12, April 1932, pp. 31-34

According to this article:

“The new building for the Pittsburgh Branch of the Federal Reserve Bank of Cleveland, located in the ‘Golden Triangle’ section of the city at the corner of Grant Street and Ogle Way, exemplifies the present trend in the design of banking structures, a stride forward in the departure from the old classical forms we have been accustomed to seeing....”

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Other stones mentioned in the article are: Marion Gray marble, Vermont Verde Antique marble, Vermont Danby marble, Roman Travertine, Tavernelle Fleuri, Tavernelle Claire marble, Silver Gray Siena marble, Sienna Travertine, Biegenelle marble, Montana Black and Gold marble, Pyrenees Black and White marble, and Clear Face Pink Tennessee marble)

This article, which begins on the next page,
is presented on the Stone Quarries and Beyond web site.

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November 2014



Upon a base of Dark Creole Georgia marble, the walls of Light Cherokee Georgia marble rise to the uniquely designed attic story.

THE FEDERAL RESERVE BANK OCCUPIES ITS NEW BUILDING IN PITTSBURGH

THE new building for the Pittsburgh Branch of the Federal Reserve Bank of Cleveland, located in the "Golden Triangle" section of the city at the corner of Grant Street and Ogle Way, exemplifies the present trend in the design of banking structures, a stride forward in the departure from the old classical forms we have been accustomed to seeing.

The building is simple in mass and form, although it expresses that feeling of strength and security which one has a right to expect in a structure of this type, yet there is no semblance of formidability; on the contrary, the handling of the exterior materials creates a pleasing and friendly atmosphere.

The building is free standing, so that it has light on all four sides. The plot meas-

ures about 75 by 195 feet, and the rear or west façade faces William Penn Way. All four façades of the building consist, in the main, of piers of Light Cherokee Georgia marble supported by a base of selected dark Creole Georgia marble. The bays or openings between the masonry piers are filled by the windows and spandrels, made of extruded rolled and cast aluminum members. On the Grant Street elevation at the third floor level are three heroic, sculptured figures designed by Henry Hering, of New York, symbolizing Mining, Agriculture and Commerce.

Surmounting the main shaft of the building is an attic or pent house story. This is unique in that the side walls consist of heavy aluminum plates, bolted to a steel

framework, the aluminum plates being embellished by extended mouldings of the same material.

From the foregoing, then, it can be seen that the exterior of the structure consists of two principal materials, Georgia marble and aluminum—and, of course, the window glass. The only variation is at the main entrance and the employees' entrance on Grant Street, where monel metal was used for the doors and frames. The sliding doors of the main entrance are enriched by the introduction of six panels with inlays of colored enamels.

As one passes through the outer vestibule, the side walls and ceiling of which are made of rich Vermont Verde Antique marble, he reaches the entrance vestibule, which has a floor of Roman Travertine and a short stairway of the same material. The base and side walls of the vestibule are made of Tavernelle Fleuri and Tavernelle Claire

marble respectively, the wall marble being extended to the simple plaster cornice and ceiling.

Directly beyond the vestibule is the entrance lobby, while to the right of the lobby is the executive officers' space separated from it by a low railing. Just east are the offices of the managing director and his secretary.

To the left of the entrance lobby are two entry ways, one leading into the board room and the other to the elevator lobby. The board room has panelled walls of English Harewood, with a fireplace trimmed in Marion Gray marble and aluminum. The lighting of this room is accomplished through the use of an interesting fixture of carved crystal glass and metal, suspended directly below the ceiling, forming a rectangular band of light which evenly and uniformly illuminates the area very effectively.



Looking toward entrance, Pittsburgh Federal Reserve Bank.



Banking room, Federal Reserve Bank, Pittsburgh; Walker and Weeks, Cleveland, architects. Biegenelle was the marble mainly used.

The first floor elevator lobby, which is located between the main entrance lobby and the employees' entrance lobby, is interestingly treated with a pleasing combination of marbles, metals and polished black glass. The floor is laid out in a simple pattern of Roman Travertine, the walls having a base of Marion Gray marble surmounted by a wainscot of Silver Gray Siena marble which extends to the ceiling above. All of the doors which open into this lobby have panels of polished black glass framed with simple bands of polished metal. This interesting use of glass and metal creates a very pleasing contrast to the warm gray of the marble walls. The employees' lobby, which adjoins, is finished in a similar man-

ner, except for the omission of the black glass panels.

Returning to the entrance lobby previously mentioned, attention is directed to the interesting floor executed in warm tones of buff and tan which blend and harmonize with the Siena Travertine that forms a wide border for the patterned field. The floor pattern has a flowing or directional movement which leads the eye directly through the large opening at the westerly end of the lobby into the main banking room, a room approximately 43 by 60 feet in size with a ceiling height of 28 feet.

The general design of this main banking room is handled in a very simple, modern manner. The walls are of Biegenelle mar-

ble above a base of Montana Black and Gold marble. This Biegenelle is laid out in horizontal courses approximately 3 feet in height, and between each course of marble is inserted a horizontal band of metal 3 inches wide. Monotony of line is avoided by the introduction at frequent intervals of cast ornamental stars. The metal bands are likewise carried around the free standing marble piers and these piers are decorated with cast metal capitals of the same material as the bands.

The banking screen uses the same combination of marble and metal as is used in the side walls, except that there is a base and apron of Pyrenees Black and White. The check desk, occupying the center of the public space, is octagonal in plan and is enhanced by a shaft of Pyrenees Black and White marble which rises from its center. This is capped by a group of four eagles executed in cast metal. The metalwork generally in this area has a satin finish.

The principal feature of the banking room, which is at the same time the keynote of the decorative scheme, is a large mural by Glenn M. Shaw mounted on the west wall of the room directly opposite the main entrance. This painting is so arranged that it is seen in its entirety as soon as one has passed through the revolving door of the street entrance.

These portions of the building so far described are what might be termed the "decorative" areas. The balance of the structure is devoted to departmental layouts very carefully arranged for the efficient conduct of the bank's business. The typical elevator lobbies and corridors have floors of Clear Face Pink Tennessee marble and wainscots 6 feet high of Vermont Verde Antique. Toilet rooms generally have a high wainscot, together with partitions and trim, of Vermont Danby marble; the floors of these areas are similar to those in the corridors—Pink Tennessee marble.



For the first floor elevator lobby, Pittsburgh Federal Reserve Bank, the walls are of Silver Gray Siena, with Marion Gray base. The floor field is Roman Travertine.

(photo caption) "For the first floor elevator lobby, Pittsburgh Federal Reserve Bank, the walls are of Silver Gray Siena, with Marion Gray base. The floor field is Roman Travertine."