

PH LF

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Working for the Future of Our City

In order for historic preservation to flourish, our city must be prosperous. We need good transportation systems, we need rapid access to the new airport, we need new businesses, and job-creating industries. We also need a clean environment and good amenities.

The Pittsburgh History & Landmarks Foundation has therefore been very much concerned with the future of our city. Our staff is participating in a number of efforts to create growth and to improve the Greater Pittsburgh area in a variety of respects.

Landmarks is now contributing to the Allegheny County 2001 plan. We have worked diligently to support a high-speed connection to the airport; we joined the Southwestern Pennsylvania Transit Coalition, and the effort to develop the Three Rivers Heritage Trail, a jogging and bicycling path from Herr's Island to the West End Bridge to the Sandcastle park. We have launched an effort with the Greater Pittsburgh Convention & Visitors Bureau to promote international travel and greater use of Pittsburgh as a convention city, and we are participating with the Greater Pittsburgh Office of Promotion in the efforts to light Pittsburgh's bridges. We have also taken the lead in trying to create the Pittsburgh riverfront regional attraction marketing program.

At Station Square, we are creating a special riverfront park as a frontispiece to a new development cluster, developing a riverwalk of industrial artifacts, and transforming the Station Square Transportation Museum into the Riverwalk Center.

For all groups we offer tours of the architecturally-significant buildings and historic neighborhoods of Pittsburgh, and we publish handsomely-illustrated books and brochures popularizing the history and architecture of the Pittsburgh region.

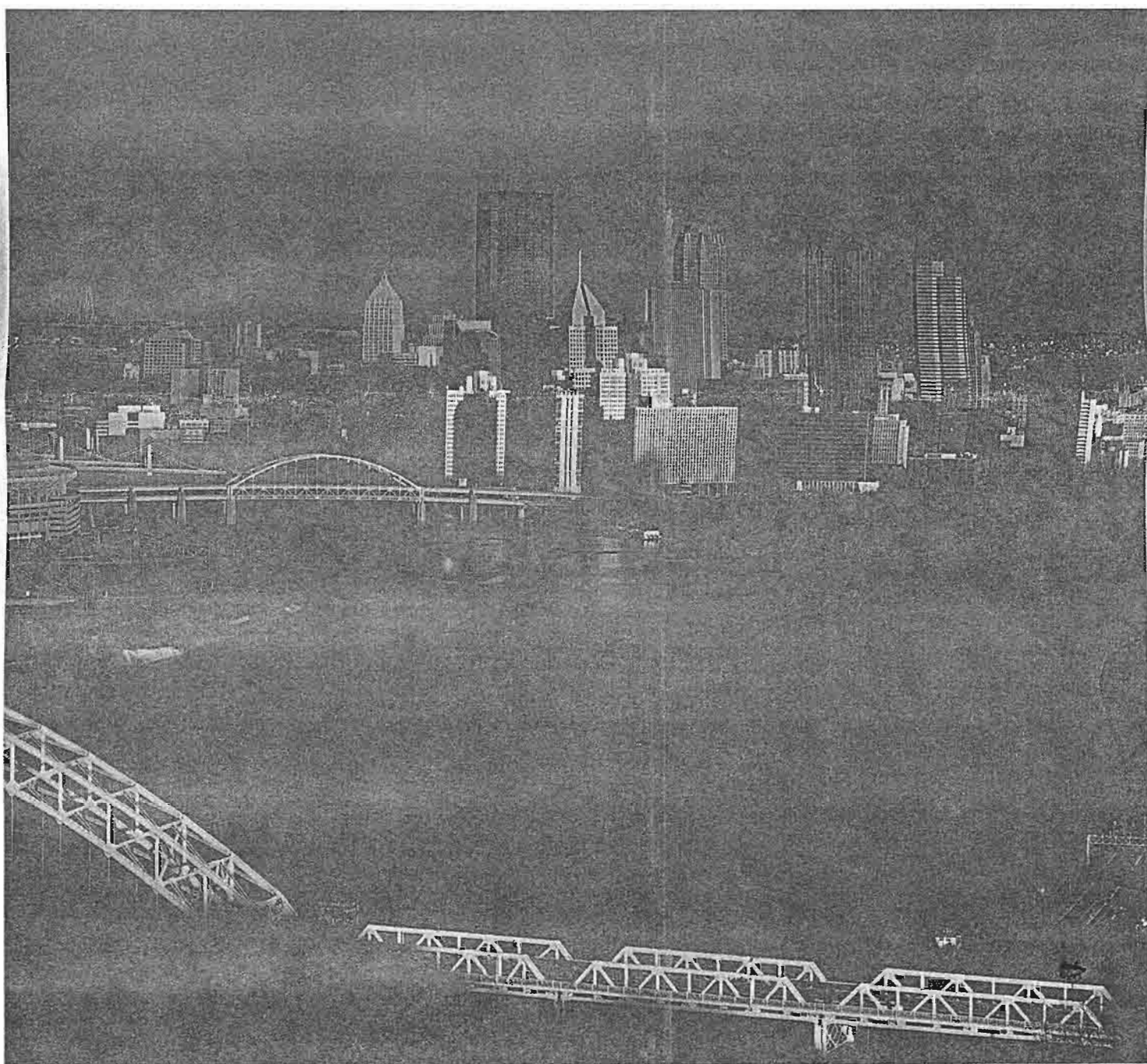
In addition, we continue to support the Steel Industry Heritage Task Force, whose goal is to develop the Carrie Furnace/ Pinkerton Landing Site as a national monument and museum, and the History Center proposed by the Historical Society of Western Pennsylvania.

*"Preservation is as much
tied to the future life
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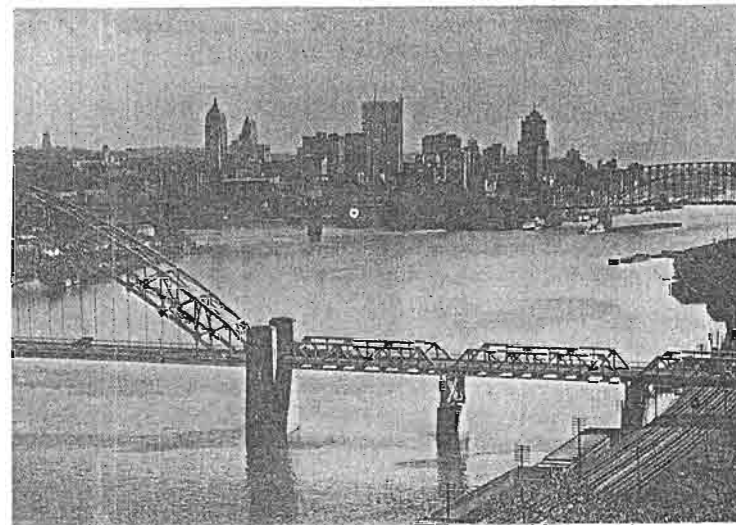
Our work continues with the Pittsburgh Community Reinvestment Group, an association of 24 neighborhood organizations, to obtain more sources of lending in order to restore housing in inner-city neighborhoods. Landmarks provides loans and small grants to community groups for their restoration efforts, particularly for low-to-moderate income people, and we support local historical and preservation efforts throughout the county, from Collier Township to Bethel Park, from the Hill District to Woodville.

Directly and indirectly, preservation is the work of many, many people and organizations. Preservation is as much tied to the future life of this city as it is to the past; as preservationists we need to make a contribution to our area, not only through our preservation work so that our buildings themselves contribute to a high-quality environment but to those endeavors which will make our city more prosperous, more educated, and therefore more committed to preserving the best of our past.

—Arthur P. Ziegler, Jr.



Some four decades divide these two views toward the Point, the upper of the late '80s, the lower from about 1950. Landmarks has existed most of this time, attempting to save the best from before the Renaissance.



Photos by Clyde Hare

PHLF NEWS

Welcome New Members

Dale R. Anders
Rex A. Anderson
John Baxter
Mr. & Mrs. William Bird
Ms. Caroline Boyce
Dr. & Mrs. Timothy Alden Brown
& Family
Albert Burgunder
Mr. & Mrs. Charles Chewing
& Family
Ms. Harriet P. Cooper
Country Meadows
Carmen P. DiCiccio
Alonzo Gilmore
Ms. Nadine Hilvick
John R. Hoebler

Richard O. Hommel & Family
Mrs. James Pinckney Kinard
Richard Lohmeyer
Joseph G. Ludwig, Jr.
Mr. & Mrs. Bruce C. Peters
St. Leo School
John Shatlan
South Side Catholic School
Bradford H. Thomas
Ms. Carol Tobin-Lewis
Towers, Perrin, Forster
& Crosby, Inc.
Mrs. Audrey K. Waite
Sandra L. Williams
Marc Zelenski & Family

In Memoriam

We extend our deepest sympathies to Sidney M. Ruffin and his family on the passing of his wife Harriet, who served as a trustee of the Pittsburgh History & Landmarks Foundation.

Mrs. Ruffin was a marvelous woman, quiet and thoughtful, and at the same time ready to enjoy life and help others experience a good life as well. As a trustee, she brought thoughtfulness and consistency to our policies.

At the request of the Ruffin family, a memorial fund has been established at Landmarks in Mrs. Ruffin's memory. We are pleased to thank the following people and organizations who have contributed to the memorial fund: Mr. and Mrs. Charles R. Altman; The Animal Rescue League of Western Pennsylvania; the David R. Durr Family; Mrs. John T. Galey; Denise D. Hunkele; Mr. and Mrs. Torrence M. Hunt, Sr.; Mr. and Mrs. Thomas P. Johnson; Margaret P. Joy; Ira S. Lefton; George D. Lockhart; Bob and Janet McCartney; Karl G. and Peggy McGhee; Miss Viola J. Mercer; Mr. and Mrs. Frank Brooks Robinson; Don Rose, Jr.; Mary Jane Seamans; Mr. and Mrs. Edward H. Sipe; Square Knights Treasury; Mr. and Mrs. Joshua C. Whetzel; Mr. and Mrs. F.B. Wimer; and Thomas D. and Virginia P. Wright.

New at Landmarks

Albert M. Tannler joined Landmarks' staff on January 2nd. He will spend a large part of his time on the formidable task of putting our library and files in order, having first set aside what we do not want and found proper recipients. In time, the archival and library work now done by Walter Kidney will be largely in his hands.

Mr. Tannler holds undergraduate and graduate degrees from Franklin and Marshall College and the University of Chicago. He is the author of *One in Spirit: A Retrospective View of the University of Chicago, Based on the Records of the University Archives*. His other publications as an architectural historian include articles on the architects Dwight H. Perkins and Frank Lloyd Wright. Prior to joining Landmarks, he worked for the Chicago architectural-engineering firm of Sargent & Lundy, and the Department of Special Collections of the University of Chicago Library. He has served as president of the Chicago Chapter of the Victorian Society in America, and on the Board of Directors of Historic Architectural Resources of Illinois and the Hyde Park Historical Society.

Donations

The Pittsburgh History & Landmarks Foundation wishes to thank the law firm of Alter, Wright & Barron for the gift of a nine-by-six-foot enlargement of a photographic view of Pittsburgh, c. 1896.

PPG Industries, Inc. has donated two plates of building glass to be used with Landmarks' education programs, *Architecture: The Building Art* and *Portable Pittsburgh*. The glass will be used to demonstrate construction materials and design principles to area school children during our in-school programs.

Mr. Dennis Kelly has donated a computer board to be included in the *Portable Pittsburgh* kit of antiques and artifacts.

The Hampton House

a historic landmark

less than 10 minutes from Downtown Pittsburgh

102 Rockridge road in Ross Township

The Hampton House expresses itself with eight foot French doors, large ballroom with fine French mirrors, Italian marble fireplaces, five bed rooms, all on four acres of ground with a 3 stall barn, riding trails and pastures.

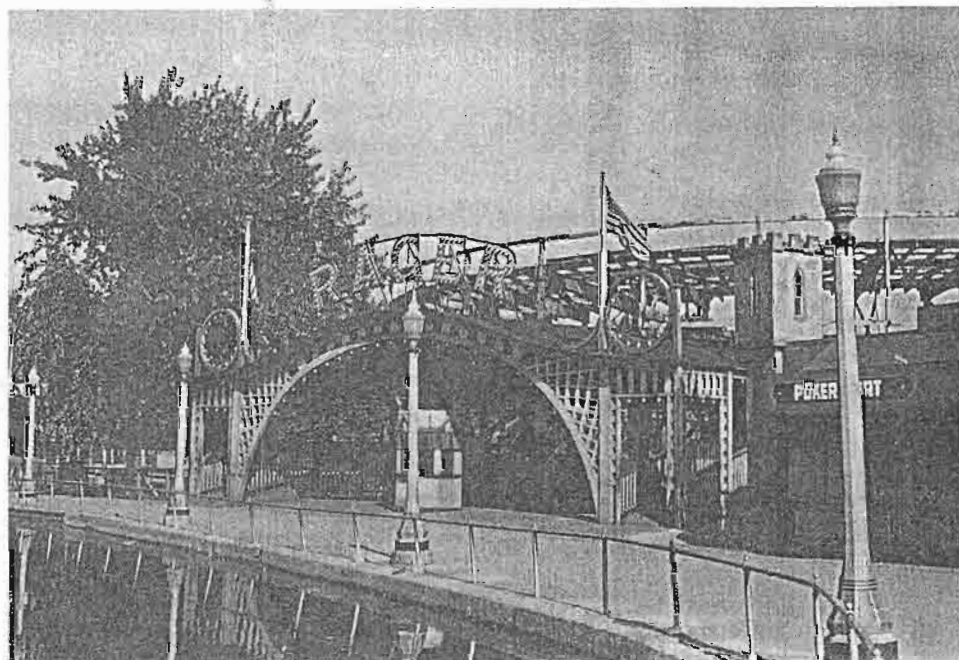
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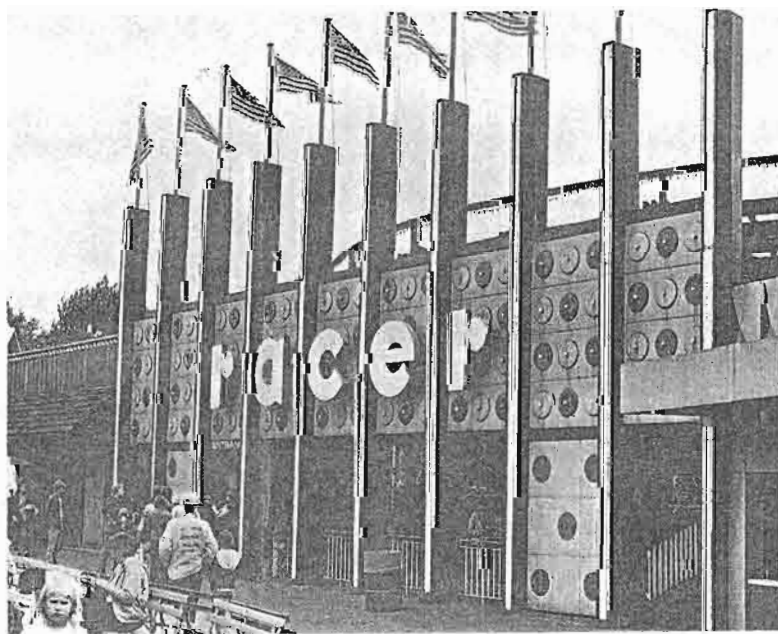
Arthur P. Ziegler, Jr. President
Louise King Ferguson Editor/Executive Director
Diane DeNardo Director of Education & Marketing
Mary Lu Denny Director of Membership Services
Walter C. Kidney Architectural Historian
Stanley A. Lowe Director of the Preservation Fund
Albert M. Tannler Archivist
Susan K. Donley Education Consultant
Greg Pytlík Designer



Above: the Racer before 1947



... from 1948 to 1959 ...



... in recent years, and below, as restored.



Once Around the Track

In a recent issue of *PHLF News*, we mentioned the restoration of the entrance to the Racer, Kennywood's roller coaster of 1927. Now Kennywood has lent us four photographs that provide an object lesson in image-upgrading and the vicissitudes of taste. In sequence, we have the Racer as it was from 1927 to 1947, though we are unsure that the squared-off side doorways are in the original form. From 1948 to 1959 the effect was a little that of a World's Fair pavilion before the war, with what appears to be agreeable though wispy ornament. 1960 through 1988 saw something a lot less inspired. In 1989, though, the Racer's entrance returned, largely or wholly, to its original form, a light-hearted version of the Union Station rotunda either by chance or intention. Will this be enough for the Racer, or are we in, sooner or later, for another stylistic go-around?

Education News



Announcing the Hands-On History Festival

Landmarks' fifth Hands-On History Festival will take place on Saturday, May 4, 1991 from 10:00 a.m.-4:00 p.m. Teachers received their registration materials in February and have begun to coordinate the student/class projects on the architecture, history, and heritage of Pittsburgh and Western Pennsylvania. If you have not yet received Festival information but would like to, please call Diane DeNardo (471-5808). It is not too late to involve your school in this year's Festival.

This year's Festival will also offer many hands-on activities for visitors. Old favorites such as antique car rides and designing gargyle masks will return, while new activities including the construction of architectural columns will be offered.

Anyone interested in receiving information on participating in the Festival, or adults interested in volunteering to work at the Festival, may call Diane DeNardo.



Portable Pittsburgh

Portable Pittsburgh is now well into its third year as an in-school program. Our newest docents, Scott Baird, Judith Belmont, Catherine Boyle, Lili Byrer, Vicki Forbes, John Jezek, Jeanne Kaufmann, Sandi Lewis, Verna McGinley, and Clare Seman have joined returning docents Mary Ann Eubanks, Bob Jacob, Betty Pakula, Linda Pelan, and Nancy Stewart in presenting area school children with the hour-long program highlighting the history of Pittsburgh and Western Pennsylvania.

Docents give an average of 25 presentations per month and have successfully adapted the program for adult groups as well as for high school children. Among those schools most recently participating in the program are: Bethel Park High School, Ben Avon Elementary, Holiday Park in Plum Boro, Jefferson Elementary in Mt. Lebanon, South Side Catholic, West View in Morningside, and William Penn in Monongahela.

Schools or groups interested in receiving a brochure about *Portable Pittsburgh* may call Diane DeNardo at 471-5808.

Anne-Marie Lubenau, a volunteer in Landmarks' Architects in the Schools program, works with a student from Chartiers Elementary.

Schools Benefit from Traveling Exhibit and Volunteer Architects

In January, students at Wexford Elementary School had the opportunity to get their hands on the built environment with the traveling exhibit, *Architecture: The Building Art*. As part of the exhibit's month-long stay at the school, volunteer architects Ken Doyno, Stefani Ledewitz, Ken Nagie, and Charles Wellington spoke to first, second, fourth, and fifth grade students about their profession. The *Architects-in-the-Schools* brought along sketches, models, blue prints, slides, and other tools of the trade to aid in their presentations. After the programs, students asked the darndest questions:

"If a client likes a design and you build the building and then they change their mind and don't like it or want it what do you do?"
"Why don't architects just find pictures of buildings they like and design the same thing? What is your favorite building you designed? Did a building you design ever fall down?"

And of course, the more traditional questions:

"How much money do you make?"
"How old are you?"
The exhibit will be traveling to Library Elementary in April and Sewickley's Franklin Elementary in May. Schools or groups interested in receiving information about the traveling exhibit may call Diane DeNardo at 471-5808.

Tour Docent Training

Volunteers are now training to become Landmarks' newest tour docents. During the ten weeks of training, the docents will be introduced to the history and architecture of Pittsburgh and Western Pennsylvania. They will view historic slide shows, tour downtown Pittsburgh, many historic neighborhoods and landmarks, and learn how to lead a tour for both adults and school children. The "All-City Tour," "Highs and Lows of Pittsburgh," and church tours are just some of the many tours the docents will be prepared to lead.

Teachers or groups interested in receiving information on Landmarks' tours may call Mary Lu Denny at 471-5808.

Susan Mead, a docent, holds one of the "mystery artifacts" in the Portable Pittsburgh program — a life preserver from an old river steamer.



Allegheny Cemetery

A Romantic Landscape In Pittsburgh

The Pittsburgh History & Landmarks Foundation is the publisher of a handsomely illustrated book featuring the history, architecture, and landscape of Allegheny Cemetery. Founded in 1844, Allegheny Cemetery is an unexpectedly romantic place in Pittsburgh, so long an industrial city.

Through this book, you will be able to explore and enjoy the 300-acre cemetery and gain a sense of Pittsburgh's history.

The 176-page hardbound book includes an historic essay and guide to 192 significant burial places and cemetery buildings. It is illustrated with 364 illustrations; 50 of those are color photos. The majority of the photographs are by Clyde Hare, one of Pittsburgh's best known photographers.

If you wish to order a copy, please complete the order form below.

BOOK ORDER FORM

Allegheny Cemetery: A Romantic Landscape in Pittsburgh

Please mail _____ copies at \$34.95 each.

Price for book(s) \$ _____

Plus 6% sales tax \$ _____

Plus \$2.00 per book for shipping and handling \$ _____

Total Due \$ _____

Please enclose a check payable to:

Pittsburgh History & Landmarks Foundation
450 The Landmarks Building
One Station Square
Pittsburgh, PA 15219-1170

Please reference the check "Allegheny Cemetery"

Please give us your mailing address and we will promptly mail a copy to you.

Name _____

Address _____

Thank you for your book order.



Shops as many remember them.

Small History: What the Books Will Never Know

Walter C. Kidney

It matters nothing to Pittsburgh in general that Eddie Quong's Hand Laundry occupied 112 Meyran Avenue from the late 1930s until a year or two ago, that the New Oakland Tailor, Kerrigan the Plumber, and the Liberty Barber Shop were its neighbors around 1940, and that the New Oakland Tailor is still at No. 116. Facts on this scale had meaning though to a small boy living at Fifth Avenue and Lothrop Street a half-block away, since these small businesses belonged to the scenery of his life; and of course they had other meaning to such Oaklanders as had need of their services.

But most history is of this infinitesimal sort. Out there are billions of possible perceptions that an individual may or may not note, react to, make patterns of, and remember more or less correctly as elements of a personal history. These current experiences and the resulting memories and associations may be shared with others, friends, family, neighbors, though each will see the same thing in a different way. Should a place the size of a neighborhood remain stable and healthy, it grows a history and a geography of a subtle kind, with institutions that are unincorporated and landmarks imperceptible to outsiders, based largely on the continuity of the human element: individual people, their personalities, their reputations, their

"The history of a place is like a cable continuing from the past into the future, made up of strands that vary enormously in heaviness and length . . ."

jobs, where they live, where they work, etc., all creating a complexity of organization and, so to speak, an invisible texture peculiar to the neighborhood.

Things change. Oneself and others, quite visibly, and also the setting of one's life. The old Ligonier block is covered in asphalt. The luminaires of the street lights go from mercury to sodium vapor, and the street changes color at night. An old business moves out, the shop is vacant, then a new business moves in. The change, though incessant, is usually small-scaled so that continuity remains. One is still at home.

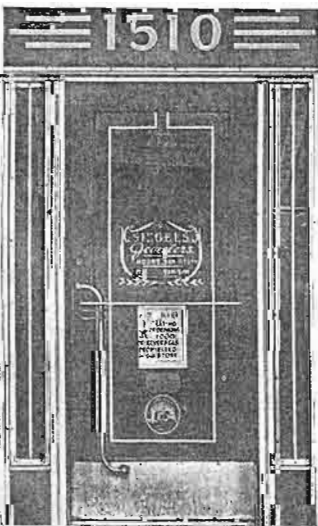
To expect much in the way of architecture in any random neighborhood is futile. There may or may not be handsome individual buildings, isolated well-designed objects such as war memorials, but in the neighborhood as we have been considering it such things

are one possible element of experience among many. One may hope of course that new building, happening bit by bit, will be genuine architecture that increases the neighborhood's beauty and visual character according to its special potential. On the other hand, a grand urban design such as those we saw in the 1950s and '60s can take no cognizance of the multitude of subtle things that have evolved in the neighborhood. The history of a place is like a cable continuing from the past into the future, made up of strands that vary enormously in heaviness and length, and an Allegheny Center project cuts the cable almost completely across — claiming, to be sure, that its fibres were hopelessly rotted. As the same work of urban renewal witnesses, the grand plan does not guarantee a superior architecture in compensation for what it has taken away.

In reaction to such urban renewal we have seen, in the last quarter-century, the rise of historic preservation of a kind and to an extent hardly known before. Taken to an extreme this can be a very rigid and reactionary affair, having about it the sad implication that there can be no truly good modern architecture, at least of a sort that can fit harmoniously into old neighborhoods of considerable beauty. And, in truth, the implication seems justified if you



Meyran Avenue in 1991, and a Modernistic doorway on Carson Street.





The original Allegheny Town, a third of a mile square, underwent urban renewal beginning in 1961: almost total destruction followed by new buildings for new people.

look at the western part of Shadyside, Murdoch Farms, and certain places along East Carson Street; there, the new differs from the old in appearance — natural enough — but also clashes with it, which should not be necessary. The temptation to “designate” such a neighborhood as historic, subjecting its visible building history to rigorous official control, is powerful. Yet oddly enough this threatens to do what urban renewal has also done — stop the neighborhood’s historical process, albeit only as regards what the eye can see.

The ideal is to let change occur, but by various means ensure that the change is for the good. Articulating such a vague expression as “for the good” leads us down a number of pathways, not all of them involving legislation. In neighborhoods where morale is low, where trust and respect are lacking, the situation has to be remedied, and this probably has to be done mostly from within, by the inhabitants themselves. A neighborhood without morale can hardly be said to have a character or a history; it is a chaos in which incidents occur. As regards handsome or at least characteristic architecture left over from the past, a conservative approach needs to be encouraged rather than mandated. The public needs to be shown what they have, what is pleasant about the individual buildings and how, together, they make a good streetscape: where it is possible, the neighborhood should be convinced to be proud of what it has grown up with, and replace it only when necessary. (And yet, assuming that any buildings of wider geographic importance are put under some sort of protection, it should be admitted that the remainder are, after all, the neighborhood’s own business.)

Architects and builders should be similarly educated, and find out how to build for the individual places where their commissions lie; there is much to be done here. The public should come to know the look of good architecture and the requirements of good planning, and demand these. In the case of large

new projects, newcomers to the landscape and the skyline, fashionable forms or intellectual exercises should not be accepted as sufficient: the designs should be specific to the locations, and, we can hope — this is a matter of chance as much as calculation — be accepted by the public as a genuine contribution to the half-seen, half-felt quality of the community it calls home. As regards the built environment, the Pittsburgh Renaissance was too purely objective, too exclusively committed to matters like economics, housing, and traffic that its experts were trained to comprehend, and in addition almost committed to a historic rootlessness that wanted to put the past almost wholly behind.

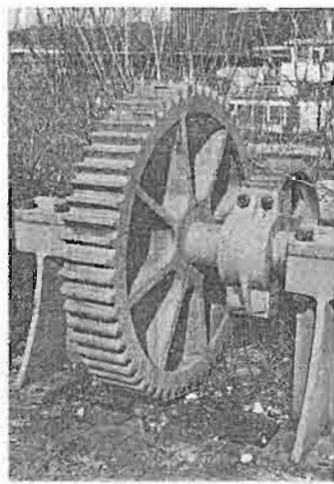
There are those whose true home is a bank account or a career, and for whom the scene outside or even inside the living-room window means nothing. What has been said here, obviously, is for the others who wish to live in one place and have an interest in its essential stability even as it changes; and especially for those who note and respond to the subtleties of its small-scale history.



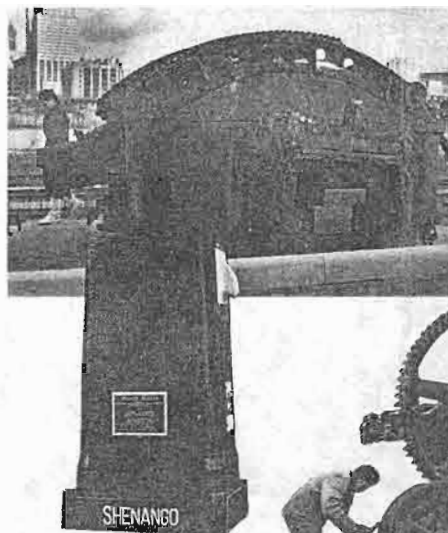
The Lower Hill before the clearances began in 1956, and what replaced it.



Artifacts of awesome size are already on site at Station Square, awaiting installation along the Riverwalk. Shown here are: a lock gate mechanism from the Davis Island Lock and Dam of 1885; the CCX Braeburn Alloy electric steel furnace, a 45-foot vacuum tower shown here in its original location at Freedom; an ingot mold for casting steel; a brick press from Harbison-Walker Refractories; a Westinghouse Electric generator rotor and stator section; a hot-metal car; and two blast furnace bells and hopper ring.

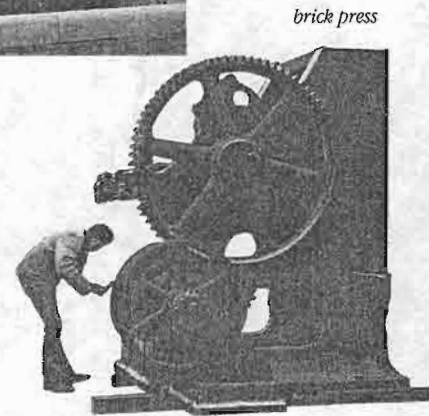
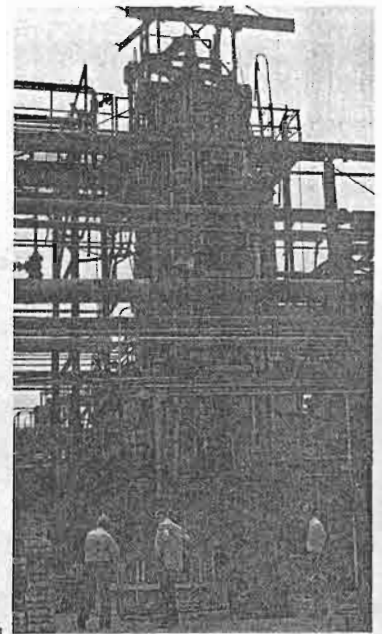


lock gate mechanism

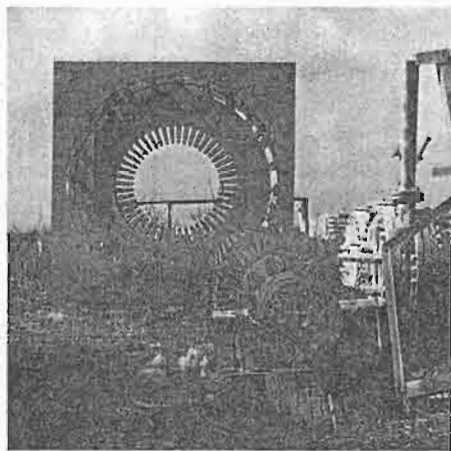


steel furnace

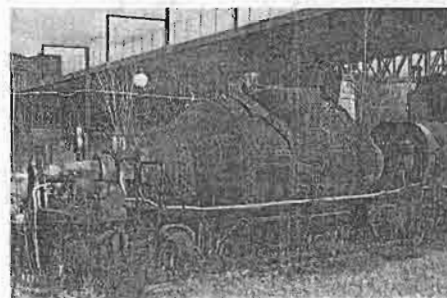
vacuum tower



brick press



rotor and stator section



hot-metal car



blast furnace bells and hopper ring

ARTIFACTS RECALL INDUSTRIAL

For the past several years, the Pittsburgh History & Landmarks Foundation has been rescuing industrial artifacts from the scrap yards and seeking artifact donations from major corporations. Quite a collection has accumulated at Station Square; massive industrial objects can be found in several pockets of vacant land, particularly under the Fort Pitt Bridge. While the artifacts lie waiting, G. Whitney Snyder, chairman of Landmarks' Industrial Artifact Riverwalk Committee, and our staff have been developing a master plan to display these artifacts along a "Riverwalk" at Station Square.

The Riverwalk at Station Square will be over a mile long, stretching from the Panhandle Railroad Bridge to below the Fort Pitt Bridge. Through a dramatic display of industrial artifacts, the Riverwalk will tell the story of Pittsburgh's industrial heritage. The artifacts will be explained through text and pictures. Simply by being massive and curious objects, they will create a river walk

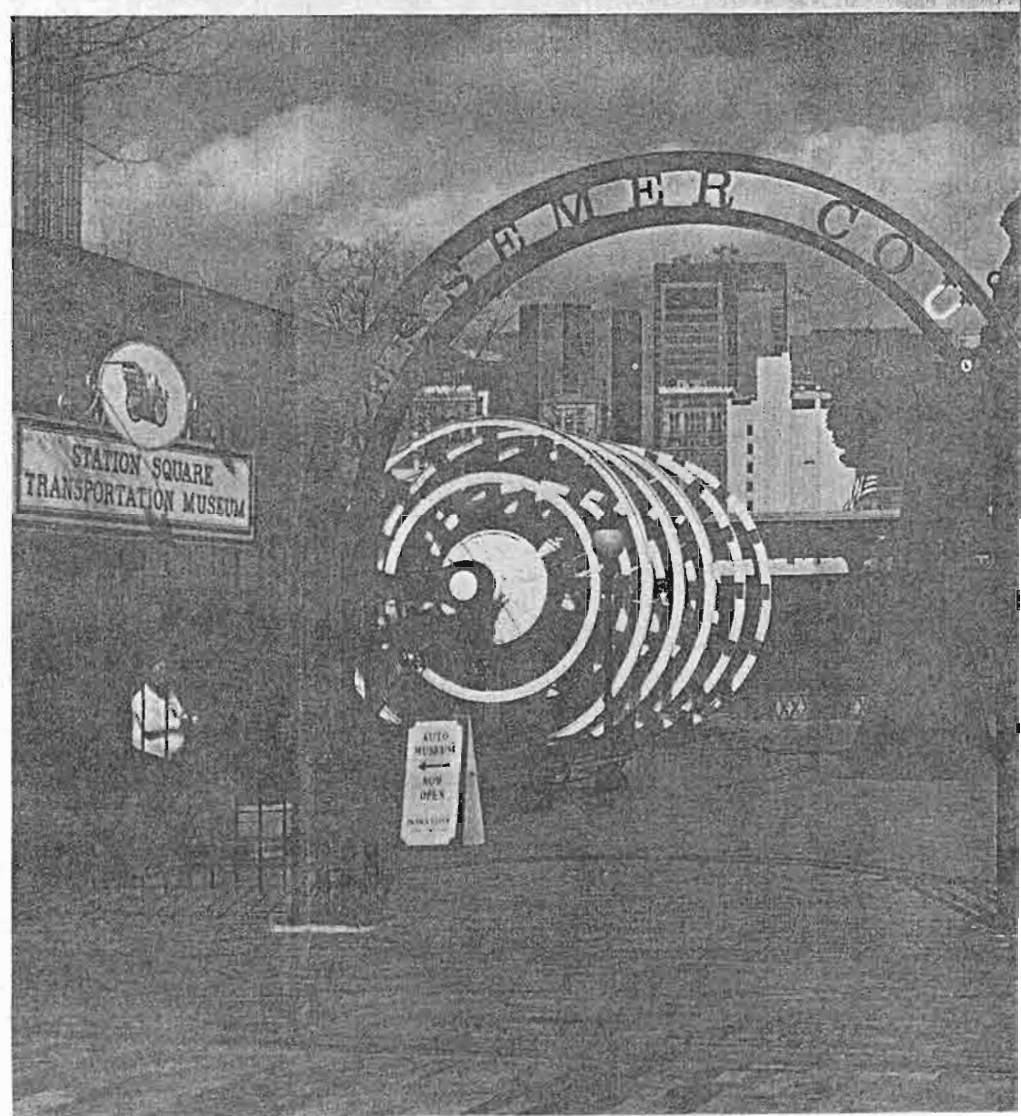
full of drama.

All Pittsburgh's basic industries — oil, coal, coke, iron, steel, aluminum, paint, glass, electrical goods, food — will be represented, as well as river and rail artifacts. Artists from Carnegie Mellon University's College of Fine Arts are working with Mr. Snyder's committee and Landmarks to dramatize the display of artifacts through special lighting and sound techniques.

From the very inception of Station Square in 1976, Landmarks saw in industrial artifacts a means of holding public attention and giving a vivid sense of the past of this region. One of the last extant Bessemer converters, from the A.M. Byers plant in Ambridge, was a remarkable early donation of two individuals and was re-erected by the Association of Iron and Steel Engineers. From the Jones & Laughlin Steel Corporation came large foundry patterns; from the Port Authority of Allegheny County, a railroad block signal; from various individuals and foundations, railway rolling stock and the means of restoring it; from the Pittsburgh Engineer District, a lock gate gear from the first Ohio River dam; from Crucible Steel, the first electric-arc steel furnace in the United States. Station Square also acquired the wheel of the *Jason*, the last sternwheel steam towboat built.

Recently, Alcoa donated a smelting pot. A brick refractory press and the Crucible furnace are now along the train platform near the ten-ton Bessemer converter. A massive steam engine, a Westinghouse turbogenerator, a roll stand, and a hot-metal car are among other artifacts awaiting installation.

On November 28, 1990, our first petroleum industry display, a 45-foot vacuum distillation tower, arrived from the Ashland Oil refinery at Freedom, on the Ohio River in Beaver County. The Freedom Oil Company began operations at Freedom in the 1850s, and a distillation tower of 1929 may seem like

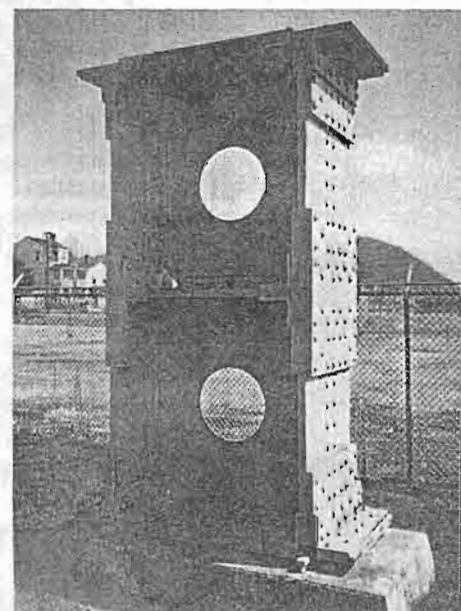


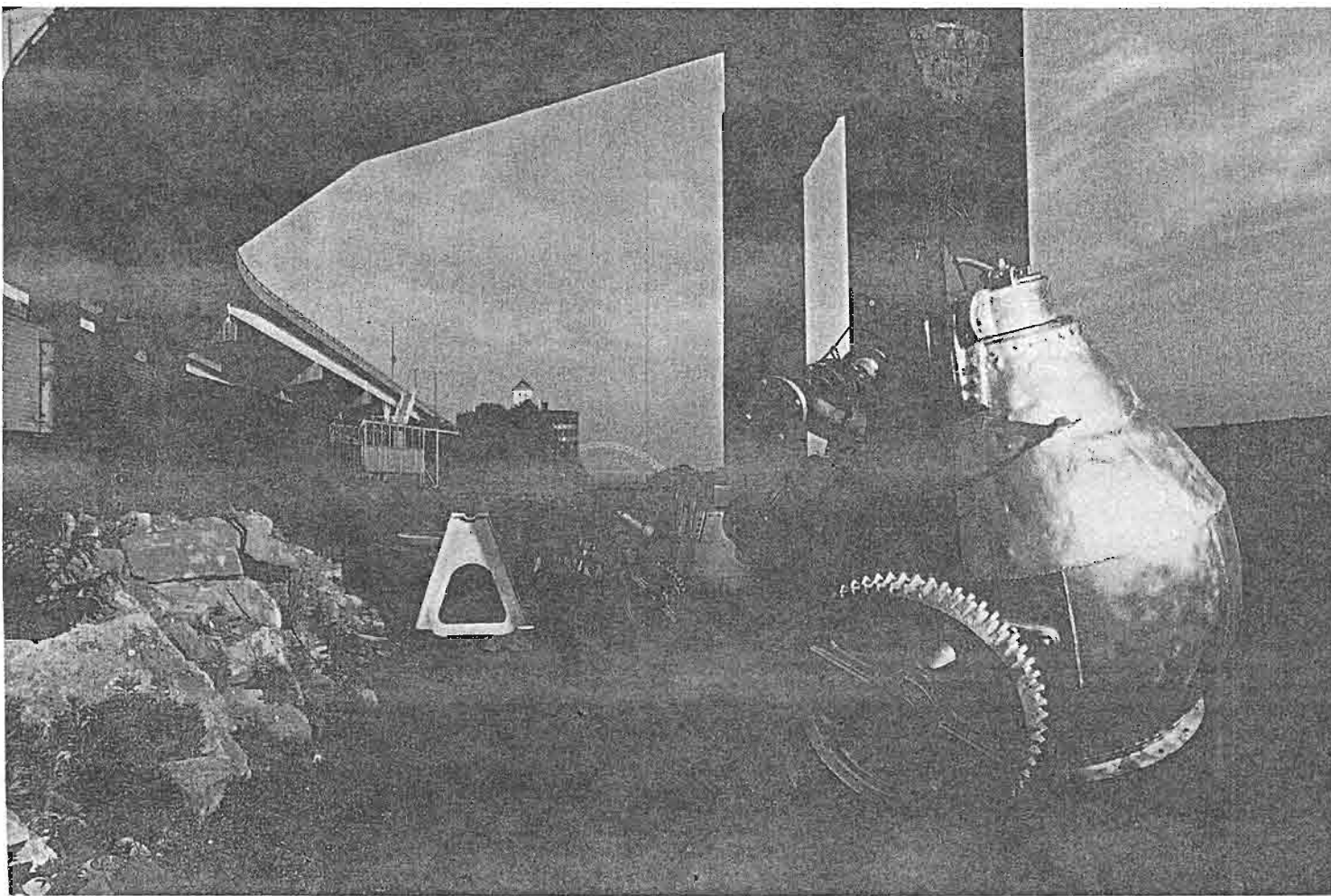
a rather recent piece of equipment. Yet this was an innovative device in its time, successor to the old batch still that was not much more than a closed kettle. As given to us by the Ashland Oil Company the tower is in several pieces, for reassembly at a later date. This gift is all the more welcome because it is specific to this area, intended to transform Pennsylvania crude into, among other things, Valvoline motor oil.

Another highly interesting petroleum installation will come from Quaker State: a Reid hit-and-miss gas engine of c. 1900, pump jack, and other machinery for pumping wells. These will be in working order.

We have also secured a section of the bottom chord of the Hell Gate Bridge, kept as a display at the American Bridge Co. plant at Ambridge. The section is a handsome object in itself, and

The chord section from New York City's Hell Gate Bridge.





Two Schwartz brass-melting furnaces, donated to Landmarks by Shenango Furnace Company in 1987, now rest under the Fort Pitt Bridge, awaiting installation along the Riverwalk.

PAST



Bessemer Court at Station Square, with the ten-ton Bessemer converter and the wheel of the Jason, the last sternwheel steam towboat built.

installed this spring. It is a Mesta vertical blast-furnace blowing engine, circa 1900, one of several that supplied the wind for Shenango Furnace Company blast furnaces in Sharpesville, PA. It is steam-operated, stands over four stories high, is equipped with two 24' flywheels, and weighs approximately 600 tons.

Finally, the Casey Equipment Corporation has just donated an early four-strand continuous billet caster, complete with tundish, curved mold, extractor, and table rolls. This unit is to be transported to Station Square in the next several weeks.

The Station Square Transportation Museum will be redesigned, renamed, and opened as the Riverwalk Center in the East Warehouse, now partially occupied by the Pittsburgh Sports Garden. In the new center, transportation objects will be used to explain how the raw materials created by Pittsburgh's great industries were ultimately used, and the overall plan of the Riverwalk will be interpreted. In addition, this new facility will further serve to dramatize the growth of the basic industries that Pittsburgh has pioneered over the years. It will also serve as a tribute to our city, its people, and the cultural advances that they have made through industry.

The Riverwalk will broaden into "River Plaza," funded through a \$4.1 million grant from the Scaife Family Foundation. Through its curvilinear walkways and terraces, River Plaza will provide a distinct and separate environment.

The cost for the entire Riverwalk project is approximately \$19 million, including artifacts valued at \$2 million and the Riverwalk Center. Fund-raising for the remaining \$13 million will begin this year.

gives a hint of the power and mass of the bridge, which connected the Pennsylvania Railroad with New England. The bridge was designed by two men with strong Pittsburgh associations, Gustav Lindenthal and Henry Hornbostel; a good account, "The Eighth Bridge," appears in the January 14 *New Yorker*.

One of the largest and most impressive of all the artifacts thus far is to be

This editorial appeared in the Pittsburgh Post-Gazette on Monday, February 4, 1991, and is reprinted with permission.

Steel Relics, City Backdrop

Putting Pittsburgh's industrial heritage on display would be an achievement in itself. But to incorporate it in a river walkway with landscaping, outdoor eating areas and the city skyline as a backdrop would dramatically illustrate the kind of place wrought by the age of iron and steel.

That is the \$12 million plan for Pittsburgh History & Landmarks Foundation's park along the Monongahela River at Station Square. It deserves the community's support.

The foundation already has received a \$4.1 million grant from the Scaife Family Foundation to be used on the "River Plaza" section of the project, a park that would stretch 1,500 feet between the Gateway Clipper Fleet dock and the Fort Pitt Bridge. The proposed park would feature a series of terraces, curvilinear walkways and a restaurant with patio dining facing the Golden Triangle.

To both sides of the park would run the 1.2-mile industrial riverwalk, dotted by exhibit "pads" containing large artifacts from the heyday of heavy metal. Although its fundraising campaign is not yet underway, Landmarks is acquiring and siting artifacts as they become available.

Our only caution here is that these industrial dinosaurs, some which stand several stories tall and weigh hundreds of tons, should be surrounded by sufficient landscaping and lighting so that the sites look like historic exhibits rather than selloffs from a local scrap yard.

While visitors will be aided by informational plaques on self-guided tours, the long-range plan is for docents to be available to conduct guided visits for students and other groups.

Besides the drama and aesthetics that the industrial riverwalk and River Plaza would bring to one of the city's already popular attractions, the project would help Pittsburgh toward the goal of putting the riverbanks to innovative use.

It also would complement another preservation proposal, the Pittsburgh Regional History Center, which is scheduled to open in the Strip District in 1994. While the Landmarks project would be outdoor and focused on industry, the history center would cover a broader range of topics through the multi-media presentations of a modern museum. There is even the possibility, given other Strip District developments, that boat service may someday link the two historic preserves.

But before the riverwalk and park can be developed as a cohesive project, the Pittsburgh History & Landmarks Foundation still has a major fund-raising job to do — and during a time not only of war but also of recession. To the extent that they can give, corporations and individuals should look favorably on this unique way to showcase the region's industrial heritage.

Industrial Artifacts Riverwalk Committee

G. Whitney Snyder, Chairman
chairman, Shenango Furnace Company

Donald C. Burnham
retired president and CEO, Westinghouse Electric Corporation

Charles E. Half
director of marketing, Telesis Computer Corporation

Torrence M. Hunt, Sr.
retired vice-president, Alcoa

James E. Lee
retired CEO, Gulf Oil Corporation

Ronald G. Madar
senior vice-president, Della Femina, WCRS, Inc.

Eugene A. March
retired president, Crucible Steel Company of America

Eugene B. Mosier
group vice-president, PPG Industries, Inc.

Lawrence L. Smith
retired production manager, Engineering and Construction Division, Koppers Company; past president, Engineer's Society of Western Pennsylvania

Organizations Co-sponsoring and Actively Supporting the Riverwalk and River Plaza

American Society for Metals

Association of Iron and Steel Engineers

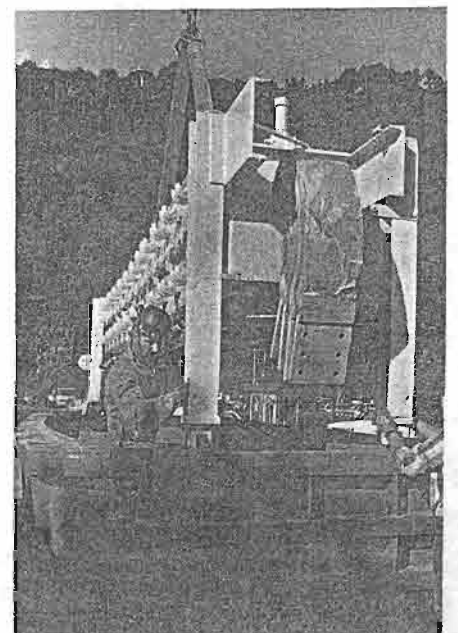
College of Fine Arts, Carnegie Mellon University

Eastern States Blast Furnace and Coke Oven Association

Engineer's Society of Western Pennsylvania

Partners for Livable Places, Washington, D.C.

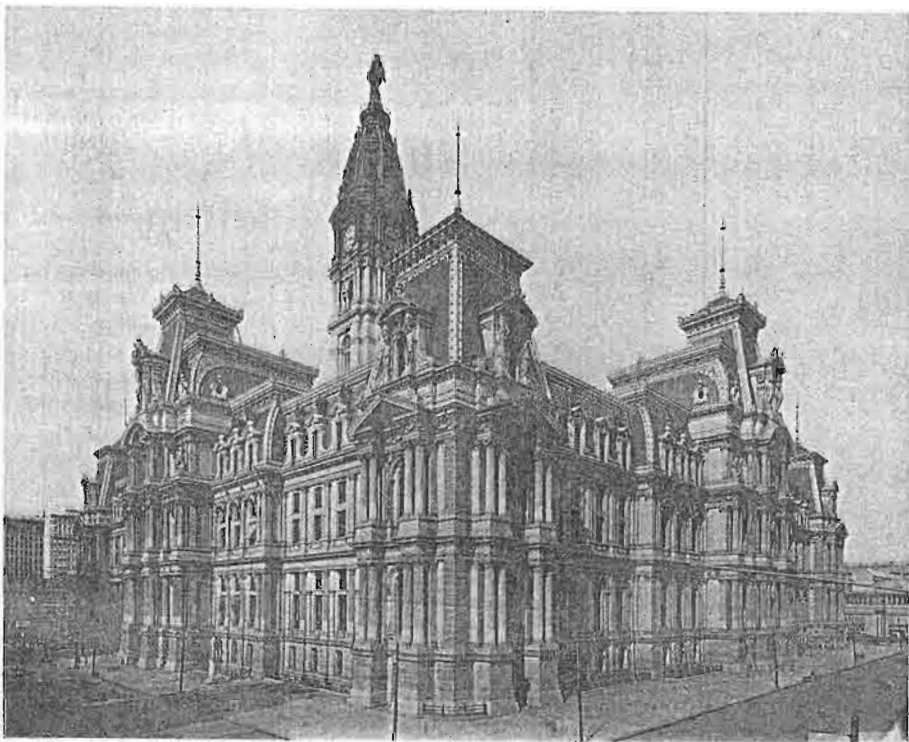
The Waterfront Center, Washington, D.C.



The P-75 aluminum reduction pot donated by Alcoa, being assembled near the Gateway Clipper ramp.

Preservation Scene

Walter C. Kidney



City Hall in Philadelphia. The clock story and roof of the tower are apparently plated in aluminum.

Not the First After All

We have seen the claim that the Smithfield United Church embodies the world's first large-scale use of architectural aluminum. This proves not to be so. Henry Hornbostel was refused permission to make the whole spire of aluminum, though the cast-aluminum tracery within its steel frame remains essential to the design. However, Otto Wagner's Postal Savings Bank in Vienna, begun in 1904, already has two 17-foot statues made of — or clad in — aluminum. Worse yet, an account of the Philadelphia City Hall, finished in 1894, says that its tower has 57,480 square feet of aluminum plating — a figure that would be about right for the clock story and the roof up to the bronze statue of William Penn. This may well be the first-ever large-scale employment of architectural aluminum if plating, not paint, was really used.

Calvary Methodist

Calvary United Methodist Church, the large Victorian stone church at Beech and Allegheny Avenues in the Allegheny West district, is making a come-back. Through the efforts of three voluntary part-time ministers and the Allegheny Historic Preservation Society, church attendance has tripled, tours have grown, and public attention has been focused on this marvelous building.

Because it contains abundant stained-glass windows, the Society presented a slide lecture by Donald Miller, art critic for the *Pittsburgh Post-Gazette*, on January 15 entitled "Mr. Tiffany and His Leaded Glass Windows." Mr. Miller gave an erudite talk not only on the windows of the church but on Tiffany's work around the country, the great now-demolished house in which he lived in New York, and the operation of his 200-artisan studio.

HYP Improvements

The HYP Club on Cherry Way, next to the Alcoa Building, downtown, is located in a remarkable little building on one side of a narrow court dominated by the Smithfield United Church. This, before Edward B. Lee's remodeling of 1930, was Central Court, four bandbox workman's houses on a side, with the backs of two Montour Way houses at the west end. The proletarian character of these workman's abodes can still be seen around the block on Strawberry Way. An economical adaptation, plus some Georgian detailing and some added quaint touches including an iron entrance over-throw, yielded a gracious little court, the club on one side and what is now offices for retired executives of Alcoa on the other.

Recently, meetings were held with Williams-Trebilcock-Whitehead, architects for Alcoa, the owner of the building, HYP officials and their president David Page, and Landmarks concerning required improvements for the property. We are pleased to report that everyone anticipates that the building can be updated for life-safety codes without disturbing its genial architecture.

Library Center

The news of mid-January that the old Bank Center building will house both Carnegie and Point Park College libraries came as a relief after all the worry over the old financial buildings. The Carnegie Downtown and Business Libraries were once grandly housed in the Frick Building, and now the setting, the Wood Street arm of the old Colonial Trust Company, promises something even grander. It appears that the remodelings of the 1970s, which complicated the ground-floor plan and probably thus contributed to the Bank Center's failure, will be cleaned out to some extent though the modern upper level will remain. What we once feared, the demolition of the present buildings and the tunnelization of a block of Smithfield Street by an oversailing mall building, is now replaced by something hopeful.

Old Sewickley Station

The Walter Robinson Post 450 of the American Legion is also the old Sewickley railroad station, built in 1887. It was moved to its present location around 1928, when Ohio River Boulevard replaced the original Pennsylvania main line. Its use as a Post began in 1944. In the 1950s and '60s its ballroom was the performance place for many illustrious Black musicians. The picturesque old station has been expanded and remodeled so as to increase its usefulness but to its architectural detriment. Now a \$400,000 campaign is under way, part of the money being intended for restoration of the station. Inquiries to: Friends of the Sewickley Train Station, 440 Division Street, Sewickley, PA 15143, or Robert Graham, 741-7343.



City Theater's New Home

We were interested to learn of the City Theater's intended move to the old Bingham Street M.E. Church, which as a work of the 1850s is one of the very oldest churches in Pittsburgh. This is a blocky but well-proportioned and crisply-detailed work of *Rundbogenstil*, a sort of industrial-grade Romanesque popular around 1860 — cheap but dignified. The building needs some attention and has obviously lost most of its tower, but is a thoroughly attractive element of the street scene. As a little (275-seat) theater it will be nicely sited, close to adequate restaurants and parking, and unlikely to be bothersome in the neighborhood.

L.P. Perfido Associates will keep the exteriors virtually as they are, aside from cleaning and repairs, and inside will save spaces and details to the extent compatible with the new functions. Three buildings compose the complex, and only the church is of much account. Here, the ground-floor Sunday-school rooms will be remodeled so as to conserve a large tin ceiling. Upstairs, in the church space, an old plaster ceiling will be removed, apart from a surrounding cove, to expose the roof structure and a loft for suspending lights, scenery, and a movable proscenium. Both proscenium and thrust-stage configurations will be possible, with some readjustment of seats. The old sanctuary will be removed, making way for the stage, but is of no interest. The windows will have to be blocked for reasons of sound insulation, but a quasi-glazed look will be used in the blind openings outside, and the archways will still be sketched out on the interior. The theater conversion seems, all over, a happy new phase for this handsome old church.

National Plant Commemorated

On January 15, the location of the National Tube Works at McKeesport was commemorated in an official State marker. The Works, in production from 1872 to 1987, antedated Edgar Thomson, Carrie, and Homestead, and was probably the first large plant for iron products up the Monongahela River from Pittsburgh.

Pittsburgh Chapter, S.I.A.

The Society for Industrial Archeology is now in its 20th year as the national organization devoted to bygone and obsolescent industrial machinery, workplaces, processes, etc. Only in 1990, however, did the question of a Pittsburgh chapter lead to anything. A preliminary meeting last summer at the Allegheny Brewery and a fall meeting at the Teutonia Maennerchor resulted in bylaws, officers, and a first show-and-tell session by local industrial archaeologists. A condition of voting privileges in the local chapter is membership in the national S.I.A. (individual \$25, couple \$30; payable to Treasurer, S.I.A., Room 5020, National Museum of American History, Smithsonian Institution, Washington, D.C. 20560). For information call Jack Bergstresser, acting secretary, 681-5533 (work) or 362-9448 (home), or Christine Davis, president, 826-3210.

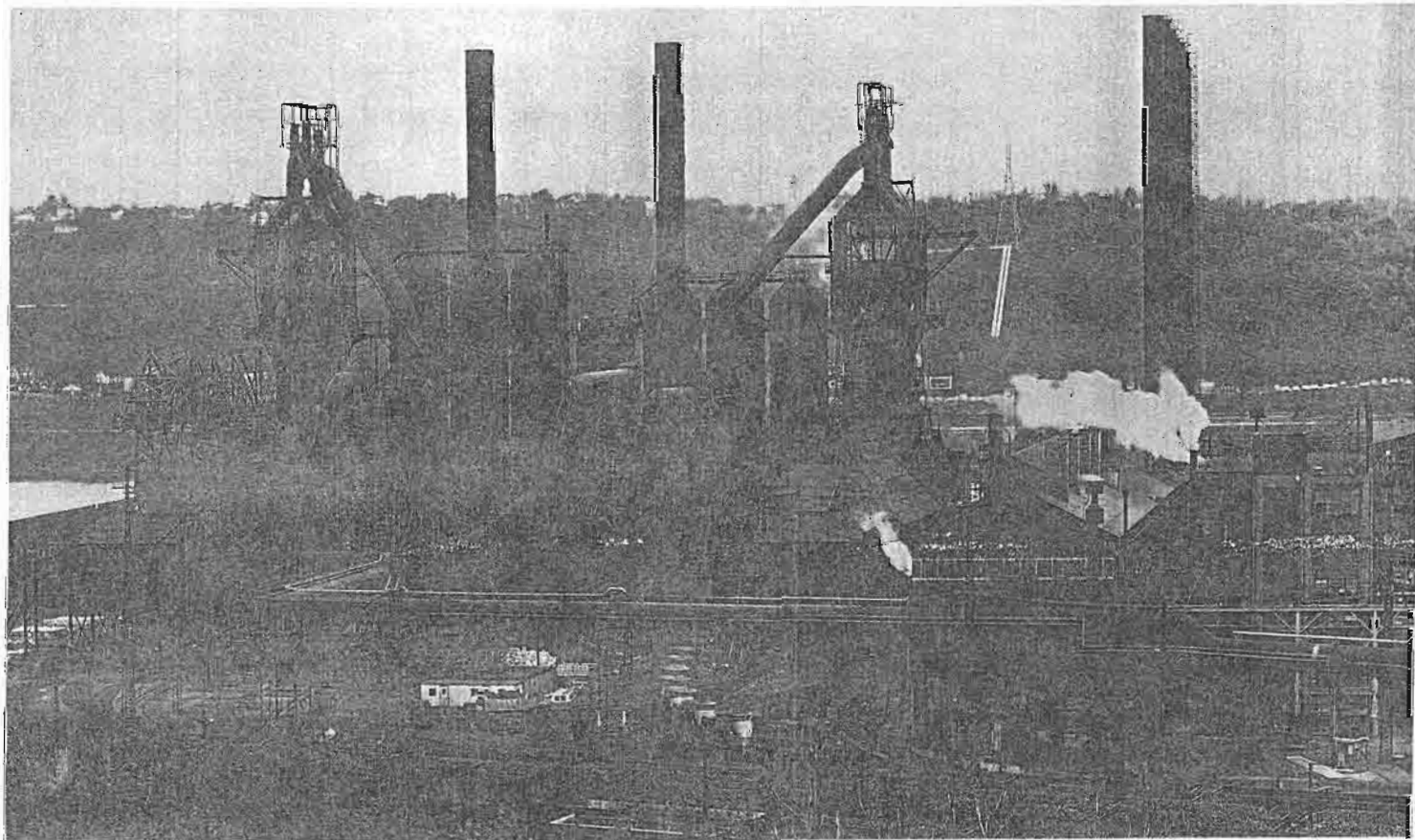
Supreme Idols

Blast Furnaces. Bernd and Hilla Becher. M.I.T. Press, 1990. 8 pp. text, 54 illustrations and 233 duotone plates. \$59.95.

The Bechers are photographers specializing in dramatic industrial structures, European and American, and it is doubtful that they will ever find anything more dramatic than blast furnaces, supreme idols of the ferrous-metal industry reducing iron ore to metallic iron at some 3,000 degrees. The Bechers' approach is not an impressionistic one, and they attempt no conscious artistry in handling light, shadow, or silhouette. They seem to prefer gray days or days of wan sunshine so that their subjects define themselves in full, every detail clear on the page. This does not make the anatomy of a blast furnace much easier for the uninitiated, of course. The Belgians and the French especially seem to go in for fiendish complication, but even the American blast furnace, its stack largely exposed contrary to European practice, has such a headdress of gesticulating pipes, such an abundance of apparently arbitrary features, that a mere lay acquaintance with the process, derived from diagrams, leaves much to puzzle out or simply to give up on. The sheer drama of the forms, their gigantic scale, are the real point.

Pittsburgh is naturally well represented, Aliquippa in three pictures, Carrie Furnaces in two, Duquesne in two, Edgar Thomson in three, the National plant in McKeesport in one, Shenango Furnace in two, and as far as I can tell the Eliza Furnaces — now vanished, like some of the others — in seven. Blast-furnace installations in Johnstown, Monessen, Steubenville, Youngstown, Cleveland, Baltimore, and several other American places also appear.

A Becher view of the Carrie Furnaces.



Independence National Park

The beginning of the year saw a situation in Philadelphia that was hard to believe. Independence National Park was shut down in part for lack of funds. Basic repairs for Independence Hall itself had been scheduled, but of the 19 buildings of the Park, eight were shut down indefinitely. One of these was William Strickland's Second Bank of the United States, one of the most significant Philadelphia buildings architecturally and now used as a portrait gallery. The big open area, cut northward to Arch Street with great loss of Victorian architecture, is now largely an area of crumbling pavements, given over to derelicts. Another closed area was the Venturi office's Franklin Court, just a few years old, with its ingenious "ghost" of Franklin's house outlined in tubing. A *Post-Gazette* editorial of January 17, "Pork vs. Independence Hall," puts the blame squarely on Congress.

St. Luke's Burial Ground Fund

The churchyard at Old St. Luke's, Woodville, has been used for religious purposes since 1765, and the earliest documented burial is from 1795. As a final step in the long-proceeding rehabilitation of this historic place, the old stones are to be repaired and consolidated. Money is needed for this. If you would like to contribute, send a check payable to "Old St. Luke's — PHLF," with the notation "Burial Ground Fund," to us at Landmarks.

Burtner House

Do you, or someone you know, have special skills in brick pointing and stone work? Burtner House in Natrona Heights needs your talent to help them with plans to restore the original summer kitchen, spring house, and chimneys. If you are willing to help please contact Pauline Arnold at 224-7999.

Rachel Carson Homestead Association

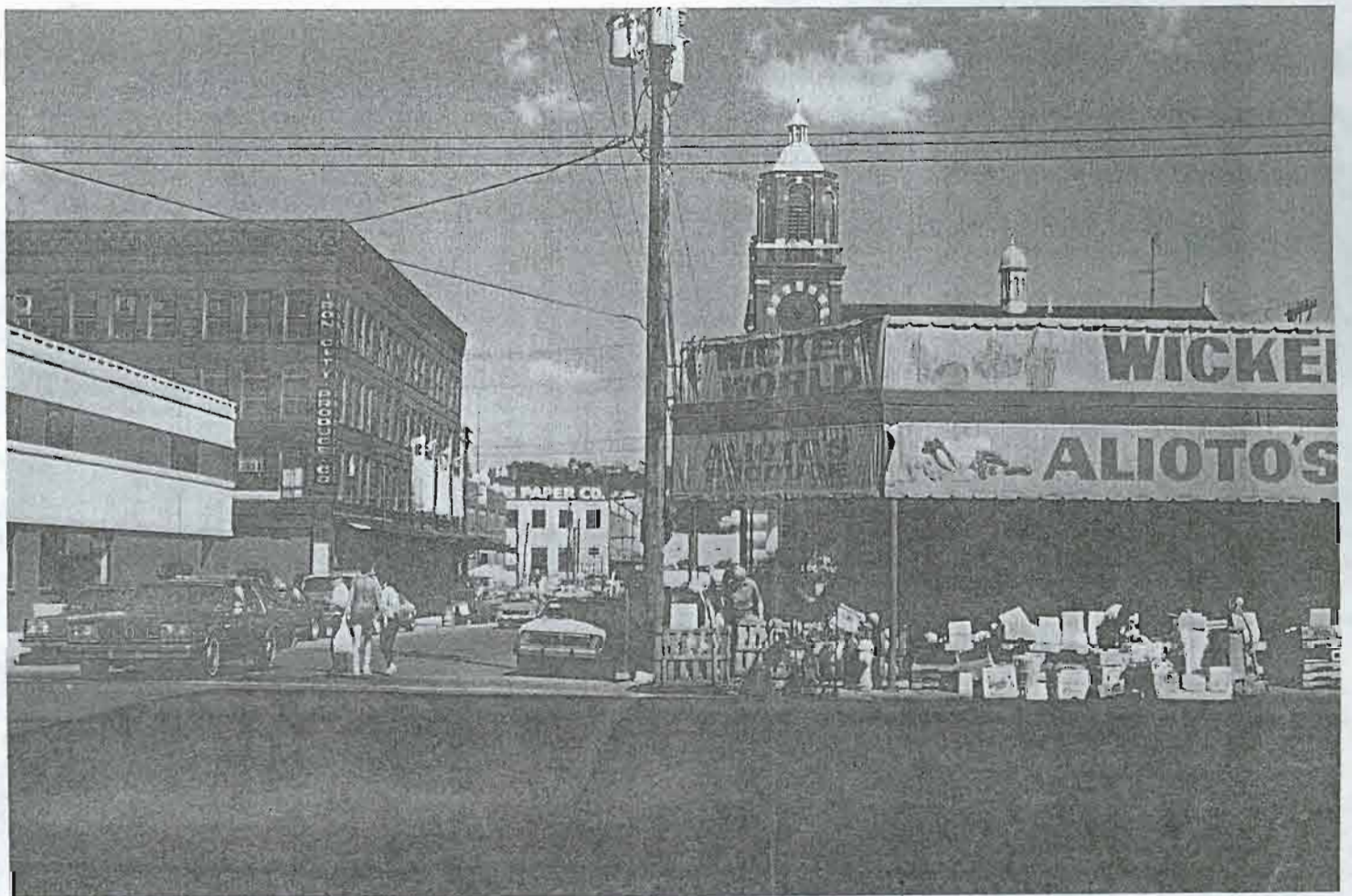
The Rachel Carson Homestead Association in Springdale announces that they have received a grant from the Pennsylvania Historical and Museum Commission to create a detailed analysis of the Homestead building itself to determine what alterations have been made to the original structure and when they may have been made. Landmarks Design Associates is conducting this work. Additionally this project includes archival and oral history research currently in progress by students from Duquesne University. The historic structures report will result in a master plan for restoration of the Homestead and a historic furnishings plan for the interior of the Homestead.

On Favoring Mixed Uses

We have always favored mixing uses on a moderate basis, adding housing to downtown retail streets or to the main streets of neighborhoods and adding shops to residential areas. How convenient it is to be able to walk to the dry cleaners, the neighborhood restaurant, or a drug store. Mixed uses also mix more people on the streets and creates safer and more active neighborhoods.

The subject of minimizing travel by means of the mixed-use neighborhood arose at the first, "Values," session of one committee at the Allegheny County 2001 conferences. For that matter, there is a Foundation for Traditional Neighborhoods, whose premise is that puristic conventional zoning is undesirable, and that many diverse land uses have mingled successfully in the past. The F.T.N. has more detailed and positive ideas about the makeup of the good community as well.

On reading *The City as a Work of Art* by Donald J. Olsen, we noted that the Archbishop of Vienna agrees with us. Under a photograph of his noble and historic residence, the caption reads, "The Archbishop finds nothing compromising in there being a Pizza Land on the ground floor of his palace; his dignity does not depend on such external circumstances."

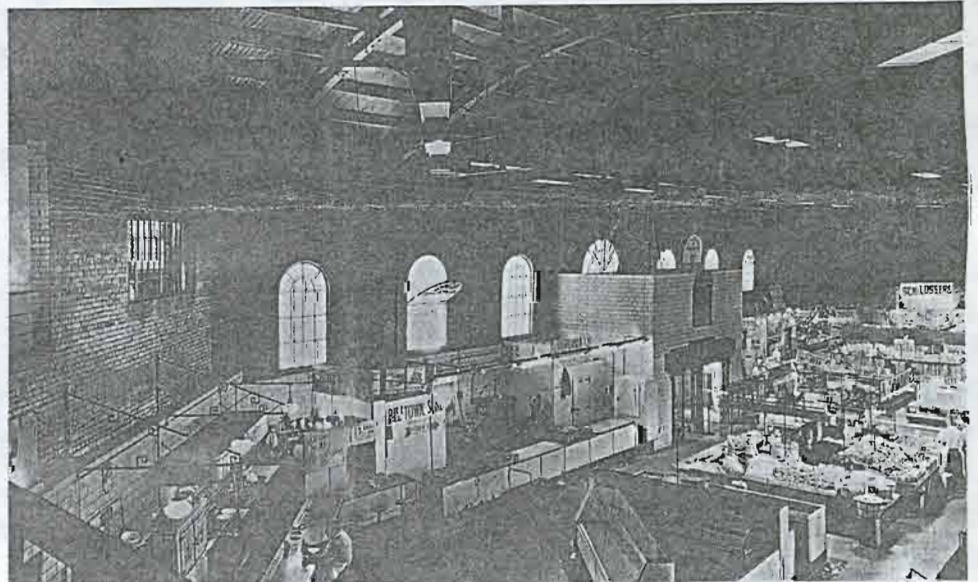


Above: The Strip has its own lively aesthetic, though its architecture amounts to little.

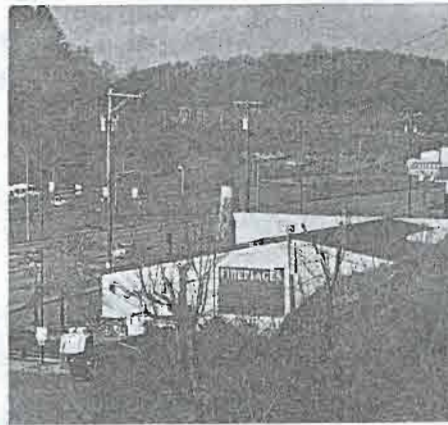
Where's the Aesthetic?

Walter C. Kidney

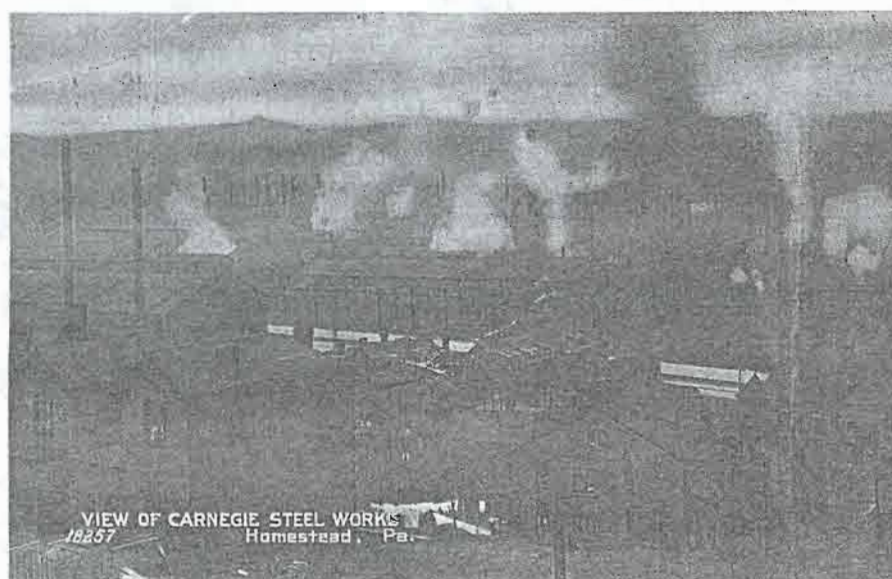
You deplore certain places. You pass through them, even use them because they have things to sell that you want to buy, but you cannot imagine living in them unless under duress. And yet, for those who make their homes or work there, spend large parts of their life in such places, might there be something positively to like? Does the chaos, as you see it, or the deadly monotony, as you see it, start for the inhabitants, in time, to make a sort of sense and to feel right? Has such a place even its special beauties beneath the architectural surface? Everyone has a personal overlay on the official maps of a place: locations of family and friends, ditto enemies, good places to shop, the workplace, the place of worship, the house with the eccentric Christmas displays, whatever they may be. No planner can keep up with all this personal geography, design its better features into his schemes, though he may have the thoughtfulness to give them leave to happen.



Above: The Allegheny Market on the North Side, gone some 25 years now, had a popularly recognized aesthetic. Architecturally coherent, it was a place of concentrated, cheerful materialism.



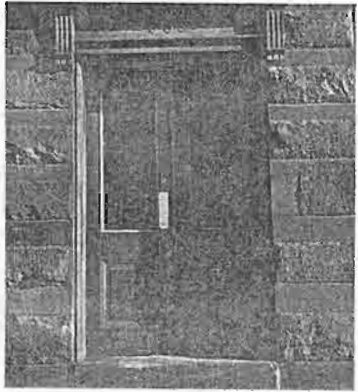
McKnight Road looks like chaos, parking lots gouged out of hillsides, chain-restaurant design generated by remote people who never saw this place, other construction by local people who had eyes and saw not. Or so we read the situation: the coherence of the grand market hall frittered away, the liveliness of the street shut in. But what is this place like to live near and work in? Is it all expediency of buying and earning, or has being there its beauties? Let us know and write in.



Industrial settlements grew up in the most ragged way, and in 1893, when Homestead and Munkball already had brick buildings, they were still in some ways as rough as the roughest mining camps. In that year a horse drowned in the mud at a major intersection, and the future Frick Park was a favorite place to shoot rats. But bit by bit the adjacent boroughs became more, though not totally, settled and sedate. A big Carnegie Library looked over the industrial sheds, and churches grew. Stores prospered, front porches were actually used. Perhaps the Homestead Works was a castle, a focus of resentment and anxiety, but at least there was a sense of there being such a place as Homestead, with its own character.

First in a series by Walter C. Kidney

PITTSBURGH ARCHITECTURE



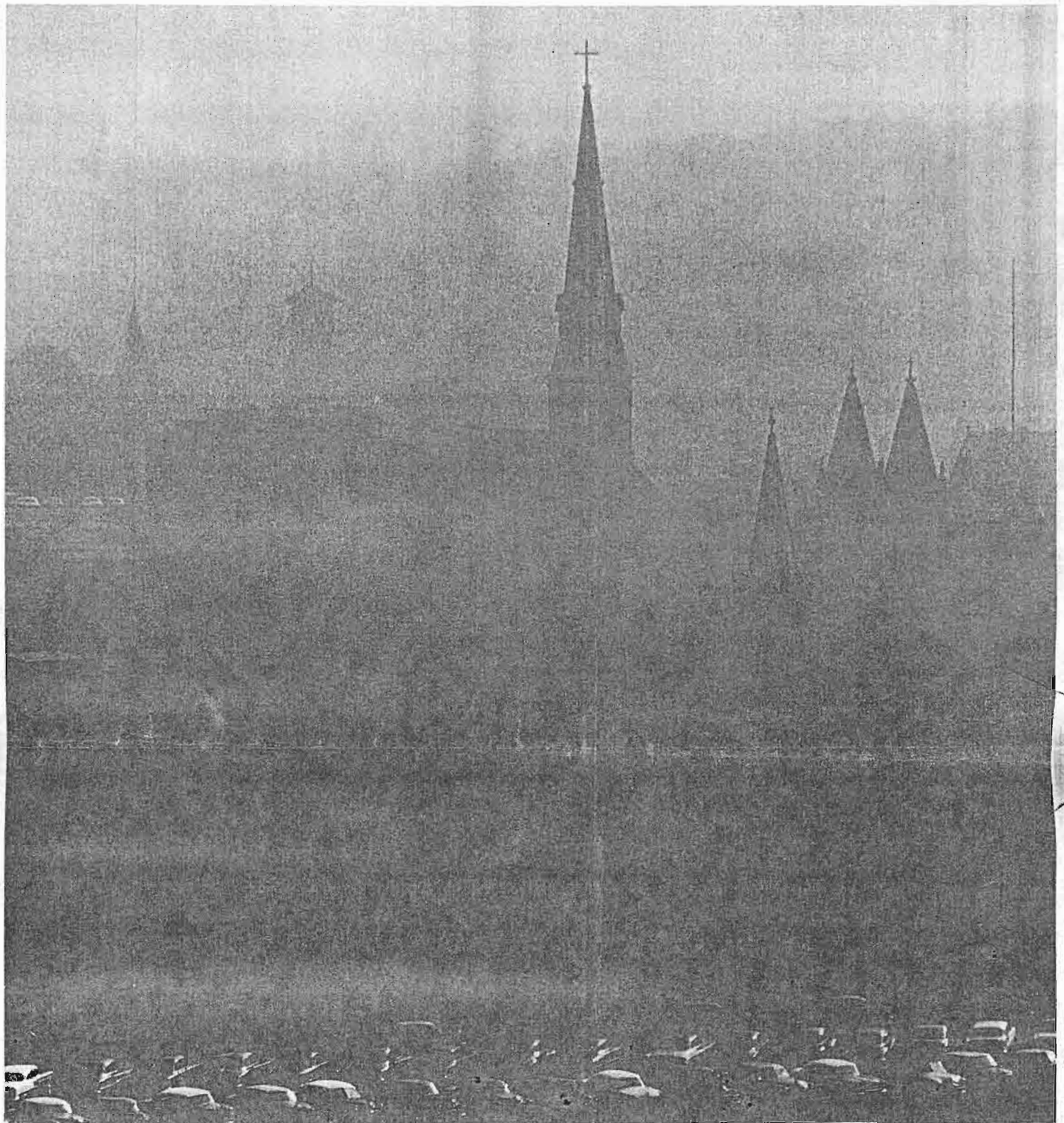
Forms and textures, exaggerated under a grazing light.

Suppose that, long ago, you awoke too early. You had floated, or had been expelled, from one of the innumerable realms of the night into a version of your daily world. It was still dark, but the birds had begun their rhythmic chirping. Far off, road traffic whirled quietly, and perhaps a locomotive or a towboat sounded its horn — or was it a whistle, so long ago? The architectures of the street were mere patterns, black and whatever color of light the lamps afforded. The world, such as it was, was yours. Then there were voices on the walk, car doors slamming, a sound of driving away. First light began to come, and the distant traffic started to give out a richer and louder sound, a tuning-up of the new day. Facades began to acquire definition; moldings and brackets, brickwork and wooden siding, took on depth and color. Chipped stone, dented sheet metal, flaked paint exaggerated their blemishes in the warm morning light, then dissembled them as the sun went higher. Gradually the pomps of the street architecture took on their intended definition in full daylight. At last, it was clearly time to be up and doing; you were no longer the solitary lord of this new morning, but one person among many.

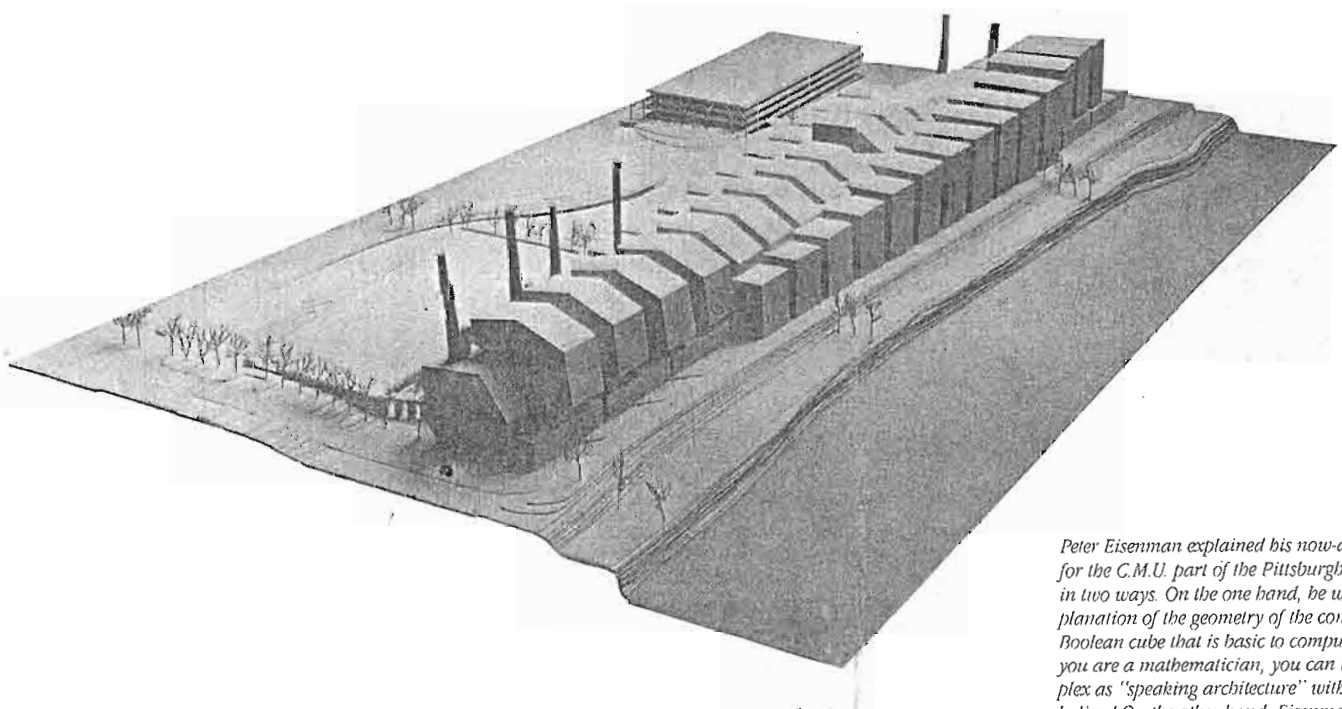
Such an experience, so told, suggests the approach to be taken here. In the last 200 years architecture has been increasingly plagued by theories and *a priori* programs, so that one sometimes has to read about a building, or its architect's self-appointed mission, to make any sense of it.

Here, though, I intend to present pictures of buildings and other features of our region, give a little explanation, add some personal opinions, and leave the rest to the reader. Themes will appear at random in successive issues of *PHLF News*. I hope that, in due course, the reader will know more about our architecture than before, will perhaps see more in it than heretofore, and will be more critical of proposed architecture, planning, and development in the future through knowing what we have already.

Writing about buildings and nothing else is inaccurate if you are considering them as things in a real community. A city or a neighborhood is a place experienced in many ways, and buildings and other elements of the physical environment provide only a few of the ways. This series can say a little about what it feels like to live in this or that place in the region, but no more. So remember: I may talk about a monument or a fine work of architecture, something to look at; but most of what I show here is to be lived *with*, and its presence in a whole neighborhood, one entity among many, should be kept in mind.



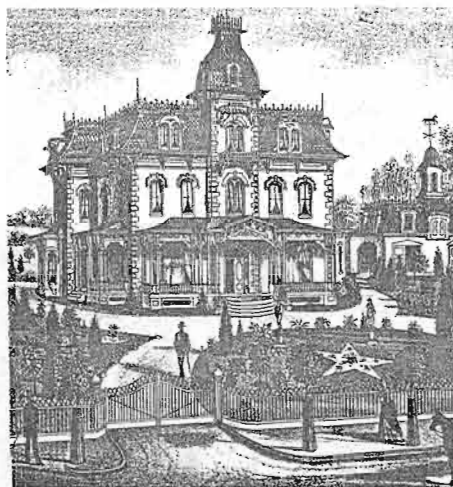
Daybreak in McKeesport



Peter Eisenman explained his now-abandoned design for the C.M.U. part of the Pittsburgh Technology Center in two ways. On the one hand, he wrote a 550-word explanation of the geometry of the complex, based on the Boolean cube that is basic to computer logic; thus, if you are a mathematician, you can interpret the complex as "speaking architecture" with a literalistic symbolism! On the other hand, Eisenman seems to imply elsewhere that the design expresses modern anxiety in general and the human urgency of taming the knowledge that, under modern conditions threatens to overwhelm him. Either way, this is quite a verbal architecture.

The Two Pittsburghs

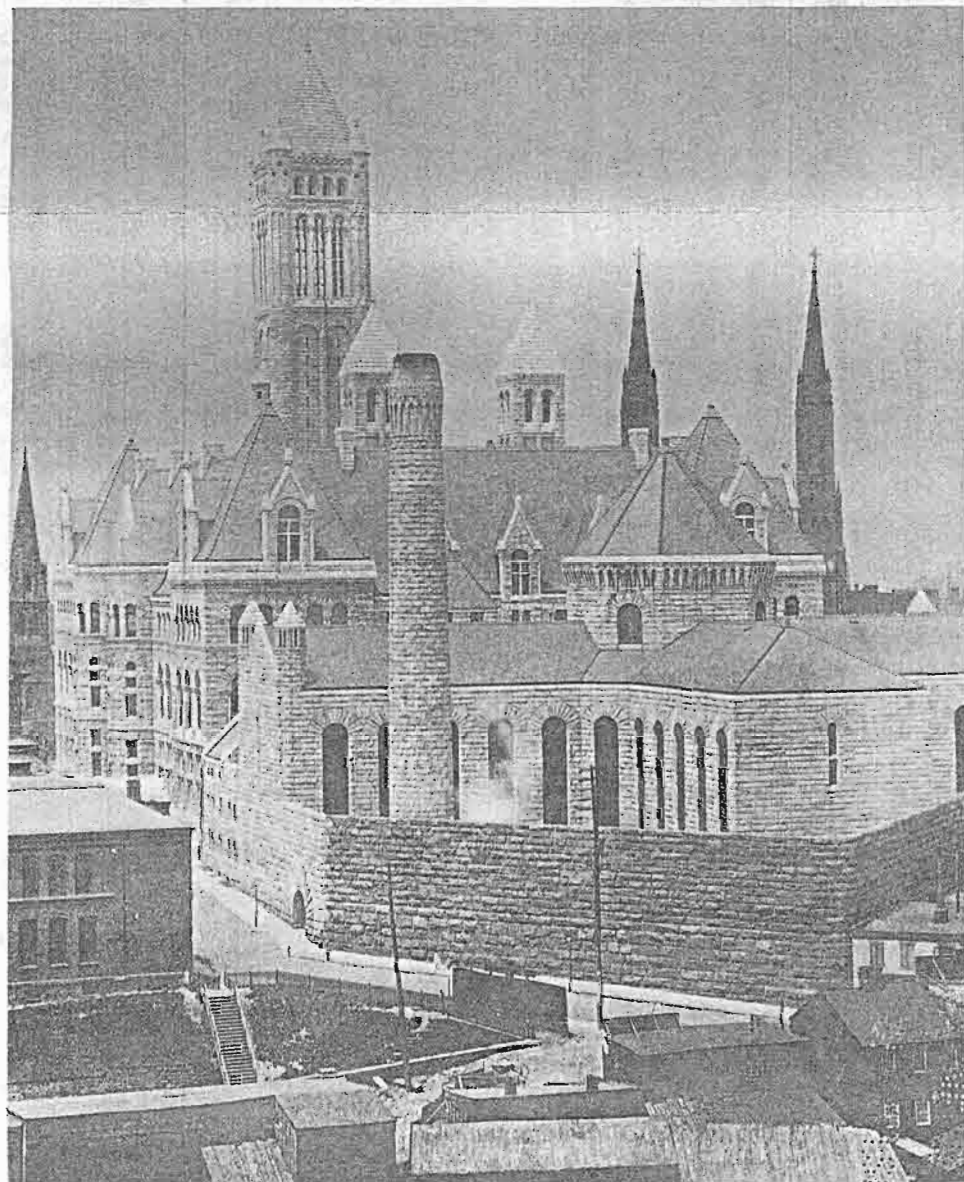
This was the East End villa of Daniel O'Neill, publisher of the Daily Dispatch, in 1876. The effect of both house and garden is a little stiff and ornate, but this is one version of the ideal home for which Americans have always worked. If any one building type meant more to people of the nineteenth century than any other, it would be the house.



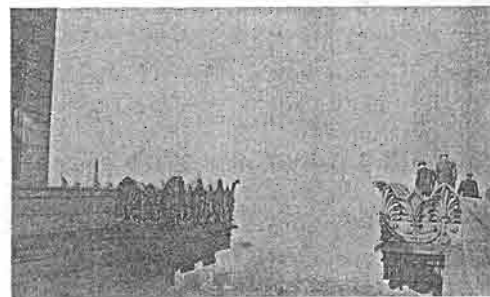
It seems to me that, by early in this century, two Pittsburghs of different character had come into being. One was the "Pittsburgh" the world knew, that of the river valleys and the inland valleys the railroads traveled, where industry was the supreme fact. The second Pittsburgh was typified at various times by western Oakland (once a villa community), Hazelwood (once prized for its splendid views and good air), the East End, Sewickley, Thornburg, Dormont, Avalon, Bellevue, and Fox Chapel. In such places (the wind being favorable) it was possible to ignore industry except as an economic fact; there were places of escape, or perhaps simply of healthy, normal living.



The South Hills houses that followed the opening of the trolley tunnel in 1904 are rather artless. Builders rather than architects designed them, and what porch columns, brick inlays, and art glass could not do, remained undone. The South Hills were places of inexpensive escape at first, with no call for high-style architecture.



When the Allegheny County Courthouse and Jail on Grant Street were finished in 1888, they not only dominated the Triangle but, in their light granite masonry, introduced new conceptions of shade and texture to the city. The older materials, sandstone, red brick, and painted wood, had a hard, flat effect, and the masonry, dark in hue, darkened still further under the soot. Granite tended to repel the soot, never blackening as irreversibly as sandstone did. H.H. Richardson's strong texture for his stonework also displayed a vigorous, random effect little known in the city except, to be sure, in its engineering masonry. Furthermore, Richardson used detailing in a way that, in Victorian Pittsburgh, had ceased to be familiar. With him, the whole architectural composition took unquestioned priority, with ornamentation present but definitely subordinate; this was to become customary. Mid-Victorian architecture had lacked this restraint, so that its decoration tended to destroy the coherence of the design.



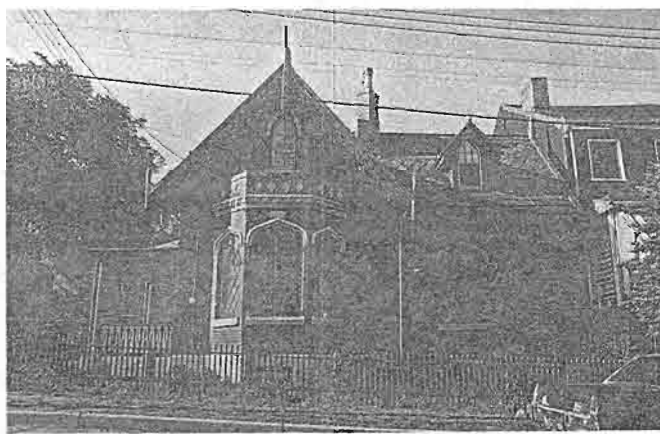
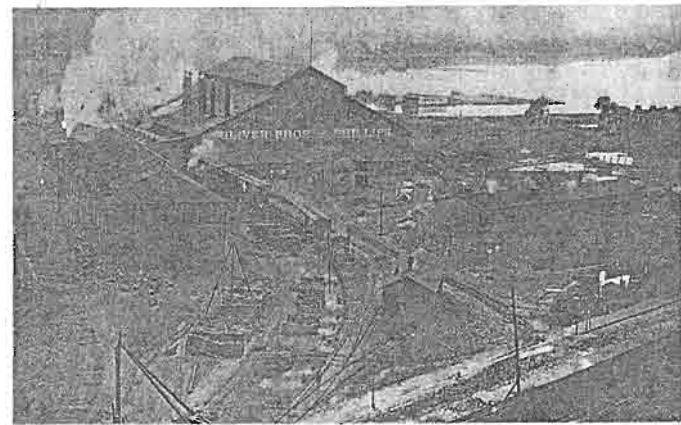
The Henry W. Oliver Building of 1910 rose in placid defiance of the Smoky City's air, thanks to light-colored, glazed terra cotta. The material permitted the architects, D.H. Burnham & Co., also to model richly in places as a contrast to the spare overall design. This postcard shows the scale: people look over the cheneau toward Liberty Avenue.



Left: 704 Amberson Avenue in Shadyside is in perfect contrast to the Smoky City and its Mid-Victorian architecture. In 1913, Edward J. Weber created an impression of an English farmhouse in western Shadyside, two miles from the nearest industry — Jones & Laughlin's coke ovens — and 300 feet above river level.

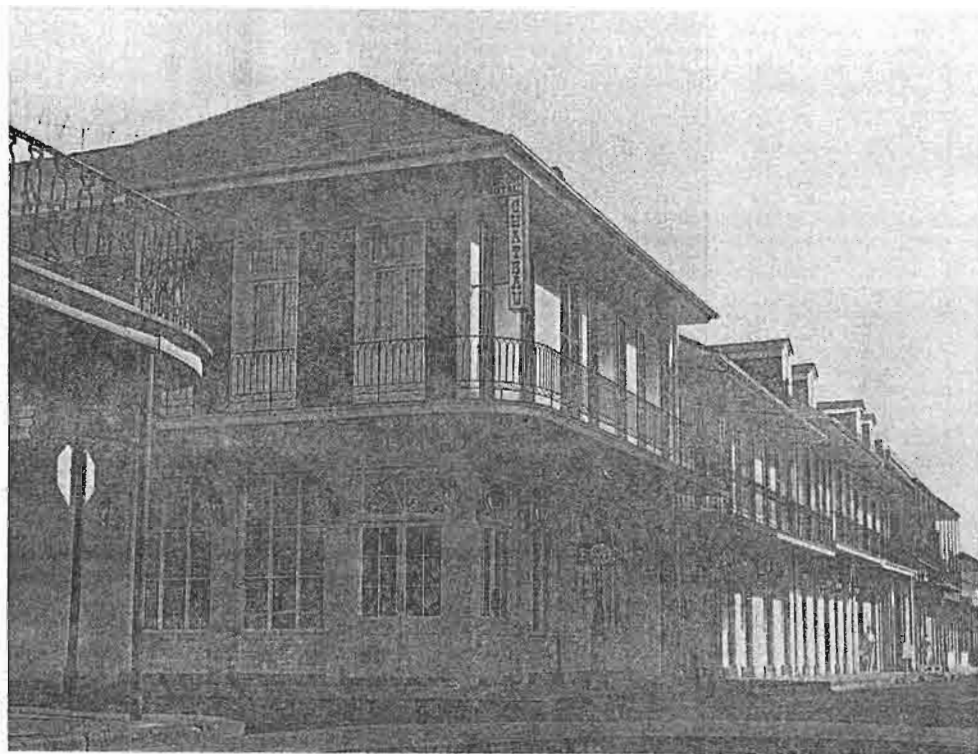
Far left: This house at 1424 Bennington Avenue was built in the 1920s in Murdoch Farms to a design by Lamont Button. The formal, but not coldly formal, front derives from modern English suburban design. The old-looking brick is a facing on hollow tile.

Although the main shed of the Oliver Brothers & Phillips nut-and-bolt works on the Allegheny, c. 1885 announces the company name with something of a decorative flourish, this is not a place high in visual amenity. The little woodburning works locomotive poses near piles of what appears to be its fuel. To the right is the shed where it spends the night. The row houses to the far right have a mansard roof that suggests social pretensions, but their laundry dries perilously close to a stagnant pool. In the river a timber raft braces against pilings until it can be broken up.



Of course a house need not be a gorgeous villa. "Heathside Cottage" c. 1860 in Fineview, is certainly a dressy little Gothic abode, with its vergeboards and the little stone tablet that gives its name, but its whole expression is one of modest contentment. It overlooked the city of Allegheny from a comfortable distance, and at a height of 400 feet.

EVENTS



Buildings in the Vieux Carré of New Orleans, as restored in the 1960s.

1991 Distinguished Lecture on Historic Preservation

Speaker: Bernard Lemann

"Historic Preservation in New Orleans"

Monday, April 8 7:30 p.m.

Station Square Sheraton,
P&LE Room

Free to members; \$2 non-members

Bernard Lemann is one of the most respected regional architectural historians in the United States. He is a Louisiana native, with degrees in architecture from Tulane, Harvard, and the Sorbonne. He has conducted architectural surveys in and near New Orleans, and is principal author of four volumes of the excellent and detailed *New Orleans Architecture*, which now is in seven volumes. He has been a historic-district consultant to Charleston and Savannah, and a participant in the "Edges of Historic District" project of the National Trust.

Mr. Lemann will present an illustrated lecture featuring historic preservation in New Orleans. Although a major business center and seaport, New Orleans retains a major amount of its historic neighborhoods in addition to the famous Vieux Carré.

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Saturday, May 4 Hands-On History Festival Station Square Festival Tent 10 a.m.-4 p.m.

Come ride in antique cars. Build a gargoyle mask. Turn yourself into a paper-bag building... see many creative student-made projects featuring Pittsburgh's history and architecture... and admire the work of student engineers competing in "The Great Pittsburgh Bridge-Building Contest." More than 2,500 students in grades one through twelve from over 40 schools will be involved, and there are lots of special events planned for everyone. See you at the Festival!

Sunday, May 12-Saturday, May 18 National Preservation Week

Several tours and special events are being planned by the Historic Review Commission and various organizations in honor of National Preservation Week. There will be a preservation award ceremony, walking tours of Fourth Avenue, Highland Park, and Allegheny Cemetery. Call Michael Eversmeyer (255-2243) or Lauren Uhl (255-8953).

Thursday, May 16 and Saturday, May 18 Pittsburgh's History & Architecture

Through Pitt's Informal program, Diane DeNardo and Walter Kidney will present a lecture and lead a downtown walking tour. Call 648-2560 for details and to register.

Saturday, May 18 Allegheny Cemetery Walking Tour 2 p.m.-5 p.m.

Stroll through the landscaped grounds of Allegheny Cemetery on this Saturday afternoon, see a handsome variety of monuments, and learn about some of Pittsburgh's leading families. Walter C. Kidney, author of the recently-released publication on Allegheny Cemetery, and Jennie O'Donnell of Allegheny Cemetery will lead the tour.

TWENTY-FIFTH SEWICKLEY HOUSE TOUR

Tuesday, April 30
Pre-arranged group bus tours during the day

Tuesday evening, April 30
Candlelight tour

Wednesday, May 1
Day tours open to the public
Sponsored by the Child Health Association of Sewickley. For ticket information call: 741-2593.

Saturday, June 1 Walking Tour of Oakmont

Sunday, June 2 Sixth Annual Neville House Antiques Show

Wednesday, June 26-Tuesday, July 2 Exploring Architecture Teacher In-service

Saturday, June 29 Station Square Transportation Museum Auto Festival

Saturday, June 29 The Highs & Lows of Pittsburgh Family Program

Call Mary Lu Denny at 471-5808 for event details.

WQED-FM's



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WQED-FM's Walking Tour recreates music, sound and stories from the past and introduces you to the South Side of today. You'll receive an audio-cassette, featuring WQED-FM's Ted Sohler, along with a map of the neighborhood. Play back the cassette while you follow the map along Carson Street. Ted's narration guides you through the entire excursion... with no reservations necessary.

To get your copy of WQED-FM's Walking Tour of Pittsburgh's Historic Southside, send \$7.95 plus \$1.55 for postage and handling to:

WQED-FM Discover
Pittsburgh Tours
4802 Fifth Avenue
Pittsburgh, PA 15213
Phone: (412) 622-1436

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Join the Pittsburgh History & Landmarks Foundation

- Support the preservation of architectural landmarks, historic neighborhoods, and industrial sites and artifacts in Allegheny County;
- and the creation of tours, lectures, publications, and educational programs featuring the history, architecture, and character of Pittsburgh and Allegheny County.

Membership Benefits

- Free initial consultation on landmark designation and preservation advice for your historic property.
- Access to our historical and architectural library.
- Free subscription to *PHLF News*, a quarterly newsletter.
- Discounts on, or free use of, all educational resources.
- Reduced rates on tours, and invitations to lectures and special events throughout the year.
- Free admission to the Station Square Transportation Museum.
- Many rewarding volunteer opportunities.

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(check appropriate category):

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- ☐ Family \$25
- ☐ Schools and Non-Profit \$25
- ☐ Senior Citizen \$10
- ☐ Corporate \$250 and above
- ☐ Life benefactor \$5,000, one-time gift

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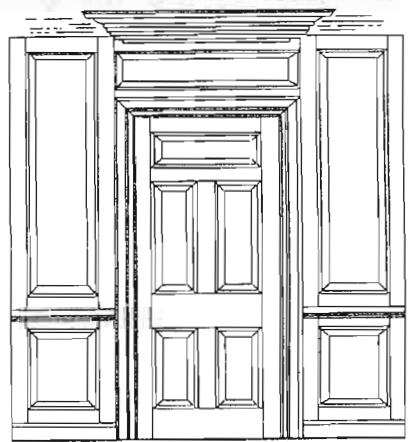
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