Jean Lee was one of the 25 teachers who participated in Landmarks' Exploring Architecture course June 14-18. The Allegheny Intermediate Unit's summer service program. Walter Kidney, Louise Sturgess, Mary Ann Eubanks, and AI Tantler of Landmarks introduced the teachers to Pittsburgh's architectural heritage and challenged them to enrich their traditional classroom curricula by exploring the architecture and history of their school communities with their students.

The five-day adventure in architecture included walking and bus tours; slide shows and lectures; and hands-on activities. The teachers toured Station Square, downtown Pittsburgh, Allegheny West, and the East End area. They built architectural columns, constructed gargoyles, and rubbed historic plaques, and sketched buildings in Allegheny West. They also became familiar with many of Landmarks' educational resources and were given copies of architectural survey information relevant to their school neighborhoods.

Walter, described by one teacher as a "walking encyclopedia" spoke on various aspects of architecture, and wrote the following in an introductory essay given to the teachers:

"The entrance of Rodef Shalom Congregation in Shadyside is dominated by a menorah. Here, Walter Kidney is pointing out Henry Hornbostel's use of multi-colored terra cotta in a technique new in 1906.

The Shadyside anti-porch movement: a sad reality glimpsed on our walking tour.

Two attitudes toward maintenance, revealed on Highland Avenue in Shadyside.

Exploring Architecture participants don their gargyle masks.

A work of architecture, to some extent, is a piece of abstract visual art, a composition in which massing, scale, proportion, texture, color, and other visible qualities are so well used as to impart to the structure a special life, a quality that seems to speak to you in a direct way that most construction does not. There is a story called 'The Nuremberg Snow' in which a little boy who has stowed away in a freight car full of antiques sees that, as night falls, some of the antiques start a lively conversation. Some, though, are silent. Why? "Those are the forgeries," a genuine antique explains. This is the sort of contrast implicit here: building that lives and one that is lifeless.

At the end of each day, teachers discussed how they could incorporate the study of architecture in their math, language, or art classes. Some of the ideas:

- Enrich an art class by showing students photographs of historic landmarks, pointing out architectural details, and challenging students to create a pen-and-ink landscape drawing in two-point or aerial perspective incorporating a historic building.
- Enrich a science class by touring a neighborhood, business district, or cemetery close by the school to identify different building materials and discuss how each is affected by the environment.
- In math class, challenge students to design and furnish a bedroom for themselves. Each student would calculate the ceiling height, floor area, and window dimensions, then refer to a catalogue to select and price all furnishings.
- In creative writing, ask students to imagine that they are an historic building and write about their life. Or have them pretend to be a town mouse, or any animal, living in a local landmark.
- In a foreign language class, take students on a tour of an ethnic neighborhood and have them learn and write about the founding families. This fall, one teacher plans to take her German students to Troy Hill, and to the cemetery there where they can rub tombstones with German inscriptions.

In art, have students look at the exteriors of their school or of neighboring buildings, sketch architectural details, and then sculpt such details in clay.

Many creative ideas were offered, and much enthusiasm was generated as teachers learned that the built environment — the familiar places where we live, work, and play — is not always what it seems.
We regret to say that an incorrect caption was given for the lead photograph of the cover story, "National Trust President Visits Landmarks," on page one of the May 1993 PHLF News. Actually, this photo shows National Trust President Richard Moe talking with Landmarks' trustee Ethel Hagler during the March 8 bus tour of Pittsburgh's historic neighborhoods and commercial restoration projects. Ethel Hagler has been supportive of Landmarks' work since its founding in 1964, and a leading force in historic preservation efforts on the North Side.

Our incorrect caption identified Ethel Hagler as Evelyn Hirtle. Actually, Evelyn Hirtle has long been a member of the Rachel Carson Homestead Society in Springdale, PA, and a leading force in the preservation and restoration of Rachel Carson's home.

Welcome New Members

The Pittsburgh History & Landmarks Foundation welcomes the following new members who recently joined Landmarks. We look forward to their participation in our work and special events.

Ms. Jeannie L. Amos, Ms. Lillia L. Amuso, Meyer Berger, Ms. Moneett B. Bosfel, Ms. Patricia Ann Buck, Ms. Pamela Carter, Mr. & Mrs. Vincent J. Carton, Jr. and family, Ms. Geraldine Wood Davis, Ms. Rose Marie Dayton, Franco Harris, Ms. Helen Hightower, Mr. & Mrs. Roger L. Kingsland III, Ms. Patricia Ann Buck, Ms. Jeannine L. Amos, Mr. & Mrs. Carl J. Lanke and family, Ms. Doris LaPietra, Ms. Myrtle Law, Thomas W. McCargo, George O. Megan, Mrs. George K. Myers, Mr. & Mrs. Thomas W. O'Connor, Mr. & Mrs. Paul Rihar, Mrs. Farrell Rübensteijn, Chas Schaldemann, Mrs. Josephine Schmidt, John Schneider, Mrs. Albert K. Sherman, Mrs. Marilyn Siemering, David L. Spence, M.D., Ms. Mary Janet Stetter, Ms. Harriet Stychanski, Ms. Marlene Weisdack, Ms. Geraldine Wood Davis, Dwayne D. WoonSulf, Esq., Ms. Ann Zebner.

Corporate Members

The Pittsburgh History & Landmarks Foundation welcomes the following corporate members:

Partners
Frank P. Hess & Company
Port Authority Transit of Allegheny County

Shelley Bonidy, a junior at Miami University of Ohio, joined the Landmarks staff in May as a summer intern. She is majoring in history and English, so her talents and interests are well suited to Landmarks' work. Shelley has been helping Mary Ann Esbanks and Louise Sturgess plan and lead education classes; assisting Al Tannler in his work to organize the artifact collection; and working with Mary Lu Denny to promote and manage the summer membership tours. Cathy Broucek of the Station Square Promotions Office has also enlisted Shelley's enthusiastic help for special events and marketing efforts. We are all pleased to have Shelley with us this summer, and hope that her practical experience at Landmarks encourages both her interest in historic preservation and in Pittsburgh, her hometown.

Shelley Bower, a junior at Miami University of Ohio, joined the Landmarks staff in May as a summer intern. She is majoring in history and English, so her talents and interests are well suited to Landmarks' work. Shelley has been helping Mary Ann Esbanks and Louise Sturgess plan and lead education classes; assisting Al Tannler in his work to organize the artifact collection; and working with Mary Lu Denny to promote and manage the summer membership tours. Cathy Broucek of the Station Square Promotions Office has also enlisted Shelley's enthusiastic help for special events and marketing efforts. We are all pleased to have Shelley with us this summer, and hope that her practical experience at Landmarks encourages both her interest in historic preservation and in Pittsburgh, her hometown.
Student Projects Feature Local History and Architecture

A drawing by Ryan Drueck of the Standard-Union Nail Corporation of 1885 in New Brighton.

Students from thirteen area schools exhibited class projects at Landmarks' sixth Hands-on History Festival on May 8 in the Station Square Festival Tent. The projects featured local history and architecture in many creative ways, and showed how traditional classroom curricula can be enriched through the study of local history and architecture.

The kindergarten class of Shady Side Academy Junior School in Point Breeze made marionettes out of newspaper, paper maché, paint, and fabric. A Pittsburgh Pirate marionette led Festival participants in a rousing opening chorus of “Take Me Out to the Ball Game.”

As part of a special class project, 15 fifth-grade students from South Side Elementary in Beaver County presented a play titled “A Trip Through Time; The History of the Hooestown Fair” (1885-1910, 1947-1992). Students played the parts of persons who lived in 1885, 1843, 1867, 1885, 1910, 1924 (Honus Wagner), 1931, 1947, 1986, and 1992 to tell the story of the Beaver County Hooestown Fair.

South Side Elementary third-grade students also visited Old Mill Creek Church Cemetery in Hooestown and made gravestone rubbings. At the Festival, students showed visitors how to make old-fashioned spoon dolls, and filled out birth certificates for visitors.

Various students from several grades also contributed. Students from Allegheny County in grades 1-8 created posters and word signs describing Beaver County landmarks. Art students from East Allegheny School in North Versailles — 75 second-graders and 60 fourth-graders — were required to create a landscape with local historical buildings and artifacts appropriate to the time period. Students were “surprised to learn that they live in a place with historic buildings and that the buildings they see every day have a history to them.”

Regionalism Before Modernism

Martin F. Jackes, in first grade at Greater Works Academy, constructed this bridge. He was the first-place winner in the “Most Ingenious” category for Grades One through Four.

Mucci Raaine, a lawyer, used, for Pittsburgh in 1890, when Longfellow, Alden & Harlow had been in practice four years.

The Carnegie Institute was founded in 1895. In the foreground is St. Pierre Ravine, later filled for Shenley Plaza.

Announcing a New Publication

Architecture After Richardson: Regionalism Before Modernism — Longfellow, Alden, and Harlow in Boston and Pittsburgh

Margaret Henderson Floyd

Conventional architectural history has placed Modernism in direct opposition to more traditional and regional design, to the latter’s discredit. Architecture After Richardson suggests that the Arts and Crafts inclinations of firms such as Longfellow, Alden & Harlow, and the regionalism of their work, contributed to the evolution of American Modernism and had its own tradition and artistry, worthy of study.

The Pittsburgh office of Longfellow, Alden & Harlow after 1896 — designed the Carnegie Institute, major and branch Carnegie Libraries, the Duquesne Club, Pittsburgh skyscrapers, a variety of Sewickley and East End houses including large mansions, and numerous other buildings. This firm was comparable in Pittsburgh to McKim, Mead & White in New York. Architecture After Richardson offers the most extensive treatment thus far given local architects. One element of the book is a works list of more than 350 buildings, the whole known output of both the Pittsburgh and Boston offices.

Available in November. Co-published by The University of Chicago Press and the Pittsburgh History & Landmarks Foundation

7 x 12”, approx. 559 pp., 350 halftones, 170 line drawings, $60. cloth. Members of Landmarks: receive a 10% discount.

Yes, I am interested in purchasing — copies of Architecture After Richardson by Margaret Henderson Floyd. Please send me complete book order information.

Name
Address

Please complete this form and mail it to Shirley Kemmler, Pittsburgh History & Landmarks Foundation, One Station Square, Suite 450, Pittsburgh, PA 15222-1105.
Pittsburgh/Fallingwater Architectural Study Tour 1993

This is the title of a 118-page book as well as of an event, one that gives evidence of the lengths to which the Gamble House people go in preparation for a major outing. Thirty-four buildings and places visited during the four-day tour to Pittsburgh in May are presented, with extensive quotations from Jamie Van Trump, Walter Kidney, Franklin Toker, and others who have written about Pittsburgh's architectural heritage. There also is information on city attractions, and there is a self-guided downtown walking tour based on Landmarks' Pittsburgh in Your Pocket.

The Pittsburgh/Fallingwater Architectural Study Tour 1993 booklet, edited by Randell L. Makinson, is primarily a collection of pre-existing information and xerographic material, but assembled in an original and permanently useful manner. Makinson has written a most useful introductory overview and included a glossary and bibliographical sketches of the architects. Copies of the publication can be seen in Landmarks' library.

The SIA Was Back

At the beginning of June, the national Society for Industrial Archeology held its 22nd Annual Conference in Pittsburgh. It was their first meeting here since 1974, and for some the contrast would have been poignant. In 1974 the members saw J&L open-hearth furnaces in operation. (Now even the electric furnaces that replaced them and the building that held both have gone.) They saw heavy insulators tested to failure at Westinghouse Electric, simulated emergency stop at Wabco, and the interiors of Union Switch & Signal. Still, the present crowd seemed to find much to interest them, and especially enjoyed a box trip to Elizabeth. Landmarks hosted a reception on Friday evening, June 4, and an architectural/industrial walking tour in the Triangle on June 6.

A side benefit was a convention guide that includes essays on Pittsburgh and those who demonstrated individuality and creativity, and with their extraordinary gifts, allow us to appreciate the Beaux-Arts school through the study of works by contemporaries of Charles and Henry Greene, and of those who, in one way or another, influenced their own career directly, indirectly, or by context. Important also is the study of the dramatic revitalization of Pittsburgh enhanced through the creative reuse and preservation programs of the Pittsburgh History & Landmarks Foundation. January 1, 1993

The David B. Gamble House, a National Historic Landmark in Pasadena, California designed by Charles and Henry Greene in 1907, is the internationally recognized masterpiece of the turn-of-the-century Arts and Crafts Movement in America. The Gamble House, which is affiliated with the University of Southern California School of Architecture, has offered its members a study tour to a significant architectural destination in the U.S. or abroad, every other year. The 1993 tour was held in Pittsburgh and at Fallingwater, from May 13 through 16. The tour coordinator, Randell L. Makinson, director emeritus of The Gamble House tour participants visited "Fallingwater" in Fayette County, designed in 1936 by Frank Lloyd Wright.

Guests from Pasadena

Albert Towner

The tour, which features a day at Fallingwater, . . . will focus attention also on the extraordinary architectural heritage in and around Pittsburgh and having significant connections to architects Greene & Greene, the Arts and Crafts Movement, the early Modern Movement and those who demonstrated individuality and creativity, and with their extraordinary gifts, allow us to appreciate the Beaux-Arts school through new eyes.

Pittsburgh has an architectural legacy of extraordinary quality not that well known nationally . . .

This tour is designed to broaden the awareness of those dedicated to The Gamble House. A review.

Makinson knew of course that Pittsburgh had three buildings designed by H.H. Richardson, the outstanding American architect (together with Philadelphia's Frank Furness) of the second half of the 19th century, and an architect, like Frank Lloyd Wright, of special interest to the Gamble House constituency. But what else, if anything, was there of architectural merit to justify a four-day tour and a distance of some 2,500 miles?

In November of 1992, Randell Makinson contacted Landmarks; books on Pittsburgh's architects and architecture were dispatched from The Landmarks Store to Pasadena and Makinson met, via the telephone, Walter Kidney and me. Over a six-month period, via telephone and fax, an itinerary emerged. Even in the first month period, via telephone and fax, an itinerary emerged.
The Pittsburgh architectural tour began on Friday, May 14 at 7:45 a.m., with breakfast in the Grand Concourse. The tour then traveled downtown where, after a walkthrough of the City-County Building (Edward B. Loe, with Palmer, Horostobol & Jones, 1915-17), the tour concluded with an hour-long visit to the Allegheny County Courthouse. In this tour we had that special pleasure that comes from seeing ourselves through the approving eyes of others. Our visitors genuinely enjoyed what they saw, in Pittsburgh as well as in Fallingwater.

On May 12, 85 tour participants—the maximum number allowed—began to arrive in Pittsburgh armed with a 118-page, fully-annotated, fully-illustrated tour book which decisively answered the question, "What else is there?" Many of the participants, who included Gamble House director Edward R. Boyles, III, and two of Henry Green's granddaughters, were veterans of earlier architectural tours and would adhere to the schedule, with uncommon fidelity.

And so they did. Thursday, May 13 was designated as an open-ended day which featured a self-guided walking tour of downtown buildings and sites and allowed for late arrivals. The first full-day tour of Pittsburgh architecture began on Friday, May 14 at 7:45 a.m., with breakfast in the Grand Concourse. Walter, Landmarks president Arthur Randell, assured us, with uncommon fidelity. "They've discovered Pittsburgh. . . . Thank you very much.

Sincerely, Virginia Martens

Dear Mr. Tannen,

I do believe that everyone on The Gamble House Tour has a feeling of pride that they have discovered a wonderfully kept secret—Pittsburgh! We've all taken it to our hearts. I can't thank you enough for your many hours of preparation to get ready for this West Coast invasion. We thank you for sharing your vast knowledge—You really rolled out the red carpet for us right down to perfect weather.

Thank you very much.

Very sincerely,
Virginia Martens

(A member of the Pittsburgh/Fallingwater tour committee)

Dear Mr. Kidney,

You still on the clouds from The Gamble House's tour of your beloved city. What a privilege for us to have you as our guide. Your vast knowledge and ability to show your city made the tour very special. I thank you for the many hours of preparation you expended on our behalf. I think every person on the tour loved that "they've discovered Pittsburgh . . . . Thank you very much.

Sincerely,
Virginia Martens

July 1993 • PHLF News Page 5

Emmanuel Episcopal Church in Allegheny West. Drawing by Miller Fong.

Walter Kidney addresses the visitors.

Cathedral Episcopal Church in Shadyside.
A Gwinner-Harter Successor?
On April 17, a rendering and long article published in the Post-Gazette described a likely replacement at Fifth and Amberson Avenue for the ruins of the Gwinner-Harter house.

In general, an architect who designs for a mixture of upscale and lower class or, building is not to be envied; as long as memories are fresh, his building is judged by an unusually high standard. The Gwinner-Harter house was one of the most splendid and conspicuous Victorian houses in the city, and its burning-out in the summer of 1986, weeks before restoration was completed, was one of the biggest frustrations in local preservation history. Its successor, at the edge of a handsome neighborhood of large houses, needs not so much to replace one mansion by another — that seems unrealistic — but to put a home or group of homes on the site that will fit in visually.

What One Thousand Amberson, a new development group, is proposing to build to designs by Seigle Solow Horne is a 10-unit condominium with two residential floors, each unit having 3000 square feet and the first-floor units being garden apartments. The pedestrian entrance and garage will be below grade, entered from Amberson Avenue. Exterior materials are to be red brick and limestone. At 15000 square feet per residential floor, we have a footprint equal to 150 by 100 feet on a trapezoidal property 235 feet on Fifth Avenue and 160 feet deep. Compare this with the Gwinner-Harter house, about 60 feet on its Fifth Avenue front and set back 100 feet, and the loss of greenery and space in which to be a good architectural neighbor to the Hillman, Hoffstot, McCook, and Amberson Avenue houses near by. For this to happen, the elevations published April 17 should be fully restudied. The wall materials of the addition houses tend toward white and well-proportioned facades. What are needed on these exteriors are repeat and taste, composition so nicely judged that One Thousand seems at once to belong among the mansions. Such a result is obtainable, Landmarks believes.

Balbo House Gone
Deplorably, on May 22, the Edward Vose Balbo mansion at "Vosemary Farm" inipline Township was deliberately burned in a fireman-training exercise. The Colonial Revival house was listed in Landmark Architecture of Allegheny County (1985) as an architectural landmark worthy of preservation. The owner had no use for the house which had been empty for some years, and could not get liability insurance for it. He wanted to keep the land, according to a Tribune-Review article. Our picture shows the house as it was around 1980.

Industrial Art Exhibit
One hundred and fifty-six documents, paintings, sketches, engravings, lithographs, etc. were displayed in the Henry Clay Frick Fine Arts Building at the University of Pittsburgh from June 3 through June 30. The exhibition, "The Artist Looks at Industrial Pittsburgh: 1836-1993," was a fascinating overview of "a local iconography of industry." Landmarks contributed the following items to the exhibition: a letter by Benjamin Henry Latrobe, illustrated with small sketches, describing the construction of the Babcock House on Fifth Avenue in 1817; a "View of Pittsburgh, 1835" lithographed and published by William Schuchman; "Manufacture of Iron: Tapping the Furnace," a wood engraving published by Harper's Weekly on November 1, 1873; an advertisement for the Black Diamond Steel Works, published in the August 14, 1880 issue of Scientific American; "The Workers and Their Dwellings at Pittsburgh Coke Ovens," a wood engraving published in the July 7, 1888 issue of Harper's Weekly; and "Industrial Scene," by Aaron Harry Gorson.

A very handsome exhibition catalog was published. Members of Landmarks can browse through it in our library, on the fourth floor of The Landmarks Building.

The Gwinner-Harter house on Fifth Avenue before 1986.

Trogloodyte Basketball in the Forgotten Ravine?
Mid-May brought an almost-casual mention in the Tribune-Review that Pitt is considering putting its 15,000-seat convocation center-cum-basketball arena underneath Schenley Plaza. Landmarks was relieved to see that the University had given up putting such a great volume as a sort of crate with a vise on it, hidden mostly from sight, is disturbing too. You would have to get 15,000 people in and out somehow, provide parking for most of them somewhere, get service vehicles, at least, underground, and provide air-conditioning intakes and outlets. This sounds visually disruptive, much as the parking garage under the Soldiers' Memorial is. And not so practical, since it involves taking a nip out of Schenley Park and getting a Certificate of Appropriateness from the Historic Review Commission (Schenley Plaza is in a City Historic District) as well as handling the people and vehicles. It will probably not come to pass: this is a situation analogous to the Oakland Corporation's plans for Junction Hollow 30 years ago: to some, any void pleased to be filled with useful space. To think, though, that Schenley Plaza replaced the older St. Pierre Ravine to give the Schenley Fountain a landscaped setting and provide an ample entrance to the Park! Here are proposals for revising the Plaza, one from 1921, only a few years after the Plaza's initial design was adopted, one from 1936: no parked cars.

Aztec Gold
The Tenth Street Bridge, Pittsburgh's only conventional suspension bridge with anchorages that weigh down the catenaries, is to get much-needed repairs. That is good. But then it is to be painted, once again, Aztec gold. This is a detestable color, one that ennobles the effect of strength that a bridge's structural members should create, starts off loud and flashy, then fades to a sort of mucus tone. Other cities use strong blues and greens, and even an intense red might be beautiful. The Suite Life... at an Affordable Rate

Preserve a Part of History

With Integra Bank.
Revisiting the Rachel Carson Homestead:
The Third in a Series About the Historic Properties Affiliated with Landmarks
Albert Tannler

What distinguishes the Rachel Carson Homestead is not the old farmhouse per se, but its significance as the formative nurturing place of a remarkable American visionary, scientist, and woman. A traveling exhibition “Rachel Carson—A Revere for Life,” prepared and maintained by the Rachel Carson Homestead Association, states, “Rachel Carson’s legacy was both to create a conscious, public awareness of our place within the delicate web of life, and to demonstrate the courage to bring that awareness to bear upon human society.” Her personal awareness of her own place within the delicate web of existence began and unfolded in the simple farmhouse which is furnished in a “period” way but with few Carson family belongings. The building has been enlarged, several tall trees remain, and the grounds are covered with dense plantings of native Western Pennsylvania vegetation. The membership form of the Homestead Association, founded in 1975 to preserve the house as a center for the study and continuation of Rachel Carson’s work, describes the site as an “oasis.” The Homestead may be a simple building — the original four-room clapboard farmhouse remains at the center, not too altered — but, set on its verdant hillside, it exudes great dignity and strength. All the more for the contrast with the relatively bare yards and the undistinguished design of the surrounding suburban tract housing that now occupies former Carson farm acreage.

Early this summer, Homestead director Claudia James led Walter Kidney and tourists fiüe blocks up a hill to Marion Avenue; there, at 613 Marion, stands the farmhouse, built some time after 1870. It occupies an acre of land, all that is left of 65 acres of woodlands and orchards. The building has been enlarged, several tall trees remain, and the grounds are covered with dense plantings of native Western Pennsylvania vegetation. The membership form of the Homestead Association, founded in 1975 to preserve the house as a center for the study and continuation of Rachel Carson’s work, describes the site as an “oasis.” The Homestead may be a simple building — the original four-room clapboard farmhouse remains at the center, not too altered — but, set on its verdant hillside, it exudes great dignity and strength. All the more for the contrast with the relatively bare yards and the undistinguished design of the surrounding suburban tract housing that now occupies former Carson farm acreage.

The Homestead Association hopes to restore the house to its original state. Restoration would entail primarily subtracting of elements added by a later owner — the cast-iron front porch, the casements at the rear, and the rear and side annexes.

Although small, the grounds, with plantings and outdoor lecture area, are as important as the house in the vigorous educational program.

The Homestead is open to the public on weekends from April through November from 10 a.m. to 4 p.m. Tours are available by appointment, and Pittsburgh-area school children are among the most frequent visitors. Each May, Rachel Carson Day is held to celebrate the anniversary of her birth — special environmental exhibits are on display, outdoor activities such as wildflower walks are held, and music and food are provided. In the summer, “Wonder Week” is held each year for children in Grades One through Six; hands-on environmental classes demonstrate the interrelationships inherent in the natural (including human) world. Each year the Homestead Association sponsors two major events for adults — the annual conference and the annual benefit dinner. The 1993 conference, held in April, was a day-long exploration of the use of pesticides in schools and alternative solutions to the use of toxic chemicals. The annual benefit dinner is held each year on the campus of Chatham College. This year, 190 guests dined on the lawn on June 16. The guest speaker was Teresa Heinz, who is active in environmental education and advocacy.

Most historic sites commemorate past glories or a bygone way of life. The Rachel Carson Homestead Association preserves the birthplace of insights and activism crucial to the quality of our present — and future — life. If you would like to join the Association or learn more about the tours and special events, call (412) 274-5499.
PITTSBURGH ARCHITECTURE: St. Mary Magdalene

Walter C. Kidney

In the 1930s, St. Mary Magdalene had a disastrous fire. Reconstruction was entrusted to Louis Bouton, a good designer in a period intolerant of Victorian architecture. He left Sauer's front doorways and some of his other masonry but added new doorways, rose windows, traceries, and diapering in rich deep-red brick and terra-cotta - material he used in two nearby churches, St. Anthony's and St. Nicholas.

A rose window, with its terra-cotta surround.

I have cited this Homestead church before, both as an edifice threatened with closing unless the parishioners can raise sizable funds, and as an example of a remodeling that altered the "historic" character of a building so as to effect a big improvement. Official historic preservation, based on the Secretary of the Interior's standards, cannot countenance such remodelings unless the damage was done respectably long ago, but then its viewpoint is academic, not aesthetic.

The visual focus of the interior is a finely-carved wooden altar canopy.

The reveals of the new transept doorways have molded terra cotta.

Support the Pittsburgh History & Landmarks Foundation in its work to:
- Preserve architectural landmarks, historic neighborhoods, and industrial sites and artifacts in Allegheny County;
- Create tours, lectures, publications, and educational programs featuring the history, architecture, and culture of Pittsburgh and Allegheny County;
- Continue the development of Station Square, the 22-acre riverfront site where Landmarks' principles of historic preservation, adaptive use, and urban planning are creating a lively attraction for Pittsburgh.

Membership Benefits
- Free subscription to PHLF News, our membership newsletter published five times each year.
- Free subscription to All Aboard!, the Station Square newsletter published four times a year.
- Many rewarding volunteer opportunities.
- A 10% discount at The Landmarks Store in The Shops at Station Square.
- Free initial consultation on landmark designation and preservation advice for your historic property.
- Free access to our historical and architectural reference library in The Landmarks Building at Station Square.
- Reduced rates on tours, and invitations to lectures, seminars and special events.

Membership Categories
Please enroll me as a member of the Pittsburgh History & Landmarks Foundation. I have enclosed a tax-deductible contribution in the amount of (check appropriate category):

- Individual $20 or more
- Family $25 or more
- School and Non-Profit $25
- Senior Citizen $10
- Corporate Supporter $50 or more
- Corporate Member $250 or more
- Life Benefactor $5,000 (one-time gift)

A copy of the official registration & financial information of the Pittsburgh History & Landmarks Foundation may be obtained from the Pennsylvania Department of State by calling toll-free, within Pennsylvania 1-800-732-0999. Registration does not imply endorsement (as required by PA Act 202)