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No. 130

July 1993

- Student Projects Feature Local History and Architecture
- Guests from Pasadena
- Revisiting the Rachel Carson Homestead
- Pittsburgh Architecture: St. Mary Magdalene

# Exploring Architecture

*Thanks for opening our eyes to a vast amount of information. You've kept our classroom alive.*

—Jean Lee

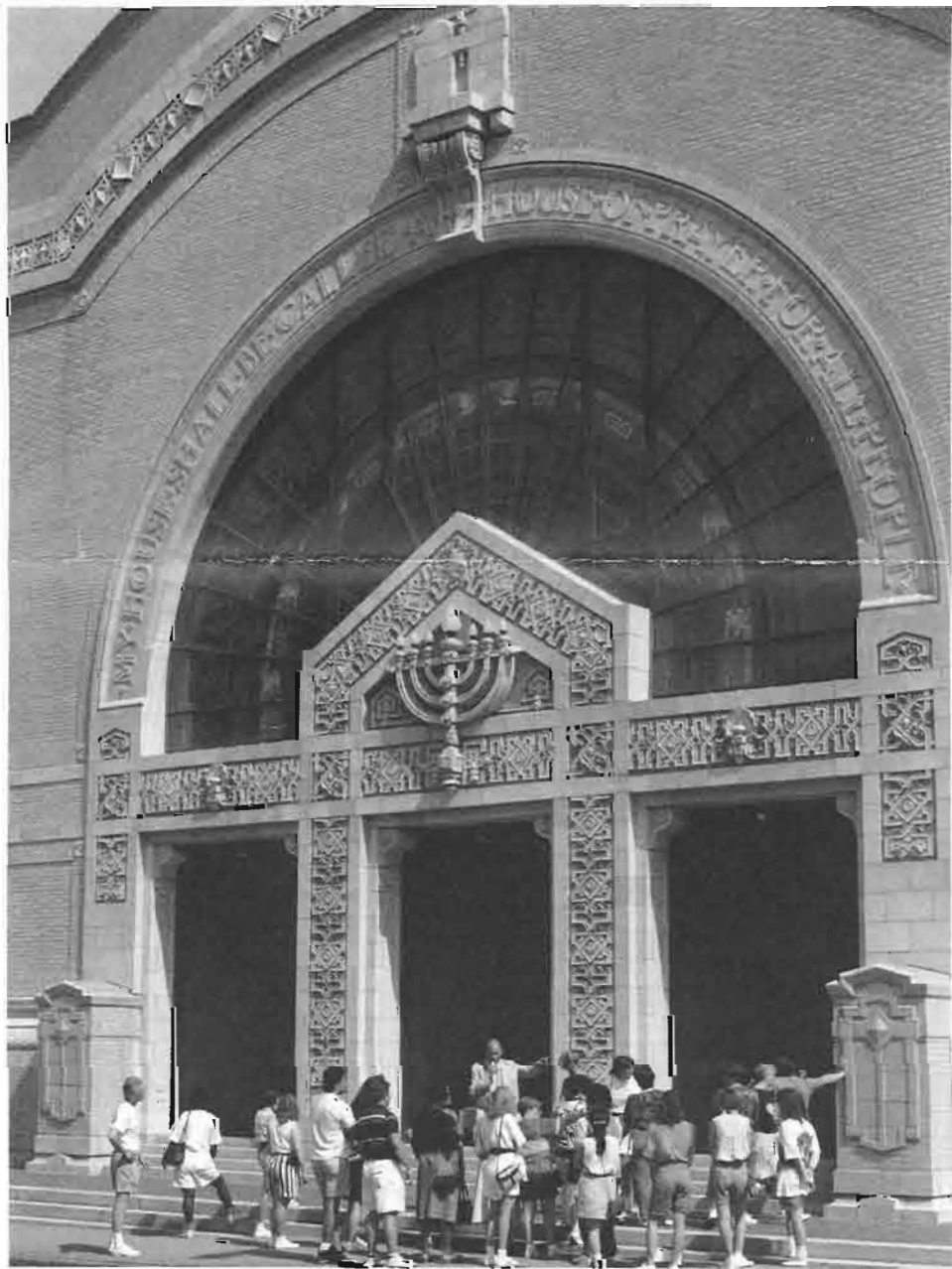
Jean Lee was one of the 25 teachers who participated in Landmarks' *Exploring Architecture* course June 14-18, offered through the Allegheny Intermediate Unit's summer inservice program. Walter Kidney, Louise Sturgess, Mary Ann Eubanks, and Al Tannler of Landmarks introduced the teachers to Pittsburgh's 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 gargoyle masks, 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:

A work of architecture, to some extent, is a piece of abstract visual art, a composition in which massing, scale, proportion, texture, color, and/or 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 Stove* 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 for us, building that is lifeless.

At the end of each day, teachers discussed how they could incorporate the study of architecture in their math, creative writing, social studies, science, language, or art classes. Some of the ideas?

- Enrich an art class by showing students photographs of historic landmarks, pointing out architectural details, and



*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.*

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 neighbor-

hood 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.

Several teachers spoke of school closings or church closings in their communities, and were interested in exploring in a social studies class the reasons for the closings, the value of the buildings to the community, and possible ideas for the reuse of the buildings.

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 and that all too



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



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

often are not really noticed — can be resources for learning. If children are encouraged to notice and learn about historic buildings and places in their neighborhood, then they are more likely to take pride in, and care for, their community. Through a study of architecture and local history, Landmarks is able to introduce the value of preservation, the value of saving and caring for neighborhood landmarks as the future of a neighborhood evolves.

*Exploring Architecture participants don their gargoyle masks.*



PH NEWS

Caption Correction

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. Jeannine L. Amos

Ms. Lillian L. Amuso

Meyer Berger

Ms. Minnette B. Boesel

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 and family

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Ms. Mary Janet Stetter

Ms. Harriet Szymanski

Ms. Marlene Weisdack

Dwayne D. Woodruff, 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

Welcome Shelley



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 Eubanks 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 also has 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.

PHLF News is published five times each year for the members of the Pittsburgh History & Landmarks Foundation. It is supported through membership dollars, proceeds from Station Square, and advertising revenue.

Arthur P. Ziegler, Jr.	President
Louise Sturgess	Editor/Executive Director
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Mary Ann Eubanks	Education Coordinator
Walter C. Kidney	Architectural Historian
Stanley A. Lowe	Director of the Preservation Fund
Albert M. Tannler	Archivist
Greg Pytlik	Designer

E P V H E & N L T F S

Call Landmarks, Monday through Friday between 9 a.m. and 5 p.m., at (412) 471-5808, for further information on the events listed below or to make reservations.

If you haven't been able to attend one of Landmarks' tours during the first half of this year, be sure to catch up with our tour enthusiasts this summer, fall, and winter. We have had a successful season so far: on April 18, 88 members attended the Open House at Landmarks and reopening of The Landmarks Store; on April 28, 172 members and friends toured Allegheny West; 76 people toured East Allegheny on May 12; 134 people strolled through Homewood Cemetery on May 23; and 42 people toured Wilksburg on June 23. Join us for the second half of our hometown touring season.

Wed., September 22 6-8 p.m.

Aspinwall Walking Tour

Join members of the Aspinwall Centennial Committee for an evening stroll through this vibrant neighborhood along the Allegheny River with its state-ly, well-kept homes, majestic trees, and flowering gardens. Aspinwall was laid out in 1890 by Henry Warner, superintendent of the Allegheny County Work-house, on a plot of 155 pastoral acres purchased from Mrs. George (Annie) Aspinwall, who was then living in New York. Aspinwall was incorporated as a borough in 1892, and is now celebrating its 101st anniversary. Tour fare: \$2 members; \$5 non-members

Sun., September 26  
9:30 a.m.-9:30 p.m.

Bus Tour to Historic Johnstown and the South Fork Fishing & Hunting Club

Join local Johnstown historians and Landmarks staff members on this all-day bus trip to Johnstown and the nearby South Fork Fishing & Hunting Club. We will visit the Johnstown Flood Museum, ride the incline, and tour South Fork and some interesting Johnstown neighborhoods. Lunch and dinner are included. Details and fares will be mailed to members closer to the tour date.

Gifts to Landmarks

- The Pittsburgh History & Landmarks Foundation gratefully acknowledges donations by:
- Daniel L. Bonk of Coraopolis, for reproduced measured drawings of Forbes Field.
  - Mrs. Vincent Cirrincione of Ingram, for a photograph of the lobby of the Nickelodeon motion-picture house in Pittsburgh.
  - Mr. & Mrs. Richard B. McCarthy of the Hill, for 11 commemorative plates commissioned by the Pittsburgh National Bank.
  - Mrs. Harold Schachter of Greentree, for five color prints of Pittsburgh and Jones & Laughlin in the 1950s.

Sun., October 3 2-5 p.m.

Manchester Walking Tour

Join Rhonda Brandon, executive director of the Manchester Citizens Corporation, and Stanley Lowe, director of Landmarks' Preservation Fund, for an afternoon stroll through this revitalized North Side neighborhood. We will learn about new architectural designs, historic architecture, population demographics, financial resources, and current Manchester programs as we tour private homes, businesses, and churches. Tour fare: \$2 members; \$5 non-members

Sat., November 13 & Sun., November 14  
11 a.m.-9 p.m. 11 a.m.-6 p.m.

Sixteenth Annual Antiques Show

It's a fall tradition: the Pittsburgh History & Landmarks Foundation's annual antiques show at Station Square. This year, the Preview Party for members will be on Friday, November 12, from 5:00 to 8:30 p.m. (not on Thursday evening as in the past), and the show will be open to the public on Saturday and Sunday. Thirty-one dealers will exhibit fine furniture, silver, china, and artwork. Suggested admission: \$4.00 (Proceeds benefit the continuing restoration of the Neville House in Collier Township.)

Summer Events at the Neville House in Collier Township

- Visit the historic Neville House of 1785 any Sunday in July.
- July 18:** Whiskey Rebellion Celebration, free house tours, and a puppet show, "The Burning of Bower Hill"
- July 25:** House tours, a talk on "Early American Cookery," and an 18th-century bake sale
- For times, events, costs, and details call Hazel Peters at 921-4728.



The Serpentine Drive in Schenley Park: from Pittsburg & Allegheny, a book of views c. 1895 recently donated to Landmarks.

WILL POWER

Preserve our region's history and landmarks for future generations. Add the Pittsburgh History & Landmarks Foundation as a beneficiary under your Will. If you would like to discuss this giving option, please call Eric Dickerson at (412) 471-5808.



### Bridge-BUILDER Prize Winners

Forty-five school students entered the Great Pittsburgh Bridge-Building Contest on May 8, sponsored by Landmarks and the American Society of Civil Engineers, Pittsburgh Section. The bridge-building contest was part of Landmarks' sixth *Hands-on History Festival*.

Each student spent many hours constructing his/her bridge out of cardboard, white glue, cotton string, staples, brass fasteners, and masking tape. All participants received certificates in recognition of their hard work.

Victor Bartolina of SAI Engineering and William Brocius of WTW Architects judged the bridges according to four categories in three age levels. Landmarks is pleased to recognize the following prize winners:

- Grades 1-4**  
**Most Structurally Sound**  
First: Matthew Simmons, Grade 3, Liberty Elementary  
Second: Andrew Ricci, Grade 2, Northwestern Elementary  
Third: Nicholas Maradin, Grade 1, Forest Grove Elementary  
**Line and Shape**  
First: Mark Chiarulli, Grade 3, Liberty Elementary  
Second: Anneliese Marshall, Grade 3, Linden Elementary  
Third: Todd Wilson, Grade 3, Minadeo Elementary  
**Color**  
First: Stephanie Reinwald, Grade 3, Howe School  
Second: Benjamin Klein, Grade 3, Liberty Elementary  
Third: Matt Devlin, Grade 4, A.E. Stevenson Elementary  
**Most Ingenious**  
First: Max Keisler, Grade 1, Greater Works Academy  
Second: Timothy Wong, Grade 4, St. Edmund's Academy  
Third: Mark Chiarulli, Grade 3, Liberty Elementary
- Grades 5-8**  
**Most Structurally Sound**  
First: Brett Stevenson, Grade 8, Mother of Sorrows  
Second: David Beer, Grade 8, Mother of Sorrows  
Third: Stephen Fortwangler, Grade 7, Mt. Lebanon Jr. High School  
**Line and Shape**  
First: Chris Shipley, Grade 8, Mother of Sorrows  
Second: David Beer, Grade 8, Mother of Sorrows  
Third: Sean Lassiter, Grade 7, Mother of Sorrows  
**Color**  
First: Jessica Marshall, Grade 5, Linden Elementary  
Second: Martha Duman, Grade 7, Mother of Sorrows  
Third: Briana Rusiski, Grade 8, Mother of Sorrows  
**Most Ingenious**  
First: Ryan Rusiski, Grade 7, Mother of Sorrows  
Second: Jon Dezzutti, Grade 8, Mother of Sorrows  
Third: Jesse Wilson, Grade 5, Minadeo Elementary
- Grades 9-12**  
**Most Structurally Sound**  
First: Erik Meurer, Grade 9, Perry Traditional Academy  
Second: Dan Gravenes, Grade 10, Perry Traditional Academy  
**Line and Shape**  
First: Dan Gravenes, Grade 10, Perry Traditional Academy  
Second: Ben Flood, Grade 10, Perry Traditional Academy  
**Color**  
First: Dan Gravenes, Grade 10, Perry Traditional Academy  
Second: Erik Meurer, Grade 9, Perry Traditional Academy  
**Most Ingenious**  
First: Erik Meurer, Grade 9, Perry Traditional Academy  
Second: Dan Gravenes, Grade 10, Perry Traditional Academy  
**The Crowd Pleaser Award**  
Brett Byers, Grade 3, Clayton Traditional Academy

## Student Projects Feature Local History and Architecture



A drawing by Ryan Druzak of the Standard Horse 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, papier maché, paint, and fabric. A Pittsburgh Pirate marionette led Festival participants in a rousing opening chorus of "Take Me out to the Ball Game."

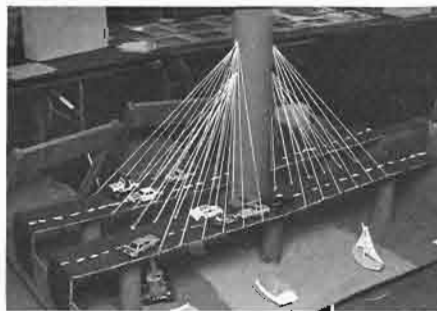
As part of a special class project, 13 fifth-grade students from South Side Elementary in Beaver County presented a play titled "A Trip Through Time: The History of the Hookstown Fair" (1885-1910; 1947-1992). Students played the parts of people who lived in 1785, 1843, 1867, 1885, 1910, 1924 (Honus Wagner), 1931, 1947, 1986, and 1992 to tell the story of the Beaver County Hookstown Fair.

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

Eighth-grade art students from Dorseyville Middle School in Fox Chapel drew portraits of their ancestors in styles appropriate to the time periods in which they lived, and added Pennsylvania Dutch border designs. The portraits were colorful and beautifully done.

Through the cooperation of the New Brighton Area School District and the Merrick Art Gallery, about 150 third-grade students analyzed, interpreted, and evaluated the history of art in their community. They toured six historical sites in New Brighton, drew pictures of each site, and then designed and printed a walking tour brochure, "Through the Eyes of New Brighton Children," that is now given to visitors.

Twenty-nine students in Grades Three and Four from McCleary Elementary in Lawrenceville created an exhibit titled "Architecture and Monu-



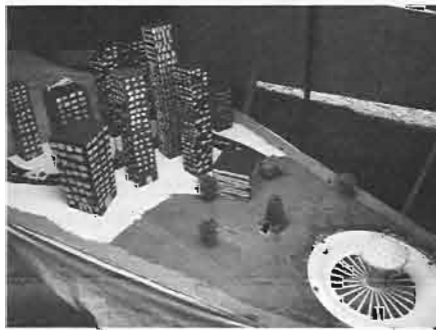
Max Keisler, in first grade at Greater Works Academy, constructed this bridge. He was the first-place winner in the "Most Ingenious" category for Grades One through Four.

ments Surround Us." Students took photographs of landmarks in downtown Pittsburgh, Oakland, Lawrenceville, and Garfield, and described what they saw.

Fifty students from St. Aloysius in Reserve Township presented "Pittsburgh by Grades 1 & 2." Exhibits included three-dimensional models of the downtown Pittsburgh area, including the three rivers, Station Square, the stadium, and business buildings, and letters that students wrote to their parents during a downtown trip.

About 100 elementary students from St. Agatha School in Monroeville presented "Aspects of Pittsburgh." After researching a building's history, students constructed models of the inclines, PPG Place, Civic Arena, Gulf Building, and others. Students also created posters and word signs describing Pittsburgh; drew portraits of people from Pittsburgh's past and created free-standing characters; created a time-line of the Diocese of Pittsburgh (beginning in 1843) and a timeline of St. Agatha's history (showing 115 years of growth); and painted landscapes of Pittsburgh.

About 25 eighth-grade students from Duquesne Catholic School in Duquesne made a three-dimensional plywood model of the Golden Triangle (with



pot-holes in some of the roads and a working fountain at the Point), and a three-dimensional model of the Golden Triangle of the future, (with a stadium in the Point-area, a newly-designed fountain, and space-age buildings).

Twenty-five gifted elementary students in Blackhawk School District in Beaver Falls presented "Divided by its Rivers, United by its People: the History of Beaver County." Students constructed three-dimensional houses showing how people used to live; a model of the Fort Pitt Tunnel; posters, pictures, and written descriptions of Beaver County landmarks.

Art students from East Allegheny School in North Versailles — 175 second-graders and 100 seventh- and eighth-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."

During the Spring Cultural Arts Festival, students at Markham Elementary School in Mt. Lebanon created a "city mural." Children of all ages drew pictures of favorite Pittsburgh buildings or places, cut them out, and taped them onto an enormous cityscape mural.

To commemorate the 90th anniversary of Linden Elementary School in Squirrel Hill, students learned about the architecture of their school. They sketched architectural details, constructed columns, and created stained glass windows.

Fifth-grade students in the enriched reading class at Central Elementary in Hampton Township created a booklet titled "School Days: Stories of the Past." Students interviewed adult friends and family members to discover their unforgettable school experiences, and then wrote stories based on their conversations.



The Carnegie Institute as finished in 1895. In the foreground is St. Pierre Ravine, later filled for Schenley Plaza.

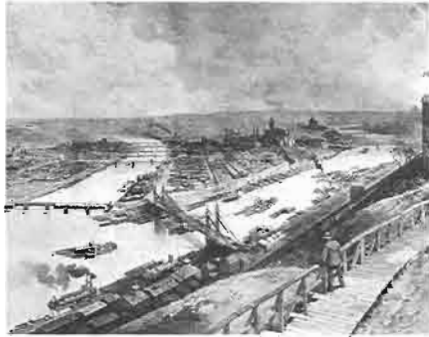
### Announcing a New Publication

**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 — 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.



Pittsburgh in 1890, when Longfellow, Alden & Harlow had been in practice four years.

Available in November. Co-published by The University of Chicago Press and the Pittsburgh History & Landmarks Foundation  
9" x 12", approx. 559 pp., 350 halftones, 110 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.


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Please complete this form and mail it to Shirley Kemmler, Pittsburgh History & Landmarks Foundation, One Station Square, Suite 450, Pittsburgh, PA 15219-1170.

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**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 Xeroxed graphic material, but assembled in an original and permanently useful manner. Makinson has written a most useful introductory overview and included a glossary and biographical sketches of the architects. Copies of the publication can be seen in Landmarks' library.

**The SIA Was Back**

At the beginning of June, the nationwide 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 stops at Wabco, and the interiors of Union Switch & Signal. Still, the present crowd seemed to find much to interest them, and especially enjoyed a boat 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 industry and industrial plants. We have this in our library for members to review.

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# Guests from Pasadena

*Albert Tannler*

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 . . .

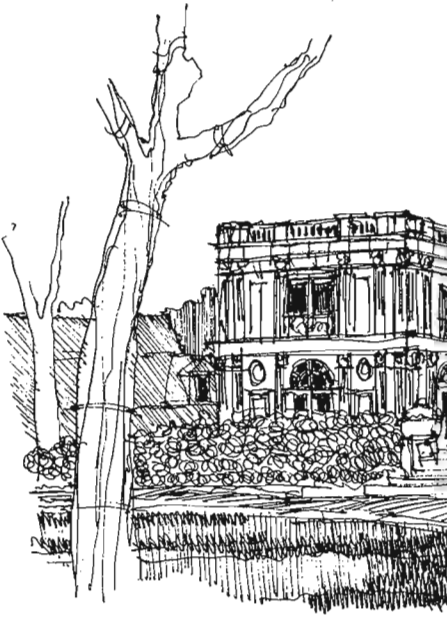
This tour is designed to broaden the awareness of those dedicated to The Gamble House through the study of works by contemporaries of Charles and Henry Greene, and of those who, in one way or another, influenced their own career directly, indirectly, or by context. Important also is the study of the dramatic revitalization of Pittsburgh enhanced through the creative reuse and preservation programs of the Pittsburgh History & Landmarks Foundation.

**Randell L. Makinson**  
*Pittsburgh/Fallingwater tour book*

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, about 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

The Gamble House tour participants visited "Fallingwater" in Fayette County, designed in 1936 by Frank Lloyd Wright.



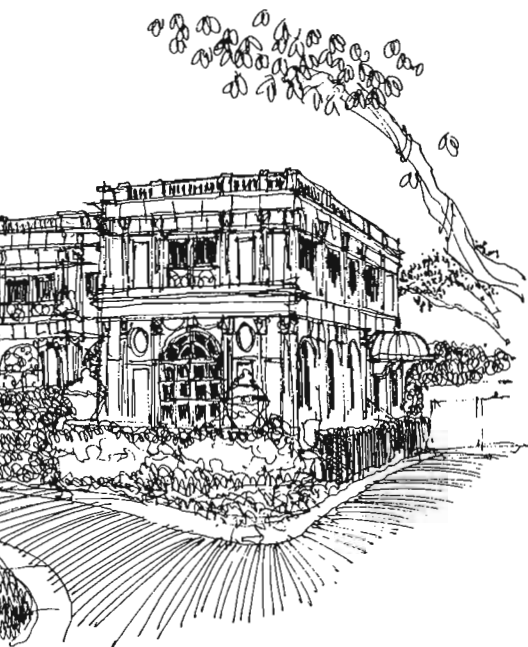
The Hoffstot house in Shadyside. Drawing

Gamble House and author of the definitive study of Greene & Greene, said: "For many years our members have been asking, 'When are we going to visit Fallingwater?' The question for us was, 'What else is there?'"

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



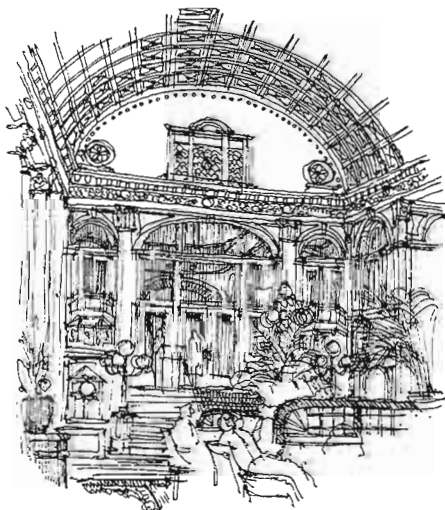


ong.



Calvary Episcopal Church in Shadyside.

month of planning it appeared that Pittsburgh offered a great deal of interest — Randell's first preliminary "wish list" included 47 sites (and neighborhoods) for visitation on the first day of the tour! On December 8, I wrote to him: "Frankly I'm concerned that there may be too much to see and, particularly, to visit, in the time frame." The three of us pondered tour stops and the



The Grand Concourse Restaurant at Station Square. Drawing by Miller Fong.

routes between them; Walter produced detailed route maps and he and I drove and timed them.

In late March, Randell Makinson, accompanied by architectural photographer Thomas A. Heinz of Chicago, arrived in Pittsburgh for final site selection and photography; the photographs would be used in a lecture/slide preview for tour participants given in Pasadena on April 29, and as illustrations in the tour booklet given to each attendee. As a relative newcomer to Pittsburgh, I was delighted to share the enthusiasm of these architecturally sophisticated visitors as they visited and photographed, not only Richardson's well-known buildings, but the fine work of Pittsburgh architects little known nationally. Their pleasure in the quality and newness of this work grew as we entered Alden & Harlow houses in Edgeworth, Thornburg houses modeled on early 20th-century Southern California prototypes, Henry Hornbostel's Carnegie Mellon University campus buildings, Frederick Scheibler's splendid Whitehall and Highland Towers apartments, and Peter Berndtson's delightful Usonian Steinberg house. They were further impressed by the city's landscape, by the preservation and urban development achievements of Landmarks on the North Side and at Station Square, and by the openness and graciousness of the neighborhood historians and homeowners who welcomed them without reservation.

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. Bosley III, and two of Henry Greene's granddaughters, were veterans of earlier architectural tours and would adhere to the schedule, Randell assured us, 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 Ziegler, and I were introduced, and each spoke briefly before our visitors boarded the tour buses. We traveled to the North Side and through the Manchester, Allegheny West, and Mexican War Streets historic districts, with stops at Calvary Methodist Church and H.H. Richardson's Emmanuel Episcopal Church. On to Oakland, a turn through Schenley Farms, and arrival at The Carnegie and the University of Pittsburgh campus.

After lunch we visited Rodef Shalom Temple and the Carnegie Mellon University campus; Walter, who is researching and writing a book about Henry Hornbostel, discussed the architect's work.

After visiting churches designed by Shepley, Rutan & Coolidge, Ralph Adams Cram, and Carlton Strong, we devoted the remainder of the afternoon to buildings designed by Frederick G. Scheibler, Jr. Carnegie Mellon University architectural archivist Martin Aurand, whose book on this early 20th-century Pittsburgh master will be published in 1994, gave an overview of Scheibler's work on the lawn at Highland Towers.

Henry Hoffstot graciously hosted a reception for tour members, Pittsburgh homeowners, and friends, at his home on Fifth Avenue to conclude the first full day of the tour.

The Pittsburgh architectural tour resumed on Sunday, May 16 — The Gamble House tour visited Fallingwater on Saturday — with visits to Longfellow, Alden & Harlow's "Sunnylegde," designed in 1886, and 20th-century houses designed by Walter Gropius, Robert Venturi, Richard Meier, and Pittsburgh architect and Taliesin Fellow Peter Berndtson. The tour then traveled downtown where, after a walkthrough of the City-County Building (Edward B. Lee, with Palmer, Hornbostel & 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.

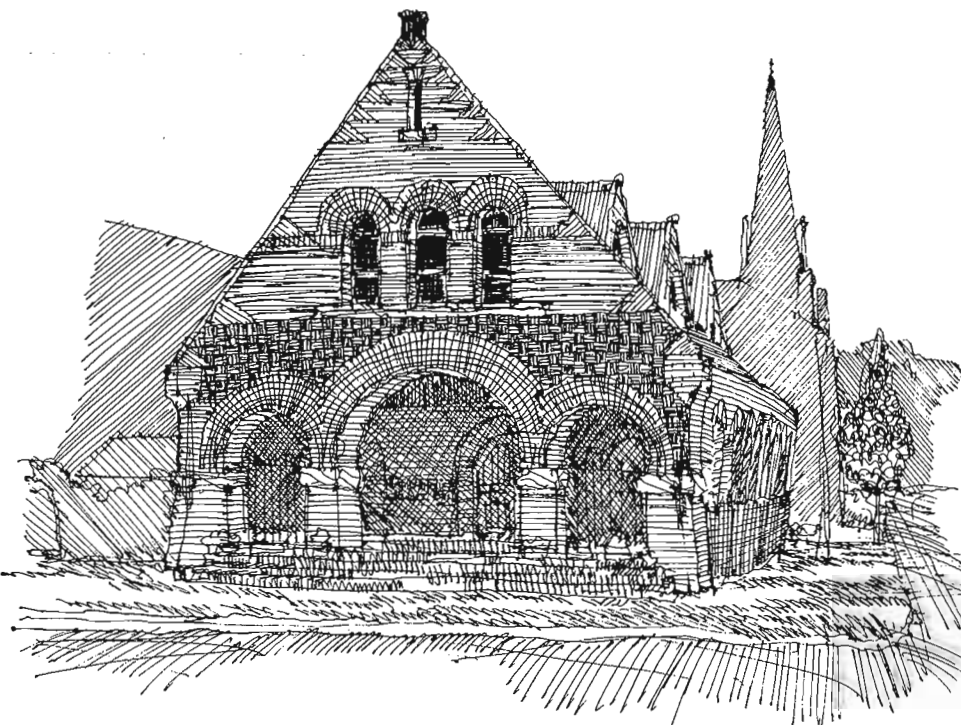
Dear Mr. Tannler,  
I do believe that everyone on The Gamble House Tour has a feeling of pride that they have discovered a wonderfully kept secret — Pittsburgh! We've all taken it to our hearts. I can't thank you enough for your many hours of preparation to get ready for this West Coast invasion. We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

Very sincerely,  
Virginia Martens

(A member of the Pittsburgh/Fallingwater tour committee)

Dear Mr. Kidney,  
I'm 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 loves that "they" have discovered Pittsburgh . . . . Thank you very much.

Sincerely,  
Virginia Martens



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

Walter Kidney addresses the visitors.



# Preservation Scene



The Gwinner-Harter house on Fifth Avenue in Shadyside, before the fire of 1986.

**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 Avenues for the ruins of the Gwinner-Harter house.

In general, an architect who designs for the site of a notable demolished 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 3,000 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 15,000 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 is obvious. Still, the new building has a chance 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 adjoining houses tend toward white and gray, and it seems reasonable to have the same at One Thousand. The Hillman and Hoffstot houses are Classical, very balanced in their composition and inclined to be quiet in their detailing, and this rather than the Tudor boisterousness of the McCook house seems a good precedent to follow. There

should be ornament, a little but telling and well-placed, and simple rectangular windows, elements of well-proportioned facades. What are needed on these exteriors are repose and taste, composition so nicely judged that One Thousand seems at once to belong among the mansions. Such a result is obtainable, Landmarks believes.



**Babcock House Gone**

Deplorably, on May 22, the Edward Vose Babcock mansion at “Vosemary Farm” in Pine 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 Pittsburgh in 1813; a “View of Pittsburgh, 1859,” 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 Oven,” 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.

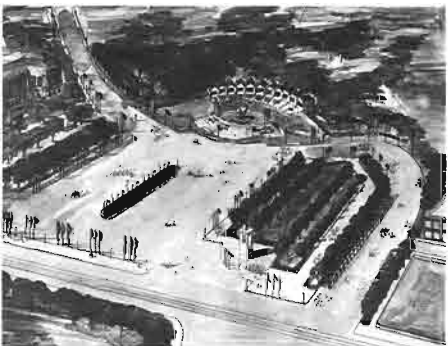
**Troglodyte Basketball in the Forgotten Ravine?**

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 within Junction Hollow, but the thought of a convocation center on Schenley Plaza, even a concave convocation center as it were, 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



Schenley Plaza, a 1921 design

sounds visually disruptive, much as the parking garage under the Soldiers’ Memorial is. And not too 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



Schenley Plaza, a 1936 design

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 pleads 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 enfeebles 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.



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# 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 Reverence 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 located 17 miles northeast of Pittsburgh in the Allegheny River town of Springdale. The farmhouse is now listed on the National Register of Historic Places.

Rachel Carson was born in the Homestead in 1907, her childhood was spent here — "I can remember no time," she wrote, "when I wasn't interested in the out of doors and the whole world of nature. . . . I was rather a solitary child, and spent a great deal of time in the woods and beside streams, learning the birds and insects and flowers" — and she continued to live there with her family, through her graduation from what is now Chatham College, until 1929 when she went to graduate school at Johns Hopkins University in Baltimore.

Today, the journey up Old Route 28 through Springdale is well marked. One leaves the main street, Pittsburgh Road, and travels five blocks up a hill to Marion Avenue; there, at 613 Marion, stands the farmhouse, built some time after 1870. It occupies about 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.

Early this summer, Homestead director Claudia James led Walter Kidney and me through the house and grounds, and talked with us about Homestead programs. We walked through the house which is furnished in a "period" way but with few Carson family belongings; the "Reverence for Life" exhibition is there for those awaiting tours, and a small gift shop carries books by and about Rachel Carson and environmental topics.

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



Courtesy of Landmarks Design Associates

A rendering of the restored Homestead, and a photograph of its present state.

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) 274-5459.



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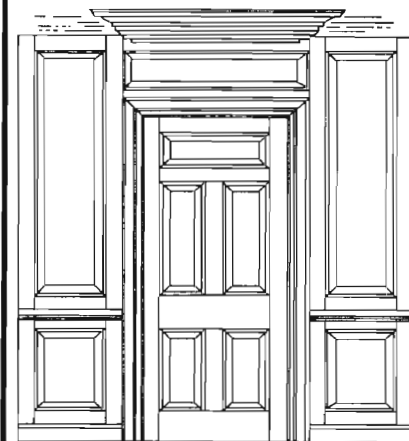
The two American giants of art-glass design in the 19th-century are John LaFarge (whose only work for Pittsburgh is the "Fortune" window in the Frick Building) and Louis C. Tiffany, whose firm executed many commissions in the Pittsburgh area. Examples of their glass masterpieces—as well as window designs by Frank Lloyd Wright—have been beautifully reproduced in high-quality stained glass in smaller sizes suitable for hanging or free-standing in a specially designed support stand. Prices range from about \$25 to \$75.

The innovative designs of LaFarge, Tiffany, and Wright are not limited to stained glass, of course. Their designs appear in various guises, some of which are currently in stock at the store—notecards and postcards, decorative boxes, and, yes, magnets. Three items—one per artist—should be singled out for their unusual quality and interest. An 1889 LaFarge design, "Butterflies and Foliage," has been recreated in an extraordinarily attractive, 100% silk scarf for \$42. The three Tiffany windows of Pittsburgh's Calvary Methodist Church, c. 1893, are now illustrated on postcards (\$0.80 each), and notecards: a set of nine, three of each window, costs \$14. A window from Wright's Oak Park Studio has been recreated in chrome for \$48.95.

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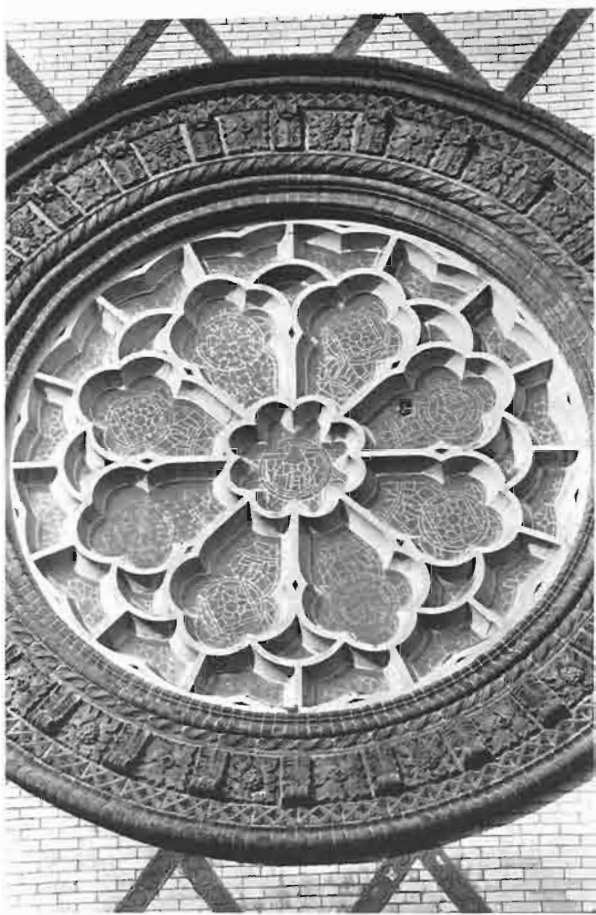


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PITTSBURGH ARCHITECTURE: *St. Mary Magdalene*

Walter C. Kidney



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.



Here is St. Mary Magdalene as built in the mid-1890s, with its rectory to the left. This is a work of Frederick Sauer, a busy designer of Catholic churches who departed from the commonplace only late in life, in the Sauer Buildings in Aspinwall.



In the 1930s, St. Mary Magdalene had a disastrous fire. Reconstruction was entrusted to Lamont Button, 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?



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



Sauer’s front doorways, with brickwork by Button under the arches.



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

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