

Published for the members of the Pittsburgh History & Landmarks Foundation

NEWS

No. 139

July 1995

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A Grand Restoration
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The Terrain

Goal: Double Landmarks' Preservation Loan Fund

Richard King Mellon Foundation Grants \$200,000

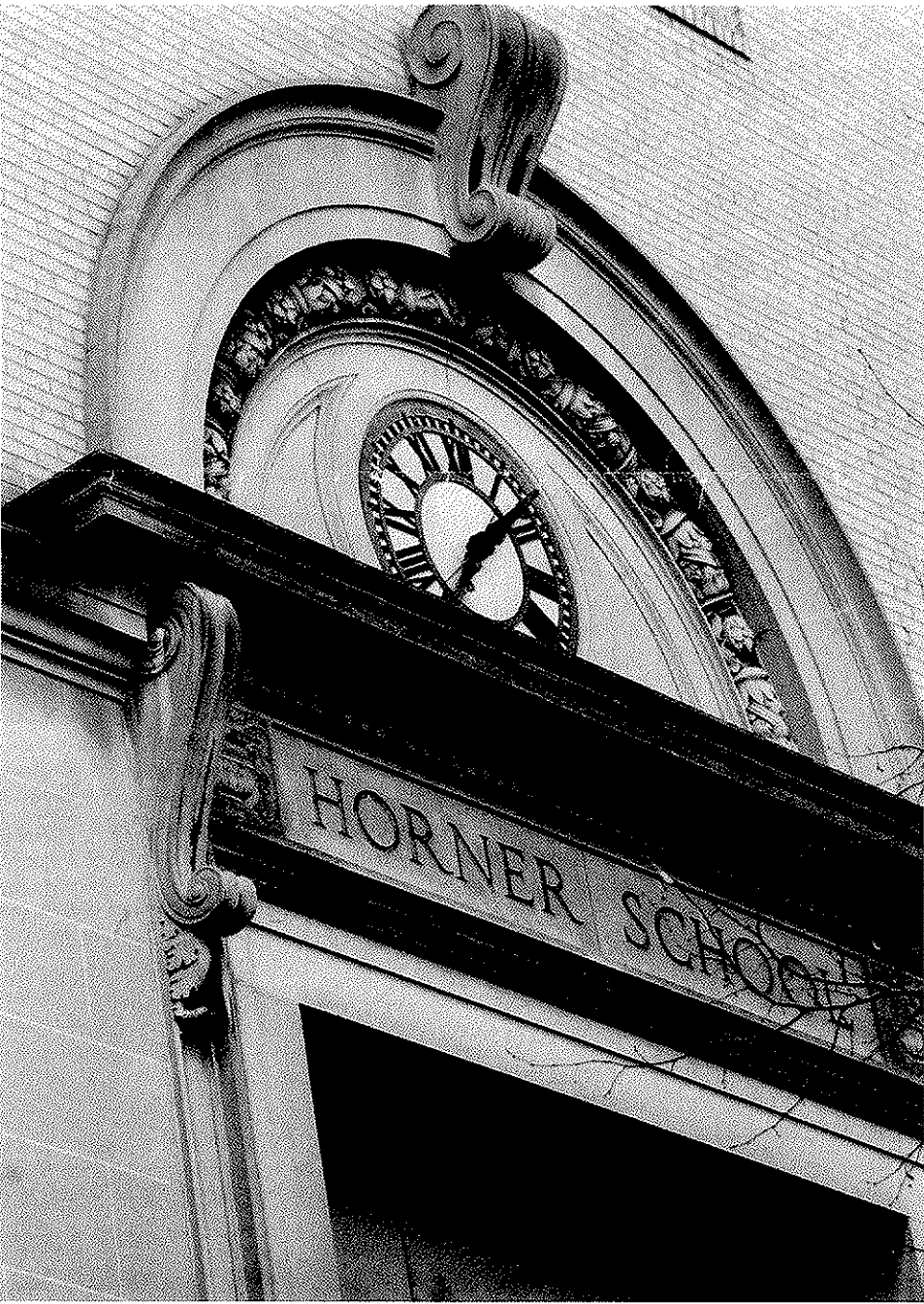
Landmarks' Preservation Loan Fund provides technical and financial assistance to neighborhood groups that propose feasible plans for renovating historic properties. The Loan Fund has been very effective through the years, with a revolving fund of one million dollars. Now Landmarks has embarked on an effort to double the assets of the Fund, and is pleased to announce the first major grant toward achieving this goal: a \$200,000 grant from the Richard King Mellon Foundation.

Howard B. Slaughter, Jr., director of Preservation Services, said, "Landmarks' goal is to financially enhance historic restoration efforts throughout the county. The grant provided by the Richard King Mellon Foundation will help us expand the work of the Preservation Loan Fund."

Landmarks' Preservation Loan Fund originated in the 1960s with neighborhood restoration revolving funds created through grants from major Pittsburgh foundations; these funds were consolidated in the 1970s. At first, Landmarks used the funds to acquire and restore anchor buildings in historic neighborhoods, then rented them to low- to moderate-income families.

As neighborhood organizations grew stronger in the 1980s, the original concept of the Preservation Loan Fund was revised. In 1985, it began to provide risk, gap, and start-up loans to community-based organizations so they could undertake restoration projects themselves, particularly ones benefiting low- to moderate-income residents and minorities. Loans were also made available for technical assistance to the neighborhoods and for educating neighborhood residents in regard to architecture, urban planning, real-estate development, and financial management.

Through its three decades of activity, the million-dollar Preservation Loan Fund has revolved over and over and leveraged about one billion dollars' worth of restoration activity. Members of Landmarks may be familiar with some of the projects aided by the Preservation Loan Fund, including St. Mary's Priory, the Eberhardt & Ober Brewery, and various neighborhood restoration projects in Manchester, the Mexican War Streets, Allegheny West,



A detail of the former Horner Middle School in Wilkinsburg. Hosanna House, Inc. is renovating the school as a community center, thanks in part to technical assistance provided by Landmarks.

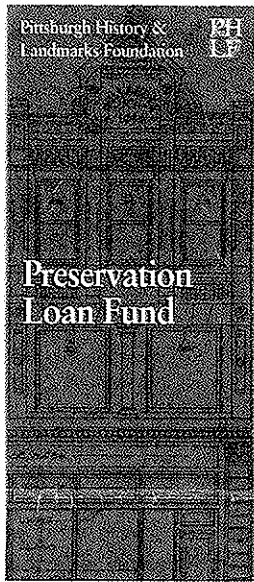
East Allegheny, South Side, Garfield, East Liberty, and Homewood, to name just a few.

The Fund was also used to help create the Pittsburgh Community Reinvestment Group (PCRG), headquartered on the North Side. Now, PCRG is a consortium of 33 neighborhood organizations working with lending institutions in Allegheny County to help banks increase their commitment regarding the Community Reinvestment Act. Over the last six years, Landmarks has expended approximately \$300,000

to help staff PCRG, and continues to provide funding for its annual analysis of lending practices in the Pittsburgh region. This funding and support has leveraged over \$2.5 billion of bank lending, and it continues to grow.

Through the years, the work of Landmarks' Preservation Loan Fund has created positive results in restoring residential buildings and small commercial properties in neighborhood communities. Many inner-city neighborhoods have been improved; jobs have been created through commercial

Photo by Diane I. Daniels



development; and good housing in historic buildings has been provided for many people.

The Richard King Mellon Foundation grant marks the first success in our campaign to double the size of the Preservation Loan Fund to meet the continuing needs of our historic neighborhoods. An attraction for donors to the Fund is that all of the money raised goes directly into our restoration activities. No overhead or salaries will be charged to the new grants and donations.



Porches on Liverpool Street in Manchester.

PHLF NEWS

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.

Allegheny Valley School District
Ann Marie Bajgier
L. W. Bassett
Mulugetta Birru
Betty Bittner
W. Byron Boak
Eileen Brown
Sally and Bruce Buchanan
Luther Burch, Jr.
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Margaret M. Christopher
Mr. & Mrs. Henry C. Corson
Mr. & Mrs. Robert W. Crouch
Jim Cunningham
Jean Davis and family
Thomas Demko
Roseann DeNinno
Eleanor H. Edwards
Winifred H. Eifert
Kingsley S. and Judith A. Evarts
Scott E. Fabean
Johanna Fields
Victor Charles Gordon
Gary P. Grabowski
Faith Renee Gray
Dena Holland and family
Hopewell Elementary School
Lloyd Kaiser
Nellie S. Kerr
Tilda Klaus
Margaret A. Krill and family
Deanna Kuder
William A. Lash
Grace R. Maits
Louise and Michael Malakoff
and family
Billie M. McCulloch
Lucinda L. McDonough
and family
Judy and Roger McIntyre
Ray McKeever
Mr. & Mrs. Edward S. McKenna
Mary Jo Meenen
Oliver Miller Homestead
Associates
Gary Morton
Betty and Joseph Murray
Anita R. Overcash
Mr. & Mrs. James S. Pasman, Jr.
Peebles Elementary School

Not only do I firmly believe in the PHLF credo of "Restore, not Replace," but also I thoroughly enjoy being a Landmarks member, with opportunities to serve as well as to see.

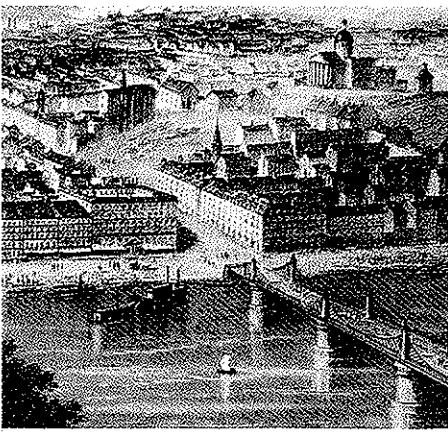
Jane E. Colborn, a member of Landmarks for 25 years.

Ruth and Paul Platek and family
Donald and Virginia Platt
Catherine M. Potts
Preservation Foundation of Palm Beach
William H. Reed, Jr.
Ruth Richardson
Margaret Rix
Marie Rotondo Senko
Hon. & Mrs. Paul A. Simmons
Lawrence R. Smith and family
Stephen and Susan Smith and family
Mrs. Jean W. Snyder
Society for the Preservation of the Murals of St. Nicholas Millvale
Mr. & Mrs. Eric W. Springer and family
Mary Jane Stewart
Patrick and Theresa Stroh
Nancy B. Thompson
Mr. & Mrs. L. D. Van der Veer
C. A. Wagner and family
Mr. & Mrs. Milton A. Washington
Ron Weathers, Jr.
Mrs. Helen Wolf
Jude A. Wudarczyk

Trustee Evelyn B. Pearson Donates Books in Honor of Barbara Drew Hoffstot

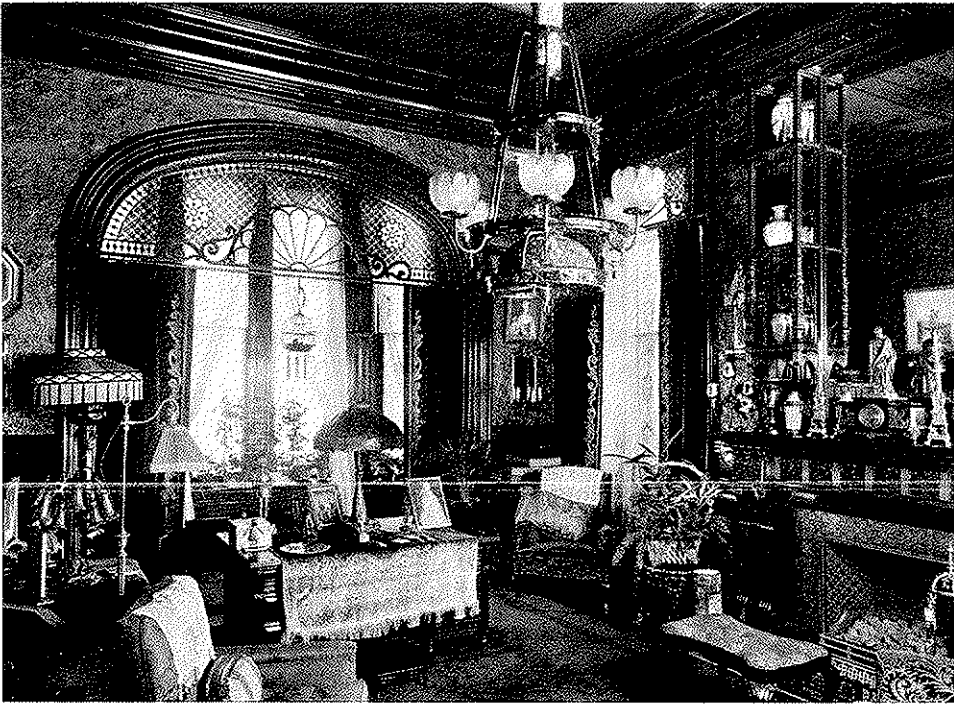
The Landmarks library has received a generous gift of 100 books from trustee Evelyn B. Pearson donated to honor the life and work of Barbara Drew Hoffstot (1919-1994), a founding trustee and vice-chairman of Landmarks. The books, chosen by Mrs. Pearson from her personal library, include historical studies of Pittsburgh and Western Pennsylvania; works on regionally- and nationally-known architects; and biographies, memoirs, fiction, and poetry by Pittsburgh authors.

Each volume has an especially designed bookplate that reads: "This book is given by Evelyn B. Pearson in Honor of Barbara Drew Hoffstot."



Detail of Pittsburgh in the 1850s from A Pittsburgh Album, 1975

From the Library: Victorian Hangover



Recently the Library received a very interesting if slightly mysterious gift. "Portable Pittsburgh" docent Edward S. McKenna rescued a photographic album containing interior views of a well-appointed house.

Judging from the *House & Garden* cover art at the bottom left and the name of the photographer, Trinity Court Studio, this is a photograph of the 1920s, yet it is, even for the time, a picture of a room from the past. It hints at why this very period held the Victorian interior in such abhorrence. What interior this is, we do not know; it comes from an album of E. M. H. (Elizabeth M. Home). The heavy cornice and archway moldings

suggest a Mid-Victorian house, Italianate or Second Empire, that was superficially redecorated in the eclectic Japanese-Queen Anne-Eastlake manner of 1880 or so, then gradually filled with objects all of which were there to stay. Light obsessed the owner; this end of the parlor has eight lamps, three of which have multiple outlets and whose luminaires seem to operate on candles, oil, gas, and electricity. Furniture is Eastlake, Chinese, and mediocre imitation Georgian as well as overstuffed nondescript. There are seven pictures, including one in the overmantel mirror, seven statuettes, and five vases within sight. On the other hand, there is only one bird cage.

Nice Ideas

The New Urbanism: Toward an Architecture of Community. Peter Katz, ed., with essays by Todd W. Bressi, Peter Calthorpe, Andres Duany and Elizabeth Plater-Zyberk, and Elizabeth Moule and Stefanos Polyzoides, with an afterword by Vincent Scully. New York, etc.: McGraw-Hill, 1994. xlii + 245 pps., many photos, renderings, and maps. \$49.95

Once more, the familiar roofs of Seaside, Florida, appear on a dust jacket, and one wonders how long a planned community of 80 acres can be milked. Seaside to be sure is only one of 24 communities that rate individual and well-illustrated chapters, but of this number most are suburban or resort-like in character and 14 are in either Florida or California. The idea of a functionally diversified, rather dense

community with strong architectural definition and a popular transit service is appealing of course — it is pretty much what we have between Beechview and Mount Lebanon on the Light Rail, and the contrast between this 1920 suburbia and the inhabited litter around South Hills Village makes the appeal all the clearer. But the Bewares are visible in this book too, intentionally or not. Beneath the roofs and behind the plank shutters of Rosa Vista are mobile homes, and the Colonial-looking houses of Kentlands are not all that well-proportioned and their windows, it is breathed, have snap-in muntins. Fakeyness comes so easily when all one intends to do is return to tradition. The skepticism of Todd Bressi and Vincent Scully is good to heed even as one is agreeing with so much.

Welcome Corporate Members

Benefactors
Integra Financial Corporation
Matthews Educational and Charitable Trust
SmithKline Beecham
Consumer Healthcare

Partners
Allegheny Valley Bank of Pittsburgh
Chubb Group of Insurance Companies

Partners (continued)
Fayette Bank
Frank P. Hess & Company, Inc.
The Gateway Engineers
Graham Realty Company
Great American Federal Savings & Loan Association
The Gustine Company, Inc.
Horty, Springer & Mattern, P.C.

Memorial Gifts

The Pittsburgh History & Landmarks Foundation thanks the following for their recent memorial gift contributions:

- Mr. & Mrs. Arthur Edmunds in memory of Barbara Drew Hoffstot.
- Alice G. Abbott, Mr. & Mrs. Kenneth S. Boesel, Mr. & Mrs. William D. Gordon, Dr. & Mrs. Paul B. Steele, Jr., and Dr. & Mrs. Albert C. Van Dusen in memory of Gertrude Hays Arensberg.
- Dr. & Mrs. Albert C. Van Dusen in memory of Chester LeMaistre.

PHLF News is published five times each year for the members of the Pittsburgh History & Landmarks Foundation, a non-profit historic preservation organization serving Allegheny County. Landmarks is committed to neighborhood restoration and historic-property preservation; public advocacy; education and membership programs; and the continuing operation of Station Square, an historic riverfront property opposite downtown Pittsburgh.

Arthur P. Ziegler, Jr. President
Louise Sturgess Editor/Executive Director
Elisa J. Cavalier General Counsel
Tom Croyle Comptroller
Mary Lu Denny Director of Membership Services
Mary Ann Eubanks Education Coordinator
Barry Hannegan Consulting Director, Historic Parks and Gardens Survey
Thomas Keffer Superintendent of Property Maintenance
Walter C. Kidney Architectural Historian
Linda Mitry Staff Accountant
Howard B. Slaughter, Jr. Director of Preservation Services
Albert M. Tannler Historical Collections Director
Ronald C. Yochum, Jr. Facilities Management Assistant
Greg Pytlik Designer

A Legacy in Bricks and Mortar: African-American Landmarks in Allegheny County

Remarks by Esther L. Bush

On May 3, the Pittsburgh History & Landmarks Foundation released *A Legacy in Bricks and Mortar: African-American Landmarks in Allegheny County*. The 84-page book by Eliza Smith Brown, Frank E. Bolden, and Laurence A. Glasco was based on a survey of buildings and sites significant to the African-American community.

More than 100 members and friends of Landmarks and the African-American community attended the authors' reception on May 3 at the Homewood Branch of the Carnegie Library of Pittsburgh. Valerie A. McDonald, the first black City Councilwoman, presented Howard B. Slaughter, Jr., director of Preservation Services at Landmarks, with a commemorative plaque from Pittsburgh City Council. Mona N. Generett, vice-president of Community Development of Dollar Bank, presented the first copy of the book to Esther L. Bush, president and CEO of the Urban League of Pittsburgh. We are pleased to reprint Mrs. Bush's remarks, with her permission.



Esther L. Bush

Thank you. It is a heartfelt pleasure for me to accept this book, *A Legacy in Bricks and Mortar: African-American Landmarks in Allegheny County*. I know it will educate, motivate, and give pride to many — as it did for me when I read it. I reflected on the personal and historical memories that these great structures in our neighborhoods and throughout Allegheny County provide.

This building that we are in — The Homewood Branch of the Carnegie Library of Pittsburgh — not only was a resource for me growing up but it was built in 1910, the same year the National Urban League was founded. This is historical information that gives me a greater appreciation and connectedness to the building.

Bricks and mortar — structures — are tangible history that remind us of what our neighborhood used to be and how we evolved. Everything has a history and a purpose. This book answers many of the whys about our local African-American history. It is appropriate and appreciated that the book has 35 pages about how Blacks in Pittsburgh lived from the mid-1700s through to today. These pages greatly enhance one's respect for the 62 structures shown in the book — by community.

Pittsburgh has always had a prominent Black population, and efforts to retain its progress and challenges through architecture — now known as landmarks — throughout Allegheny County are necessary. Therefore, I want to thank the Pittsburgh History & Landmarks Foundation for their wisdom in the publication, and equally important, for the distribution of this book [to all Pittsburgh Public School libraries and to all Carnegie libraries]. These landmarks provide a better understanding of certain streets and communi-



Mona N. Generett (left), vice-president of Community Development of Dollar Bank, and Esther L. Bush, president and CEO of the Urban League of Pittsburgh.

ties. And many times, when we realize the history of a structure, a new sense of pride, hope, and dreams can develop.

I believe that sufficient knowledge of one's history helps you to know your possibilities. I learned a long time ago that an old dish, vase, or piece of furniture evolves from something just plain old to an antique of significant value. The landmarks — identified in this book — are of significant value to the history of all residents of Allegheny County and the country.

Black history becomes easy when you can pass by it every day and share with children, family, and visitors the historical significance of some structures in our community. My review of the book was a history lesson that overlaid my growing up in Pittsburgh. For example, I walked past the former Lemington Center at least twice a day for years because I attended Lemington Elementary School which was next door — I didn't know that it was the first home for elderly Black women in Western Pennsylvania. I just thought it was a big, pretty house with a fabulous front porch.

I now know that celebrities like Lena Horne and Roberto Clemente used to rent the Harris house on Apple Street for the same reason that Black college students stayed at the Centre Avenue YMCA — because they couldn't live or eat in Oakland or Downtown.

Today, it hurts me to go past the Ellis Hotel on Centre Avenue. There was a fire there recently — and I wonder if it will be restored.

It is educational to not only read about the establishment of our great Black newspaper — *The Pittsburgh Courier* — but to learn the role its publisher played in "The Battle on Monticello Street."

Further, to understand why Monticello Street is included in the book.

When I attended Westinghouse High School, which is also in the book, I would frequently visit friends on Monticello Street. I always marveled at how well kept and attractive it was — I never knew about "The Battle of Monticello Street."

The book also includes many places I was not familiar with, but I know I will soon visit; St. Matthew's AME Zion Church in Sewickley which was established in 1855 by six runaway slaves. I will also visit the Kuykendall-Forsythe-Reed farmhouse in Jefferson — because it is one of the few surviving sites where slaves were believed to have lived and worked.

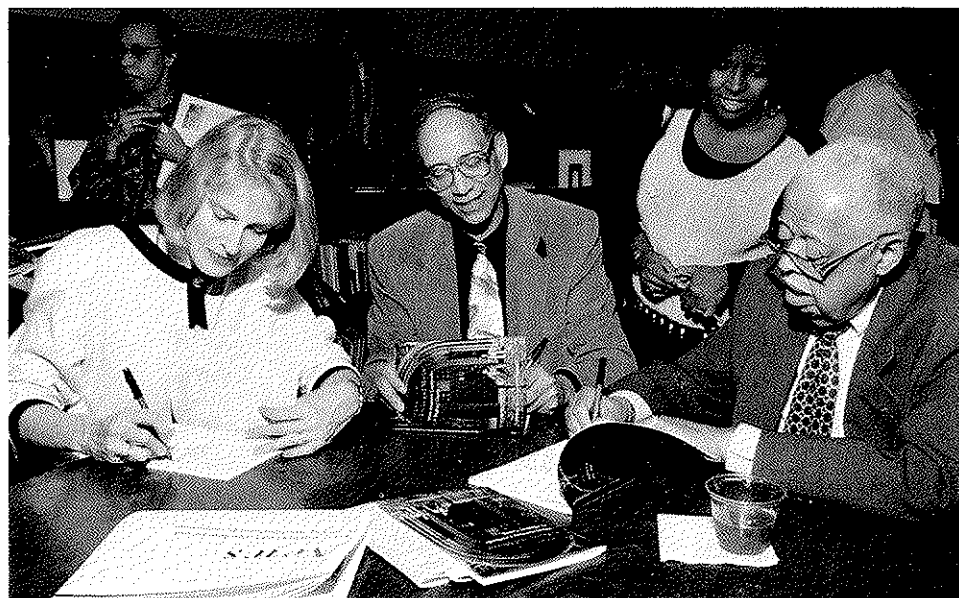
Our history is so rich that a renewed respect for African-American contributions and struggles are sure to emerge as you read the book.

In closing, I encourage you to purchase or check out from the library this significant book. It is easy reading. It makes you think and it's "personal Black history" that we can relate to as we carry on our everyday lives. I'd like to thank Dollar Bank for investing in this educational resource. And I ask the Black community to help themselves by learning more about their history and I ask the white community to read it in order to understand the contributions and struggles of the African American in Allegheny County. What can I say, ladies and gentlemen? It is a good book. A must read. Thank you.

Esther L. Bush
Esther L. Bush

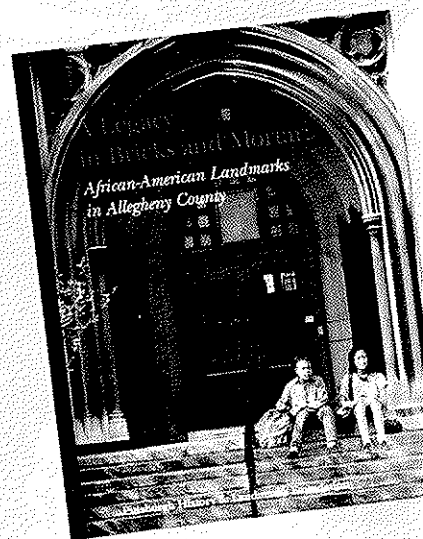


From left to right: Louise Sturgess, executive director of Landmarks; Valerie A. McDonald of Pittsburgh City Council (District #9); and Howard B. Slaughter, Jr., director of Preservation Services at Landmarks.



The authors (from left to right): Eliza Smith Brown; Laurence A. Glasco; and Frank E. Bolden.

A Legacy in Bricks and Mortar: African-American Landmarks in Allegheny County



ORDER FORM

Published by the Pittsburgh History & Landmarks Foundation
Text by Frank E. Bolden, Laurence A. Glasco, and Eliza Smith Brown
Soft cover; 84 pages; 115 photos

ISBN 0-916670-17-1 \$8.95

A Legacy in Bricks and Mortar

Number of copies that I would like to purchase, @ \$8.95 _____

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Any questions: call Louise at (412) 471-5808

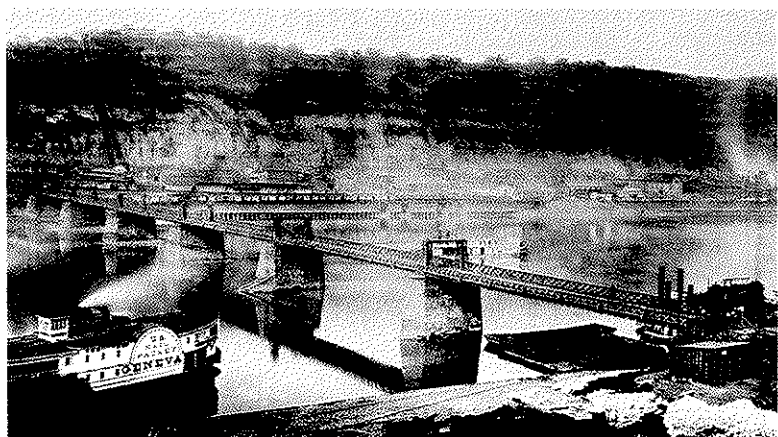
Thank you for your order!

The Smithfield Street Bridge: a Grand Restoration, Finally

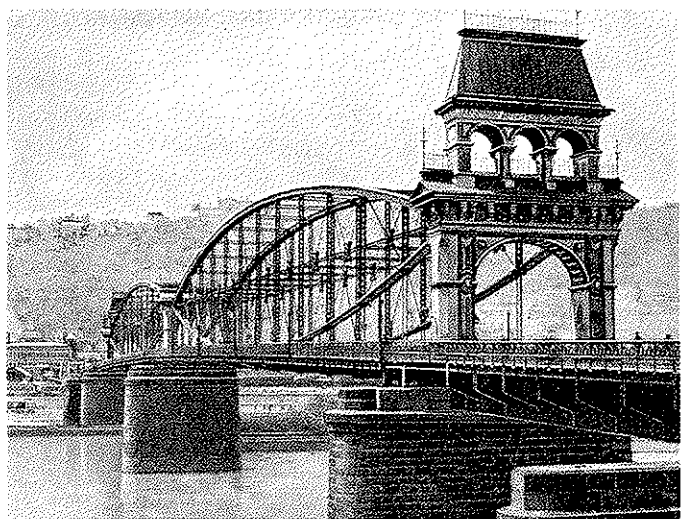
Arthur P. Ziegler, Jr. and Walter C. Kidney



Wernwag's bridge of 1818 experienced the ill effects of a "freshet" in 1832 as Russell Smith's painting shows.



Roebling's bridge in its last days, probably in 1880. In the background, extreme left to right: the first P&LE passenger station, opened in 1879; the wooden track structure of the first Monongahela Incline, in operation since 1870; the glassworks of William McCully & Co.; the Sligo Iron Works of Phillips, Nimick & Co.; the P&LE roundhouse; the settlement of Clinton with St. Malachy's Church; and the Clinton Iron Works of Graff, Bennett & Co. with the Clinton Furnace itself, first blast furnace in the Pittsburgh area.



Lindenthal's bridge as first built, with the present downstream main spans. The steel eyebars of the catenaries are stamped KLOMAN PATENT PROCESS 1881.



The bridge after the widening for trolleys in 1889.

About 20 years ago, we began attending meetings to discuss the restoration of the Smithfield Street Bridge. During the years many issues developed, alternatives were evaluated, and many parties were heard from. In the end, the concerted effort of all those involved and the sensitivity and willingness of PennDot combined to produce a fine restoration of Pittsburgh's oldest extant bridge.

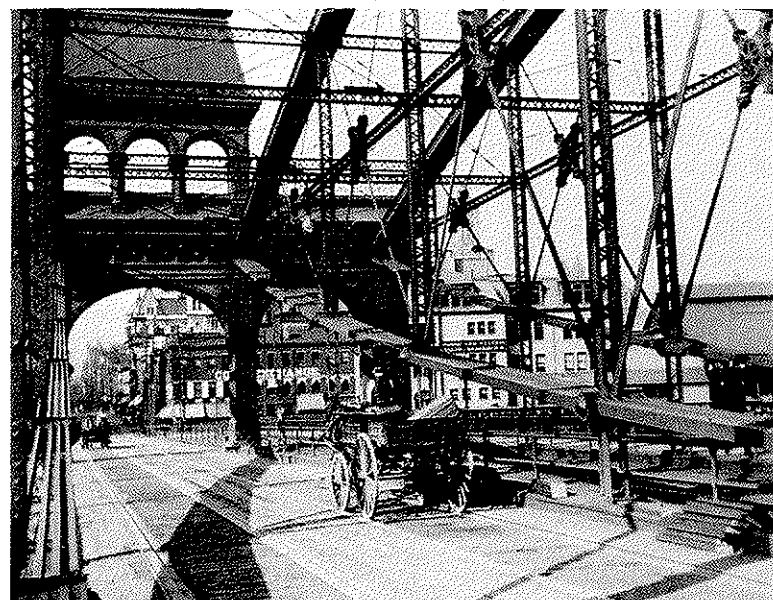
The Past

There has been a Smithfield Street Bridge since 1818, when the seven-span covered timber work of the carpenter Lewis Wernwag opened as the first river bridge in the Pittsburgh area. The Fire of 1845 took this out, but in the next year it was replaced by John Augustus Roebling's suspension bridge, built on the old piers and a modest predecessor of his masterpiece of a quarter-century later, the Brooklyn Bridge. This proved too light for traffic by 1880, and in 1883 its replacement, the downstream half of the present bridge, opened. This was the work of Gustav Lindenthal, who went on to New York and the Queensboro and Hell Gate Bridges. Its main spans were light and limber lenticular trusses, the inward pull of whose steel catenaries at pavement level was cancelled out by the thrust of the wrought-iron arches above. In 1889 the bridge was widened in the upstream direction, then widened still further in 1911, when the old cast-iron portals of the 1880s, ponderously Romantic, were removed. In their place, around 1915, came the lighthearted mock-Gothic portals of the City Architect Stanley Lawson Roush, which include the City escutcheons, showy strapwork finials, and grotesques of laborers by a sculptor not yet identified.

The Problems

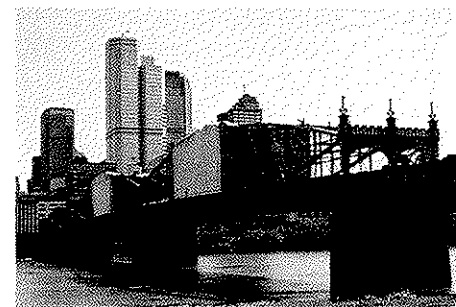
The most frightening possibility that developed during the course of stress analysis was that of demolishing the bridge and building a new one, either on the same site or at a different location. PennDot conducted studies of the alternatives and even considered adding to the bridge on the upstream side but concluded, fortunately, that the bridge in its present form could serve contemporary needs.

Looking toward town in the 1890s. The ornate covers where the diagonals met are long gone, and probably never served a practical purpose. Through the arch the new Post Office is visible, and Frank Furness' B&O Station of 1887 appears through the trusswork.



PennDot had a variety of traffic issues to deal with: the question of how to include both buses and automobiles yet give buses some preference during peak periods was troublesome, as were the intersections at either end. We at Station Square wanted to be sure that we had a bus stop, which was lacking during rush hour in the past, thereby stranding all the employees and customers who wanted to go to the South Hills via bus; they had to walk into town in order to ride back! At the same time, PennDot had to maneuver buses into the old trolley tunnel as well as permit left turns for buses and cars onto Carson Street.

Structural questions were alarming from the beginning. Would the old steel support the loads that were required? How much of the structure would have to be replaced? In the end it turned out that repair work was needed to the super structure but no major replacements. The floor structure underneath the span was almost fully replaced, on the other hand.



Racing the June 20 deadline for painting. The painting is the final phase of a \$20 million repair and renovation project by PennDot.

Solutions

Design issues were the major concern of Landmarks and of others in the preservation community. The aluminum railing on the bridge dates from the 1930s, and a question arose as to whether a new railing should be installed, and if so whether it should be formed according to the original design, the design of the current railing, or a new design. Finally it was agreed that the current design should be used on the bridge.

Painting the bridge was preceded by considerable research by PennDot to ascertain the original colors. Everyone was delighted to find that the original color was primarily a deep blue with

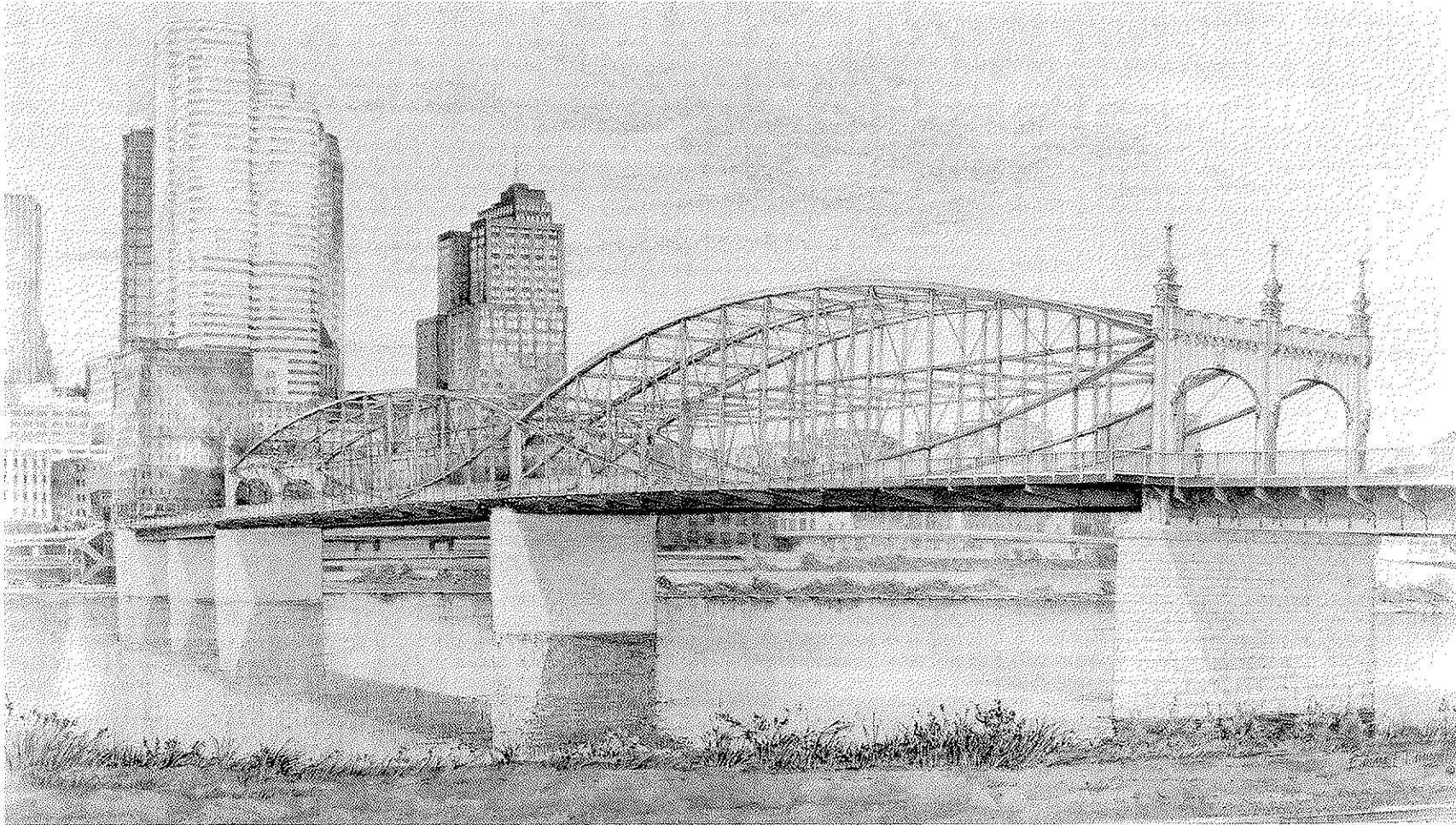


Photo courtesy of Mackin Engineering and PennDot; rendering by Edvard Dumont.

A rendering of the restored bridge.

stone (pale tan) on the portals and a brown floor structure. PennDot has repainted the bridge according to the original colors.

The question of lighting arose, both for traffic and for the necklace lighting that Landmarks had (with Station Square tenants) installed on the bridge on the downstream side in 1983. Studies were carried out of alternative forms of lighting, to Landmarks' dismay, by the Greater Pittsburgh Office of Promotion. We were opposed to floodlighting the bridge, which we felt would denude it at night and result in over-illumination of the waterway and the banks. Finally, an inoffensive roadway fixture was chosen and the necklace lighting was to be augmented in accordance with the original understanding between Landmarks and PennDot. It will be placed on both the downstream and upstream chords of the bridge and should be lighted this summer.

Studies were also conducted of the possibility of cleaning the piers in the river, but because of environmental problems PennDot decided not to do so. We ourselves do not object to seeing the piers coated with the black coal dust representing the fiery years of the city's industrial might.

Credit

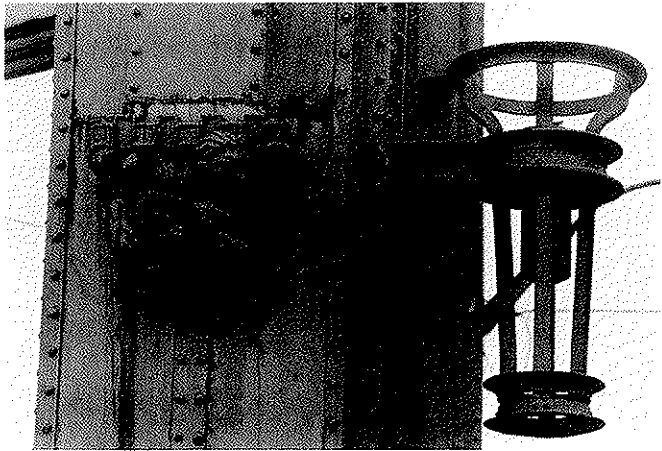
The fact that so many people came together to work positively to achieve the best possible restoration, including the Bureau for Historic Preservation of the Pennsylvania Historical & Museum Commission and the Public Works Department of the City of Pittsburgh, indicates how much people cherish the Smithfield Street Bridge.

PennDot has extended its life for many years and done so handsomely. For the first time in a long time we have a bridge crossing the rivers downtown that is not painted with the unpleasant Aztec Gold, that exhibits its original design and character, that is illuminated beautifully at night in such a way that its shape and structure are outlined, and that has its finials of 1915 (that had been removed and safely stored by PennDot for some years) back in place.

The bridge is a landmark that will attract visitors in and of itself, and will elegantly link downtown with Station Square.

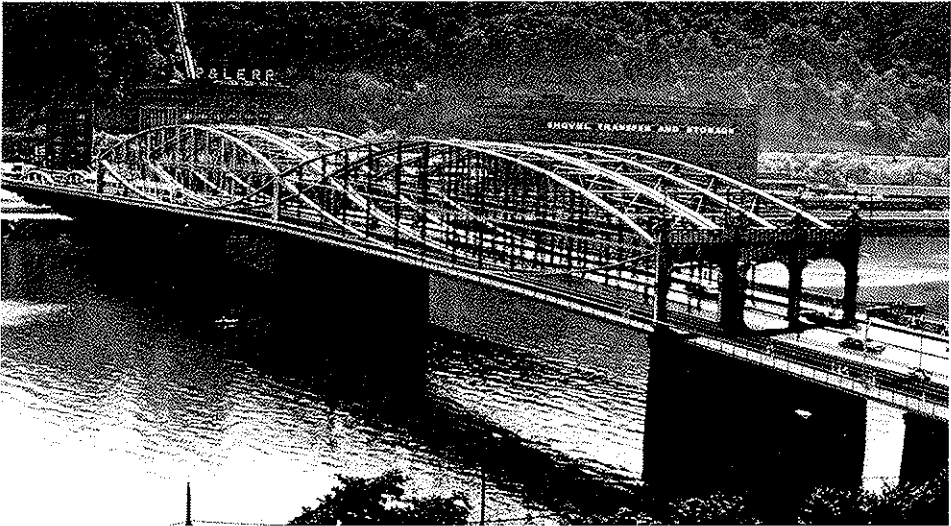


The decorative portal lamps and their substitutes.

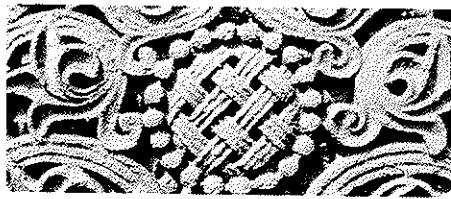


Deterioration of a portal. Today, the original lamps have been restored.

Mackin Engineering's proposal to widen the bridge.



Education News



EVENTS

Only the dates and titles of upcoming events are listed below. Invitations with detailed information will be mailed to all members, so be alert when sorting through your mail! Or, call Landmarks Monday through Friday, between 9:00 a.m. and 5:00 p.m., at (412) 471-5808 for further information or to make reservations.

July 10-14

Community Technical Assistance Center (CTAC) Conference

July 10-14

The African-American Legacy in Pittsburgh Teacher Inservice (AIU)

July 17-21 and 24-26

Pittsburgh Heritage 1 Teacher Inservice (AIU)

July 22 and 23

Cambridge Springs and Grove City Weekend Bus Tour with Arthur Ziegler

August 5 and 6

Downtown Dragons Family Fun Walking Tour

September 25, October 2, 9, 16 and 21

Caring for Your Historic Home (Pitt's Informal Program — PIP)

September 9

Bus tour to Cleveland, OH

September 17

Touring the Allegheny County Courthouse AND Jail

October 8

Gateway Clipper Riverboat Cruise

October 5 and 7

Pittsburgh's Architectural Treasures, Part 1

(Pitt's Informal Program)

October 23

Distinguished Lecture, Membership Dinner, and Award of Merit Presentation.

Charles Duell, president of Middleton Place Foundation in Charleston, South Carolina, will be our Distinguished Lecturer.

December 3

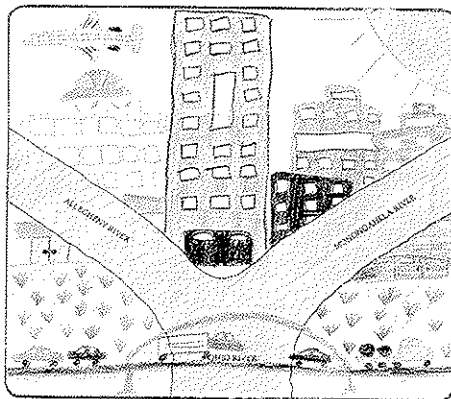
Neville House and Old St. Luke's Holiday Tour

"Portable Pittsburgh" Introduces over 3,600 People to Pittsburgh History

The "Portable Pittsburgh" program wound up its seventh year with 43 sessions scheduled in May alone! Our 14 loyal and energetic docents presented these sessions, as well as the other 101 presentations scheduled since September 1994.

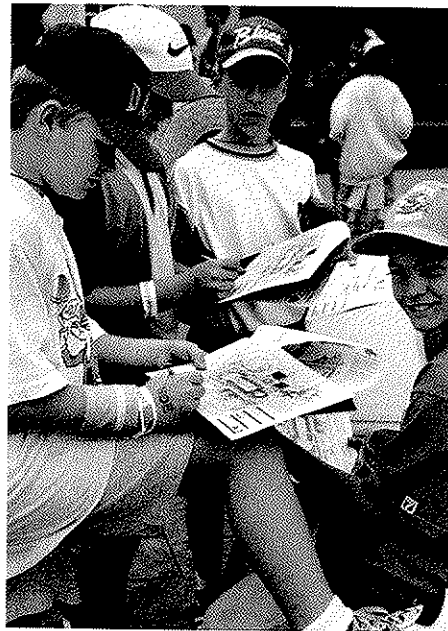
May is by far the busiest month for the "Portable Pittsburgh" program. Many teachers request the program as a wrap-up to their required Pittsburgh curriculum. Teacher comments on the evaluation forms show the program strengths: "Excellent presentation — both my students and I were fascinated by Pittsburgh's past"; "As a teacher it was a learning experience for me"; "Wonderful program! I enjoy it more each time I see it."

In the early years of the program, most requests for "Portable Pittsburgh" came from schools within Allegheny County. This year, eight sessions were presented outside of Allegheny County. From September 1994 through early June of this year, Landmarks presented "Portable Pittsburgh" to eight adult groups, five Pittsburgh public schools, 23 private schools, and 31 Allegheny County schools. This represents a total of 144 presentations reaching about 3,660 people.



After hearing highlights about Pittsburgh's 200-year history, Alison Szalkowski imagined Pittsburgh as the "Sunny City" 50 years from now. Alison is a fourth grader at Ross Elementary School in Ross Township.

We express our deep thanks to the following docents who presented "Portable Pittsburgh": Bob Jacob, Nancy Stewart, Bob Bennett, Judy McIntyre, Arlene McNailey, Jeanne Weber, Ray McKeever, Rita Martin, Cam Witherspoon, Ed McKenna, Becki Butler, Janeen Swaby, Laura Ricketts and Marjorie Scholtz. After a well-deserved summer vacation, the docents will return in the fall to present "Portable Pittsburgh" once again.



Students from Canonsburg Middle School

Student Architects at Kennywood

On May 11 students from West Mifflin Area Middle School, Waynesburg Central High School, Peabody High School, North Star East Middle School, and Canonsburg Middle School participated in "The 30-Minute Kennywood Architect" program created by David Julian Roth of the Downtown Design Company and Louise Sturgess, executive director of Landmarks. The students toured the Lost Kennywood area, sketched architectural details, and designed future rides and buildings.

Landmarks Assists Citiparks with Summer Magazine

For the second year in a row, the City of Pittsburgh has sought the help of the Pittsburgh History & Landmarks Foundation in publishing Citiparks' Summer Magazine. Pittsburgh History & Landmarks Foundation staff member Bill Lichauer designed, produced, and managed the printing of the annual publication. The Summer Magazine is a one-hundred page comprehensive guide of all City and community events, educational and community programs. If you are interested in obtaining a Summer Magazine, call Citiparks at 255-2539.

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Landmarks appreciates the commitment of Integra Financial Corporation, Matthews Educational and Charitable Trust, and SmithKline Beecham Consumer Healthcare in helping us create a future for Pittsburgh by preserving its past.



120 Teachers Participate in Landmarks' June Inservice Classes

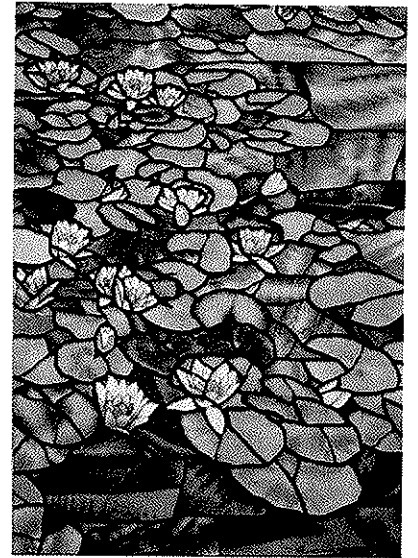
Just as our work with students and "Portable Pittsburgh" comes to an end in June, our work with teachers and summer inservice classes begins. This June, 20 teachers participated in Landmarks' "Exploring Architecture" inservice taught by architectural illustrator Thomas Demko; 20 teachers participated in Landmarks' "Exploring Your Neighborhood" class taught by architect Anne-Marie Lubenau; and about 80 teachers participated in a "Gateway to Music" program featuring architecture, taught by Landmarks' executive director Louise Sturgess.

Landmarks will offer two more inservice classes in July: "The African-American Legacy in Pittsburgh" and "Pittsburgh Heritage I." For information on these classes, call the Allegheny Intermediate Unit at 394-5761.

The agendas vary from class to class, but all teachers learn that the built environment can be a resource for enriching traditional classroom curricula, stimulating student creativity, and developing critical thinking and cooperative learning skills.

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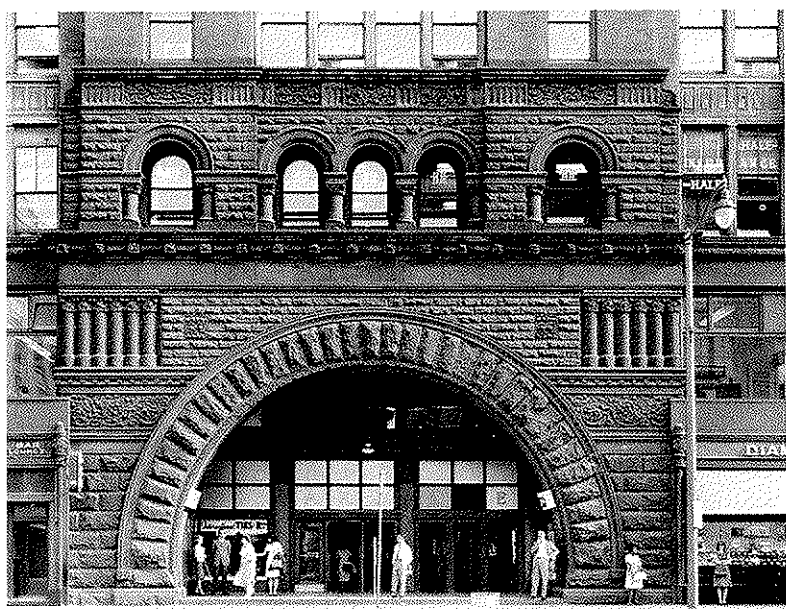
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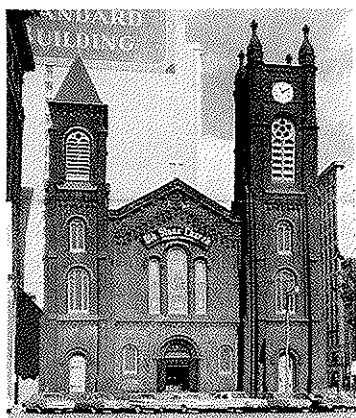
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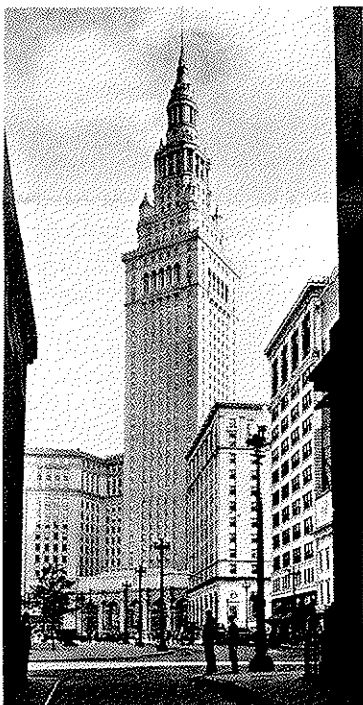
Looking Ahead to Cleveland



From what we have been told, Cleveland is a renascent city, risen from its decadence of ten or twenty years ago and making a confident approach to its Bicentennial next year. But of course, as we are bound to do, we are looking ahead on our September 9 tour to Cleveland's past rather than its future, to buildings such as these:



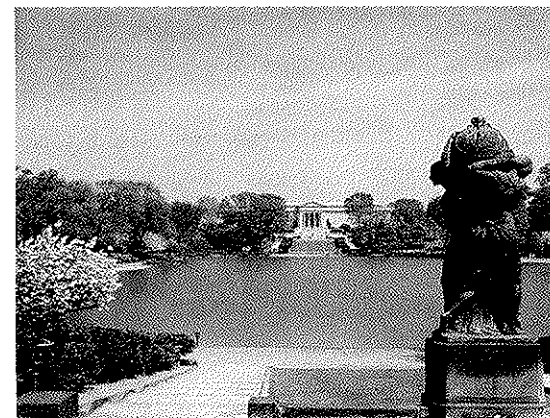
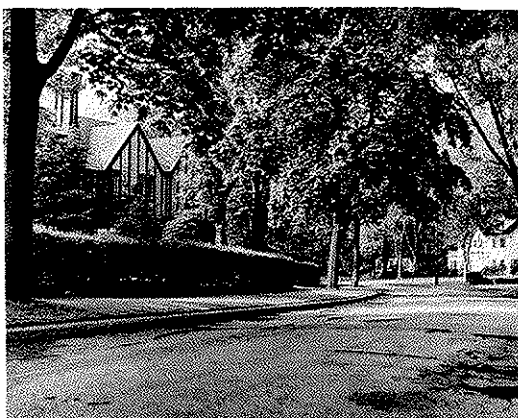
The Old Stone Church stands on Cleveland's old focus, Public Square. It was built in 1856 by the builders-turned-architects Charles Heard and Simeon Porter, then remodeled in 1884, in a more Richardsonian Romanesque, by the ex-Bostonians Charles and Julius Schweinfurth; the former of these designed some of the most distinguished buildings on Cleveland's street of fashion, Euclid Avenue.



Cleveland's signature is the Terminal Tower of 1930 (shown here in its early days), an element of the Union Terminal (now the Tower City development) that the Van Sweringen brothers, Oris and Mantis, were compelled to build: having developed Shaker Heights, east of the city, as a commuter suburb, they had to build a trolley line; to get the trolley line into town expeditiously, they had to buy a railroad right-of-way; and, having a railroad they felt induced to give it an adequate station, which in fact became a union station for several railroads as well as a huge commercial complex. The architects for the Terminal itself were Graham, Anderson, Probst & White of Chicago. The owners of Tower City today are Forest City Enterprises, part-owners of Station Square.



Downtown Cleveland still has three old commercial arcades, among which the Arcade of 1890 is truly distinguished: between its massive fronts are five levels of business and commerce beneath a glazed roof. The architects, John Eisenmann and George H. Smith, designed in a solemn manner that did not fully please the owners in the Art Deco period; at this time the stairs in the great space were reworked with delicate curves in the railings and lamps.

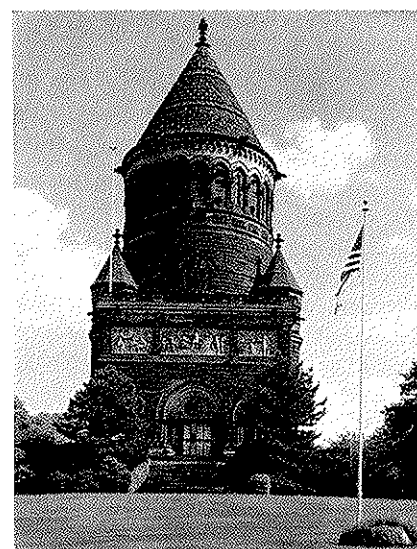


Above: Fairmount Boulevard is the kind of suburban showplace one expects a Midwestern city to have, all half-timber, Georgian brick, and trees. The community is Cleveland Heights. Above right: University Circle lies adjacent to Wade Park and Case Western Reserve University, with the Cleveland Symphony's Severance Hall and the Cleveland Museum of Art as outstanding features. The Museum is a work of 1916 by local architects Hubbell & Benes, a marble monument set in a carefully composed Beaux-Arts entourage of terraces, trees, and shrubs.

The West Side market is a monument to protein, its meat and dairy stalls housed beneath rich brown vaults of Guastavino tile. Outside, in an L-shaped colonnade, are the fruits and vegetables. The building, by Hubbell & Benes, dates from 1906.

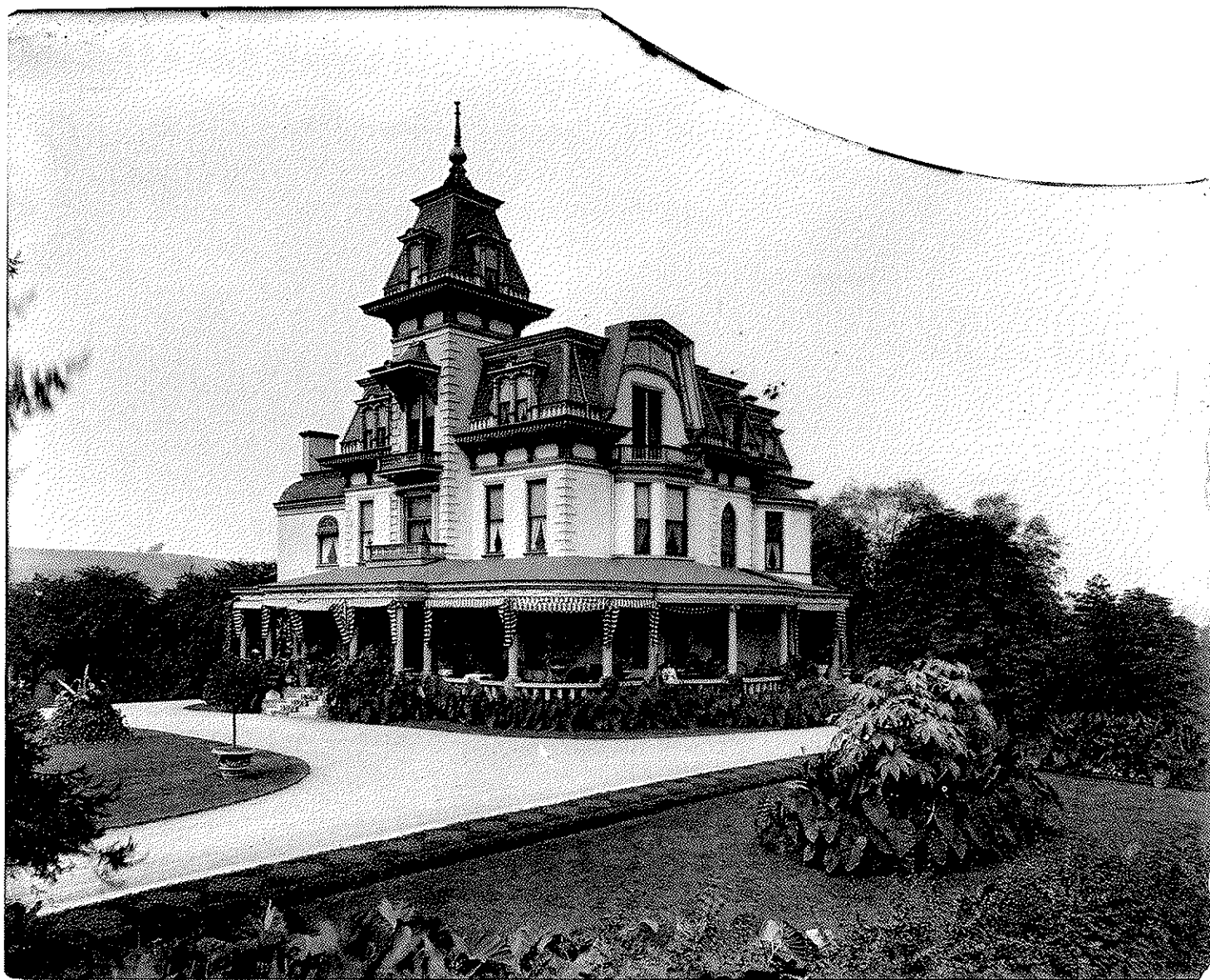


President Garfield lies within this mausoleum designed around 1885. The exterior is impressive but the interior is sensational: granite and mosaics surrounding a statue of Garfield. The architect was George Keller at Hartford, whose design is in the bulky but fanciful Gothic associated with the Englishman William Burges. Burges in fact had employed P. Walter Lonsdale, designer of the tomb's mosaics and glass, and John S. Chapple, who assisted on the drawings. Caspar Buberl, a sculptor well known at the time, modeled the exterior terracotta reliefs.



Join Landmarks on September 9 for a one-day bus tour to Cleveland. We will see most of the places shown here, and enjoy lunch at the Watermark Restaurant and dinner in a private residence. Call Mary Lu Denny at (412) 471-5808 for details.

Baywood in all its splendor. The consistency of style between the house and the grounds is remarkable. In the house, the paneled frieze at the base of the mansard roofs, the dentils of the main cornice, the quoins, the stripes of the awnings, and the balustrades of the porch and balconies all contribute to a sharp, rhythmic pattern of small-scale units repeated over and over again and relieved by the smooth expanses of wall and roof surfaces. The same pattern is evident in the repetition of small plant units, in the ribbon of carpet bedding along the drive, and in the staccato interruptions of larger units — the standard bay tree in an Italian terra-cotta pot and the clump of castor bean in the right foreground. These elements are set off by immaculately groomed gravel and grass, which work visually in the same way as the roofs and walls do for the house.



Once upon a Summer

Barry Hannegan

What could be so rare as a summer's day in 1900 spent at "Baywood," the estate of Alexander King near the Highland Park end of Negley Avenue? That experience is denied us by the passing of time, but the camera recorded enough to tell us what we've missed and to sharpen the sense of loss at the disappearance of one of Pittsburgh's great gardens.

The panoramic view taken from the margin of Highland Park shows a pastoral setting of a tree-dotted meadow dominated by the sparkling mansion. To the left, a small mansarded service building conceals a long greenhouse from our sight. In the center of the landscape rises the English Parapet, a massive retaining wall, heavily buttressed and bravely capped by a series of small stone towers. One of these, when they were still standing some thirty years ago, carried the engraved date of 1898, and since the photograph of the entire estate was published in 1901 in the old Pittsburgh *Index*, we have here the portrait of a grand Pittsburgh demesne at the dawn of the twentieth century.

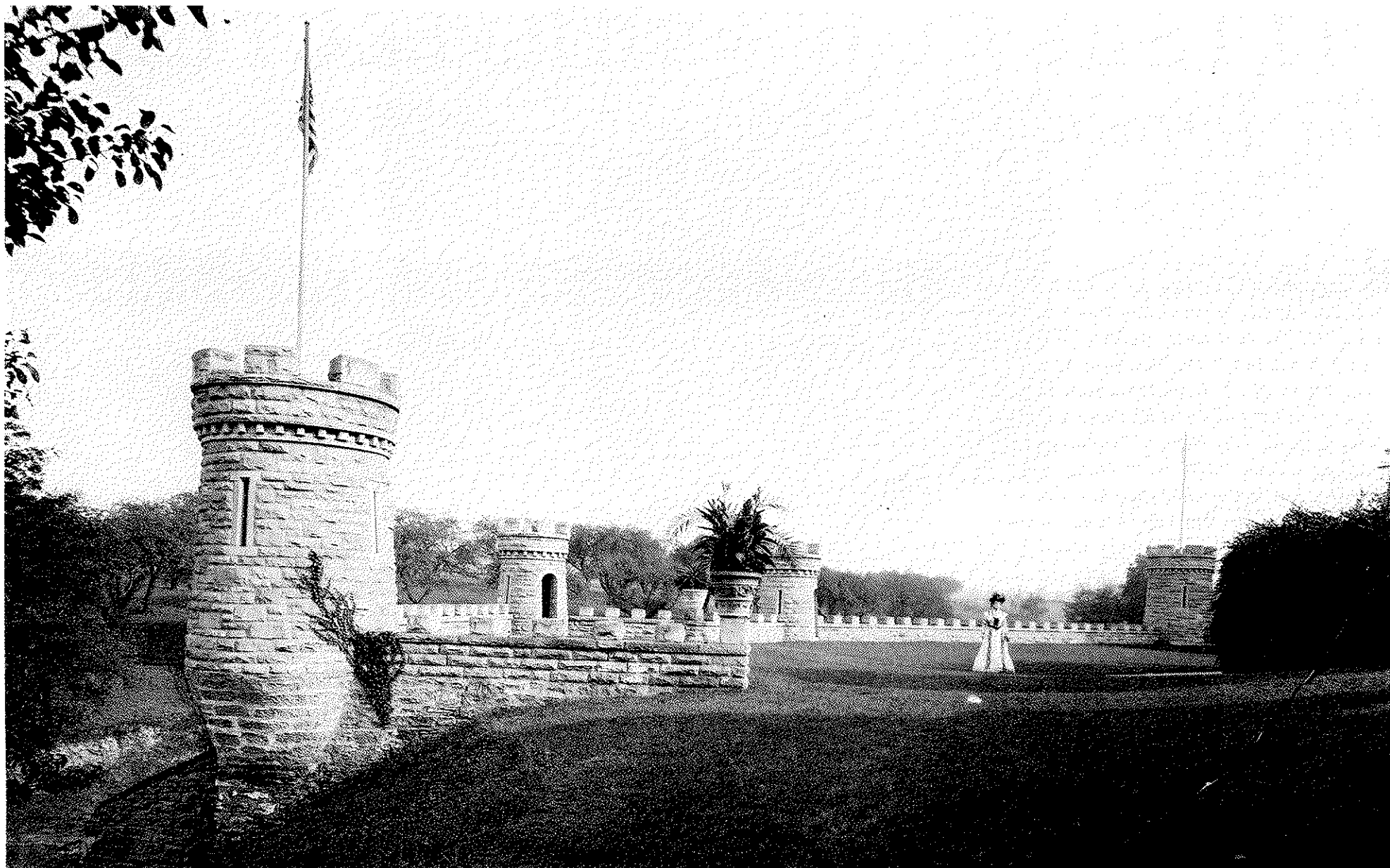
Closer views of the gardens reveal all of the signature features of the High Victorian landscape style, already a little out of date by 1900 but sumptuously and meticulously realized. Most conspicuous are the expanses of bedded-out flowers — an orderly massing of plants in precise patterns to form carpets of vividly colored intricacy. One view shows an extended parterre effect formed of flower beds shaped like commas, arranged to create a large fan-like design. Another photograph shows the same practice of bedding out, here confined to a ribbon-like border along the drive (itself a beautiful demonstration of the level of maintenance expected of such a property), where the small repeat pattern suggests nothing so much as the elaborate tile pavements favored by Victorian architects. All these countless tiny, richly tinted plants were carefully set out after the threat of frost had passed, and very probably were grown in the estate's own greenhouse by the resident staff of gardeners (perhaps two in the winter but surely at least five in growing seasons). Surely, too, it would have been from those greenhouses that came the lush tender plants so heavily banked along the endless porches.



Baywood, Summer 1901

It is the English Parapet, however, that lifts the estate to a quite exceptional level. Answering the need for a rather ambitious retaining wall, the Parapet was designed (by whom?) as the major architectural element of the garden. As an ornament, leaving aside its practical role, it is a later-day revival of those small buildings (Gothic, Greek, Saracenic, etc., etc.) introduced into the grand private parks of eighteenth-century England where they are designated follies. Follies perhaps they may be in their whimsy, artifice, and unexpectedness, but they are also serious and calculated inventions meant to heighten one of the great, pervasive techniques of landscape design — the juxtaposition of a man-made form against the textures and shapes of Nature in order to create a picture more engaging than either one alone could possibly provide.

And here in Pittsburgh, at "Baywood," we could have walked along the brow of the Parapet, past the crenellations, from one rook-like turret to another, gazing alternately at the perfected garden on the one hand, and at the wilderness (albeit polite) of Highland Park on the other. More impressive still would have been the promenade along the terrace below the Parapet, looming up along its buttress-ribbed expanse, with its alert little towers cutting into the summer sky. Can this be Carcassonne or Warwick Castle? Pittsburgh, it was not.



The English Parapet when its stones were still white. Part of this terrace, particularly the area between the two middle towers, was actually the roof of a large storage/service room that was reached from the lower terrace. The full medievalism of the Parapet is extremely rare in American garden design of the period. The only approximate parallel known to me is the extensive crenellated wall, with pavilions, constructed in the early nineteenth century at "Highlands," one of the great early Philadelphia estates, where, however, it served utilitarian ends as a support for espaliered grape vines.



The lady in white appears again in the parterre garden. The lobe-shaped beds are trimly defined by a uniform border and contain only one or two kinds of flowers, bedded out in mass. This arrangement conforms to Victorian taste which, for properties of this urbanity, frowned on mixed planting which was relegated to the "Old Fashioned" or cottage garden style. A grove of cannas erupts somewhere near the center of the parterre, while the foreground is filled with what appears to be a variety of viburnum.



The lady in white appears once again before a grape arbor that seems to form a small summer room. Such rustic garden features were popular through the nineteenth century, and, just around the time these photographs were taken, were being refined into the pergola, supporting roses or wisteria, that rapidly became one of the essential elements of a serious garden. The path here is defined by coleus (?) and cannas which re-appear farther back in a classic Victorian combination with elephants' ears. Although we have no identification for the lady in white, her presence in these views strongly suggests that she was, in fact, the chatelaine of the estate, Mrs. Alexander King.

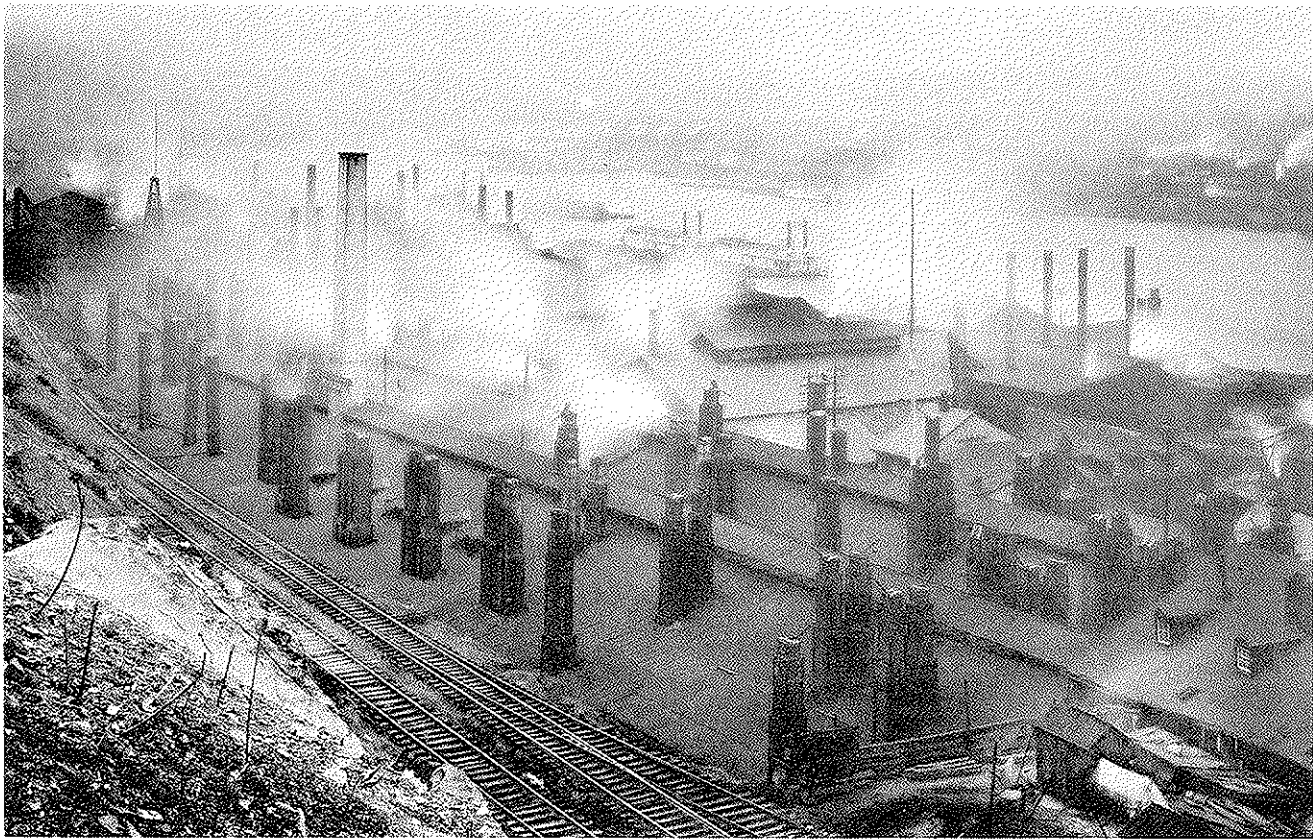
In the memory of most readers, the King estate belonged to the City. It was during that long period of uncertain custody that I first went to "Baywood," with Jamie Van Trump as my guide. In those days, although the house slept glumly and the gardens were only ghosts, the English Parapet still stood as a place of pilgrimage. Sadly, it, too, yielded to time and gravity, sliding and tumbling down the hillside, unstayed by the municipal hand. Recently, the property has returned to private ownership of a knowledgeable and auspicious kind. The house is responding to this new kindness, and it will be interesting to see if such piety will summon up even a part of Baywood's gardens.

—Barry Hannegan

PITTSBURGH ARCHITECTURE: *The Terrain*

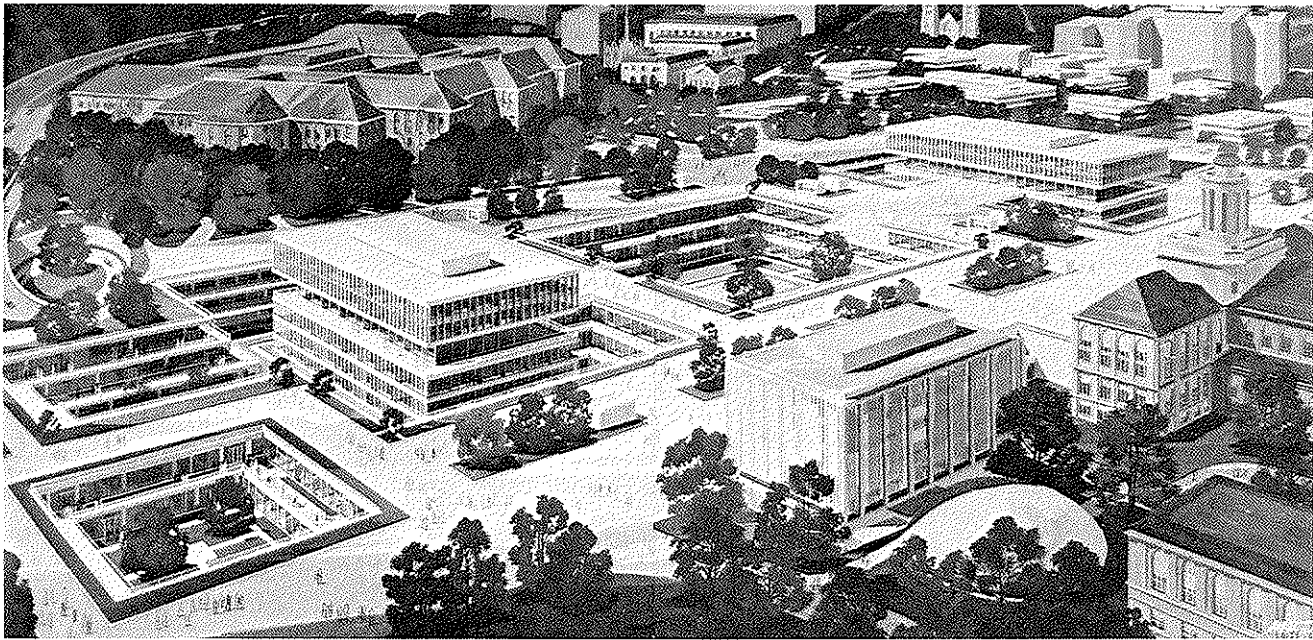
Walter C. Kidney

Preservation of buildings and districts should not claim our whole attention: what about the land itself? The legacy of hundreds of millions of years of change to the land has given us spatial drama rare in densely inhabited places. Houses so often robbed of all character by remodeling are mere flecks on the slopes and the hilltops, and even larger buildings, as a rule, punctuate rather than dominate the sky-lines and the plains. On a sleety morning we may envy the inhabitants of a prairie town, but in less severe weather we may bless the superb effects of such spaces.

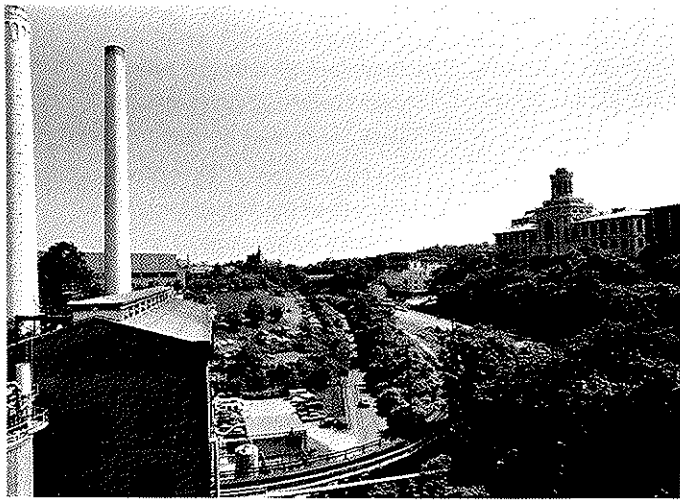


The river plains and some inland ravines have been martyred to industry: which has, at least, created huge and intriguing forms in the process of providing the region with an economic base. Here is J. Painter & Sons, on the south shore of the Ohio, in 1888.

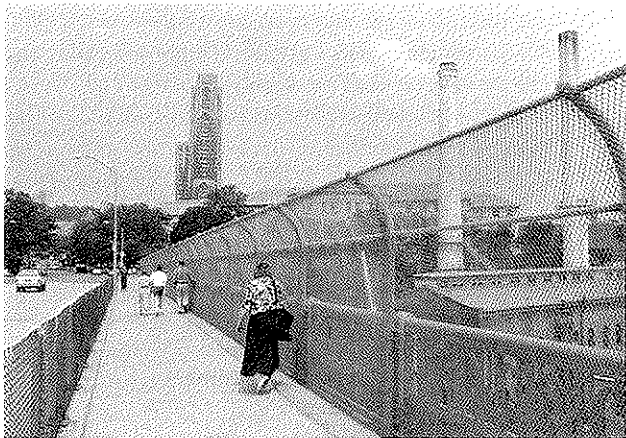
JUNCTION HOLLOW has long suffered from the attitude that it is a mere void to be filled. The Bellefield Boiler Plant in 1904, the Oakland Corporation plan for filling up flush in 1963, a parking garage, and two parking lots at least are the indignities, actual or proposed, in the past to what has been a beautiful space. Now, we have the new Roberts Hall, concrete and chunky, rising to mask the white-and-cream Hamerschlag. Further, the Schenley Bridge is lined with chain-link fences painted a view-inhibiting light rust brown. Instead of a gracious park bridge crossing a ravine to link two works of monumental architecture we have a suspicion-laden bridge that might connect two "projects." Again, we are hearing of a proposal to line 3,000 feet of Junction Hollow's west side with a 15-floor housing development, faced in mirror glass and theoretically invisible.



"The Panther Hollow [actually, Junction Hollow] project will transform into one of the architectural wonders of the world a desolate ravine, which splits the earth through this urban educational-scientific-cultural complex like a huge and carelessly cut furrow." Thus, the Oakland Corporation in 1963.

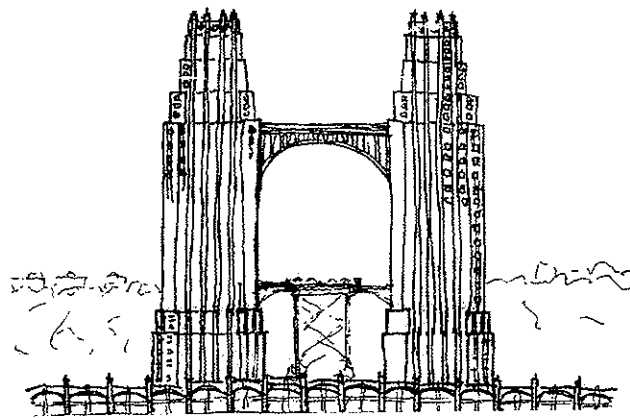


The Bellefield Boiler Plant and divers automobiles.



The Schenley Bridge, adapted to our Zeitgeist: suspicion, plus Saving Us from Ourselves.

Photo by Bill Rydberg, PHOTON

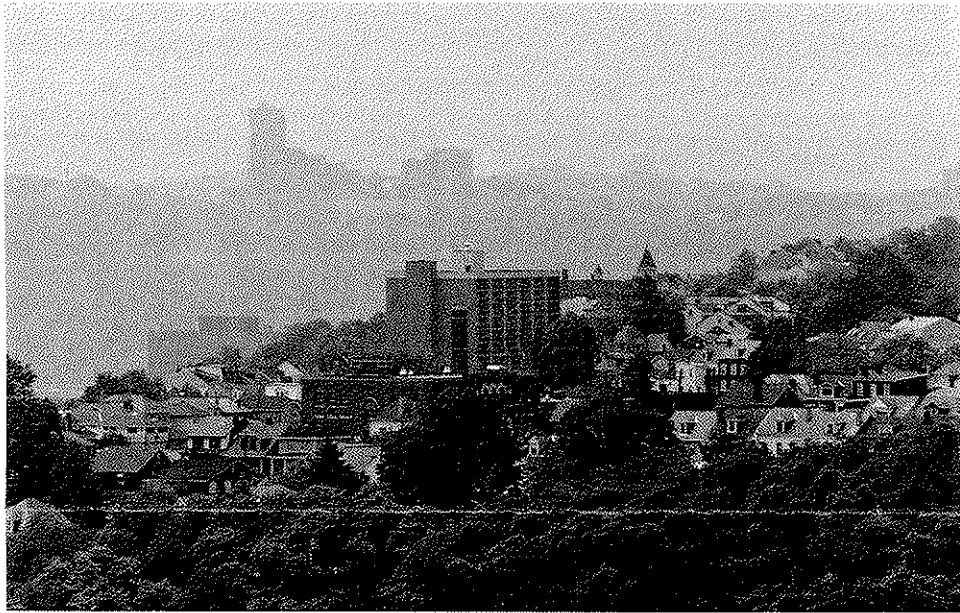


Sol Gross, promoter of the 3,000-foot mirror, has also envisioned skyscraperlets flanking the Anderson Bridge.

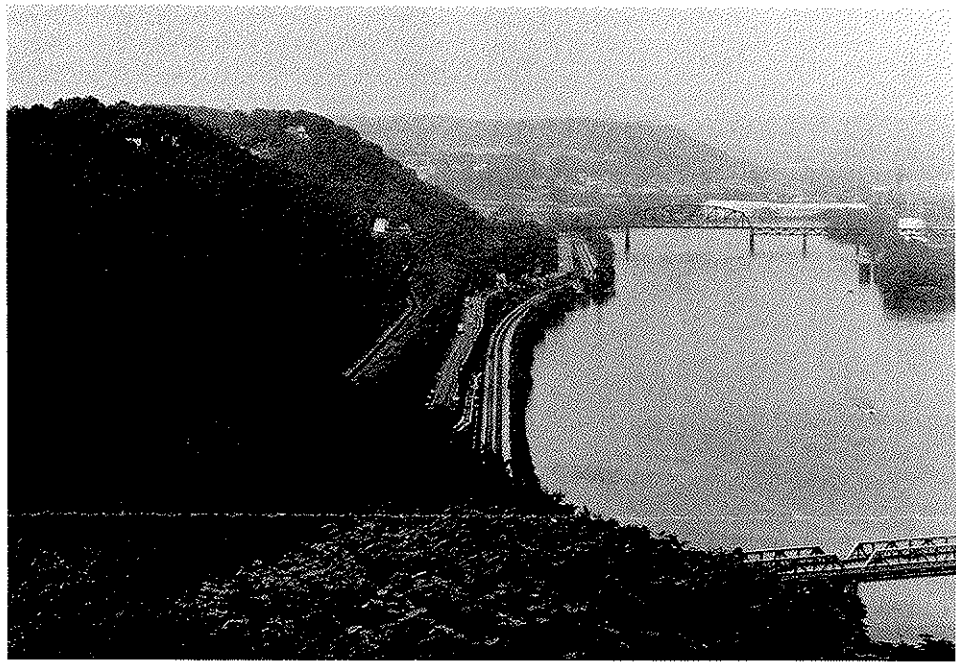
The amiable spectacle of the little houses on the hills, here overlooking the Ohio River from Elliott, is particularly pleasant. It is the mixture of wild nature and human habitation that is so enjoyable; the hills without signs of construction might be a little dull. It is the contrast between the big and ancient with the little, transitory, and sentient humans and their shelters that gives the scene its vividness.



Photos by Bill Rydberg, PHOTON



But this depends on small scale and complexity. A big crate of a building containing many units of housing overcomes the surfaces, cuts into the undulations of the land rather than riding them boat-like as the little houses do.



Everyone knows the standard calendar view upriver toward the Point, but how often do people look down the Ohio, through the old Gateway to the West?

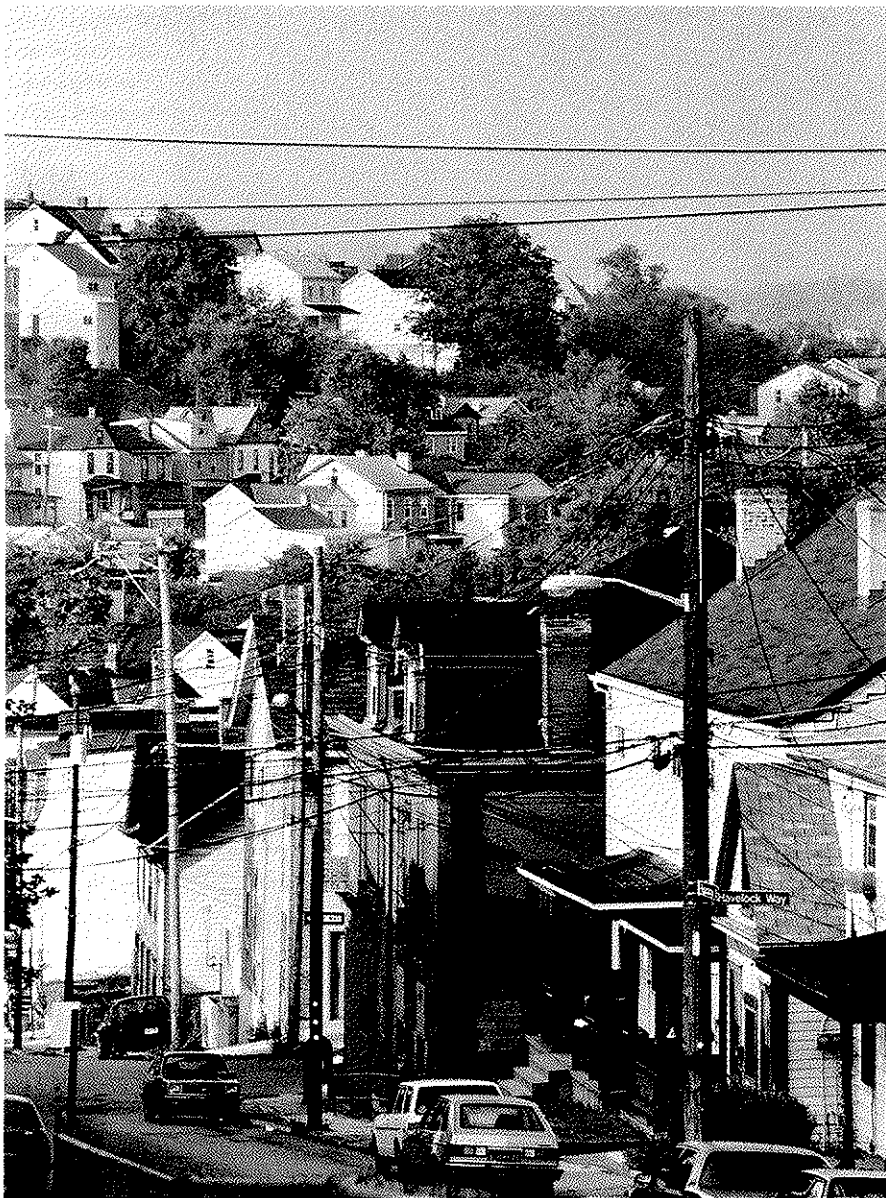


Photo by Clyde Hare

And beyond that, how many people appreciate, not only the grand static views that extend for miles but also the small-scaled views, such as this southward from Grandview Avenue, that depend on parallax for their effect? Parallax is the phenomenon that makes things seem to slide across your vision at different rates when in fact it is you that moves. It is the friend of small-scaled, complexly inhabited perspectives.

How feasible are official, legally binding historic designations of ravines, slopes, and hilltops — the “landmarking” of the land? No one in Pittsburgh is actively advocating Historic Review Commission designations yet, but the chance architecture of the terrain can be marred, just as a district can. (The easements described in the article on page 12 are an alternative possibility for very restricted areas.)

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Preserving Chestnut Hill

Those of you familiar with the Chestnut Hill part of Philadelphia can witness that in large part it is an Earthly Paradise. It has homely row houses and small shops, but much too remains of the hilltop village that the railroads first reached in 1854, the ambitious real-estate speculations of Henry Howard Houston in the 1870s and '80s, and the further developments of George Woodward in the early twentieth century. The result is a mixture of Italian Villa, the craggy quasi-medieval manner of Frank Furness and others, some rural French, some Colonial Revival, some Arts and Crafts, a lot of Cotswold: lots of the silvery-gray, laminated Wissahickon schist, laid on bed and off, in thin mortar joints or warm-tinted well-buttered ones, some stucco, some mellow red brick, always pleasing, set among the trees.

Built at the edge of Wissahickon Valley, a park that has been permitted to grow naturally, the houses have a rich and often unkempt and even wild appearance, bringing the Wissahickon wilderness right into the yards of Chestnut Hill. Great trees tower over the marvelous houses, and mowing grass has been eschewed in favor of yards filled with shrubs, conifers, perennials, and trees. Much less work is involved on the part of the homeowners, much less fertilizer and weed killer (if any) are required, and privacy is gained because the house becomes an almost private preserve in its individual woods, linked to the woods of the neighborhood. The place is unusually interesting visually and ecologically, a constant source of joy for the pedestrian. It has maintained its individual business district in Main Street fashion, with a strong sense of community.

The Chestnut Hill Historical Society, the preservation protector of the area, is engaged in taking a rare form of easement. The group is concentrating on landscape easements to protect the plants and trees and prevent any further subdivision of the larger properties. People are not required to follow any particular landscape plan nor are they required to keep everything as-is. The easement is realistic and practical. It requires that the trees be retained and that the general effect of the landscaping continue. At times facade easements are taken as well to protect the exteriors of the houses, but landscaping is currently the group's priority and it is meeting with considerable success.

Landmarks is studying this easement approach to see if it is applicable to the Pittsburgh area.



8137-39 Germantown Avenue: conservation and facade easement.



A close-up of 8137-39 Germantown Avenue.

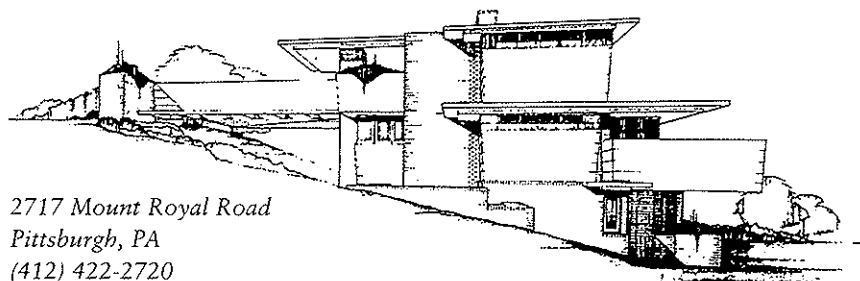


429 West Chestnut Hill Avenue: conservation easement. Property border (left) on edge of Fairmount Park.



8840-48 Montgomery Avenue, over the city line in Springfield: conservation and facade easement.

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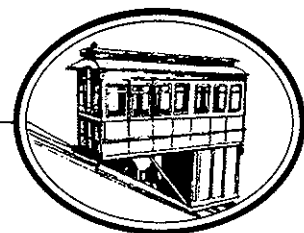
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*elevation courtesy of Donald Miller and Aaron Sheon, Organic Vision (Hexagon Press, 1980)



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Preservation Scene

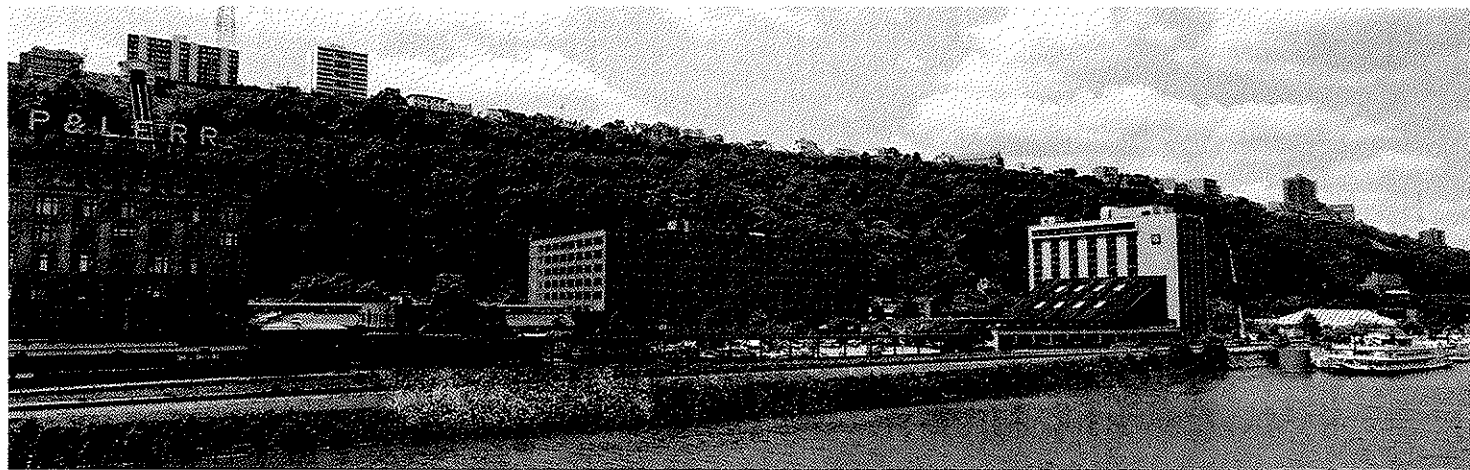


Photo by Bill Rydberg, PHOTON

Grandview Avenue and Us: the Future

May 16 saw a public hearing on Bohlin Cywinski Jackson's "Grandview Avenue Corridor Urban Design & Development Study," a document of 1993 that has been somewhat updated after comments by the residents of Mount Washington.

As might be expected, the document is very largely concerned with Grandview Avenue and the adjacent streets and properties. Yet the Avenue runs parallel to Station Square some 370 feet below, overlaps Station Square for about 4800 feet, and is connected to Station Square by an incline at each end of the overlap. Furthermore, the slope of Mount Washington is a background for Station Square, and the distant view of Grandview Avenue, giving an impression of building models on a mantelshelf, is the beguiling climax to this background. In brief, Station Square is obviously involved, and the Mount Washington Community Development Corporation assured us, at the hearing, of its desire that we should be.

One concept included in the Study is that of an "urban trail loop," with the inclines connecting east-west routes top and bottom: the Station Square route our internal road that will probably have a jitney some day to connect its more-than-a-mile-apart termini, the upper route perhaps the north walk at Grandview, though the ups and downs of the walk around the head of McArdle Roadway make that pretty arduous. (There is supposed, however, to be an incline-to-incline bus route that would mitigate the trip.)

Beyond communications, the face of Mount Washington is our remarkable backdrop, and its integrity is a concern on which we spoke.

Station Square's steep wooded background is precious, and we may look forward to the effect in the future, when we build to moderate height: between the structures, some rather tall, and the hillside behind we may achieve an effect most associated with Rio de Janeiro. We agree with the planners, who seem to be saying — though not precisely in this way — that large buildings should not descend conspicuously below the Grandview Avenue level on the north side of the street, and that existing views from either side of the street should not be seriously cut off. The proposed Ritz-Carlton of the last few years was an example of what could happen without proper restraints. It would have occupied the One Grandview Avenue site and have extended far east and north. Plans to develop the portions of the Mount Washington slope in the Saddle and Sycamore Street areas east of the end of Grandview Avenue affect the setting of the eastern end of Station Square — and will be conspicuous from downtown — and are thus of concern to us. Whatever is built up there is conspicuous, and speaks for the city, and should be of quality beyond average. Engineering work against the hillside henceforth should be

designed not only for its purpose of retaining earth and rock but also so as at least not to deface the scene.

After the long delay regarding the positioning of the new Monongahela River bridge and the configuration of its southern approach, we have the Station Square master plan to reconsider and the questions of supply and demand as regards parking. In the western restaurant area of Grandview the planners would like to see continuous street walls, which would probably lessen the parking up there, and would create heavier usage for both the western Station Square parking lots and the historic and picturesque Duquesne Heights Incline, assuming both to have adequate capacity.

As an element of its own neighborhood, Grandview Avenue has a multiple role to fill. At one place or another cognizance must be taken of the needs and pressures of tourists and restaurant customers; those who hang out or cruise; those who live on the Mount and walk, jog, sit, or park there; and those who live on the street and have the pleasure of the views and the penalties of the summer-evening crowds. There is the delicate question, too, of relating Grandview Avenue visually to the neighborhood behind: making it a neighborhood Main Street and "urban trail" for all Pittsburgh.

Random comments: Replacing the cold, crude 1960s lighting with something more subtle and subdued is a good idea, but the idea terminating vistas northward with planting can spoil the marvelous effect on such a street as Shiloh, where the pavement is level and one seems to be dwelling in the sky: nothing beyond the end of the block but hilltops, and the tops of skyscrapers. Also, though admitting that Shiloh could do with a stronger entrance, is there as much wrong with radio towers as the Mount Washington Community Development Corporation has implied in its comments? In their drama they are superb — big, colorful, playing against the clouds or shades of color that vivify the space beyond them.

This is an important City of Pittsburgh and neighborhood study that the Community Design Center of Pittsburgh is funding. Jennifer Higgins of MacLachlan, Cornelius & Filoni has been hired to develop the conceptions and design lighting, paving, and street furniture, and in other ways to bring them closer to realization.

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 Elisa Cavalier at (412) 471-5808.

Restoration of Calvary United Methodist Church Progresses

The exterior cleaning of Calvary United Methodist Church currently underway is the most visually dramatic component of the ongoing restoration work at the historic Allegheny West church. The architects, Vrydaugh and Shepherd with T.B. Wolfe, not only created a landmark in the spire but also marked the beginning of the end for Romanesque, so fashionable for a few years, in choosing such an elaborate Gothic.

By June 4, 1995, when the congregation celebrated the 100 anniversary of the completion of the building, cleaning of the open tower had been finished. The entire exterior is expected to be clean by the end of August, thus completing the visible part of Phase I of the restoration. Phase I will also include planning of future work: glass and interior.



Photo by Timothy Zinn

100 years of grime has been removed from the open tower of Calvary United Methodist Church in Allegheny West.

One hundred and fifty attended the centennial anniversary dinner and worship service. Pittsburgh Mayor Tom Murphy lauded the restoration effort and United Methodist Conference bishop George W. Bashore delivered the sermon.

RJE Consulting, led by Mary Kukovich and Rege Ebner, has been hired to manage public relations and the individual gift campaign segment of Calvary's \$550,000 restoration fund drive. They will work with Susan Brandt, restoration director.

The Ornament: More Salvos

Professor Wilfred Rouleau is continuing his campaign to keep the lavish bow ornament of the 1905 armored cruiser *Pennsylvania* off the roof of Carnegie-Mellon University's Roberts Hall, now under construction. Along with local publicity that he has given the matter, he has written to John H. Dalton, Secretary of the Navy, for intervention in the matter of "Navy Department Accession Number 12-1-B," the Ornament still being Navy property. Let us see if this will make the difference.

Tax Credit to be Introduced

A revised form of the Historic Preservation Tax Credit for homeowners may be introduced in this Congress. As it stands now, it will probably be a credit of 20 percent of qualified expenditures, the latter not exceeding \$250,000. The building would have to be listed on the National Register or be a contributing building in an historic district that has been certified by national or State preservation offices. It may include condominiums and co-ops as well. The Secretary of the Interior's Standards of Restoration would apply. A major innovation would be that only a State preservation office review would be necessary rather than both the State and federal review as is now required. In fact, there may even be an effort to delegate the review down to the City level. More details to follow.



Neighboring Monument on Clyde Street

Clyde Street, once a little street of houses in western Shadyside, bends so as to reach both Fifth and Ellsworth Avenues at right angles, and at the bend is a little gem of a place with a Grecian Ionic temple front: Solon Spencer Berman's First Church of Christ Scientist. The limestone church of 1905 has a calm, cool, collected look that contrasted with the coarser architectures of the adjoining houses, yet despite its monumental effect it is not a very big building, nothing to overwhelm its surroundings by its size. A good neighbor in the street scene.

For a long time it was deserted, but now it has a new existence as the University of Pittsburgh's University Child Development Center. The children will be preschoolers, whose conduct will be studied. The exterior will be very much as built and in many ways the new interior work has been sympathetic to the original building; original flooring, molded plaster, columns, and leaded glass windows are intact. On the lower level, rooms have been modified and new rooms added that respect the brick supports for the building that penetrate through the areas and create a good feeling in what once had been dolorous space; from the outside, the execution of new stairways and added space is well done.

But compromises and economies, especially due to the cost of meeting asbestos and lead requirements, have forced expedencies that have affected the worship space. Thus, the elliptical-vaulted sanctuary will henceforth contain ductwork, the side colonnades of what is now the main activity area are to some extent enclosed, and the triple entrance from the portico will be a double emergency exit; the present entrance is from the parking lot. The original design is thus at odds with the present plan in important ways. But it is good, all the same, to have kept intact this outstanding piece of street architecture.

Preservation Scene continued

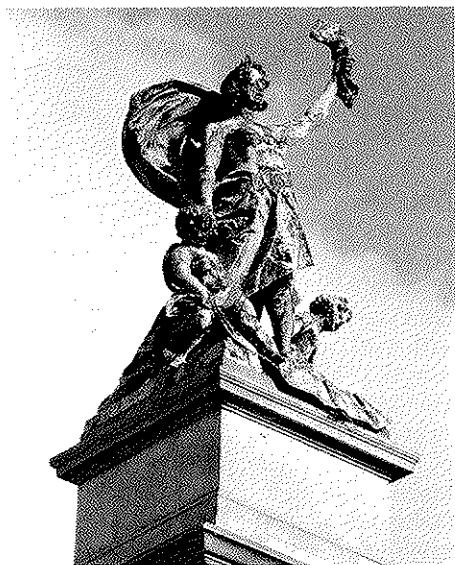


Photo by Bill Rydberg, PHOTON

Highland Park

The end of May brought the news that the Moretti sculptures at the Highland and Stanton Avenue entrances to Highland Park are very likely to be restored. The City will put up \$150,000, and the Highland Park Community Council seems confident of raising any further money for these and a bronze sculpture.

Now, what about the reservoirs, and the squalor of plastic sheeting versus the placid reflections of water? In the latter case, it appears that a veneer of water would sit atop a too-expensive concrete decking; in the former, people would look upon something like a 16-acre unraised tent. Thus far, the City has only come up with a request from the State for more time to reach a decision.



The Long-pulled Plug of Glory

A recent visit to the City-County Building led to the chance discovery of a dark tablet in the Grant Street porch, attached to a pier and facing away from the street. This proved to be a memorial to William Flinn, Pittsburgh's late Victorian paving monopolist, "A Builder For and Among Men." The sculptor Gleb Derujinsky chose to cope with a location of extraordinary gloom with an expedient used elsewhere in 1925: a bronze picture lamp with tubular bulbs in a long shade above the image. Today, though, the tablet is plunged in gloom. When we first noticed it, a commonplace lamp cord dangled in Flinn's face. Now it has been cut short, up near the border, and he is not so silly-looking though still unilluminated. His glory is departed, and even the admittedly handsome Ligonier block he forced upon the city is gone from Grant Street. It seems unlikely that the plugging-in of Mr. Flinn will ever be a public issue and that he will be freed from obscurity.



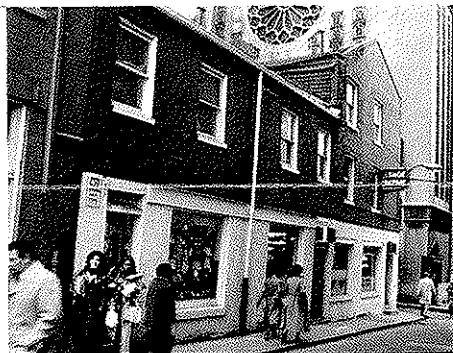
Photo by Bill Rydberg, PHOTON

Edgewood Station: a Station Again

Frank Furness gave the Pittsburgh area several products of his eccentric brilliance: a Baltimore & Ohio terminal, a Farmers Deposit National Bank, and the East Liberty and Edgewood Stations of the Pennsylvania Railroad. All these but the last have disappeared, and this, a minor work of 1902, has long been out of the transportation business. It seems likely, though, to make a return, as a halt on the extension of the Port Authority's East Busway now proposed.

Public Art in Strawberry Way

Late April brought the Pittsburgh Planning Department's announcement of a competition to place public art on Strawberry Way: a modest beginning to what might be a Triangle-wide campaign. Allegheny County artists are alone eligible, but no limitation seems to be placed on medium. Strawberry Way is a tiny street, so positioned and proportioned as



Little mid-nineteenth century houses, with the Smithfield United Church.

to create remarkable contrasts: the USX Tower rising beyond close-set walls; the openings of the elegant Bell Telephone building arcade framing little alleyway buildings hardly taller; the nervous Gothic fretwork of the Smithfield United Church. Between Grant and Smithfield, Strawberry Way is an interesting walking place, quietly enjoyable. A place where subtle art and design would improve what is already good and where gaudy art, or art that ignores the good qualities of the buildings, would merely be something to be waited out.

County Planning Director Resigns

Ray Reaves, Allegheny County Planning Director, resigned May 1, effective June 2, to become business and economic development consultant for the city of Novokuznetsk in Siberia.

Mr. Reaves supervised the creation of the *Allegheny County 2001* report, an effort to obtain the participation of community leaders and residents who attended 19 town meetings. It was one of the first times that the County tried to reach out to its citizens for advice on areas of critical concern to everyone.

Mr. Reaves also almost single-handedly opposed the Southern Expressway, feeling that it will do more to drain the County and the City of business than bring it in, a point well taken.

The city of Novokuznetsk in Siberia has a population of 620,000, and Mr. Reaves will help establish a service for small and middle-size businesses.

Historic Landmark Plaques Awarded



Three homes: the vernacular Walker-Way house (above); the Colonial Revival "Muottas" (right); and the picturesquely Eclectic Klages house (below right).

Landmarks' Historic Plaque Committee, chaired by Richard M. Scaife, met on June 7 to review 17 plaque applications submitted over the past year. Committee members agreed to award 11 plaques to the following sites of outstanding architectural and/or historical interest:

- Walker-Way house, 1810-20/1841/1910; 1912
Beaver Road near Quaker Road, Edgeworth
- Joseph Horne house, 1889, Longfellow, Alden & Harlow
838 Lincoln Avenue, Allegheny West
- Frank Alden house I, 1889-90, Longfellow, Alden & Harlow
617 Linden Avenue, Point Breeze
- "Red Gables" [Frank Alden house III], 1892-94, Longfellow, Alden & Harlow
605 Maple Lane, Edgeworth
- "Bagatelle," 1895, Longfellow, Alden & Harlow
Little Sewickley Creek Road, Edgeworth
- "Muottas," 1903, Alden & Harlow
Little Sewickley Creek Road, Edgeworth
- First Hungarian Reformed Church, 1903-04, Titus de Bobula
221 Johnston Street, Hazelwood
- Herbert Preston Malick house, 1909
3406 Brownsville Road, Brentwood
- Allen M. Klages house, 1922-23, Frederick G. Scheibler, Jr.
5525 Beverly Place, Highland
- Kennywood Racer, 1927
Kennywood Park
- Steinberg house, 1950-51, Cornelia and Peter Berndtson
5139 Penton Road, Squirrel Hill

These awards were unanimous, and several Committee members commented on the high quality of the properties submitted this year. Several other plaques may be awarded this year after further discussion or investigation.

With these, 324 sites in Allegheny County now are identified with a Historic Landmark plaque from the Pittsburgh History & Landmarks Foundation. Although a Historic Landmark plaque offers no legal protection, it does give public recognition to the outstanding architectural landmarks or historically significant sites in Allegheny County built before 1945. If you would like to nominate a property for a Historic Landmark plaque, please call Walter Kidney at (412) 471-5808 for an application.



Photo by Bill Rydberg, PHOTON

Historic Bridgeville House Needs Rescuer

The Middleswart-Murray house, a one and one-half story double frame house built c. 1828 at 745 Washington Avenue in Bridgeville, stands on land slated for new construction. The owner is seeking a buyer for the building willing to move it to another site. The 2,545-square-foot house is pictured and described on p. 164 of *Landmark Architecture of Allegheny County Pennsylvania* (1967); Jamie Van Trump wrote of it:

The structure is a very agreeable example of the simple frame vernacular stemming from the late Classical style of the eighteenth century ... It is said also to have been once a toll house for a bridge across the Chartiers Creek.

Anyone interested in the Middleswart-Murray house should contact Bob Fryer at (412) 221-1000.



The Twin Centennial: The Carnegie and the Pittsburgh Symphony Orchestra

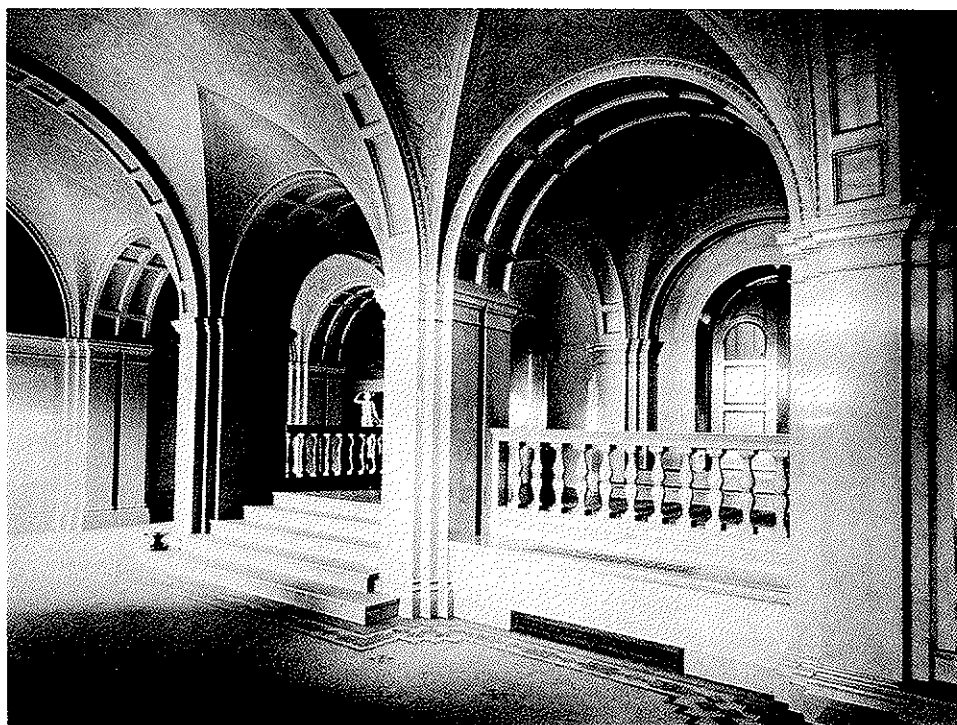
If you look into the Pittsburgh past, you can play a little historic game with the infamous regional reputation: when did the City Beautiful, America's turn-of-the-century ideal, start to emerge from the Smoky City? And how did the new emergence manifest itself? As regards architecture, consider the Courthouse and Jail: begun in 1884, simple and lucid in design, executed in light-colored granite, looking beyond the Victorian period with its sooty sandstone and accumulations of detail. As regards public recreation, in Schenley Park, whose land was donated in 1889, a truly versatile and picturesque park came to Pittsburgh replacing whatever scraps of hillside and riverbank had served before.

From Schenley Park we move naturally to the two centennials being observed this year, other advances toward the City Beautiful in their own ways. In 1881, Andrew Carnegie, a New Yorker for 14 years, had looked back on Pittsburgh and attempted to give it a free library. Legal technicalities had long made this unfeasible, but in 1890 a national competition for the Carnegie Institute was held, and in 1895 the winning design, by the Boston-Pittsburgh architects Longfellow, Alden & Harlow, was realized. The building itself, if not quite as visually organized as the Courthouse or Jail, was still a progressive design of the time, the slight passé Romanesque transmuted into Quattrocento, with picturesque composition a dwindling presence.

What was really new, though, was really the combination of functions the Renaissance interiors were to house: library, art gallery, museum of science and natural history, and music hall. This competition and the slightly earlier one for the Cathedral Church of St. John the Divine in New York were the most important American architectural competitions to date: means of testing the profession's accomplishment at that time in creating very large and honorific institutional buildings. As architecture, the Longfellow, Alden & Harlow building that opened in 1895 was imperfect, still with the Victorian compositional flaw of being assembled from independent-looking elements: a music hall with a rather Parisian look, two Venetian towers, and a palace from, perhaps, fifteenth-century Florence. The interiors, though rather ornately painted, were more unified, more serenely geometrical, in most parts.

In 1907, after a second Carnegie building campaign of four years, the Institute had quadrupled in size with new fronts by Alden & Harlow in a rather Germanic classicism with the towers gone, natural history and fine arts vastly expanded, and skylit Halls of Architecture and Sculpture (casts) at the building's heart. Externally nothing fundamental happened thereafter except the accumulation of soot until a third building campaign that led to the opening of the Sarah Scaife Gallery of the Museum of Art, completed in 1974 to the gray, planar designs of Edward Larrabee Barnes.

The Carnegie Institute has bought and built elsewhere, but their distinguished home of 1895 and 1907 is still their home, a remarkable place in the city. These days the original light-gray sandstone is out from under the soot again, save for one inconspicuous area of wall kept velvety black as a memoir of the past. (There remains also a section of the Music Hall's original curved front, boxed in by the 1907 foyer addition but still vis-



The Library vestibule as built in 1895, with intricate linear painting in the vaults. The outside entrance is behind the camera, and the door on the landing leads to a stair to the Reference Room.

ible in the basement.) Recent interior restorations have done a little to mitigate the on-and-off modernizations of the last 50 years. The rather nasty entrance system for the Library has been replaced by a decent wood-and-glass screen that divides the old, gracious space but at least looks as if somebody actually designed it. Upstairs, murals in the corridor and the old central reading room (now for Social Science) have been restored, and original 1895 decorations by Elmer Garnsey have been uncovered and restored. In most rooms, opaque or translucent basins throw indirect lighting up to the ceilings, while the coves of the Music and Art rooms have their own indirect lighting. In Social Sciences, tables carry green-shaded lamps as of old, though these are confined only to that room, money it is said having run out for the others. Doorcases remain painted in most places, and much of the laborious, expensive process of genuine restoration remains to be done.

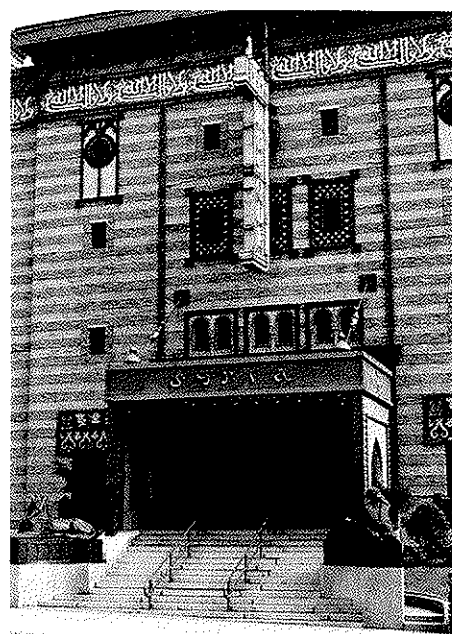
The Pittsburgh Symphony Orchestra has marked its century of triumphs, extinctions, prosecution for Sabbath violation, and recoveries with no specific architectural symbol all its own: the Music Hall of the Carnegie Institute, the Syria Mosque, and since 1971 the Heinz Hall adaptation of the Loew's Penn movie house have been its homes. Back in the 1960 period, when the marvelous houses of the lower Hill District were demolished, the sacrifice was for the Civic Arena, meant for light opera, and a new showplace for the Symphony. After all the demolition of what might have been a showcase restoration effort, neither the Civic Light Opera nor Symphony uses the site today.



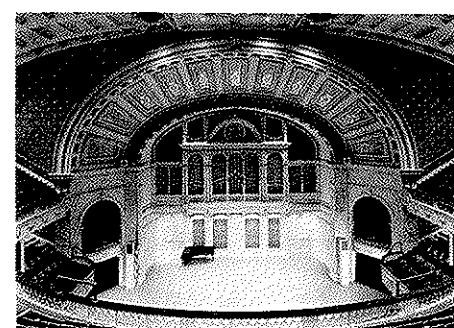
A hallway in the Carnegie Institute of 1895, decorated by the Bostonian Elmer Garnsey.



The Carnegie Institute in 1897, utterly without landscaping: Forbes Street behind the camera and the St. Pierre Ravine, later filled in for Schenley Plaza, to the right. The round form of the Music Hall was later boxed in by the present foyer block, but can still be partly seen in the basement. The whole design still shows Romantic picturesqueness and Classical simplicity in conflict.



Syria Mosque, the Shriners' auditorium in Oakland, housed the Symphony for many years before the 1971 opening of Heinz Hall.



The Symphony's first home: the Music Hall in the Carnegie Institute, opened in 1895.



A construction shot of Loew's, 45 years before its rejuvenation as Heinz Hall.

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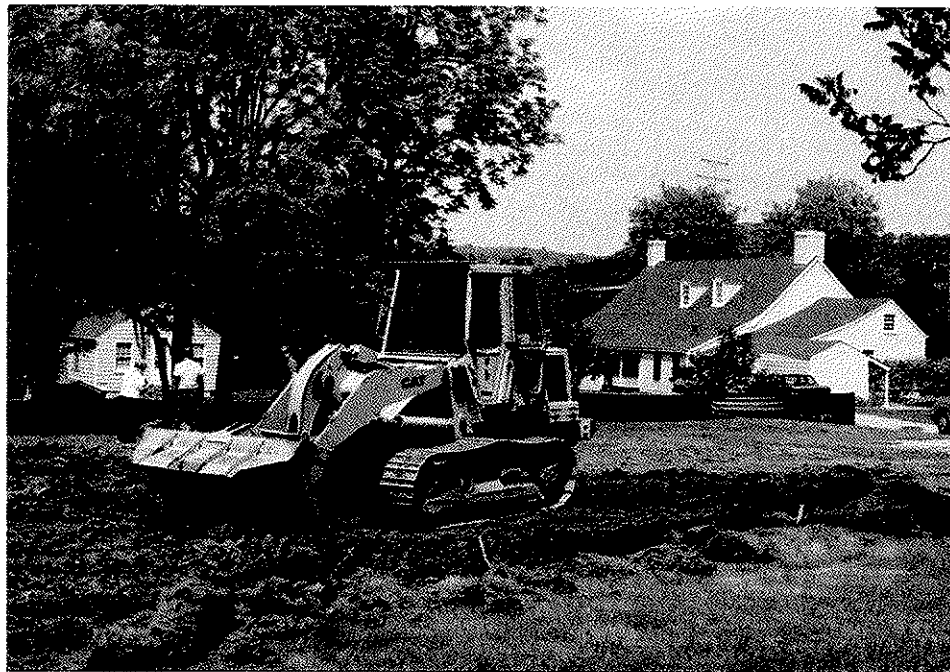
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Historic Property News

Improvements to the Neville House Property

Thanks to a grant from the Mary McCune Edwards Foundation Fund, Landmarks has been able to implement the first phase of a master landscape plan prepared by GWSM, Inc. for the Neville House in Collier Township. When the National Historic Landmark house opens its summer season of events on July 16, visitors will be able to park in a new lot that has been carefully designed to be in keeping with the environment of the eighteenth-century house. A new pathway also leads up to the house. Sopko Contracting, Inc. completed the parking lot and walkway in June. Appropriate lighting fixtures soon will be added, and trees and bushes will be planted in the next few months. By the fall, the first phase of the master landscape plan will be complete!



Landmarks Supports Fundraising for One of County's Oldest Buildings

Diane I. Daniels



Since 1993, members of the Oliver Miller Homestead Associates have been working with Landmarks to raise funds to preserve the Homestead in Allegheny County's South Park. The history of the Homestead dates back to 1772.

The Homestead is owned by Allegheny County and administered by the Department of Parks, Recreation, and Conservation. The property is operated by the Oliver Miller Homestead Associates under agreement with Allegheny County. The mission of the hundred-member volunteer group is to maintain the existing buildings while improving the site as a living history museum.

The original homestead was a log

house built by Oliver Miller in 1772. In 1808, the Millers added a stone house to the right side of the original log house; in 1830, they demolished the log house and replaced it with another, larger stone house. Today the Oliver Miller Homestead consists of the stone houses erected in 1808 and 1830, a spring house, a blacksmith shop, a two-story log cabin built in 1988 that functions as a visitors' center, research library, and gift shop, and various gardens.

Dependent upon grants or donations for major preservation efforts, the group is seeking over \$15,000 for exterior and interior work. Funds will be used for improvements such as repointing the stone houses, repairing water damage to the walls, upgrading the lighting in the stone house, and relocating electrical outlets. A wish list of 11 projects has been presented to Howard B. Slaughter, Jr., director of Preservation Services at Landmarks.

From 1772 to 1927 five generations of Millers lived on the land. Three sons of Oliver Miller became involved in the Whiskey Rebellion of 1794, when General John Neville guided United States Marshals to a home near the

Homestead to serve a writ imposing a fine of \$250. When an argument broke out, farmers fired several shots at the officers. These were the first shots fired in the Whiskey Rebellion.

In 1927 the land — just over 65 acres — was purchased for the formation of South Park. Every Sunday from April 23 until December 17, guides in eighteenth-century dress conduct tours of the buildings, discussing local history and demonstrating various pioneer crafts: spinning, weaving, quilting, open-hearth cooking, and blacksmith work.

Mary Pat Swauger, president of the 22-year-old Oliver Miller Homestead Associates, says the project has great significance to the community. "This pioneer landmark serves as a way for people to learn their history."

Earth Day Celebration at Rachel Carson Homestead

On April 20, U.S. Interior Secretary Bruce Babbitt came to "the birthplace of the modern American environmental movement" — the Rachel Carson Homestead in Springdale — to challenge Americans to "send a message of renewed commitment and hope to Washington." His speech marked the beginning of a week-long tour to win public support for maintaining environmental protections.

The occasion marked the twenty-fifth anniversary of Earth Day and the twentieth anniversary of the Rachel Carson Homestead Association. The non-profit Association works to preserve and maintain the birthplace and childhood home of Rachel Carson and to present educational programs based on her precepts. For many years, Landmarks has provided assistance to the Rachel Carson Homestead Association as its members work to preserve the mid-nineteenth-century farmhouse.



U.S. Interior Secretary Bruce Babbitt speaking at the Rachel Carson Homestead at 613 Marion Avenue in Springdale.

Flights of Fancy Gala

BENEFITING THE
VISITING NURSE ASSOCIATION
FOUNDATION

SATURDAY, SEPTEMBER 30, 1995

The black-tie dinner dance
will be the highlight of
"HOME TWEET HOME,"
the Foundation's two-week-long
silent auction/exhibit of
exceptional bird houses at the
PPG Wintergarden
in downtown Pittsburgh,
September 17-30.

To purchase tickets for the events or
for information on how to contribute
a bird house of your own design,
contact Terri West at 937-8350.