and the surrounding Western Pennsylvania. Jamie also assiduously visited rooms at the Carnegie Library in mostly in the Pennsylvania and Fine Arts of Pittsburgh history and architecture, against a background of intensive study and his emergence as a writer as "seriously" in the mid-1950s. He did say that he began to write about it out his life; he was never sure when he Courthouse and Jail continued throughout.

23.) His study of the Allegheny County received his M.A. in 1932 at the age of early 1930s, remarkably innovative. (He graduated from Pitt in 1932. Jamie, at the time of graduation from Pitt in 1932, "insufficiently academic" and so how he wrote instead about Baque city planning as a subject for the early 1930s, remarkably innovative. (He received his M.A. in 1932 at the age of 23.) His study of the Allegheny County Courthouse and Jail continued throughout his life, he was never sure when he began to write on the subject although he did say that he began to write about it "seriously" in the mid-1950s.

Walter C. Kidney has characterized Jamie's life and work between graduate school and his emergence as a writer as a "period of unemployable job activity against a background of intensive study of Pittsburgh history and architecture, mostly in the Pennsylvania and Fine Arts section of the Carnegie Library in Oakland." Jamie also assiduously visited and explored Pittsburgh's neighborhoods and the surrounding Western Pennsylvanias.
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.

Michael A. Accetta
Michael Baker, Jr., Inc.
Dr. Frank C. Barlow, Jr.
Judith Bell
Mr. & Mrs. Dean Berkan
Mary Callison
David Carlson
Mr. & Mrs. Donald C. Clement
Reese Cohen
Cassie Eccles
Dr. & Mrs. Philip Feinman
and family
Josette Fitzgibbons
Dr. Frances J. Bames
Cassie Eccles
Renee Cohen
Mr. & Mrs. Donald Y. Clem
and family
Michael A. Accetta
Joan B. Gaul
Josette Fitzgibbons
Dr. Frances J. Bames
Cassie Eccles
Renee Cohen
Mr. & Mrs. Donald Y. Clem
and family
Reese Cohen
Cassie Eccles
Dr. & Mrs. Philip Feinman
and family
Josette Fitzgibbons
Anne Fossa
Maria Frederick
Joan B. Gaul
Mary Ann Gilbert
Mr. & Mrs. Donald C. Clement
M. Glabicki
David Hamlin
Maria Frederick
Mr. & Mrs. Thomas Hall and family
David Hamlin
Hunter Hunt
Julian Jones
Kate and Dick Junker and family
Betsy and Bob Kampmeinert
and family
Bunell Group, Inc.
California University of Pennsylvania
Alpem, Rosenthal & Company
Patrons
Alpem, Rosenthal & Company

Corporate Members

Partners
Alpem, Rosenthal & Company
Bunell Group, Inc.
California University of Pennsylvania

Partners (continued)
Alpem, Rosenthal & Company
Bunell Group, Inc.
California University of Pennsylvania

Trustee News

• Richard M. Scante, a trustee of Landmarks, received an honorary doctorate in Humane Letters from the California University of Pennsylvania this May.
• We thank Mr. and Mrs. Farrell Rubenstein for their recent contribution in honor of Barbara Rackoff's birthday. Both Mrs. Rubenstein and Mr. Rubenstein are trustees of Landmarks.
• We thank Dr. and Mrs. Michael Friedberg for their recent contribution in honor of Mr. and Mrs. William Rudolph and the "new addition to their family."

Memorial Gifts

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

• Patricia J. Donahue, Stanley Pudzinski, and A. E. Pudzinski Architects, Engineers, Planners in memory of Barbara Hoffstot.
• Charles Covert Arsenberg and Eleanor Howe Nienick in memory of James D. Van Trump.

Volunteer Patrick Stroh

The James D. Van Trump Library is pleased that Landmarks member Patrick Stroh assisted us this summer in theongoing organization of our photographs. A Wisconsin native, Pat has been a Pittsburgh resident since 1990. He is an assistant professor of Political Science at Carnegie Mellon University and holds degrees from the University of Wisconsin and SUNY at Stony Brook. Pat's academic specialty is political campaigns and elections, and American policy-making (especially budgetary and environmental). He does the election polling for the Tribune-Review.

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 revitalization and historic property preservation; public advocacy; education and membership programs; and the continuing operation of Station Square, an historic riverfront property owned downtown Pittsburgh.

Michael J. Ziegler, Jr. President
Louise Sturgeon, Editor/Executive Director
Lisa A. Caslin, Director of Development
Tom Croy, Treasurer
Mary L. Domian, General Counsel
Sharon DeBeer, Membership Services Manager
Mary Ann Duff, Executive Director
Barry Harrison, Historic Properties and Garden Survey
Thomas Krill, Director of Preservation
Robert C. Kiley, Architectural Historian
Linda Mint, Staff Assistant
Howard B. Slavonic, Jr., Director of Preservation Services
Albion M. Twidale, History Collections Director
Ronald C. Veauch, Jr., Facilities Management Director

PHLF News is published five times each year for the members of the Pittsburgh History & Landmarks Foundation.

IN MEMORIAM: LARUE BRANDON

We extend our deepest sympathy to Rhonda Brandon, executive director of the MacGillister Citizens Corporation, and her family upon the death of her son, LaRue Brandon. LaRue Andrew Brandon was born in Pittsburgh on November 18, 1972 to Rhonda Estes Brandon and Richard Brandon, Sr. He died on July 31, 1995 at Presbyterian University Hospital, the victim of a drive-by shooting.

LaRue was a graduate of Schenley High School and Connellsville Technical Institute. He worked as a Central Service Supply Technician at Magee Hospital. His performance and positive attitude earned the respect and admiration of his co-workers and other hospital personnel. A service was held for LaRue Brandon on August 3 at Bethel A.M.E. The service was conducted by Reverend Samuel Cooper, Reverend Limwood Lewis, Jr., Minister Vicki Meyers, and Reverend Brenda J. Tollefson.

Middleton Place, America's oldest landscaped gardens, near Charleston, SC.

October 23

Distinguished Lecture: Middleton Place

Annual Membership Dinner

Awards of Merit Presentation

Join members and friends of the Pittsburgh History & Landmarks Foundation on Monday evening, October 23 at the Station Square Sheraton for dinner, the Awards of Merit presentation, and Distinguished Lecture by Charles Duell. As president of Middleton Place Foundation, Mr. Duell oversees the care of America's oldest landscaped garden, the plantation stables, and the Middleton Place house museum and corresponding family residence in Charleston, the Edmondston-Alston house. Together these two properties interpret life on a Low Country rice plantation and the history of the Middleton family.

In his illustrated lecture, Mr. Duell will explore the progression of formal landscape design from seventeenth- and eighteenth-century Europe into the American colonies. He will focus on the garden at Middleton Place, completed c. 1755, its miraculous survival over the past 250 years, and the challenges of its preservation today.

During the membership dinner, the 1995 Award of Merit recipients will be recognized. The following individuals and organizations will be honored for outstanding achievements in historic preservation and/or for increasing public knowledge of our heritage:

• Frederick A. Henzel
• Clark and Shaleen Muenzer
• Pat and Judie Vescio
• Cynthia and Harlan Giles
• Joe and Sue Kelly
• Sally C. Dunbar
• Landmarks' Tour Docs
• Dollar Bank
• Carnegie Mellon University
• Michael Dennis, Jeffrey Clark & Associates
• TAMs Architects
• Kelling, McKeen & Wood
• Brooke Lindley, Paul Beznoska, Richard Cloey
• Richard Fairplay
• GWSM, Inc.
• Architectural Design Practice Center
• Coin Corporation

Carnegie Library of Homestead
Unilander Center, Inc.
Port Authority of Allegheny County
Pennsylvania Department of Transportation
MacLachlan, Cornelius & Filoni, Inc.
Mercy Hospitals
Property Ventures, Ltd.
L.D. Astorino & Associates
Mazcare, Inc.
The Board and Staff of Residential Resources, Inc.
Perry Hilltop Association for Successful Enterprises
Sewickley United Methodist Church

All members will receive an invitation to this event, but mark your calendars now and plan on attending! If you do not receive an invitation, please call (412) 471-5808 for details.
Participants Comment on Summer Classes

"This course was truly enlightening as to the history of Pittsburgh. I have enjoyed sharing the interesting points with my family."

"The church tours were wonderful."

"The field trips were excellent. Mary Ann made the North Side come alive. Meeting some residents of McKees Rocks was great."

"Excellent slide presentations."

"I'm actually going to take this walk with the kids, pointing out things that we've seen and telling them about what used to be there... They're going to search out the oldest person they know in the Hill District. They'll just love doing it." 

"There are a lot of stereotypes out there. When you don't know something, you believe what you hear about it."

"You opened many eyes to the world of possibilities. History & Landmarks has to offer as well as appreciating art through architecture."

"Pittsburgh Heritage" participants applauded Maricia Locaros as she read her book about Pittsburgh—in Spanish!


A "road miner" looks through a stereoscope.

Special programs for children this summer included a presentation of "Fortable Pittsburgh" to children attending the Kids & Us daycare in Mt. Lebanon and the creation of a city mural and an evening reading of No Star Nights at the Barnes & Noble Book Store in Squirrel Hill. Several private group tours and "Downtown Dragons" tours also were offered. We thank KDKA-TV for featuring the "Downtown Dragons" walking tour as "Live at Five" on July 7.

Touring Manchester during the "African-American Legacy in Pittsburgh" inservice.

Teenagers from Community Outreach Ministries tour Station Square.

Making buildings and bridges for the city mural at Barnes & Noble.

Education News

Summer Scrapbook

Events

Golf Landmarks Monday through Friday between 9 a.m. and 5 p.m. at (412) 471-5808 for further information or to make reservations.

September 15, October 2, 9, and 16—6:30 p.m. to 8:30 p.m.
Field trip: October 9th at 10 a.m. to 2 p.m.

Caring for Your Historic House

Is your house 50 or more years old? If so, you may want to register for this class to learn how to:
- finance the maintenance (or purchase) of your historic house;
- care for it and conserve energy;
- landscape it;
- and research its history.

Join course instructor Anne-Marie Lubrano and other experts to learn how to care for your historic house. Landmarks is offering this class through Pitt's Informal Program; call (412) 648-2560 to register. Registration is limited.

October 5—6:30 p.m. to 8:30 p.m. Field trip: October 7, 9:30 a.m. to 12 Noon

Pittsburgh's Architectural Heritage, Part I: Buildings of the 18th and 19th Centuries

In this introduction to Pittsburgh-area architecture, class participants learn about various architectural styles—from the Colonial period to Richardson Romanesque—and they see (and tour) scenes of Pittsburgh's landmark buildings that typify those styles. Landmarks is offering this class to be taught by historical collections director Al Tammer through Pitt's Informal Program. Call (412) 648-2560 to register.

October 23—6 p.m. to 9 p.m. Admiral Room, Squirrel Square Sheraton

Annual Membership Dinner, Awards of Merit Presentation, and Distinguished Lecture by Charles Dull

Please see page 2 for details. Call Mary Lu Denny at (412) 471-5808 for reservations.

December 3—2 p.m. to 5 p.m.

Newville House and Old St. Luke’s Holiday Tour

Board our bus at Station Square and travel to Old St. Luke’s in Scott Township. Reverend Canon Richard W. Davies will talk briefly about the history and preservation of the Gothic church of 1852, and then tour participants will enjoy an organ recital. The organ, an 1822 work by the English builder Joseph Harvey, was shipped across the mountains for Trinity Episcopal Church, downtown. The organ was given to St. Luke’s in 1852 to celebrate its opening.

At the Newville House, just a few minutes away in Collier Township, costumed docents will lead us on a tour of the c. 1785 National Historic Landmark. The house will be decorated for the holidays and refreshments will be served.

Tour Trivia

Did you know?

- 126 members and friends of Landmarks toured Kennywood Park, a National Historic Landmark, on May 7.
- More than 75 Pittsburghers participated in downtown walking tours during Preservation Week, May 15 through 19.
- 26 members and friends enjoyed a weekend of history, architecture, and Southern hospitality on May 19 tour to Stratford Hall and other Virginia plantations.
- 12 members joined Landmarks’ president Arthur Ziegler on a July 22 weekend tour to New Wilmington, Grove City, Volant, Cambridge Springs, and Mercer.
- 35 members and friends participated in the August 5 and 6 "Downtown Dragons" tours.
- About 46 members and friends visited Clivesdale on September 9.
- And 80 members—as of press time—were planning on touring the Courthouse and Jail with Reverend Canon Richard Davies will talk briefly about the history and preservation of the Gothic church of 1852, and then tour participants will enjoy an organ recital. The organ, an 1822 work by the English builder Joseph Harvey, was shipped across the mountains for Trinity Episcopal Church, downtown. The organ was given to St. Luke’s in 1852 to celebrate its opening.

At the Newville House, just a few minutes away in Collier Township, costumed docents will lead us on a tour of the c. 1785 National Historic Landmark. The house will be decorated for the holidays and refreshments will be served.

Tour Trivia

Did you know?

- 126 members and friends of Landmarks toured Kennywood Park, a National Historic Landmark, on May 7.
- More than 75 Pittsburghers participated in downtown walking tours during Preservation Week, May 15 through 19.
- 26 members and friends enjoyed a weekend of history, architecture, and Southern hospitality on May 19 tour to Stratford Hall and other Virginia plantations.
- 12 members joined Landmarks’ president Arthur Ziegler on a July 22 weekend tour to New Wilmington, Grove City, Volant, Cambridge Springs, and Mercer.
- 35 members and friends participated in the August 5 and 6 "Downtown Dragons" tours.
- About 46 members and friends visited Clivesdale on September 9.
- And 80 members—as of press time—were planning on touring the Courthouse and Jail with Reverend Canon Richard Davies will talk briefly about the history and preservation of the Gothic church of 1852, and then tour participants will enjoy an organ recital. The organ, an 1822 work by the English builder Joseph Harvey, was shipped across the mountains for Trinity Episcopal Church, downtown. The organ was given to St. Luke’s in 1852 to celebrate its opening.

At the Newville House, just a few minutes away in Collier Township, costumed docents will lead us on a tour of the c. 1785 National Historic Landmark. The house will be decorated for the holidays and refreshments will be served.

Tour Trivia

Did you know?

- 126 members and friends of Landmarks toured Kennywood Park, a National Historic Landmark, on May 7.
- More than 75 Pittsburghers participated in downtown walking tours during Preservation Week, May 15 through 19.
- 26 members and friends enjoyed a weekend of history, architecture, and Southern hospitality on May 19 tour to Stratford Hall and other Virginia plantations.
- 12 members joined Landmarks’ president Arthur Ziegler on a July 22 weekend tour to New Wilmington, Grove City, Volant, Cambridge Springs, and Mercer.
- 35 members and friends participated in the August 5 and 6 "Downtown Dragons" tours.
- About 46 members and friends visited Clivesdale on September 9.
- And 80 members—as of press time—were planning on touring the Courthouse and Jail with Reverend Canon Richard Davies will talk briefly about the history and preservation of the Gothic church of 1852, and then tour participants will enjoy an organ recital. The organ, an 1822 work by the English builder Joseph Harvey, was shipped across the mountains for Trinity Episcopal Church, downtown. The organ was given to St. Luke’s in 1852 to celebrate its opening.

At the Newville House, just a few minutes away in Collier Township, costumed docents will lead us on a tour of the c. 1785 National Historic Landmark. The house will be decorated for the holidays and refreshments will be served.

Tour Trivia

Did you know?

- 126 members and friends of Landmarks toured Kennywood Park, a National Historic Landmark, on May 7.
- More than 75 Pittsburghers participated in downtown walking tours during Preservation Week, May 15 through 19.
- 26 members and friends enjoyed a weekend of history, architecture, and Southern hospitality on May 19 tour to Stratford Hall and other Virginia plantations.
- 12 members joined Landmarks’ president Arthur Ziegler on a July 22 weekend tour to New Wilmington, Grove City, Volant, Cambridge Springs, and Mercer.
- 35 members and friends participated in the August 5 and 6 "Downtown Dragons" tours.
- About 46 members and friends visited Clivesdale on September 9.
- And 80 members—as of press time—were planning on touring the Courthouse and Jail with Reverend Canon Richard Davies will talk briefly about the history and preservation of the Gothic church of 1852, and then tour participants will enjoy an organ recital. The organ, an 1822 work by the English builder Joseph Harvey, was shipped across the mountains for Trinity Episcopal Church, downtown. The organ was given to St. Luke’s in 1852 to celebrate its opening.

At the Newville House, just a few minutes away in Collier Township, costumed docents will lead us on a tour of the c. 1785 National Historic Landmark. The house will be decorated for the holidays and refreshments will be served.
Richardson’s Jail: Adaptive Use

A castle keeps people out. A jail is a sort of invader castle, keeping people in. Both are security-conscious places, and the County has now decided to transform H.H. Richardson’s Jail of 1886, a world-class piece of architecture, into yet a third kind of a secure place that will keep people separate in the intimately deadly worlds of Juvenile and Family Court. Criminals, victims, litigants, judiciary, and neutral public are to be carefully channeled within the old granite walls. And yet casual visits behind the walls will be welcomed too in places, for there will be gardened courtyards, historical displays, and the spectacle of the old rotunda behind the Ross Street entrance that was once the Jail’s main surveillance and prisoner-distribution point.

IKM Inc., architects for the adaptation, were bound by the City’s Historic Review Commission’s requirements to fit the outwardly visible parts of the Jail for its new uses with as much respect as possible for Henry Hobson Richardson’s original design and Frederick John Osterling’s expansion of 1904-08, which copied Richardson’s detailing faithfully in more of his granite. Externally, with IKM, the copying continues.

The Plan

Their plan calls for two new entries in the Fifth Avenue wall, at present an unpierced expanse of rock-faced granite. Entry A, by the round tower, would be nine feet wide and would lead to a tiny court leading on to a Juvenile Court entrance. Entry B, close to the corner at Sixth Avenue, would be 14 feet wide like the existing archways, the now-blocked Entry C on Diamond Street and the now-functioning Entry D on Forbes, to admit emergency vehicles. Both new entries would have the eight-foot arch voussoirs of Entries C and D, and in general would create as little disruption as possible to the existing fabric.

We are inclined to accept these new breaches in the Fifth Avenue wall as necessary to the continuation of the Jail’s useful life.

The Gates

The entries would—so the thinking now goes—be closed by ornamental grillework, which would be modeled on the 1920s-looking ironwork of the Ross Street entrance. The architects believe that this ironwork “is an appropriate model having been set in the ‘Spanish’ (Romanesque context) of the original roots of the jail design,” yet Entry A leads to a secured, small courtyard, and Entries B and C are broader entrances to public gardens, so that the grillework of A—if grillework is appropriate to function and expression—should perhaps look, perhaps be, more physically secure than that for B and C.

The Passage Through the Cellblock

Within would be two landscaped courtyards, B and C, accessible from the street by way of the B and C entries, and connected by a passage through one of Osterling’s cellblocks: a passage 24 feet wide, 51 feet deep, and about 15 feet high. The new openings in the cellblock basement connecting Courtyards B and C are broader entrances to public gardens, so that the masonry composition looks a little unstable, and a single rather wide opening would in addition connect the two spaces.

TWO GIFTS IN ONE

Purchase a copy of Clyde Hare’s Pittsburgh

Four Decades of Pittsburgh, Frozen in Light

...and receive a complimentary one-year membership in the Pittsburgh History & Landmarks Foundation. Visit your local bookstore to take advantage of this limited offer, available October through December.

Clyde Hare’s Pittsburgh is a perfect gift for friends or business associates. Purchase a copy for $65.00 and give a free membership in Landmarks, too!
more clearly. The courtyards are surrounded by outside walls some 30 feet high and cellblock walls 65 feet high, a situation making for rather constricted spaces. A clear penetration beneath the cellblock would give a vista 200 feet long, which might mitigate the gloomy effect that could prevail especially in the northward-facing Courtyard B.

The Landscaping

The proposal for landscaping Courtyards B and C raises some questions, not concerns, on two general points:

- The first of these is the underlying design intention. The plans appear needlessly complex for such small restricted sites, which will derive their character from their limited areas and the overwhelming presence of the walls and cell-blocks that define them. We particularly question the inclusion in Courtyard C of a stage for performances (what kinds of entertainment could be foreseen in this context and in this part of Pittsburgh?) and of some sort of waterfeature which seems no reason why there should not be complete visual connection between them. The present spaciousness is gone forever; yet suitable, rather subdued lighting of the corridors would give some sense of openness and give the rotunda a sense of belonging. Fire safety requires complete enclosure of the rotunda above Floor 1, but does not require an opaque material roof in tone and dead in surface such as the marble-like one proposed.

- Our other reservation about the design as it now stands is the choice of plant materials. For the most part, this seems perfunctory although adequate. However, we do have reservations about the suitability of the choice of Maianthemum racemosa and Penstemon alopecuroides for Courtyard B with its very limited natural light. We also question the inclusion of Acer palmatum “Bloodgood” in Courtyard C, on both practical and aesthetic grounds. The woodwork of the warden’s house-two stairs, paneling, five or six mantelpieces—is simple to be sure but genuine Richards or related to the architect’s work in the Glessner house in Chicago and to the woodwork of “Sunnyledge” here. The main-floor is to be used as a waiting area for juvenile witnesses and a reassuring domestic setting is regarded as best for the purpose, so there may be a harmony of intentions. The temptation to paint the woodwork to cheer the place up will have to be resisted, though. Even apart from the hours of correctional officers, the 1880s liked their colors strong and dark, and preserving the woodwork is important. Much will depend on the decorator.

Inside

So much for the exteriors of the building. Of the interiors, the central rotunda and the rooms of the warden’s house at Forbes and Ross are the important ones. The rotunda, dramatic climax of the Jail interior, may prove to be the biggest disappointment of the whole project. At present, oddly enough, the cellblock spaces and the rotunda space unite in an open, airy way, the cell tiers standing island-like some eight feet inward from the 40-foot windows and surrounded by diaphanous screens of bars. The rotunda, on first-floor level, will now be approached directly from the street and will be a disimpression and control point, leading among other things to a museum space with replica cells of 1886 and 1908 and other Jail-related displays in the former infirmary. The intended treatment for the upper rotunda is to leave the tall, slender granite piers and the screen exposed, but in most parts back them closely, on Floors 2 through 5, with cylindrical walls faced in a white marble or marble-like substance, with horizontal slit windows five feet up. This will give the upper rotunda space the effect of a hole in the floor plans rather than a climactic feature. Behind, almost everywhere, is public corridor space, and there seems no reason why there should not be complete visual connection between them. The present spaciousness is gone forever; yet suitable, rather subdued lighting of the corridors would give some sense of openness and give the rotunda a sense of belonging. Fire safety requires complete enclosure of the rotunda above Floor 1, but does not require an opaque material roof in tone and dead in surface such as the marble-like one proposed. The western side of the rotunda has in fact a recessed area that allows two further grills to be revealed, and here a diaphanous wall of glass and stainless steel bars meets all requirements. It should be noted, in addition, that there is to be one glazed area in the south wall of the rotunda to borrow light from a tall window at the junction of two cellblocks. A finlike member is to project from a tall window at the junction of two south wall of the rotunda to borrow light into the rotunda to reflect this borrowed light. But the rotunda would give a vista 200 feet long, which might mitigate the gloomy effect that could prevail especially in the northward-facing Courtyard B.
Van Trump  
Continued from page 1

1986 he moved into a nursing home where he resided for the remainder of his life. Jamie’s commitment to gardens and landscape architecture was recognized in 1981 when the Van Trump Archive of Information on Gardens in the Pittsburgh Region was established at Carnegie Mellon University. PHLF News noted the distinction as follows:

To remedy the paucity of documented material on important gardens of the past in Allegheny County... the Hunt Institute of Botanical Documentation at Carnegie Mellon University has agreed to establish and maintain such a collection to be known as the Van Trump Archive of Information on Gardens in the Pittsburgh Region. It is intended that it will be a place of deposit for historical documents, graphic material, or other information concerning important public, private or corporate gardens present.

In 1983, in honor of his 75th birthday, Landmarks published 64 of his some 500 articles, essays, and scripts on Life and Architecture in Pittsburgh. When I met him, James Van Trump was 85. We met about a half-dozen times; I occasionally wrote him and sent information or books, and until a few months before his death we talked via the telephone with some regularity. He showed remarkable mental vigor for someone confined physically and spatially, but as he came to know me, I accepted him as my colleague—he would sometimes give vent to frustration at his confinement and his increasing infirmity. He sometimes lashed out at those who were active and productive in arena he was closed to him. His bitterness during one telephone conversation was so intense and outbursts that × × × speaking. A week later he called me and apologized, and it was sent to me in our previous conversation, admitting that he had been incorrect and dejectedly self-abandoned. The last year of his life I sensed more positive elements in his outlook even though the aging process had accelerated. He had a keen interest in the Landmarks library, which is not noted after he seemed to better understand that his legacy was in fact real and abiding. Two months before he died he was taken on an excursion to see Italian Baroque paintings at the Frick Art Museum and once again drove past historic homes and gardens in Pittsburgh’s East End. I am told that he discussed eloquently on all manner of things and declared, “I’m going to live to be 100!”

Architecture is far more than the making of designs to fit certain occasions, or the piling of stone upon stone. The architect today should have the broadest sympathies, the deepest apprehension of life, both in the historic past and in the present, of any practitioner of the arts. It is not enough, he ought to be able to interpret society to itself, to get under the skin of things and find the essential core of reality.  

— Ralph Adams Cram, My Life in Architecture (1930), p. 95

In the last analysis, neither Jamie’s unsteady old age, nor the vicissitudes of his personality, nor even his quirks as an author (his preference for the essay over the tome as a mode of articulation, for example), matter. What does matter is his work. His ability to draw upon his unique position as a witness and a participant through eight decades of regional history, the depth and breadth of his knowledge, his remarkably astute sense of the nuances within the fabric of Pittsburgh life and architecture: these are found in his writings. He was and will always be the pioneer. His writings, which first appeared in regional historical and architectural journals (some of these articles are among the selections reprinted in Life and Architecture), introduced both the specialist and the layman to the artistry of John Chislett, Frederick Scheibler, Jr., Benno Janssen, Henry Hornbostel, and others active in Western Pennsylvania. His essays explicates the character of splendid buildings and places: H. H. Richardson’s Emmanuel Church; Evergreen Manor, the John R. Singer house; regional ecclesiastical architecture;Greek Revival, Gothic Revival, Beauvoir, Arts, and Crafts treasures. Many of his finest writings encapsulate moments and experiences in the region’s past now lost forever, yet he had a keen interest in contemporary architecture and design.

Jamie wrote out of personal knowledge as well as intensive research. He knew some of Pittsburgh’s leading architects personally; he corresponded with others and members of their families; he shared information and insights with leading scholars (when Pittsburgh entered their purview, as it sometimes did), most notably with the leading authorities on Henry Hobson Richardson spanning two generations—Henry Russell Hitchcock and James F. O’Gorman. He would say‘‘I would like to make a book on the architecture in the mid-1960s. We recognize, gratefully, that Jamie’s writings embody many of these rare and wonderful elements: “a special quality of insight, of sympathy, of skill, a touch of genius [that redems] creation from the merely facile.”

The Beckoning For One: or Who’s on Historical Structure” (1965), James D. Van Trump Papers, Series B, Manuscripts. James D. Van Trump Library

We recognize, gratefully, that Jamie’s writings embody many of these rare and wonderful elements: “a special quality of insight, of sympathy, of skill, a touch of genius [that redeems] creation from the merely facile.”
Some Stray Thoughts About Pittsburgh Fountains

James D. Van Trump

Editor's Note: Written in 1982 by James D. Van Trump, this originally was broadcast by WQED-FM Radio. This is one of many manuscripts by James now housed in the James D. Van Trump Library of the Pittsburgh History & Landmarks Foundation.

The other day when a bright sun and soft air had caused to illumine briefly a stretch of late winter weather, I found my thoughts turning tentatively to fountains. This will happen now in my older days, as often as the vernal season comes around, as surely as the cardinal birds arrive. The flash of those red wings reminds me of water jets playing into stone basins beside green lawns. Then I start searching my memory for Pittsburgh fountains I have known, until the inside of my head seems to be filled with flowing and splashing water. As one of the rites of spring this always seems to me to be a pleasant conceit in early March, and one of which I am fond. Mostly my thoughts wander to Pittsburgh fountains of the smaller sort, rather than the large municipal jets which have a special grandeur of their own; they are hardly suitable for my private meditations. I am thinking now of one of those middling but not diminutive Victorian cast-iron fountains painted white to look like Carrara marble—this one in the garden of the Penn Avenue estate of Joseph Woodwell, the hardware merchant who was also a painter. There used to be in my office at the Old Post Office Museum a photograph of the fountain in the early 1900s when it belonged to his daughter Johanna Woodwell Hailman. She was a notable painter of flowers, many of which came from her own garden, which was once one of the showplaces of Penn Avenue in Homewood South (which is now called Point Breeze North). After a period of decline in the 1950s the fountain and the garden both vanished in 1959, after the owner's death.

This was the only garden fountain in the area, and this despite the fact that the place was much beloved of millionaires. However, in the Highland Park district, which held another smaller gathering of millionaires, there was a similar fountain. It stood in the midst of a parterred formal garden attached to the house of the former State Senator William Fitch, who was opposite the water lilies in the large fountain. Sometimes we would splash our hands in the water to make waves so that the lilies would bob up and down on the dark water. Usually we were discovered by one of the gardeners, who chased us away. Now the gardeners, and the glass plants and the fancy plants in fanciful designs, was the glass house where the palms lived in the winter. Definitely we were most fascinated by the water lilies in the large fountain. The palms and the fritillaries are all long since gone; and the fountain, much diminished, seems about to sink into the ground—perhaps for all I know it has, because I have not been there recently. Possibly modern gardeners give new improvements, but the old cheer has gone forever.

Perhaps my favourite small fountain was one that I made for myself in our backyard when I was about ten years old. It had no jet, but I meticulously kept it full of water, and probably many birds came to bathe in it. It was paved with a few of my choicest coloured pebbles and tiny shells. In one corner was a nameless aquatic plant and in the centre a ceramic castle from a goldfish bowl. Nearby, a becalmed celluloid swan floated listlessly. All that summer long, I loved that tiny fountain and then it too disappeared.

A fountain of Mid-Victorian design: the entrance to Highland Park, 1899.
At the memorial service for James D. Van Trump on July 10, we were able to give his memory something better than the best eulogy: we simply quoted from his writings. We continue to do so in this issue, and here we publish a few excerpts from his many articles that relate to the places of Pittsburgh, recently experienced or long remembered.

The Phipps-Braun house, 1903–79, one of the mansions that fascinated Jamie.

Aside from its local importance as a noteworthy reflection of national architectural practice, it has the rather rare distinction of being an almost intact specimen of the Edwardian great house, since it still contains much of the original furniture and decoration, designed and made especially for it. It is, in fact, a museum piece of its time, and Pittsburgh, which has allowed so much of its building past to vanish, might well preserve this handsome relic of a princely period in its history.

Much of the interest of the place lies in its interior, which, with its heavy richness and painstaking elegance of finish, its parade of luxurious materials, and its multitudinous references to past historical styles, constitutes an epitome, a glittering memorial of the way of life of the Edwardian haut monde in Pittsburgh.

East Liberty Station, 1915, with the star flower bed in the foreground.

East Liberty Station, 1915

When Jim had retrieved our luggage, he would escort us to my grandfather’s car, which was parked alongside one of the entrance porches. Since it was a large 1914 touring car, we climbed up into it and drove along one of the driveways toward my grandfather’s house, past the wide green, closely clipped lawns on one of which, facing the station, was a large raised flower bed, rather like a casket, on which was spelled out in artistically placed, small coloured plants: EAST LIBERTY. I always looked for it when our train approached the station, and I got a chance to see it close when we drove past. It was a real masterpiece of the gardener’s art, and I was very fond of it. In back of it were large tropical plants that had been brought out for the summer from the railroad greenhouse, whose glass roofs were visible behind a screen of shrubbery and trees. The greenhouses disappeared along with the flower bed some time in the 1920s, and the station was never the same without them. Labour was no longer cheap, and good gardeners were hard to come by.

Leaving the station on a journey out of Pittsburgh was even more exciting. Jim, for some reason, liked to use for departures the entrance driveway from Penn Avenue. If we left the station by night, the great buildings blazed with light, and the driveways were all lit by Classical standards, each having a circular glass globe on top; each globe seemed to be a separate moon in the darkness. Below the globes were circular boxes filled with petunias, and the whole area on a summer night was filled with their haunting scent, which seemed to be stronger than the pervasive smell of coal smoke. On this drive were another large lawn, with a huge flower bed in the shape of a star.

The Phipps-Braun house, formerly on Warrior Terrace in Squirrel Hill, in the late 1970s.

The stained-glass window on the stair landing.

The stained-glass window on the stair landing.

Main downstairs hall, with the grand stair to the right.

—The Pittsburgher magazine, September 1978

Main downstairs hall, with the grand stair to the right.

—The Pittsburgher magazine, September 1978

Main downstairs hall, with the grand stair to the right.

—The Pittsburgher magazine, September 1978
Jamie was a lover of church architecture. In his later years, his own church was Ralph Adams Cram’s Calvary Episcopal Church of 1907.

The tower with its octagonal stone spire is superb; it seems to gather itself magnificently from the crossing to ascend in masses of the most exquisitely adjusted proportions against the sky...

The whole building, so obviously and ultimately the Church in Good Taste, has a sort of refrigerated elegance, a notable preserved suavity, which constitutes a monument to the well-bred austerities of a vanished era.

—The Charette, August 1957

For a Romanticist like Jamie, Allegheny Cemetery in Lawrenceville was a place of beauty and interest.

A green necropolis of three hundred acres inhabited by some ninety-one thousand members of that great company of “those who have gone before,” it was once suburban, even rural; now surrounded by the vast clamor of the city, it still preserves a peaceful remoteness. Adorned with mausoleums in most of the architectural styles, guarded by angels of bronze or granite, it is, for Pittsburghers, a place of memory and honor, an ever green textbook of local history, since many of the city’s great are buried here.

This great suburb of eternity is not only a social chronicle, but a kind of pattern book of American nineteenth-century taste. The elaborately carved headstones, the columns and the mausoleums ranged along serpentine, wooded roads, speak eloquently of changing artistic fashions.

As a chapter in American artistic taste as well as a commemorative reflection of Pittsburgh history, Allegheny Cemetery is a document of great importance, and it is fortunate that its essential character, unlike that of the earthly mansions of the deceased, can be preserved.

But whatever changes there may be, the angels, the obelisks, and the cypress trees will still commemorate the illustrious dead. Here the kingdoms of this world are only shadows of granite, phantoms of the vernal leaf; all triumphs or disasters, praise, anger, hate, the grandeur and the failures of love, are reduced to memory in quiescence—“a green thought in a green shade.”

—Carnegie Magazine, October 1959
And at 55, he mused on how one architect, Frederick Sauer, advanced from prose to poetry in his design as he grew older.

A garden of solidified dreams may or may not be an edifying or a pleasing spectacle, but its strangeness will command our interest surely.

The subtle interlocking of varied planes, the abrupt declensions and ascensions of the road, the sharp juxtaposition of angular forms and unconventional textures, the rocketing vistas and beanstalk perspectives make this suburban hillside an exciting visual experience, a bullion of opposing and yet related forms and spaces, which is to its strongest contrast the prose of the streets below.

This is a winter song sung by an old man, but there is something about it forever youthful, forever true. However stumble-fitted and awkward it may be, it is still a real poetic statement. Prose is not enough and the legend never dies. A man must sing as he is able.

—The Charette, March 1963

Jamie, by general assent, was one of the ablest of our singers.
Loan Fund Assists in Housing for Physically Challenged Individuals

Extending its financial resources from Mt. Oliver or Elizabeth Township, Preservation Loan Fund financial support contributes to housing for individuals and families dealing with physical disabilities.

Howard B. Slaughter, Jr., director of Preservation Services at Landmarks, has been working with Residential Resources, Inc. for almost a year and has extended a $100,000 line of credit to the organization. Residential Resources, Inc. renovates residential buildings for physically challenged individuals who are residents of the Allegheny County Mental Health and Mental Retardation (MIMER) system. The group develops buildings ranging from single-family residences to personal-care homes and large group-living situations.

Considered the developers and general partners in the Trainer Square Project, WESEP is teaming with Landmarks, Mellon Bank, City of Pittsburgh, and the Urban Redevelopment Authority to provide low-income housing and a place for businesses to locate and grow. Money from the CNDI program will be used for construction and bridge financing.

Once the $1.2 million needed to implement this development is in place, phase one—consisting of total facade and interior restoration of the 46,000-square-foot structure—is expected to start by the end of 1995 and should be completed within 18 months. WESEP anticipates that phase two will consist of new construction and landscaping; the mixed housing and commercial use will remain if possible.

Rick Savido, senior vice president of Mellon Bank's Community Development Corporation and Scott Brown, the Community Reinvestment Act officer, identify this project as one of the largest they and Landmarks have participated in since CNDI's inception in 1987. The CNDI funding will allow WESEP to provide affordable housing for low-income people and add to the 137 businesses located in the West End. WESEP director of development Carlo Schiaretta says the relationship developed with Landmarks and Mellon Bank has been rewarding.

Renovations in East Liberty

The East Liberty Housing, Inc., a non-profit group responsible for East Liberty Gardens, 127 units of low-income housing bordering Broad Street, Larimer Avenue, and Enright Court, received a $400,000 pre-rental construction and technical assistance from the CNDI program. Other agencies involved in the project are the Federal Home Loan Bank of Pittsburgh, the Urban Redevelopment Authority of Pittsburgh, and the Pennsylvania Housing Finance Agency.

The rental units in the 25-year-old development will undergo extensive interior work. Over 90 percent of the complex is Section 8 housing.

The total project is expected to cost $2.28 million dollars. Aside from the renovations of the old structure, a new multi-purpose center is scheduled for construction. East Liberty Housing, Inc. provides on-going training for tenants and maintenance staff. Floyd Coles, East Liberty Housing president, said the funding will provide the residents with clerical, sales, and affordable living conditions and improve stability in the neighborhood.

Landmarks Co-Sponsors Economic Development Training Program

Landmarks and the Urban Redevelopment Authority (UDA) have teamed with Dolly Ingram, Mellon, and PNC banks to fund an economic development training program sponsored by the Community Technical Assistance Center (CTAC) of Pittsburgh. Howard B. Slaughter, Jr., director of Preservation Services at Landmarks, is president of CTAC's Board of Directors. CTAC provides comprehensive technical assistance to many of Pittsburgh's community-based organizations.

Sessions during the July 10 to July 14 training program will be taught by the National Development Council (NDC), headquartered in New York City. NDC is a non-profit corporation established in 1969 "to work with local government and non-profit officials to create job opportunities and generate investment in distressed communities." To this end, NDC has designed and offers courses in economic and housing development.

The program, "Economic Development Finance," was intended for professional community organizers. Sessions included:

- basic concepts;
- business credit analysis;
- fixed asset financing;
- real estate financing; and
- economic development finance programs.

CTAC, formed to act as a local clearing house for educating and training community-based organizations, plans to work with NDC to present additional training programs in Pittsburgh.

Thomas O. Hornstein Charitable Fund Aids Historic Religious Properties Initiative

We are pleased to acknowledge a grant in the amount of $2,000 for the Historic Religious Properties Initiative. This grant was awarded by the Thomas O. Hornstein Charitable Fund of The Pittsburgh Foundation. Mr. Hornstein, a trustee of Landmarks, has long been supportive of Landmarks' efforts to save and restore endangered historic properties in Allegheny County.

The grant will be used to prepare an operational plan for the establishment and development of a Permanent Historic Religious Properties Program. We are very grateful to Mr. Hornstein and The Pittsburgh Foundation for providing this support.

Support the Pittsburgh History & Landmarks Foundation in its work to:

- Identify and preserve the architectural, historical, and industrial landmarks in Allegheny County;
- Encourage and support the revitalization of historic inner-city neighborhoods through Preservation Fund initiatives and programs;
- Operate Station Square, the historic riverfront project initiated by Landmarks in 1976;
- Create tours, publications, and educational programs on local history and architecture;
- Educate the public about historic preservation through the resources of Landmarks' library and archives;
- Continue a well-managed, responsive, and creative membership organization with the ability to implement these goals on a long-range basis.

Membership Benefits

- Free subscription to PHLF News.
- Many volunteer opportunities.
- A 10% discount at The Landmarks Store in Station Square.
- Free access to the reading room and library in The Landmarks Building at Station Square.
- Discounts on, or free use of, all educational resources.
- Reduced rates on tours, and invitations to lectures, seminars, and special events.

Membership Categories

Please enroll me as a member of the Pittsburgh History & Landmarks Foundation. I have enclosed a contribution in the amount of (check appropriate category): Individual $20 or more Family $25 or more School and Non-profit $25 Senior Citizens $10 Corporate Supporter $50 or more Corporate Member $250 or more

Life Benefactor $5,000 (one-time gift)

The portion of your dues exceeding $15 is tax-deductible.

* A copy of the official registration and financial information of the Pittsburgh History & Landmarks Foundation, Inc. may be obtained from the Pennsylvania Department of State by calling toll free within Pennsylvania at 1-800-732-0999. The Landmarks Foundation registration number is AR-40220. (Please refer to PA-AGC-0392.)

Please enroll me as a member of the Pittsburgh History & Landmarks Foundation.

Name __________________________
Street __________________________
City ____________________________
State __________________________
Zip ______________________________
Telephone _________________________

Semi check or money order to:

Pittsburgh History & Landmarks Foundation
One Station Square, Suite 400
Pittsburgh, PA 15219-3707

$45 for non-members
$40 for Carnegie members, students, and senior citizens

Call (412) 422-3208 for details and reservations.

Creating a Future for Pittsburgh by Preserving its Past
Preservation Scene

Farmers Bank: Not to Be Demolished

In early September we learned that the Farmers Bank Building on the east corner of Fifth Avenue and Wood Street was not to be demolished for the new Lazarus store. The exterior, some will remember, was marble victims of air pollution and secured, and the burnt-away mansard roof and boarded-up windows concealed the relatively good condition of the floor especially, with its elaborately curved wood, marble, and bronze. This summer Jocinda Sampson of Allegheny City Restoration took on the challenge of the Gwinner-Harter house. She closed on the property in August, and restoration and repair work started promptly. Full restoration is anticipated by the end of next spring. The Common-wealth pettifogging over the Sullers house (Calvary rectory) has thus impelled a devoted restorationist to take on an even bigger challenge.

Mamaux Building Designated a City Historic Structure

The c. 1865 Mamaux building, 121 First Avenue, seemed in peril. Tenants in the neighboring building, District Council 84 of the American Federation of State, County and Municipal Employees, wanted to buy and demolish the building for a parking lot. Melissa Beard, a First-Avenue neighbor, nominated the building as a City Historic Structure and building lines were drawn as the nomination progressed through the Historic Review Commission hearings to City Council adjudication. Mrs. Beard herself decided to purchase the building, the union withdrew its offer, and the Mamaux building has been designated a City Historic Structure. Walter C. Kidney, in testifying for Landmarks before the City Council on April 19, 1995 and supporting City Historic Structure designation, said: "The unusually formed lintels, rather Baroque in form, are rare if not unique in Pittsburgh....This is a building that helps define a historic street, a narrow route between buildings in a part of town that is losing character and for that matter coherence in favor of accommodation of automobiles."

The Rhind sculptures at Farmers Bank were marble victims of air pollution and were taken away around 1940 says a newspaper account, and placing and anchoring of the sheet metal3less, pockmarked and chopped terra cotta, so that had the metal ever been stripped away there would probably not have been a redeemable exterior. It is possible to look at the exterior as built and see simply too many little details, no unity or logic of composition. Yet Margaret Henderson Floyd, in her book Architecture after Richardson on Alden & Harlow calls this the firm's "greatest work in the skyscraper genre," and compares the effect to "a giant Roman candle in the noontime dark of Pittsburgh." In 1911, Montgomery Schuyler, the country's leading architectural critic, surveyed the character and quality of Pittsburgh's architecture in a five-part illustrated series in The Architectural Record. In his review of the city's commercial architecture, Schuyler praised two skyscrapers, the Frick Building and the Farmers Bank Building. Of the latter, he wrote, "The experiment of differentiation and appropriateness to the architecture of the sculpture which adorns the base, where it is near enough to the eye to its detail to be appreciable; and where it is laudably restrained within the lines of strictly architectural decoration."

Mamaux Building Designated a City Historic Structure.

The c. 1865 Mamaux building, 121 First Avenue, seemed in peril. Tenants in the neighboring building, District Council 84 of the American Federation of State, County and Municipal Employees, wanted to buy and demolish the building for a parking lot. Melissa Beard, a First-Avenue neighbor, nominated the building as a City Historic Structure and building lines were drawn as the nomination progressed through the Historic Review Commission hearings to City Council adjudication. Mrs. Beard herself decided to purchase the building, the union withdrew its offer, and the Mamaux building has been designated a City Historic Structure. Walter C. Kidney, in testifying for Landmarks before the City Council on April 19, 1995 and supporting City Historic Structure designation, said: "The unusually formed lintels, rather Baroque in form, are rare if not unique in Pittsburgh....This is a building that helps define a historic street, a narrow route between buildings in a part of town that is losing character and for that matter coherence in favor of accommodation of automobiles."

The Rhind sculptures at Farmers Bank were marble victims of air pollution and were taken away around 1940 says a newspaper account, and placing and anchoring of the sheet metal3less, pockmarked and chopped terra cotta, so that had the metal ever been stripped away there would probably not have been a redeemable exterior. It is possible to look at the exterior as built and see simply too many little details, no unity or logic of composition. Yet Margaret Henderson Floyd, in her book Architecture after Richardson on Alden & Harlow calls this the firm's "greatest work in the skyscraper genre," and compares the effect to "a giant Roman candle in the noontime dark of Pittsburgh." In 1911, Montgomery Schuyler, the country's leading architectural critic, surveyed the character and quality of Pittsburgh's architecture in a five-part illustrated series in The Architectural Record. In his review of the city's commercial architecture, Schuyler praised two skyscrapers, the Frick Building and the Farmers Bank Building. Of the latter, he wrote, "The experiment of differentiation and appropriateness to the architecture of the sculpture which adorns the base, where it is near enough to the eye to its detail to be appreciable; and where it is laudably restrained within the lines of strictly architectural decoration."

Return to Respect

Late in the summer of 1996, the Gwinner-Harter house at Fifth and Amberson Avenues burned out just as it was approaching a full restoration. The Harters had the ruins sealed in and secured, and the burnt-away mansard roof and boarded-up windows concealed the relatively good condition of the ground floor especially, with its elaborately curved wood, marble, and bronze. This summer Jocinda Sampson of Allegheny City Restoration took on the challenge of the Gwinner-Harter house. She closed on the property in August, and restoration and repair work started promptly. Full restoration is anticipated by the end of next spring. The Common-wealth pettifogging over the Sullers house (Calvary rectory) has thus impelled a devoted restorationist to take on an even bigger challenge.

Gwinner-Harter to Return

The restoration of the John White Alexander murals at The Carnegie Museum of Art has been revealing subtleties of color long forgotten, harmonizing with the walls and leaving restorners guessing at the original ceiling color. It seems to happen so often: a decorative or architectural scheme falls from fashion, routine maintenance and repair fall in quality, and the original idea is forgotten; the less the place is cared for, the greater its state of disgrace. At last, maybe, people try to save it and return it to its former glory with or without suc- cess. If only people had cared in the first place! But the Apotheosis of Pittsburgh has had to survive much ridicule (e.g., Lewis Mumford's crack that it would not do justice to life in a lollipop factory), and with such luck of respect comes lack of care.

Apotheosis of Pittsburgh (detail), 1907-15; The Crowning of Labor panel, 1910-15; The Apotheosis of Pittsburgh (murals); oil on canvas mounted to wall.
Mid-summer Miscellany

- A hard-hat party celebrated the start of rehabilitation work at the former St. Mary’s Church, alongside the Priory in Dutesville. It will open as a rental hall, seating 350, in December. The rehabilitated space appears to be spectacular, and we will report on its rejuvenation in subsequent issues.

- The re-opening of the Regent Theatre in East Liberty is a hopeful act that may have consequences beneficial to East Liberty in the long run. Landmarks contributed $500 toward the project, whose success depends on the neighborhood’s being in itself and the willingness of others to come there.

- The Brew House on the South Side was in a governmental sense in mid-summer, with thehorrors of pending demolition. Much effort to rehabilitate the building, a world-beowner sympathetic to the act, who was ready buy it from the City, and the City divided on whether or not the Urban Redevelopment Authority should buy it. The building was sold, and it was possible to save the Brew House by the completion of the project, which was nothing short of a real triumph for the neighborhood.

- The July issue of PHLF News mentioned interior alterations to the First Church of Christ Scientist on Clyde Street. These photos show the former church space in its new role as part of the Child Development Center.

- The campaign to save the Ornament at Carnegie Mellon University from its planned sifting atop Robert’s Hall continues. John D. Allen, whose American Steel Navy covers the period when the armored cruiser Pennsylvania was new, has written appeal to Dr. Meltzer at CMU and to the editors of the Navy Times and the Naval Engineers Journal, as well as to others who see in something of a giddily position. A whiff of salt air has come to our Three Rivers, as the strength goes on to go the lavish bow ornament, one of the two remaining from the Great White Fleet, a proper position for display. (A letter from the administration urges the new map location of the site as similar to the old, but the town adviser, Pete, is against it. Our argument has been that the removal of the Ornament from viewers because of its elevated position makes it inappropriate.)

- Two aspects of downtown revitalization, initiated this spring, are technical assistance to retailers in marketing, offered by the City, the Pittsburgh Downtown Partnership, and the Pittsburgh Cultural Trust, and interest-free loans for facade improvements along Liberty Avenue through the Urban Redevelopment Authority.

- The Pittsburgh North Shore has a present height limitation of 65 feet, which the Planning Department wants to raise to 135 feet. Further, it wants to permit construction in areas infra-redly flooded but not at present open to development. Buildings of the new Alcos and new apartments east of the North Street Bridge depend on the proposed changes.

- The Alle-Kiski Historical Society notes that nine places in New Kensington and Arnold are being considered for National Historic District designation associated with the aluminum industry.

- The Historic Homeownership Assistance Act would extend the present U.S. Historic Rehabilitation Tax Credit to owner-occupied single and multiple dwellings that are on the National Register of Historic Places, contributing properties in NR Districts, or properties qualified in nationally certified State or local registers. The bill is pending in Congress.

- The Washington organization Scenic America is worried over S. 460, a bill in the U.S. Senate that, they claim, will prohibit States from enacting stricter billboard controls on Interstate or federal-aid highways than are set forth in the Highway Beautification Act, and would effectively eliminate bonuses to States that prohibited new billboard construction in rural areas; these among other consequences.

- The Washington Post finds in the National Trust’s current 11 most endangered historic places both an encouraging population in its departure from the conventional type of the past, and promise of a financial stimulus in the eclectic tourism manifested. The national treasures named are: Ashby River Historic District in Charleston, S.C.; Boston’s historic Paramoun, Modern, and Opera House theaters in Denver, the Bronx River Parkway; the Colorado Plateau; East Aurora, New York; Fair Park National Landmark District in Dallas; Farish Street Historic District in Jackson, Mississippi, Ossabaw Island, Georgia; South Pass, Wyoming; the town of Hines in Oakland, California, and Waikiki War Memorial Natatorium in Honolulu.

- Kennywood Park is issuing a spiral-bound souvenir booklet, Pittsburgh’s Lost Kennywood, with a nostalgic text and seven reproductions of present postcards from various amusement parks of the past. The price is $3.95 and it is available at The Landmarks Store in Station Square.

- Angelo Ciotti, a sculptor, has donated to the Allegheny Alliance for Unity & Development a Scenic America Plaza, a worthwhile contribution to the quest for a Scruggs transit melange of fame and tourist railroad-car windows given by Landmarks. It made its debut in the “Allegheny Embraces Art” show this July.

Revised Edition of Landmark Architecture to be Published

Barbara Drew Hoffstot, a founding trustee and vice-chairman of Landmarks, died on September 18, 1994. Since that time, many friends of the Hoffstot family have contributed to Landmarks in memory of Barbara.

Now, we are pleased to report that Mr. Hoffstot and his family have asked that the Barbara Drew Hoffstot Memorial Fund be used to publish a revised edition of Landmark Architecture: Pittsburgh and Allegheny County by Walter C. Kidney. All foundations, businesses, and people who have contributed to the Fund will be acknowledged in the book. The book itself will be dedicated in memory of Barbara. The revised edition of Landmark Architecture will be published in the fall of 1996 or 1997, depending upon the progress that is made in the next several months.

The State designations can be elevated into the federal designation called “Great American Byways” if the byway has two of the six required bases of significance. If it is both historically and archeologically significant, scenically and recreationally significant, or significant in any other combination of ways, it can qualify for this elevated designation. A non-profit organization called Scenic America, headed by Sally Oldham and headquartered in Washington D.C., has been working with the Western Pennsylvania Conservancy on the preservation of Routes 381 and 711 in the Ligonier area. There is an effort underway to designate Route 6 in Northwestern Pennsylvania as a scenic byway.

Landmarks is concerned with the Allegheny River Boulevard built around Allegheny, but heath has never been able to move it. The road is one of the many that will be considered in the Highway Beautification Act.

A few other rural roads remain in the county that qualify for designation, beyond our county bordering the National Road, which could be placed in some jeopardy by the proposed new Southern Highway between Athens and Little Washington. This road is not only beautifully engineered but looks out over some of the most significant and scenic Pennsylvania countryside. We would not want to see it or the scenery displaced by a highway, coexisting enormous sums of money and undoubtedly as effective as all other byways that we have experienced: inducing congestion rather than relieving it.

We plan to be in touch with Bradley Moore, Executive Director of the Pennsylvania, to learn whether a Scenic Byways program can be developed in the Commonwealth.

Scenic Byways Program

In Pennsylvania we have not heard much about the National Scenic Byways Program. That is because Penn Dot has not yet established a statewide program, and the effort must come from the States.

The Byways Program enables States and the Federal Highway Administration to designate a transportation route, along with the bordering areas, as a “scenic byway” because of particular scenic, historical, recreational, cultural, natural, or archeological significance and because it is managed in such a way as to protect the character and encourage economic development through tourism and recreation. In fact, the roads need be neither scenic nor byways but can qualify on any of these six bases of significance; it can be any kind of road accessible to two-wheel-drive vehicles, that is the average motorist. Despite the word “byways,” even an Interstate Highway can qualify under the program.

The Interstate Surface Transportation Efficiency Act (ISTEA) of 1991 provides funding of $10 million a year nationwide for each of the first three years to start these programs, and $14 million annually for 1995 through 1997. Funds can be granted to the States and even be passed on to non-profit local organizations to do their selecting, development and corridor management programs, and even to contract rest areas, interpretive signs, and trails, or to prepare interpretive materials.

The State designations can be elevated into the federal designation called “Great American Byways” if the byway has two of the six required bases of significance. If it is both historically and archeologically significant, scenically and recreationally significant, or significant in any other combination of ways, it can qualify for this elevated designation. A non-profit organization called Scenic America, headed by Sally Oldham and headquartered in Washington D.C., has been working with the Western Pennsylvania Conservancy on the preservation of Routes 381 and 711 in the Ligonier area. There is an effort underway to designate Route 6 in Northwestern Pennsylvania as a scenic byway.

Landmarks is concerned with the Allegheny River Boulevard built around Allegheny, but heath has never been able to move it. The road is one of the many that will be considered in the Highway Beautification Act.

A few other rural roads remain in the county that qualify for designation, beyond our county bordering the National Road, which could be placed in some jeopardy by the proposed new Southern Highway between Athens and Little Washington. This road is not only beautifully engineered but looks out over some of the most significant and scenic Pennsylvania countryside. We would not want to see it or the scenery displaced by a highway, coexisting enormous sums of money and undoubtedly as effective as all other byways that we have experienced: inducing congestion rather than relieving it.

We plan to be in touch with Bradley Moore, Executive Director of the Pennsylvania, to learn whether a Scenic Byways program can be developed in the Commonwealth.

For a membership please phone 381-1665

The Society for the Preservation of the Duquesne Incline

Dedicated to the preservation of that which cannot be replaced
Look here upon this picture, and on this

Barry Hannegan

The title for this article is well enough known to need no comment except, perhaps, a word of apology: for its very obviousness and possible banality. It does, certainly, sum up exactly the technique of any visual comparison and might well have inspired Barziller Fletcher in his venerable History of Architecture on the Comparative Method; students in art history courses are also painfully familiar with the quotation's instruction. However, I was reminded of Shakespeare's chronic aptness only recently, when, in looking through the issue of Landscape Architecture for July 1931, I came upon the quotation used as the title for an article illustrating the transformation of a large but very simple frame farmhouse into a passable image of a gentleman's rural retreat of the late eighteenth century, with correspondingly elegant transmutations of the surrounding landscape. In that instance, the quotation implied a before-and-after relationship between the two sets of views, and there was also the obvious implication that matters had indeed improved in the passage of time. In our case here, the meaning shifts to then-and-now, and Hurttle's command is used, sadly, with all his admonitory intention.

Highland Park

The view of the entry plaza of Highland Park, taken around 1900 from the brow of the reservoir toward the exit to Highland Avenue, is likely familiar to many readers from its use as the dust jacket and paper cover for Jamie Van Trump's Life and Architecture in Pittsburgh, and only recently the photograph appeared as a double-page spread in the May/June number of Civilization, the page spread in the May/June number of Civilization, the new publication of the Library of Congress which owns the original glass negative. Such currency is altogether merited, for the view is a superb record of an urban entrance pylons. The designer of this entire site remains unknown; it seems unlikely to have been George W. Burke, who was responsible for Highland Park throughout the 1890s, while William Falconer, Pittsburgh's first professional landscape architect and landscape designer, did not arrive here until 1896. Whoever it was had a complete facility in the handling of all the approved ingredients—a complex but lucid plan, a sense for the use of water, a nice discrimination in plant materials, and the adroit placement of architecture and sculpture. And once realized, what refined richness and exquisite maintenance! Although historically part of the City Beautiful ideal, the entrance plaza was surely Pittsburgh's most successful aspiration to the festal panache of Europe's Belle Epoque.

The present-day view of the Highland Park entrance plaza was taken from a spot just to one side of the vanishing point used by the unknown photographer of nearly a hundred years ago. The exact duplication of the view is made possible by the interference of a large fir, a variety of fir I think, and it might have been better had the vista been entirely obscured. All that remains of the original arrangement is the elegant coping of the pool, now buckled and parted and enclosing only a scruffy bed of red berberis, lavender, and crudely trimmed evergreens, all set off by considerable expanses of shredded bark mulch, two large heaps of which were left at the site, presumably for future use. The two rows of ginkgo trees which now enforce a visual axis from the entrance of Highland Park up to the reservoir and which appear to focus on the obstructing fir are probably a legacy of the 1930s, when there was a plan to redesign completely this area of the Park. Presumably a lack of funds prevented that wholesale obliteration of the Victorian layout, and the stage of the pool, far too baroque for the rather classicizing taste of landscape architects during the period of the Depression, had at least been brought under control by the confining alleys of ginkgoes. These, in spite of the handsome form they manage only to contribute yet another and very conspicuous element to the moody raggedness of the entire scene.

The day in early August when we went to Highland Park was one of blinding, scorching sun, which hurtled down on burnt grass, broken pavements, and dry, spiky, thorn-like foliage. Gradually, I became aware that some memory of a similar site and visit was taking shape in my mind, and as I gazed at the heaved blocks of the coping, the memory defined itself. I had known the same isolating sense of desolation years ago on a summer excursion to the ruins of Ostia Antica, the port of ancient Rome.

Allegeny River Boulevard

Designed in 1920, the Allegeny River Boulevard was the County's most ambitious effort, although not the only one, to create a scenic parkway. Introduced in Westchester County as early as 1913, the concept of a
marriage between highway and landscape (both designed and natural) was a logical extension of the City Beautiful ideals to the suburban scene. Automobile drivers could move through a gently managed environment that was to provide an attractive, refreshing link between newly handsome downtowns and newly created garden suburbs. The entire notion reflects the belief in an articulated, orderly expansion of the setting of urban life. The Allegheny River Boulevard boosted three turn-off parking areas with viewing terraces (one of which is shown here during construction) where, on a Sunday afternoon or summer’s evening, one would motor, enjoying the air and greenscape of the Valley’s rich scenery. The right of way was lined with Oriental Plane trees, and the whole genteel, relaxed, ceremonious intention of the Boulevard, and of its kind, was epitomized by the placing of pylons, sculpted by Frank Vittor, to announce one’s arrival in Verona.

As with Highland Park, here, too, it is probably the combination of levels of use far beyond those originally foreseen and the lack of adequate funding for maintenance that accounts for much of the Allegheny River Boulevard’s current shabbiness. All of the look-off turnoffs are closed by heavy metal barriers, and the turnoffs are densely overgrown with weeds, shrubs, and small trees. Surprisingly, the stone work appears to be in good condition, but there is no knowing, on casual inspection, if the foundations are still stable. It may be that deterioration has little to do with the closing of these amenities for the enjoyment of the river’s scenery. Given the intensity of the traffic that now fills the roadway, I wonder if the use of the turnoffs might not now be hazardous and if the cars exiting and entering at these points would now be a threat to themselves and the hectic, impatient stream of vehicles. That the Boulevard was new has disappeared; at least, there can be little question of the evocative power of this

“As You Like It,” Sewickley Our third pair of photographs, still very much a now-and-then confrontation, leads us into the private landscape where we must tread with rather more care. The earlier photograph shows the northeast corner of the large formal garden that lay immediately to the west of “As You Like It,” the Sewickley Heights residence of Elizabeth Thaw. The entire estate was planned and installed by John C. Olmsted in 1901-02 and hence constituted one of the first appearances in the Pittsburgh area by that firm. The design called for, among much else, extensive grading and terracing, some of which supported the pergola that enclosed the formal garden on its east, north, and west sides. In 1939 Mrs. Thaw had the house demolished and the property divided into a number of smaller plots by the Hadac Corporation. In the view shown here, the oval pool and its statue are elements that did not appear in Olmsted’s original plan nor in early photographs. The style of the sculpture suggests a time in the 1920s, which is also likely the period when the great meadow sloping away to the south of the house was disfigured by a row of hawthorns and an elaborate and fancy naturalistic woodland garden, ranged around and above a concrete pool.

The present-day view of the very same area, the erstwhile northeast corner of the pergola garden, speaks for itself. Two piers of the northern range of the pergola appear in a thicket of volunteer maple and alliaceous, while the wisteria that was planted on this site more than 90 years ago now ranks and winds in a smothering mantle over ground and columns. The small sullen flower bed in the foreground appears to be at the same spot as the former pool, but the size and shape have been altered.

One’s own feelings about this drastic change aside, there can be little question of the evocative power of this scene. At least since the eighteenth century,rooms have been an important element in the vocabulary of the garden designer and, all inadvertently here, the two columns, absolutely free of any stylistic association, constitute a sort of a landscape of the romantic sensibility, drenched in associations and intuitions.

Should we read anything into the vast difference in these two photographs? The changes do imply more than just the alteration of a designed landscape, but...

(Continued on page 16)
whatever the underlying mutations of time and standards and opportunity might be, they were set in train by Mrs. Thaw herself with her decision to abandon "As You Like It." The forces that changed American society between 1930 and 1945 are well known, and many of their effects are equally evident in the history of the material culture. The elaborate and costly country place had began to disappear after 1929, and Mrs. Thaw may have been only falling into line with that trend. The social re-arrangements of the Second World War much reduced the opportunity and gratification of having a summer residence, and after 1945, many of those who could have resumed those earlier expensive practices had new ideas about how and where to live. It was in those immediate post-War years that the smaller (relatively speaking, to be sure) houses appeared on the former Thaw place. With their advent, a new taste about domestic architecture and its landscape setting defined itself, and given the passage of a full half-century and changing and fluctuating priorities, I am grateful that earlier terraces and two rows of mysterious columns disappearing into the green of a resurgent woods are still in place. I am not only to evoke the lost proclamations of "As You Like It" but to prompt the various and unfurled pleasures of the shaped landscape.

Post Script
Anyone who would like to know a little more about Mrs. Thaw's estate is urged to seek out the issue of Pittsburgh History for the Fall of 1993; the entire Olmsted plan and a wonderful early photograph of the house and its gardens appear there. It will be becoming obvious to this Newsletter's readers just how essential the visual documentation of older landscape sites is to Landmarks' Survey of Historic Parks and Gardens. I would have liked to illustrate the Allegheny River Boulevard with a view of it after completion and in its prime. Searches by more than one person have turned up absolutely nothing except some 400 photographs of the Boulevard in the course of construction, of which, we have chosen one for inclusion here, a view which I think is not without interest for itself. I would like to close the issue glimpse of the Survey and its material with a general appeal for help in locating any type of documentation—old photographs, drawings, early journals or letters, newspaper articles, etc., that would help us in the Survey.

Parking Lot Complete at the Neville House of c. 1785; Landscaping Begins

Now that the parking lot at the Neville House in Collier Township is complete, plans for landscaping and lighting are under way. GWSM, Inc. has prepared a plan that provides for a rich border of plants and trees along the edge of the parking lot to the property line. The design is intended to evoke the basic role of the site—one of simplicity—and complement the character of the historic house.

Plant materials include blueberry, mock-orange, honeysuckle, and quince blossoms, daylilies and black-eyed susans; and hawthorn, tulip, sycamore, and pine trees. Planting will begin this fall and will be completed in the spring. A grant from the Mary McCune Edwards Foundation Fund is making this work possible.

Thank You, Colonial Dames
Since 1987, the Allegheny County Committee of the National Society of Colonial Dames of America has been working with the Neville House Auxiliary and the Pittsburgh History & Landmarks Foundation to furnish the Neville House of c. 1785. To date, the Colonial Dames have contributed over $24,700. Thanks to their leadership and initiative, the dining room is beautifully furnished and restored and other improvements have been made throughout the house.

In the dining room, the wallpaper, curtains, graining of the door, chandelier, carpeting, furniture, and framed prints all were contributed by the Colonial Dames. The framed antique print of George Washington in the hall and the bedroom wallpaper also were gifts of the Colonial Dames.

Landmarks and the Neville House Auxiliary are most appreciative of this support, and look forward to working with the Colonial Dames as improvements continue to be made at the Neville House. Plans on visiting the Neville House for the weekend before Thanksgiving to see the progress that has been made this year.

The Allegheny County Committee of the National Society of Colonial Dames of America has contributed funds to help furnish the Neville House. The dining room is paneled in a bright yellow-green popular in the late eighteenth century.

The Allegheny County Committee of the National Society of Colonial Dames of America has contributed funds to help furnish the Neville House. The dining room is paneled in a bright yellow-green popular in the late eighteenth century.

The Allegheny County Committee of the National Society of Colonial Dames of America has contributed funds to help furnish the Neville House. The dining room is paneled in a bright yellow-green popular in the late eighteenth century.

The Allegheny County Committee of the National Society of Colonial Dames of America has contributed funds to help furnish the Neville House. The dining room is paneled in a bright yellow-green popular in the late eighteenth century.

The Allegheny County Committee of the National Society of Colonial Dames of America has contributed funds to help furnish the Neville House. The dining room is paneled in a bright yellow-green popular in the late eighteenth century.