

Address Correction Requested

PH LE NEWS

Published for the members of the Pittsburgh History & Landmarks Foundation

No. 140

October 1995

- Richardson's Jail: Adaptive Use
- Pittsburgh Architecture: Jamie's Places
- Look here upon this picture, and on this

"The Broadest Sympathies, the Deepest Apprehension of Life":

In Memoriam James D. Van Trump 1908–1995

Albert M. Tannler

At my first face-to-face meeting with James D. Van Trump (previously we had talked on the telephone several times) he asked me: "Why did you leave Chicago, which is famous for great architecture, to come to Pittsburgh?" "Well Jamie," I said, "you are part of the reason, because your writings make Pittsburgh seem such a special place."

Jamie Van Trump died on July 6, 1995, fifteen days before his 87th birthday. The symbolic conclusion of his professional career—he never "officially" retired although his permanent invalidism after 1986 effectively ended his career—may be dated to his 80th year with the publication of *Majesty of the Law: The Court Houses of Allegheny County* in 1988.

His last significant publication was also the culmination of a lifetime's work. As a graduate student at the University of Pittsburgh he had wanted, he told me, to write his thesis on Henry Hobson Richardson's Allegheny County Courthouse and Jail. Jamie's professors deemed this subject



Jamie, at the time of graduation from Pitt in 1932.

"insufficiently academic" and so he wrote instead about Baroque city planning in Rome, a subject that was, in 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 labors between graduate school and his emergence as a writer as "a period of intermittent job activity against a background of intensive study of Pittsburgh history and architecture, mostly in the Pennsylvania and Fine Arts rooms at the Carnegie Library in Oakland." Jamie also assiduously visited and explored Pittsburgh's neighborhoods and the surrounding Western Pennsyl-

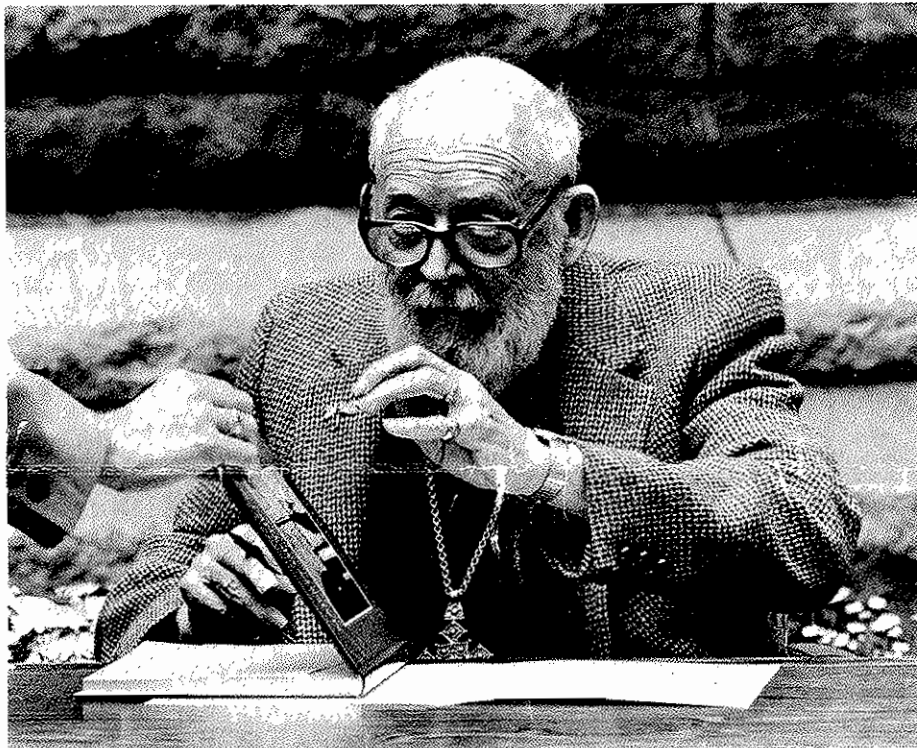


Photo by Clyde Hare

September 24, 1988: Jamie autographs copies of *Majesty of the Law: The Court Houses of Allegheny County*, released on the occasion of the Allegheny County Bicentennial and the centennial of the dedication of the County Buildings.

vania hills and towns. He witnessed, pondered, and recorded the myriad changes and transformations, social as well as architectural.

In the mid-1950s, he began to publish architectural/historical articles and essays focused predominantly on the architects, the buildings and gardens, and the communities of Western Pennsylvania—first as a free-lance writer, then as an editor of the region's leading architectural journal, *Charette*. Something of the caliber of the journal under Jamie's editorship may be gathered from Henry Russell Hitchcock's 1963 assessment:

I continue to be amazed at the range of material that you include—as many historical articles as in the SAH Journal and as a result a coverage of Pittsburgh, Philadelphia, and Pennsylvania architecture of the past, including the rather recent past, such as no other part of this country has, at the same time a great deal of current work in the same areas and many special articles on all aspects of present-day architecture that rival those in the national magazines.

—H.R. Hitchcock to James D. Van Trump, November 17, 1963

In 1964, Jamie co-founded the Pittsburgh History & Landmarks Foundation and became its architectural historian. To his ongoing articles and speeches were added a series of

brochures issued between 1965 and 1980 under the group title *The Stones of Pittsburgh*. A selection of individual titles captures their flavor—"Pittsburgh's Neglected Gateway: The Rotunda of the Pennsylvania Railroad Station"; "Legend in Modern Gothic: The Union Trust Building, Pittsburgh"; "Station Square: A Golden Age Revived." During these years Landmarks published two books by him: *Landmark Architecture of Allegheny County Pennsylvania*—which documented the first county-wide historic architectural site survey undertaken in the United States—which Jamie co-authored with Arthur P. Ziegler, Jr., published in 1967, and *An American Palace of Culture: The Carnegie Institute and Carnegie Library of Pittsburgh*, published in 1970 in association with The Carnegie.

He became prominent locally through radio and television appearances from 1975 to 1983, achieving during this period a measure of media notoriety and "celebrity" status. On November 7, 1978, at the age of 70, Jamie was struck by an automobile and confined to a wheelchair. With the assistance of friends, during what was hoped to be a temporary convalescence, he was able to maintain an independent existence and continue with his professional activities for several more years. However, Jamie never walked again, and in January of

Even as a child, I was interested in architecture, and I was always fascinated by old houses and large gardens, so that I early began to gather and examine what would later become the material of my trade—if something so delightful and absorbing could be called by such a mundane name. Trade or no trade, the contemplation or the exploration of an old building has always seemed to me to be a prelude to high adventure....My intensive backward glance [searched] among scattered artifacts and forlorn vistas for a vision that would remake an old and valid mise-en-scène, once so established, so real, return in a vision, if only for a moment, before it vanished forever.

—James D. Van Trump, *Life and Architecture in Pittsburgh*



James D. Van Trump (left) at age eight, with his mother and his brother Sherrard.

(Continued on page 6)

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. Frances J. Barnes
Judith Bell
Mr. & Mrs. Dean Bierkan and family
Mary Callison
David Carmen
Mr. & Mrs. Donald Y. Clem and family
Renee Cohen
Cassie Eccles
Dr. & Mrs. Philip Fireman and family
Josette Fitzgibbons
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Joan B. Gaul
Mary Ann Gilbert
M. T. Glabicki
Dr. Bernard Grossman
Ruth Grossman
Mr. & Mrs. Thomas Hall and family
David Hamlin
Hunter Hurst
Julius Jones
Kate and Dick Junker and family
Betsy and Bob Kampmeinert and family

Mrs. Herbert Kendall
Sheldon F. and L. Jeannette King
Jeffrey & Nancy Kline and family
David J. Mayernik
Barbara McCloskey
William P. McShea
NeighborFair Pittsburgh, Inc.
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Sandra L. Palumbo
Sophie Petrone
Suzanne N. Photos
Thomas H. Prickett and family
Holly A. Rine
Sandra R. Ross
Allison Ruppert
Edith Scheiner
Stephen Simpson
Sueanne Stephans and family
Mr. & Mrs. Robert Turbeville and family
William F. Unrath and family
The Andy Warhol Museum
Mr. & Mrs. William Wessner and family
J. O. Winnenberg
Michaela Young

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Trustee News

- Richard M. Scaife, 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 Mrs. Rackoff 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:

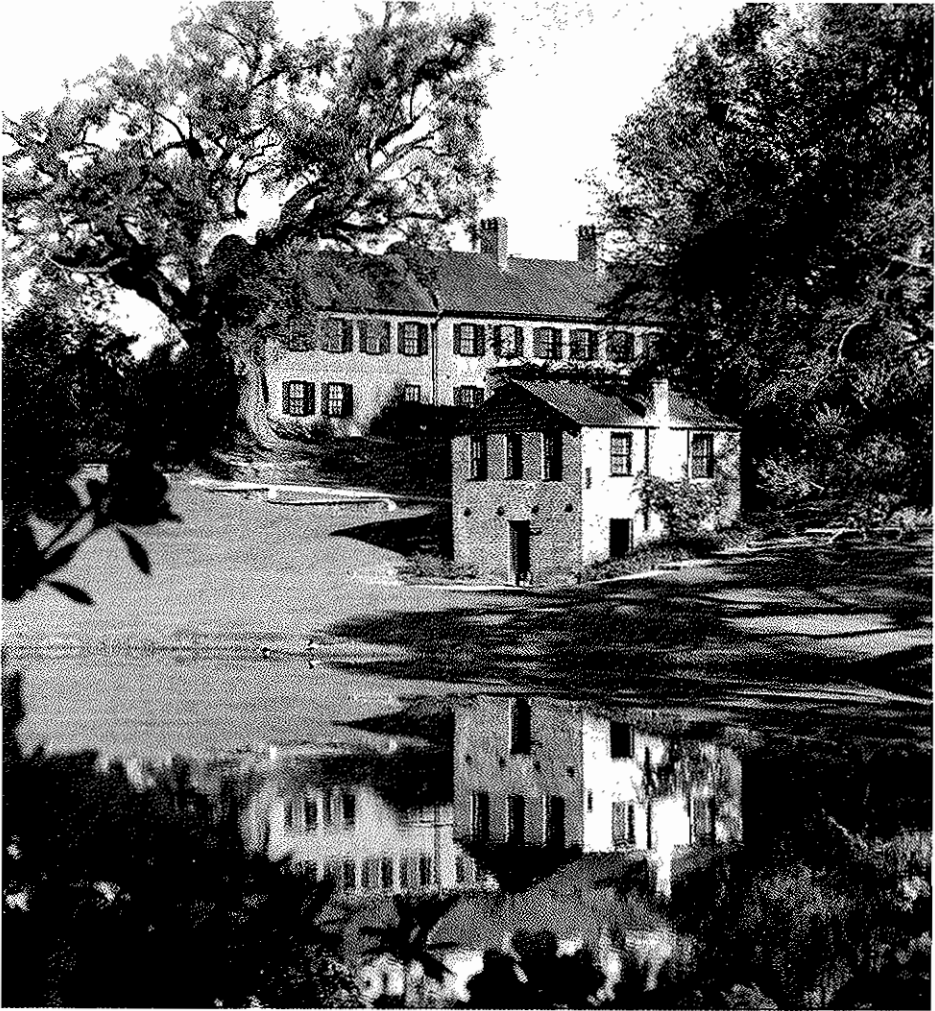
- Patricia J. Denhart, Stanley Pyzdrowski, and A. & S. Pyzdrowski Architects, Engineers, Planners in memory of Barbara Drew Hoffstot.
- Charles Covert Arensberg and Eleanor Howe Nimick in memory of James D. Van Trump.

Volunteer Patrick Stroh

The James D. Van Trump Library is pleased that Landmarks member Patrick Stroh assisted us this summer in the ongoing 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 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
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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. Tannier	Historical Collections Director
Ronald C. Yochum, Jr.	Facilities Management Assistant
Greg Pytlik	Designer



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 stableyards, 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. Hetzel | • Carnegie Library of Homestead |
| • Clark and Shaheen Muenzer | • Ursuline Center, Inc. |
| • Pat and Judie Vescio | • Port Authority of Allegheny County |
| • Cynthia and Harlan Giles | • Pennsylvania Department of Transportation |
| • Joedda Sampson | • MacLachlan, Cornelius & Filoni, Inc. |
| • Sally C. Dunbar | • Mercy Hospital |
| • Landmarks' Tour Docents | • Property Ventures, Ltd. |
| • Dollar Bank | • L.D. Astorino & Associates |
| • Carnegie Mellon University | • Mascaro, Inc. |
| Michael Dennis, Jeffrey Clark & Associates | • The Board and Staff of Residential Resources, Inc. |
| TAMSI/Architects | • Perry Hilltop Association for Successful Enterprises |
| Kallman, McKinnell & Wood | • Sewickley United Methodist Church |
| Bruce Lindsey, Paul Rosenblatt, Richard Cleary | |
| Richard Fairplay | |
| GWSM, Inc. | |
| Architectural Design Practice Center | |
| Cost Corporation | |

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.

IN MEMORIAM: LARUE BRANDON

We extend our deepest sympathies to Rhonda Brandon, executive director of the Manchester 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 Connelley 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 Samson Cooper, Reverend Linwood Lewis, Jr., Minister Vicki Meyers, and Reverend Brenda J. Toliver.

Education News

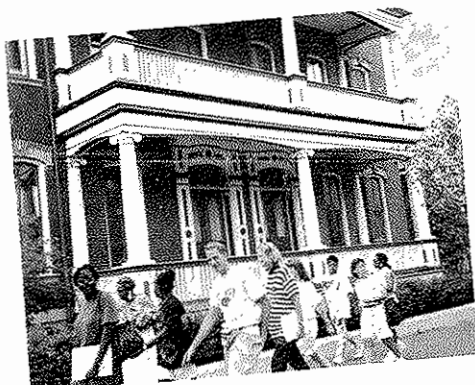
SUMMER SCRAPBOOK

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."



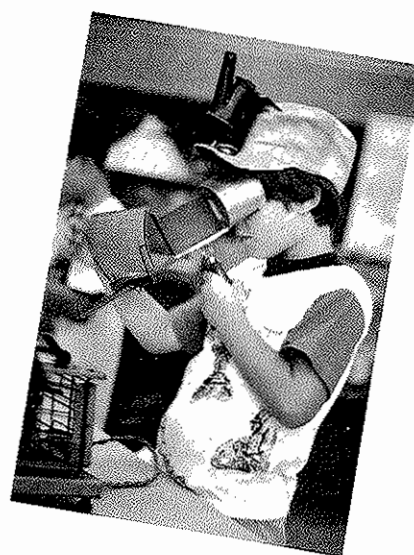
"Pittsburgh Heritage" participants applaud Marcia Licata as she reads her book about Pittsburgh—in Spanish!



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

Summer classes for teachers included four inservices offered by Landmarks through the Allegheny Intermediate Unit—"Exploring Architecture," "Exploring Your Neighborhood," the "African-American Legacy in Pittsburgh," and "Pittsburgh Heritage"—and two workshops presented during the Gateway to Music and the Performing Arts "Understanding the Arts" Summer Institute. 126 teachers in all participated.

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



A "coal miner" looks through a stereoscope.

Special programs for children this summer included a presentation of "Portable 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 on "Live at Five" on July 7.



Teenagers from Community Outreach Ministries tour Station Square.

Teenagers from Community Outreach Ministries toured Landmarks' offices and Station Square on July 27. The 20 youths from Pittsburgh's West End learned about Landmarks' mission and discussed the history and future of Pittsburgh. Reverend Reginald Bryant, founder and executive director of Community Outreach Ministries, said that the field trip helped expose participants in the "Career Awareness and Development Program" to the careers of an architect, historic preservationist, and urban planner.

EVENTS

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

September 25, October 2, 9, and 16—6:30 p.m. to 8:30 p.m.
Field trip: October 21—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 Lubenau 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) some of Pittsburgh's landmark buildings that typify those styles. Landmarks is offering this class, to be taught by historical collections director Al Tannler, through Pitt's Informal Program. Call (412) 648-2560 to register.

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

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

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.
Neville 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 Neville 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 a 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 40 members and friends visited Cleveland on September 9;
- And 80 members—as of press time—were planning on touring the Courthouse and Jail with Landmarks on September 17, with one flying in from Chicago for this unique tour!

We've had a successful tour season so far, and look forward to our final four membership tours and education events. If you know of any historic towns or sites that you would like to visit next year, please call Mary Lu Denny at (412) 471-5808. We welcome any and all ideas!

Richardson's Jail: Adaptive Use

A castle keeps people out. A jail is a sort of inverted 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.

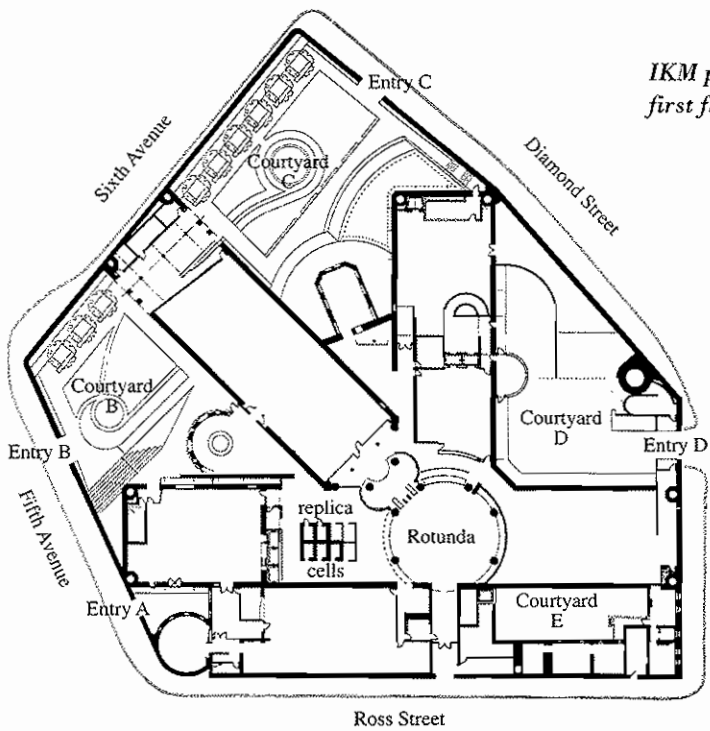
We are inclined to accept these new breaches in the Fifth Avenue wall as necessary to the continuation of the Jail's useful life.

The Gates

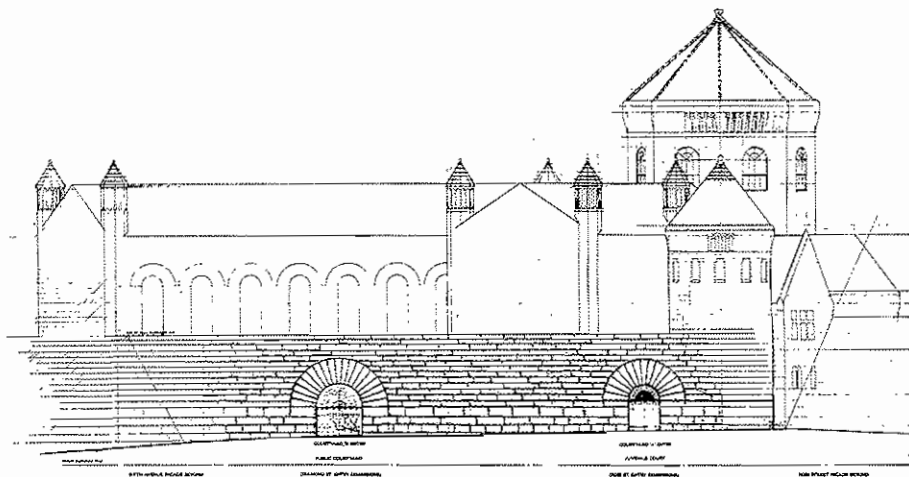
The entries would—so the thinking now goes—be closed by metal grillework, which would be modeled on the 1920s-looking ironwork of the Ross Street entrance. The architects believe that this ironwork "is an appropriate model having been set in the 'Spanish' [Romanesque] context of the original roots of 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

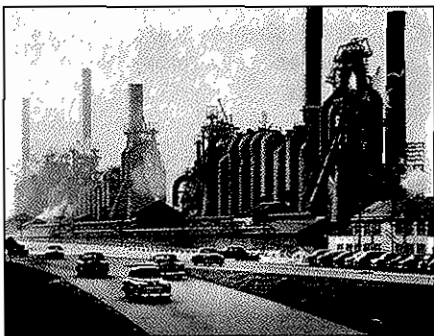
Within would be two landscaped courtyards, B and C, accessible from the street by way of the B and C Entries, and connected by a passage through one of Osterling's cellblocks: a passage 24 feet wide, 51 feet deep, and about 15 feet high. The new openings in the cellblock basement connecting Courtyards B and C need further work, we feel. The whole masonry composition looks a little unstable, and a single rather wide opening would in addition connect the two spaces



IKM plan for the Jail: first floor.



Fifth Avenue wall, Entries B (left) and A.



Penn-Lincoln Parkway and J & L Eliza Furnaces, 1956

TWO GIFTS IN ONE

Purchase a copy of

Clyde Hare's Pittsburgh

Four Decades of Pittsburgh,
Frozen in Light

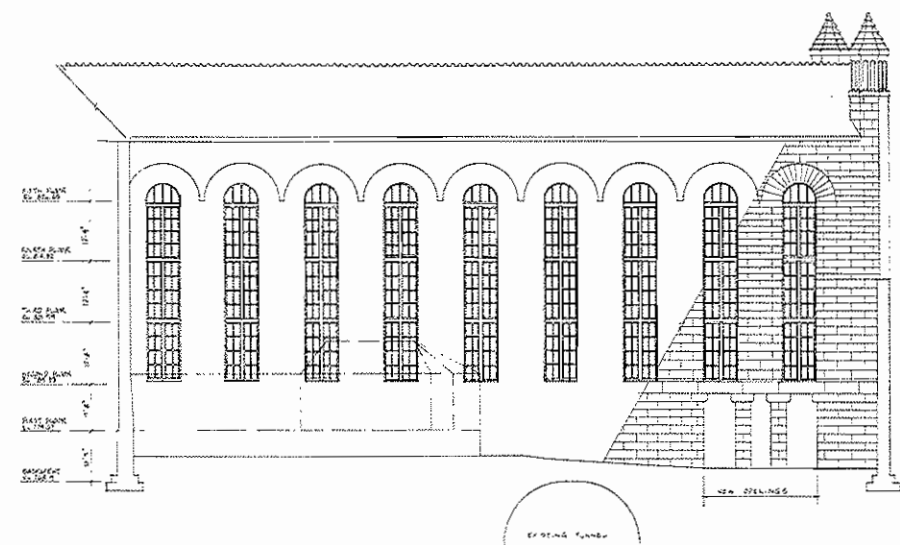
...and receive a complimentary one-year membership in the Pittsburgh History & Landmarks Foundation.

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!



Fifth Avenue wall (right), as it is now.



Cellblock with new openings indicated to right.

more clearly. The courtyards are surrounded by outside walls some 30 feet high and cellblock walls 65 feet high, a situation making for rather confined 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 cellblocks 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 water feature which in plan, at least, appears to be a pool or basin. Water is always an attractive hazard in public locations, and in light of the Jail's new functions we wonder if there will not be an uncommonly great number of children in and around the premises.

We think it would be well to bear in mind also the usually poor level of maintenance of water features in both City and County sites. However, we do grant that water, both moving and still, would provide a considerable amenity in these small courtyard gardens, and would suggest that such a feature be considered afresh. As another instance of the apparent arbitrariness of the design, there are the questionable steps in Courtyard B, half of them steps that lead to an entrance into the building and half of them stepped planters that lead only to a cul-de-sac of ferns. Why?

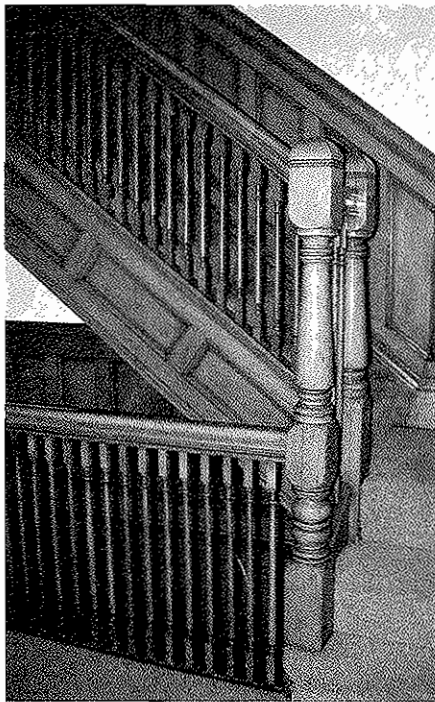
Our other reservation about the design as it now stands is the choice of plant materials. For the most part, this seems perfunctory although adequate. However, we do have reservations about the suitability of the choice of *Matteuccia struthiopteris* and *Pennisetum alopecuroides* for Courtyard B with its very limited natural light. We also question the inclusion of *Acer palmatum* "Bloodgood" in Courtyard C, on both practical and aesthetic grounds. These two courtyards will be marked by the most peculiar and erratic microclimates, we believe, and we are not sure that this factor has been adequately taken into consideration.

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 distribution 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 arches 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 cold 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 granite piers 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 into the rotunda to reflect this borrowed light. But the result would be to mar the open, pavilion-like composition of the

rotunda structure. In brief, we and the architects disagree.

The heights of the new cellblock floors are being determined by the spacings of the transoms in the restored windows. The courtrooms and offices will thus not be of any particular height: 10 feet is the utmost. Furthermore, the public and security corridor system will require the courtrooms to lie within the block, with no direct daylight though borrowing light from the generously windowed corridors on both sides. Much will depend on the decorator.



Woodwork in the warden's house.

The woodwork of the warden's house—two stairs, paneling, five or six mantelpieces—is simple to be sure but genuine Richardson; related to the architect's woodwork in the Glessner house in Chicago and to the woodwork of "Sunnylegde" 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 homes of correctional officers, the 1880s liked their colors strong and dark, and preserving the woodwork is preserving its grain and finish.

In General, Yes

We see a design that, if it creates no majestic courtrooms, still gives a National Historic Landmark a future appropriate to its location. We ask, mostly, for a little more imagination in the matter of the rotunda, for what interaction of wing space and central space is possible under the circumstances, for what lightness and freedom for the vaulted central structure can still remain.



Cell tiers as designed by Frederick J. Osterling in 1904.



The rotunda, with its free-standing granite piers.

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.

Van Trump

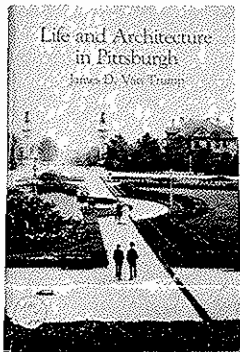
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1986 he moved into a nursing home where he resided for the remainder of his life.

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 be a place of deposit for any historical documents, graphic material, or other information concerning important local gardens, public or private, past or present.

—"The Van Trump Archive," *PHLF News* 78 [March], 1981



In 1983, in honor of his 75th birthday, Landmarks published 64 of his some 500 articles, essays, and scripts as *Life and Architecture in Pittsburgh*. When I met him, James Van Trump was 83.

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 as, if not exactly a friend, still *his* archivist—he would sometimes give vent to frustration at his confinement and his increasing infirmity. He sometimes believed that he and his work had been forgotten, and he occasionally lashed out at those who were active and productive in areas now closed to him. His bitterness during one telephone conversation was so intense and unfair that I was speechless. A week later he called me and apologized, and very insightfully, I thought, discussed many of the same matters that had vexed him in our previous conversation, admitting that he had been intemperate and destructively self-absorbed. 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 named after him, and 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 drive past historic homes and gardens in Pittsburgh's East End. I am told that he discoursed 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.

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* (1936), p. 95

In the last analysis, neither Jamie's uneasy 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 other architects active in Western Pennsylvania. His essays explicated the character of splendid buildings and places: H. H. Richardson's Emmanuel Church; Evergreen Hamlet; the John Singer house; regional ecclesiastical architecture; Greek Revival, Gothic Revival, Beaux Arts, and Art Deco 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. His work laid the groundwork for full-scale studies now beginning to appear. Martin Aurand acknowledges the importance of Jamie's studies of Frederick Scheibler, Jr. in his major monograph *The Progressive Architecture of Frederick G. Scheibler, Jr.*, published in 1994 by the University of Pittsburgh Press. Professor Margaret Henderson

Floyd, in the introduction to her monumental 1994 study of Longfellow, Alden & Harlow and Alden & Harlow—firms established by H. H. Richardson's senior designers who oversaw completion of his Pittsburgh buildings and designed the Carnegie Institute and other important buildings in the region—states:

James D. Van Trump's years of bibliographic research in local periodicals and primary documentation of Pittsburgh's architecture were generously shared. Records and notes in the Van Trump Library of the Pittsburgh History & Landmarks Foundation, as well as Van Trump's numerous publications, have provided the foundation for my research, as for all studies of Pittsburgh architecture.

—Margaret Henderson Floyd, *Architecture after Richardson* (1994), p. xvi

Jamie's love of the Western Pennsylvania landscape, acknowledged by the collection established at the Hunt Library, will find yet again fruition in the Allegheny County Historic Parks and Gardens Survey undertaken by Landmarks in 1995.

We should not forget, however, that many of the architects and the places Jamie explored first in print or discourse still await full-scale books and monographs. Jamie remains our principal guide to many regional treasures; the uniqueness of his voice will always be pertinent, and his writings will stand next to those of subsequent generations, whether or not they acknowledge his seminal contributions to understanding and appreciating Pittsburgh's architectural character.

In his autobiography, Ralph Adams Cram—the architect of a great Pittsburgh church which Jamie attended—defined the role and character of the architect as one exhibiting "the broadest sympathies, the deepest apprehension of life, both in the historic past and in the present," a "practitioner of the arts" seeking "to interpret society to itself, to get under the skin of things and find the essential core of reality." Jamie would have said that this applied as well to the architectural historian. For Jamie was not only a pioneer; he was also an adherent to an interpretation of the past and a writing of

history that reflected the *wholeness* of life. As an historian, he too sought always to "get under the skin of things and find the essential core of reality." It was Jamie's conviction that architectural history was not about buildings-in-isolation—piles of "stone upon stone"—but about buildings as they were *created, lived-in, and experienced* in specific, *real* places. Thus, for Jamie, the architectural historian's task was to explore and uncover the human, social, cultural, regional, and aesthetic verities, as it were, that buildings—and landscapes—hold. This task is necessarily multi-dimensional—"three-dimensional"—Jamie called it (and it would not have occurred to him that anyone could do justice to architectural history, or to any other subject, by approaching it in a "one-dimensional" way). In a speech delivered in 1965, he presented a verbal portrait of the "ideal" architectural historian:

Ideally, the person who presents three-dimensional history to the world should be an individual of the widest culture who knows all about the building itself as well as the period that produced it. He should be an architectural historian, something of a craftsman, a seer, a poet and a bricklayer. He should have the fortitude and discipline of a philosopher and the toughness and stamina of a heavyweight boxer. He should know how to fight, but generally he needs the guile of a serpent. Beyond all this he needs a special quality of insight, of sympathy, of skill, a touch of genius which will redeem his creation from the merely factual.

"The Beckoning Fair One: or What is an 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 factual."



Jamie views a public clock near Market Street, downtown, after a street accident, late 1960s.

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 Jamie now housed in the James D. Van Trump Library of the Pittsburgh History & Landmarks Foundation.

The other day when a bright sun and soft airs had cause 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 larger 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 State Senator William Flinn, which was opposite the great columned entrance to the Park.

Dimly I can remember the crystalline sprinkle of the fountain falling above the mass of scarlet geraniums on a hot summer day, when a group of my childhood friends and I had walked to the Zoo and returned to the Park entrance by the reservoir road. This in retrospect was one of the favourite rambles of my childhood.

Just inside the great park gate was another, much larger fountain, with a capacious basin having in the centre a spray-like jet. This fabulous fountain had for the little group of children an almost rain-forest quality, something like that of the Palm House of the Phipps Conservatory just after the plants had been sprinkled with water. In the four corners of the large Highland Park fountain basin



A fountain of Mid-Victorian design: the entrance to Highland Park, 1899.

were containers of palms and other semi-tropical verdure which were always being sprayed by the central jet. On rainy days, it was even more fun to walk by this massive greenery.

At one side, near the sloping flank of the reservoir planted with ornamented 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. 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 house, and the palms and the fancy plants 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 plan new improvements, but the old charm 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.

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PITTSBURGH ARCHITECTURE: J

Walter C. Kidney

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.

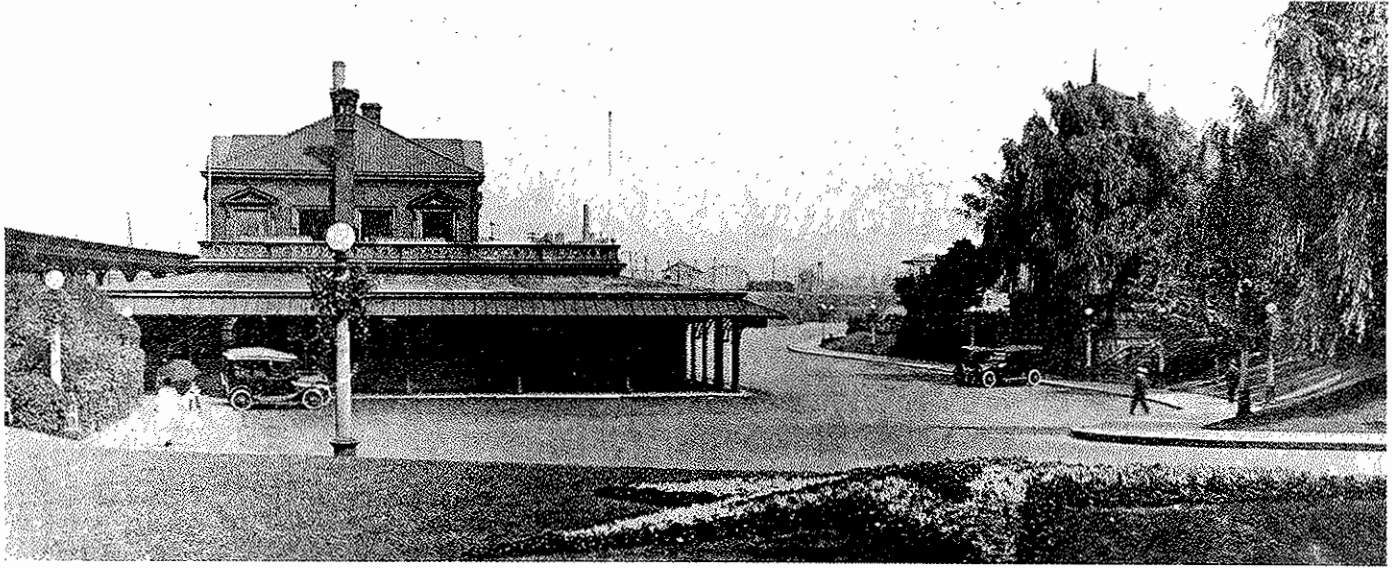


Photo courtesy of Carnegie Library of Pittsburgh

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

East Liberty Station, c. 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 cushion, on which was spelled out in artfully 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 closer 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 other 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 was another large lawn, with a huge flower bed in the shape of a star.

—The Pittsburgher magazine, September 1978

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

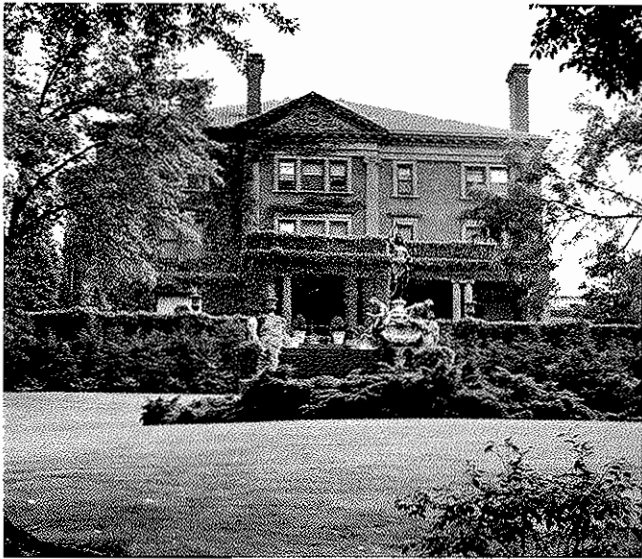
Aside from its local importance as a noteworthy reflection of national architectural practice, it has the rather rare distinction of being an almost intact specimen of the Edwardian great house, since it still contains much of the original furniture and decoration, designed and made especially for it. 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.

The great hall, with its dadoes and oaken Ionic columns, partially bisects the house....The richness of the house is most eminently to be seen here—the carving of the heavy oak, the beveled, leaded glass windows on either side of the entrance doors, the golden damask above the dadoes that serves as a glowing background for part of the Braun art collection; and the red and gold rugs that repeat the design of the damask create an effect of subdued opulence and muted grandeur.

The Phipps window, all luminous color and elaborate detail, depicts an episode in sixteenth-century Venetian history—Queen Caterina Cornaro resigning the sovereignty of Cyprus to the Doge of Venice....Our Venetian window, particularly in the glow of the westering sun, seems to shimmer with static, submerged life, like a reflected tableau seen in still water; and the rich glass strikes here the last luxuriant sophisticated note, slow and sonorously vibrant, in the spacious Edwardian symphony of the house.

—Carnegie Magazine, January 1959



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



Mantelpiece detail from the Phipps-Braun house.



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



The stained-glass window on the stair landing.

Jamie's Places

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



Photo courtesy of Calvary Episcopal Church

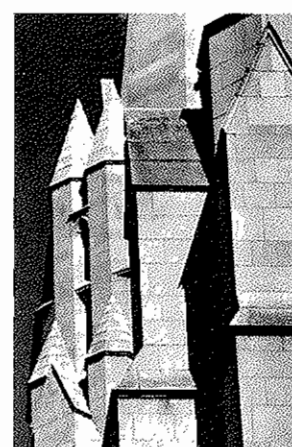


Photo by Clyde Hare

Compositional details of the tower.



Photo by Clyde Hare

Looking up to the tower of Calvary Episcopal Church.

The crossing and sanctuary of Calvary Episcopal Church in Shadyside.

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 honors, 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 cypresses 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 grandeurs and the failures of love, are reduced to memory in quietude—"a green thought in a green shade."

—Carnegie Magazine, October 1959

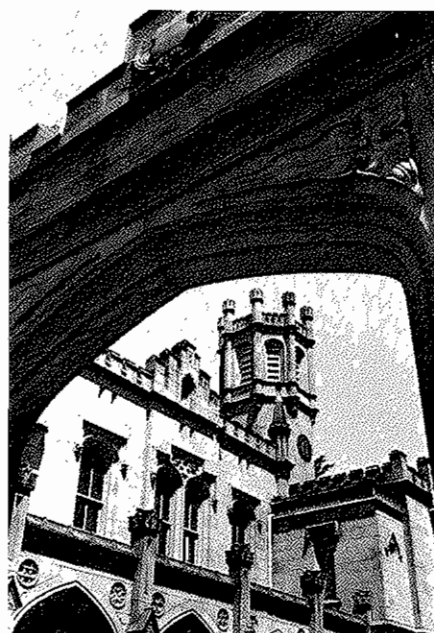


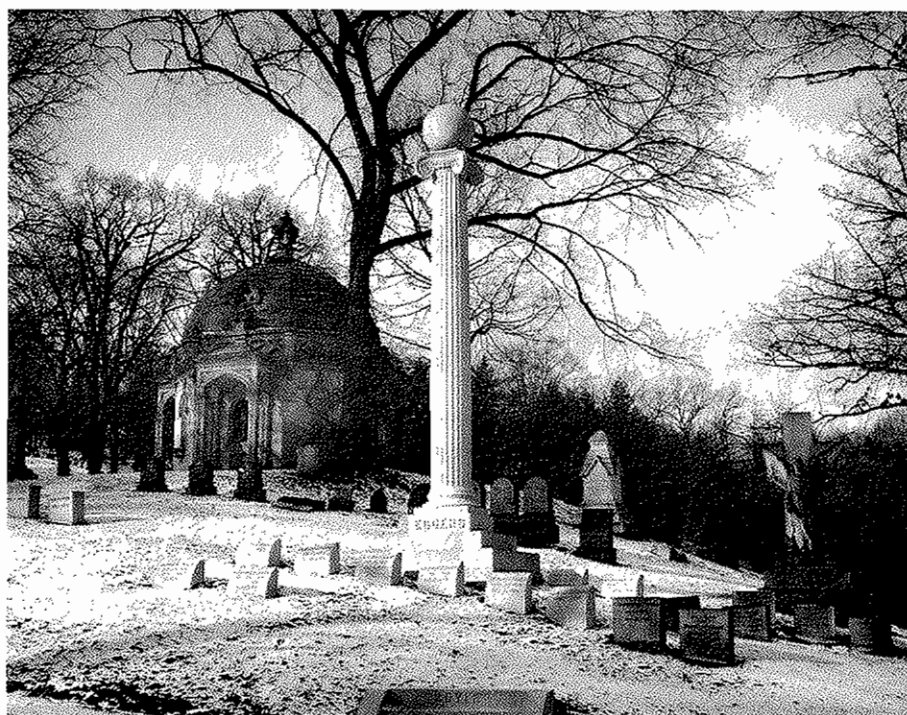
Photo by Clyde Hare

The drama of the Butler Street entrance of Allegheny Cemetery.



Photo by Clyde Hare

A variety of tombs.



Gothic and Classic monuments.

Photo by Bill Rydberg, PHOTON

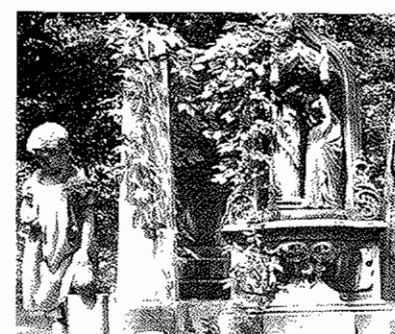
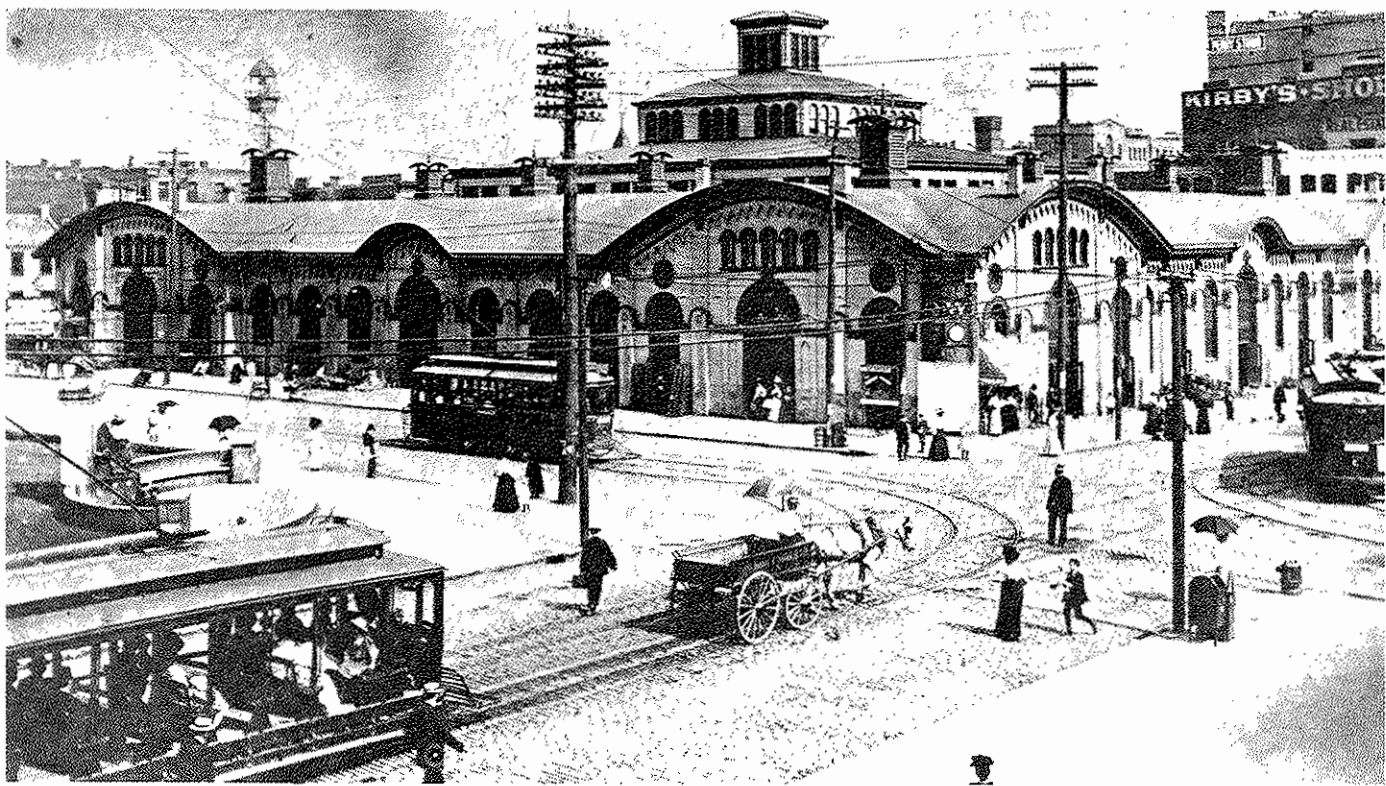


Photo by Clyde Hare

Romantic detail, c. 1860, in Allegheny Cemetery.

(Continued on page 10)

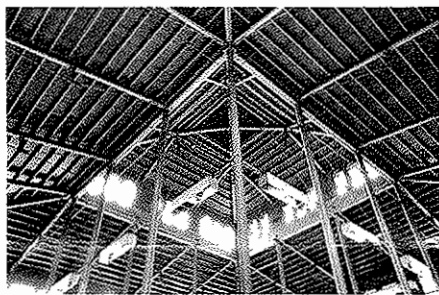
PITTSBURGH ARCHITECTURE: *Jamie's Places* Continued from page 9



The Allegheny Market, c. 1900.



The Market in later years, c. 1960.



The light inner structure of an Allegheny Market pavilion.

Our organization, which Jamie inspired into existence, could not save the Allegheny Market house in 1966, but he memorialized it the next year.

The curving gables of the corner pavilions imparted an almost Baroque feeling of movement to the rooflines; these undulations were no doubt reflections of the Second Empire style of Napoleon III's Paris, although they may be actual echoes (however they may have been carried to this place) of the Baroque of the 17th century. It was preponderantly the interior...that constituted the main interest of the building. This great square hall with its slim pillars and its large uncluttered space ornamented above with the delicate tracery of the roof trusses was like a grand church dedicated to commerce. These huge enclosures of wood, glass, and iron were the real chefs d'oeuvre of 19th-century construction as well as its valid architectural poetry.

—The Charette, March 1967

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

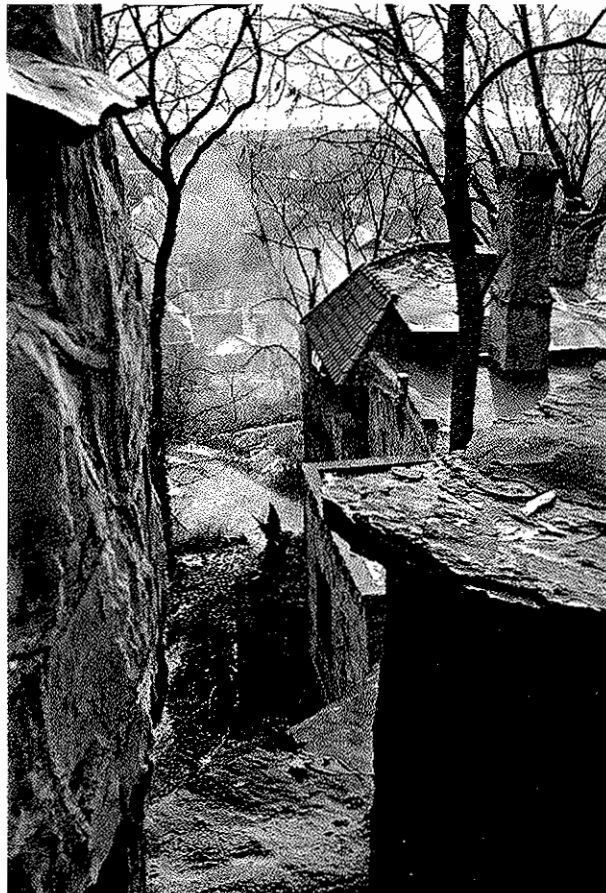
A garden of solidified dreams may or may not be an edifying or a pleasing spectacle, but its strangeness will command our interest surely.

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 ballad of opposing and yet related forms and spaces, which is in the strongest contrast to 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 bumble-fisted 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.



"...the sharp juxtaposition of angular forms and unconventional textures, the rocketing vistas and beanstalk perspectives..." from the Sauer buildings, Aspinwall.



Benjamin Franklin and the eagle: a detail from the Sauer buildings, Aspinwall.



"A man must sing as he is able."

The architecture of the day before yesterday is least regarded, least valued, by the modern generation, and much of the best domestic construction of the early twentieth century has already been destroyed in the name of progress. How could it be otherwise in our frantic civilization, whose values are as shifting and uncertain as its architecture, and where houses that masquerade as part of the landscape are considered but tents and habitations of a night?

—James D. Van Trump
—Carnegie Magazine, January 1959

Preservation Loan Fund News

Diane I. Daniels

Loan Fund Assists in Housing for Physically Challenged Individuals

Extending its financial resources from Mt. Oliver to 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 (MH/MR) system. The group develops buildings ranging from single-family residences to personal-care homes and large group-living situations.



140 Stamm Avenue, Mt. Oliver.

Residential Resources, Inc. used \$25,000 to acquire 140 Stamm Avenue in Mt. Oliver. The building, providing housing for six persons, is a four-dwelling unit consisting of two one-bedroom units and two two-bedroom units. In Elizabeth Township, \$44,000 was used to renovate a 113-year-old farmhouse. The structure is a single-family dwelling, with special modifications for its physically challenged residents.

Thomas R. Simchak, president of Residential Resources, calls the support from the Preservation Loan Fund a vital contribution toward providing stable housing for the physically challenged population of the county: "My first experience with Landmarks has been positive and rewarding," he says.



411-429 South Main Street, West End.

West End Group Tackles Block-long Project

Landmarks and Mellon Bank, through the Comprehensive Neighborhood Development Initiative (CNDI), are working with the West End-Elliott Joint Project (WEEJP), Inc. to renovate 411-429 South Main Street in the West End neighborhood. The first floor currently consists of commercial and retail spaces and the second floor has 20 one-bedroom apartments, 14 of which are occupied.

Considered the developers and general partners in the Tratner Square Project, WEEJP is teaming with Landmarks, Mellon Bank, the 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. WEEJP 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 a year ago. The CNDI funding will assist WEEJP in its mission to provide affordable housing for low-income people and adds to the 137 businesses located in the West End. WEEJP 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 \$40,000 pre-development loan and technical assistance through 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 26-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 structures, a new multi-purpose center is scheduled for construction. East Liberty Housing, Inc. provides on-going training for tenants and a maintenance staff. Floyd Coles, East Liberty Housing president, said the funding will provide the residents with clean, safe, and affordable living conditions and improve stability in the neighborhood.

Landmarks Co-Sponsors Economic Development Training Program

Landmarks and the Urban Redevelopment Authority joined with Dollar, Integra, 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 were taught by 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.

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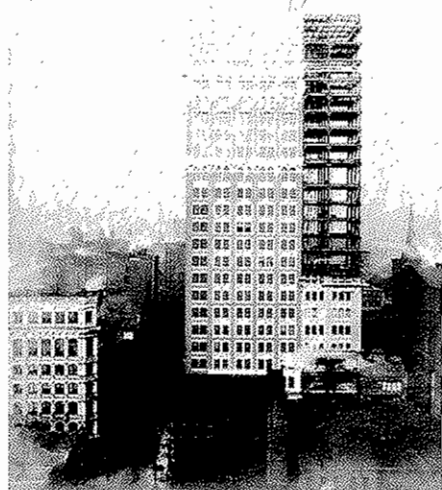
Preservation Scene



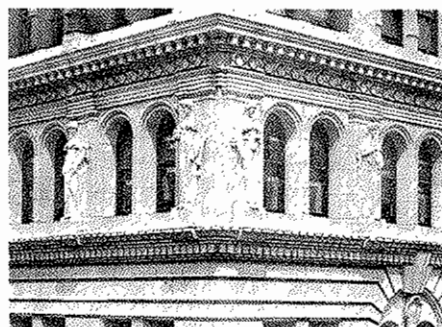
The bank when new, a work of Alden & Harlow.

Farmers Bank: Not to Be Demolished

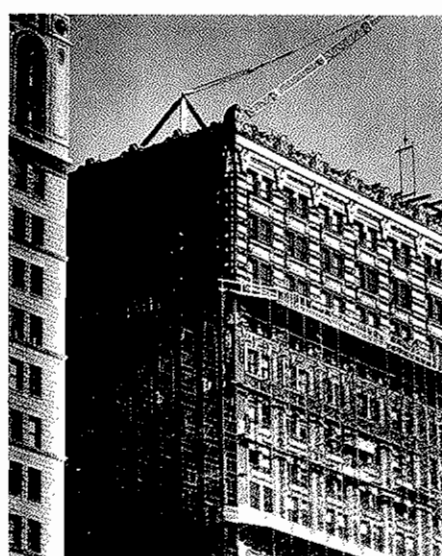
In early September we learned that the Farmers Bank Building on the east corner of Fifth Avenue and Wood Street was not to be demolished for the new Lazarus store. The exterior, some will remember, is a 1966 slipcovering of the Farmers Deposit National Bank of 1902, a work of Alden & Harlow faced in white marble, white terra cotta, and cherry-red brick, which included statues by John Massey Rhind, best known for his Carnegie Institute exterior sculptures.



Adding to the bank, c. 1905.



Third-floor statues by John Massey Rhind, eventual victims of pollution.

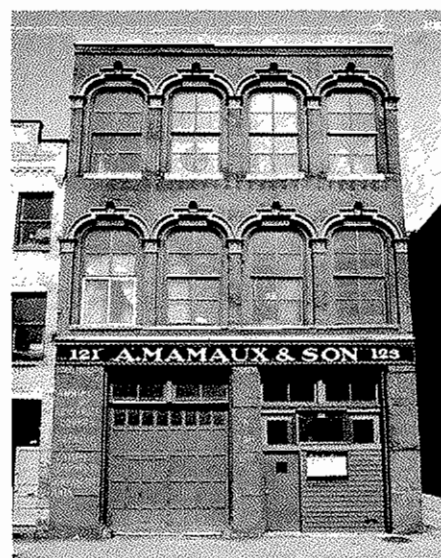


The slipcovering, 1966.

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 metal doubtless pockmarked and chopped at the 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 only two skyscrapers: the Frick Building and the Farmers Bank Building. Of the latter, he wrote, "The experiment of differentiation of the surfaces by color is of much interest and is successful enough, one may hope, to lead other designers of skyscrapers to further experimentation in the same direction. The building is also fortunate in the quality and in the subordination and appropriateness to the architecture of the sculpture which adorns the base, where it is near enough to the eye for 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. Melinda Beard, a First-Avenue neighbor, nominated the building as a City Historic Structure and battle-lines were drawn as the nomination progressed through 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."



Gwinner-Harter to Return

Late in the summer of 1986, 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 carved wood, marble, and bronze. This summer Joedda 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



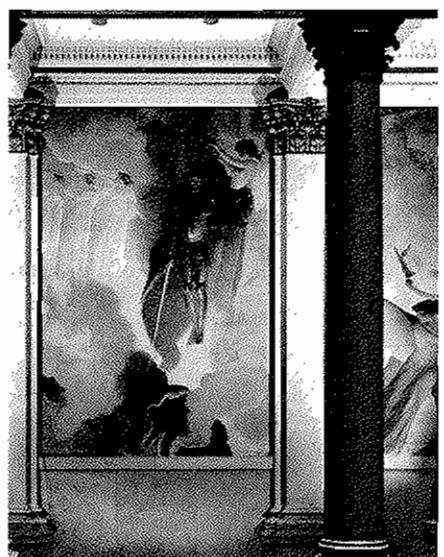
by the end of next spring. The Commonwealth pettifogging over the Sellers house (Calvary rectory) has thus impelled a devoted restorationist to take on an even bigger challenge.



Apotheosis of Pittsburgh (murals); oil on canvas mounted to wall

Return to Respect

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 restorers 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 success. 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 lack of respect comes lack of care.

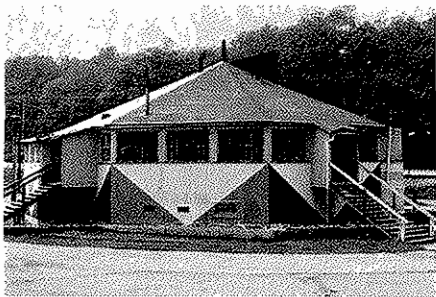


Apotheosis of Pittsburgh (detail), 1907-15; The Crowning of Labor panel

Photos courtesy of The Carnegie Museum of Art, Pittsburgh

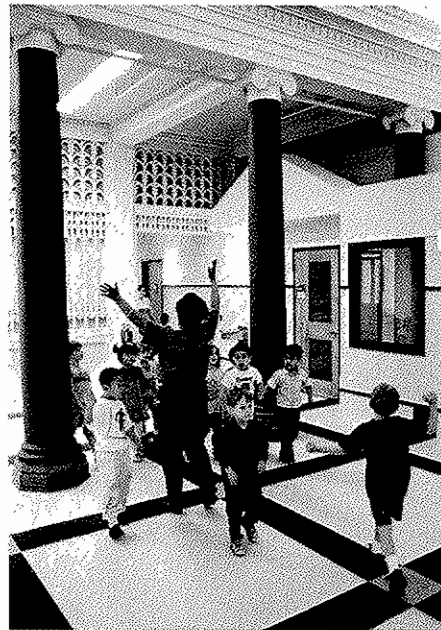
Mid-summer Miscellany

- A hard-hat party celebrated the start of rehabilitation work at the former St. Mary's Church, alongside the Priory in Dutchtown. 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 a multitude of ways. Landmarks contributed \$500 toward the project, whose success depends on the neighborhood's belief in itself and the willingness of others to come there.
- The Brew House on the South Side was in a governmental tangle in mid-summer, with the artist tenants putting in much effort to rehabilitate the building, a would-be owner sympathetic to the artists who was ready to buy it from the City, and the City divided on whether or not the Urban Redevelopment Authority should have been involved before the property was put up for sale. It is a little like the Sellers house sale: a constructive project thwarted for theoretically correct reasons.



- Castle Shannon's only National Register property, the Linden Grove dance hall of c. 1900, was renovated a few years ago as a restaurant and recently opened, two nights a week, as a dance hall for teenagers.

- The 10-acre property including the vernacular Schoolhouse Arts Center in Bethel Park of 1905 was offered for sale to a reluctant borough council, which declined because of the decrepitude of another former school on the land.



- 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 siting atop Roberts hall continues. John D. Alden, whose *American*

Steel Navy covers the period when the armored cruiser *Pennsylvania* was new, has written appeals to Dr. Mehrabian at CMU and to the editors of the *Navy Times* and the *Naval Engineers Journal*, as well as to others who are in something of a gadfly position. A whiff of salt air has come to our Three Rivers, as the struggle goes on to give 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 siting as similar to the old, therefore appropriate. Our argument has been that the *remoteness* 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 105 feet. Furthermore, it wants to permit construction in areas infrequently flooded but not at present open to development. Building of the new Alcoa offices and new apartments east of the Ninth 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 so 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 Interstates 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 populism in its departure from the conventional site types of the past, and promise of a financial stimulus in the eclectic tourism manifested. The national treasures named are: Ashley River Historic District in Charleston, S.C.; Boston's historic Paramount, Modern, and Opera House theaters; 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 tugboat *Hoga* 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 picture 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 Aliquippa Alliance for Unity & Development a Schwartz brass-melting furnace and four railroad-car wheels given him by Landmarks. It made its debut in the "Aliquippa 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 in 1997, depending upon the progress that is made in the next several months.

We thank all those who have contributed to the Memorial Fund. In particular, the Pittsburgh History & Landmarks Foundation would like to thank the R. K. Mellon Family Foundation for its contribution of \$25,000, made on December 20, 1994 in memory of Barbara. All the donations will ensure the publication of a handsome, authoritative work documenting the landmark architecture of Allegheny County.

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 Highways 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 its 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 motorcar. Despite the word "byways," even an Interstate Highway can qualify under the program.

The Intermodal 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 construct rest areas, interpretive signs, and trails, or to prepare interpretive materials.

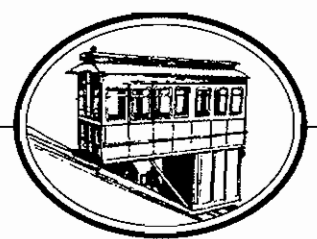
The State designations can be elevated into the federal designation called "Great American Byways" if the byway has two of the six required bases of significance. If it is both historically *and* archeologically significant, scenically *and* recreationally significant, or significant in any other combination 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 also an effort underway to designate Route 6 in Northwestern Pennsylvania as a scenic byway.

Landmarks is concerned with the Allegheny River Boulevard built around 1930 by Allegheny County, heavily wooded and once containing handsome overlooks that are now in ruins. (See Barry Hannegan's article on page 14.) A few other rural roads remain in the county that qualify for designation; beyond our county there is the National Road, which could be placed in some jeopardy by the proposed new Southern Beltway between Uniontown and Little Washington. This road is not only beautifully engineered but looks out over some of the most significant Western Pennsylvania countryside. We would not want to see it or the scenery displaced by a beltway, costing enormous sums of money and undoubtedly as effective as all other beltways that we have

experienced: inducing congestion rather than relieving it.

We plan to be in touch with Bradley Mallory, Secretary of Transportation of Pennsylvania, to learn whether a Scenic Byways program can be developed in the Commonwealth.



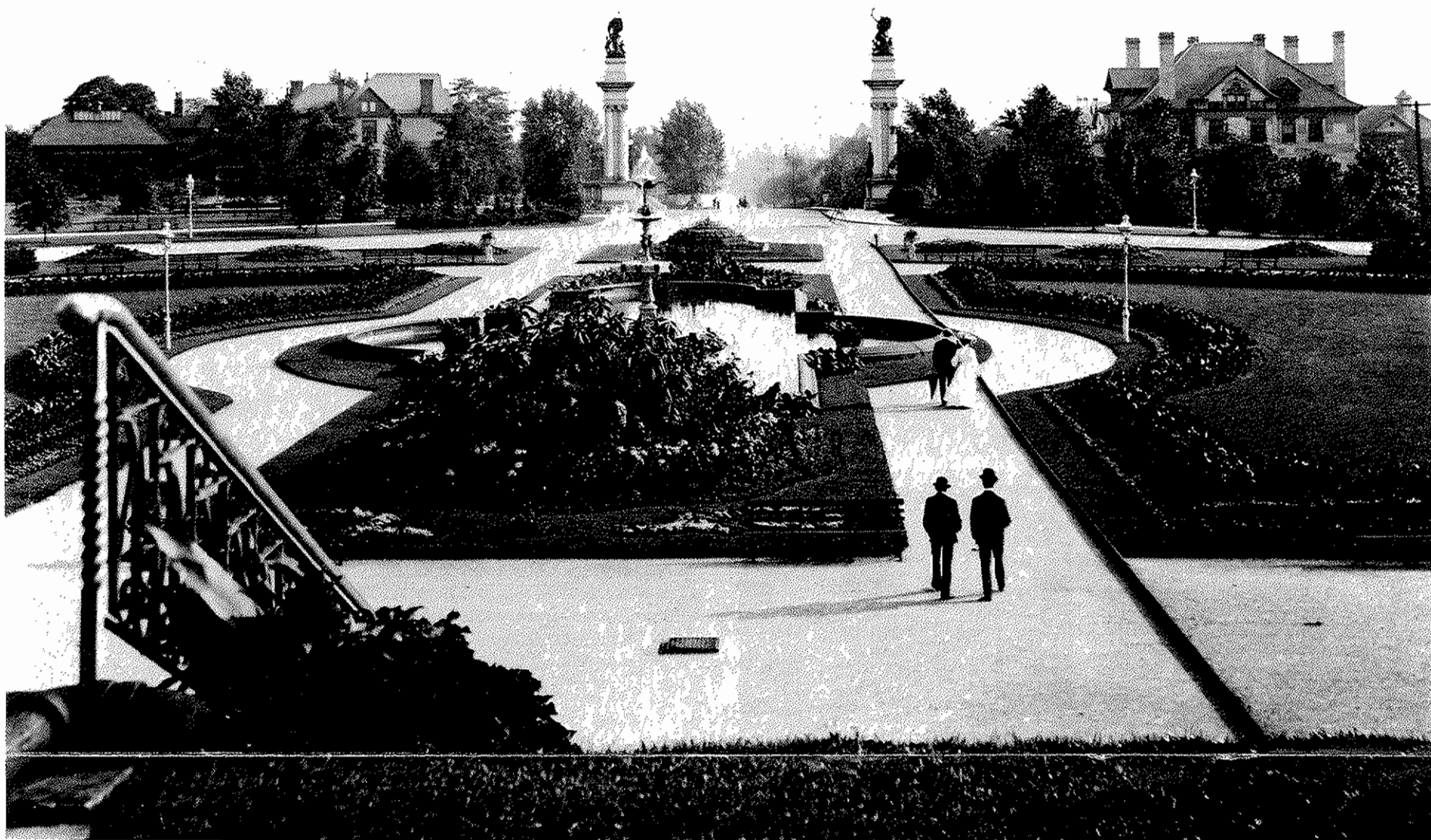
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Barry Hannegan



Highland Park entrance, c. 1900.

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 Banister 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 Hamlet's command is used, sadly, with all his admonitory intention.

Highland Park

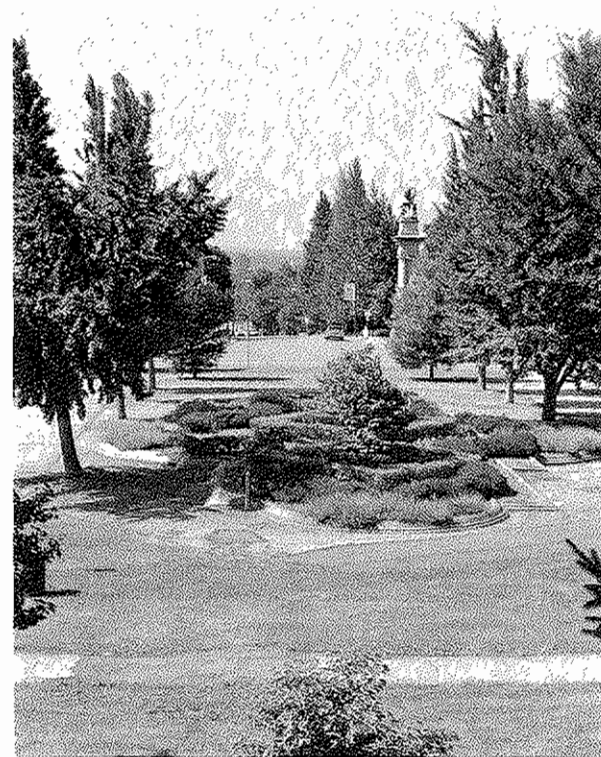
The view of the entry plaza of Highland Park, taken around 1900 from the brow of the reservoir toward the exit to Highland Avenue, is likely familiar to many readers from its use as the dust jacket and paper cover for Jamie Van Trump's *Life and Architecture in Pittsburgh*, and only recently the photograph appeared as a double-page spread in the May/June number of *Civilization*, the 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 public park at the beginning of this century.

Based on the formal premises of the City Beautiful Movement, just getting under way in America and intended to introduce order, space, and beauty into American cities, Highland Park was opened in 1893 as an essential component of Edward Bigelow's great scheme for a Pittsburgh parks system. The plaza was completed essentially in 1896-97 when Giuseppe Moretti's bronze sculptures were installed on the monu-

mental 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 horticulturist 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 Époque.

The present-day view of the Highland Park entrance plaza was taken from a spot just to one side of the vantage point used by the unknown photographer of nearly a hundred years ago. The exact duplication of the view is made impossible by the interference of a large conifer, 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 shape 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 allée of ginkgoes. These, in spite of the handsome form of several of them, are so irregular as a group that they manage only to contribute yet another and very conspicuous element to the motley raggedness of the entire scene.

The day in early August when we went to Highland



Highland Park, August 1995.

Park to photograph the plaza was one of blinding, scorching sun, which hurtled down on burnt grass, broken pavements, and dry, spikey, 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.

Allegheny River Boulevard

Designed in 1929, the Allegheny 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



Allegheny River Boulevard in construction, October 1930.

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 boasted 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 greenery 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-out turnoffs are closed by heavy metal barriers, and the viewing terraces 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 river view is still an attraction is attested to by the presence within a hundred yards of one of the hillside terraces of a restaurant that advertises the pleasures of riverside dining.

The luxurious granite curbs have been pushed out of alignment, probably by the action of weather and the movement of the soil, but also, it seems likely, by the sometimes erratic movement of vehicles and by the undoubted effects of periodic resurfacing of the roadway, which has raised the pavement well above the original level, reducing the effect and the effectiveness of the curbing. Whatever planting was put in place when the Boulevard was new has disappeared; at least, there is no apparent order or attractiveness to the woodland that now impinges on the roadway. If the outlooks were restored to use, it would be necessary to do considerable clearing to recover the views out across the river. The Boulevard in its prime was a significant ornament in the County's system of roads, and that was at a time when the Allegheny River valley was more heavily industrialized than it is now. The irony here is that for all the improvement in the environment of the river and with

all the growth of a "green" public consciousness, the original function of the Boulevard is negated by neglect and altered patterns of use. The subject of a nomination to the National Register of Historic Places and the object of a hoped-for total restoration, the Allegheny River Boulevard might again be the very definition of a scenic parkway. But would the motorist of the twenty-first century want to bother pausing to smell the flowers?

"As You Like It," Sewickley

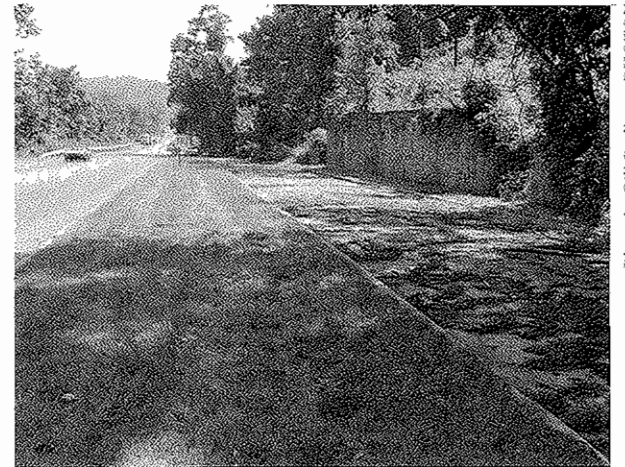
Our third pair of photographs, still very much a now-and-then confrontation, leads us into the private landscape where we must tread with rather more care. The earlier photograph shows the northeast corner of the large formal garden that lay immediately to the west of "As You Like It," the Sewickley 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 but still ample building sites. 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 fussy 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 maples and ailanthus, while the wisteria that was planted on this site more than 90 years ago now ramps and winds in a smothering mantle over ground and columns. The small sunken flower bed in the foreground appears to be at the same spot as the former pool, but the size and shape have been altered.

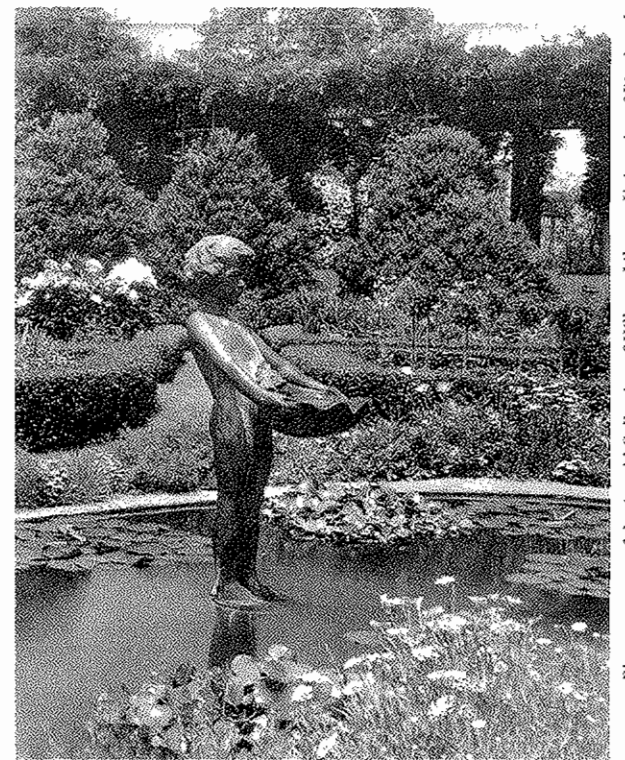
One's own feelings about this drastic change aside, there can be little question of the evocative power of this scene. At least since the eighteenth century, ruins have been an important element in the vocabulary of the garden designer and, all inadvertently here, the two columns, absolutely free of any stylistic association, constitute a sort of *ur*-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)



Allegheny River Boulevard, turn-off and viewing terrace, August 1995.



"As You Like It," Sewickley Heights, the pergola garden, c. 1930(?).



Sewickley Heights, a portion of the pergola garden from the former site of "As You Like It," August 1995.

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BOOKS ON GARDEN, PARK, AND LANDSCAPE DESIGN

Since the "cultivated" natural environment is peer to the built environment, the section of books on landscape architecture and design at The Landmarks Store is an important one; it is also, no pun intended, growing. Some titles in stock of interest:

• Theory, Practice, and Preservation

Among the books that attempt to explore the intrinsic character and appeal of landscapes is the copiously illustrated *Landscape as Inspiration* (1994) by Hans Dieter Schaal, paperback, \$65. A related work, with a Japanese perspective, is Tadahiko Higuchi, *The Visual and Spatial Structure of Landscape* (1988), paperback, \$9.95. One of the "how-to" books sure to interest the avid gardener is Gemma Nesbit, *How to Plan and Map Your Garden* (1933), hardcover, \$35. Relationships between historic buildings and their parks and gardens are explored by Rudy and Joy Favoretti, *Landscapes and Gardens for Historic Buildings* (1991), paperback, \$0.95.

• Great Landscape Designers

A classic text of American landscape design has been reprinted and is available once again—A.J. Downing, *Landscape Gardening and Rural Architecture* (1865), paperback, \$12.95. The life and work of nineteenth-century America's great landscape architect, Frederick Law Olmsted, was first examined in detail in Laura Wood Roper, *FLO: A Biography of Frederick Law Olmsted* (1972), paperback, \$14.95—still the best introduction. Olmsted's work in Boston has been scrutinized by Cynthia Zaitzevsky, *Frederick Law Olmsted and the Boston Park City System* (1982), paperback, \$19.95. A recent overview of his life and work appears in Lee Hall, *Olmsted's Arena: An "Unpractical" Man and His Vision of Civilization* (1995), hardcover, \$40.

• Splendid Parks and Gardens

Frederick Law Olmsted created the first designed urban park in the United States; its story is told in Eugene Kinkead, *Central Park 1857-1995: The Birth, Decline, and Renewal of a National Treasure* (1995), hardcover, \$22.50. Moving to the previous century and to Enlightenment France, Diane Ketcham, *Le Désert de Retz: A Late Eighteenth Century French Folly Garden—The Artful Landscape of Monsieur de Monville* (1994), hardcover, \$39.95, explores the history and restoration of a great French garden. British garden lovers will want to read Jane Brown, *Sissinghurst: Portrait of a Garden* (1990), hardcover, \$50. Also of interest is a contemporary British garden designed by Sir Michael Jellicoe between 1969 and 1988, the subject of Michael Spens, *Jellicoe at Shute* (1993), paperback, \$35. Books on important American gardens include Denise Magnani, *The Winterthur Garden: Henry Francis de Pont's Romance with the Land* (1995), hardcover \$39.95, and *The Garden at Filoli* (1994), paperback, \$19.95 by Timmy Callaghan; Willis Polk designed the house for this early twentieth-century California estate (now a National Trust property) and the garden is by Bruce Porter.

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Look here upon this picture...

Continued from page 15

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 our material culture. The elaborate and costly country place had begun 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 expansive 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 earthen terraces and two rows of mysterious columns disappearing into the green of a resurgent woods are still in place, not only to evoke the lost profusions of "As You Like It" but to prompt the various and unforeseen 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's 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 it 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 bushes; daylilies and black-eyed daisies; 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. Plan on visiting the Neville House 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 painted in a bright verdigris green popular in the late eighteenth century.



A view of the Neville House in Collier Township, with the completed parking lot in the foreground. The Neville House is owned by the Pittsburgh History & Landmarks Foundation and operated on a daily basis by the Neville House Auxiliary. The Mary McCune Edwards Foundation Fund, Garden Club of Allegheny County, and Hillcrest Garden Club have contributed funds to support the development and implementation of a landscaping plan.

*The Neville House Auxiliary
announces*

Holidays at the Neville House



Holiday crafts sale

•
Tours of the
National Historic Landmark

•
A display of miniature villages

•
Refreshments

Friday and Saturday,
November 17 & 18
10 a.m. to 4 p.m.

Sunday,
November 19
1 p.m. to 4 p.m.

\$1.00 admission donation
The Neville House is 20 minutes
southwest of Pittsburgh.
Call (412) 471-5808 for directions.