

**DESIGNING
LOAD-BEARING
BRICK STRUCTURES**

C □ B □ W

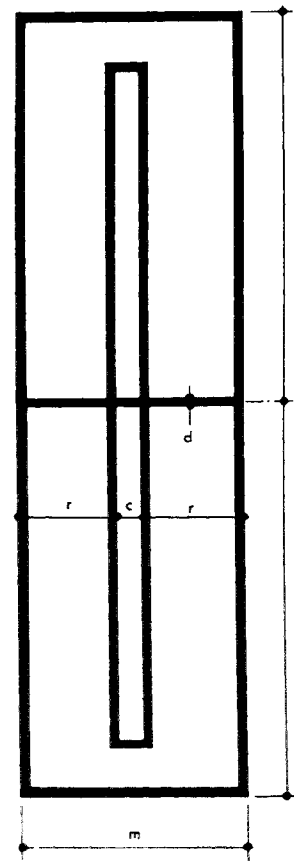
This plan arrangement has longitudinal exterior and corridor load-bearing face brick walls.

Utilization of structural brick walls in high-rise buildings is now possible on the basis of rational design. The brick walls and the selected floor system work together in the CBW concept to minimize shearing action and to exploit the excellent compressive and racking resistance of brick.

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The Contemporary Bearing Wall concept establishes allowable design criteria to govern the height and thickness of high-thin brick bearing walls. CBW manuals are available upon request.

**CONTEMPORARY
BEARING
WALL**

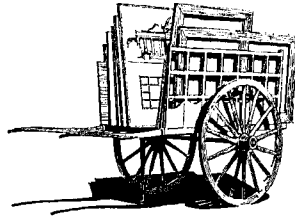


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Charette

PENNSYLVANIA JOURNAL OF ARCHITECTURE



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COVER: The cover is a result of editor Van Trump's reference to Dante in the article "Behold Even I . . ." and the article on a telecomputer center by Robert Meier. The architectural line drawings come from the latter and a search for Beatrice resulted in the engravings shown on pages 17-18 and in the drawing on the cover. Both were done by the remarkable Gustave Dore.



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PRESIDENT'S LETTER

observations from the profession. I have asked the old **Charette** Contributing Editorial staff and Consulting Editors to realign their relationship to this new program of the Society.

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Fellow members:

You have in your hands the first issue of a new publication. I am very pleased to announce that it is the official publication of the Pennsylvania Society of Architects and the Society's own statewide journal of architecture.

Many of you are familiar with the long history of the magazine known as **Charette**, published since 1920 under the sponsorship of the Pittsburgh Architectural Club. You are also familiar with the long-standing intent of the Pennsylvania Society of Architects to publish a truly statewide magazine for the promotion of the Society's program and to serve the profession as an educational medium and public and professional relations vehicle.

When the agreement between Chatham Associates, Inc. and the Pittsburgh Architectural Club was terminated last December, the Special Committee on Publications of the PSA Board opened negotiations with the firm of Van Trump, Ziegler & Shane, Inc. (composed of the former editorial, advertising, and art staff of Chatham Associates, Inc.) and the Pittsburgh Architectural Club with the object of acquiring for the Society the use of the magazine title and of publishing its own magazine. At the last Board meeting, a formal resolution was adopted appointing Van Trump, Ziegler & Shane, Inc., as editors and publishers of the new PSA organ which, by agreement with the Pittsburgh Architectural Club, would be entitled "**Charette: Pennsylvania Journal of Architecture.**"

The Board of Directors is proud to offer to its membership at long last this opportunity to further the aims of the profession. I urge all Pennsylvania architects and all friends of architects in the products field to give your wholehearted support to this effort. Our very able editorial staff, headed by Jamie Van Trump, will welcome articles, opinions and

It is our intent to broaden the distribution and enhance the effectiveness of this magazine by making it available without cost to industrialists, school boards, college and school libraries and members of the Legislature as well as placing it in the hands of every architect in the state. I would ask you all to resolve for the New Year to actively work towards making this the most successful regional publication.

Sincerely,
 F. G. Roth, FAIA
 President,
 Pennsylvania Society of Architects

CLUB NEWS

The Pittsburgh Architectural Club, owner of the title **Charette**, is pleased to announce that under arrangements with the Pennsylvania Society of Architects, Van Trump, Ziegler & Shane, Inc., have been appointed publishers of the journal.

On 1 December 1964 the agreement with Chatham Associates to publish **Charette** was cancelled by the Club. We considered the agreement to have been violated by Chatham on several points, failure to publish monthly prominent among them. The action was the culmination of a number of events, taken after several executive sessions and with the constant legal advice of the Club attorney.

It was felt that the magazine might fall even further behind, for the entire full-time staff had resigned at the end of November after dissatisfaction with the policies of the publisher.

We are very pleased that James D. Van Trump will be Editor; A. H. Kiefer, Art Director; and Charles W. Shane, Advertising Manager. Arthur P. Ziegler, Jr., formerly Managing Editor, moves up to Publisher.

Michael Ignelzi
 President





This is the day rust went out the window — the day polyvinyl chloride went on...fused on at high heat...by Ceco. This new cladding — tough and impervious — is virtually weatherproof. Thus Ceco puts an end to painting and repainting steel windows. After more than 3,000 hours in an ASTM salt-spray test, the prototypes look like new. Not a speck of corrosion!

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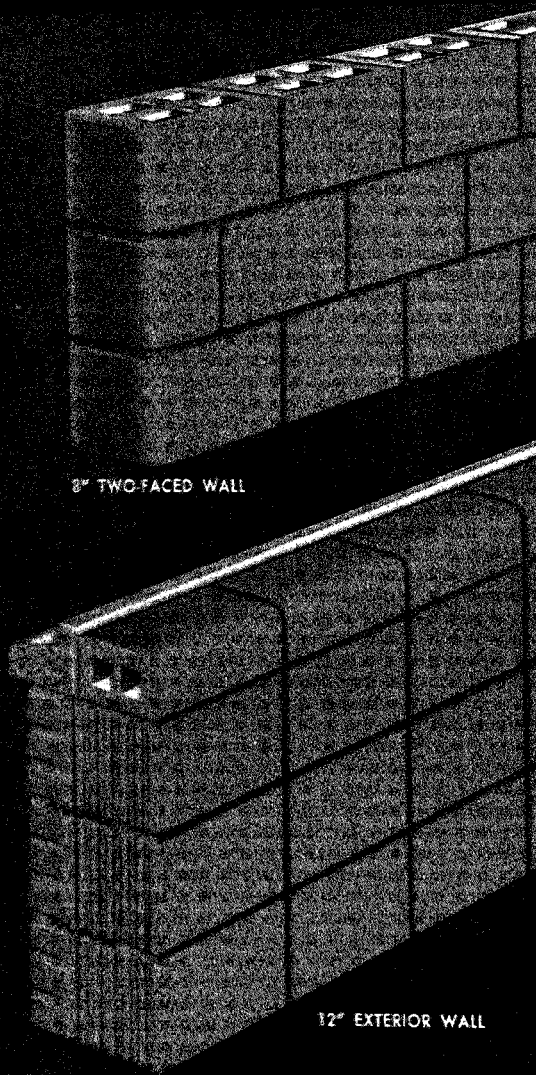
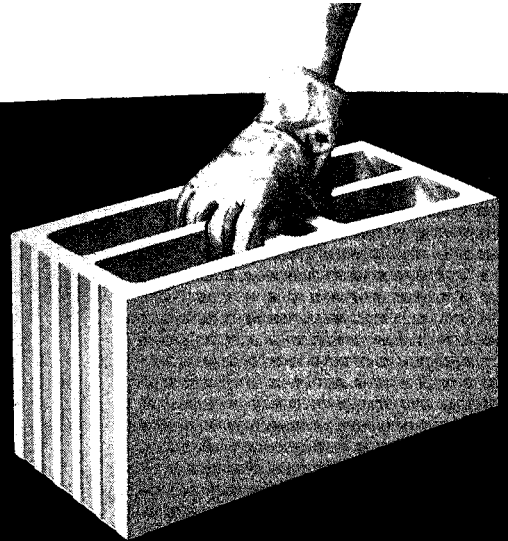
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LETTERS

Editors:

My year as President of the Pennsylvania Society of Architects has come to an end and with it has come the fulfillment of a program I have worked toward during my past four years on the Board.

Finally the Pennsylvania Society of Architects is to have its own truly state-wide publication to speak and present the "Image of the Architects of Pennsylvania."

The magazine you had previously edited was truly a fine one, as shown by the many awards it received. My sincere hope is that with the full, honest strength of the Society behind you, an even better and broader concept of a magazine will result.

My best wishes for the success of your group and our new P. S. A. publication

G. H. W. Haag, AIA
Past President
Pennsylvania Society of Architects

Editors:

Congratulations and best wishes for continued success as new publishers for the new **Charette**.

Russell O. Deeter, A. I. A.
Pittsburgh

Editors:

Congratulations on your new endeavor as publishers of **Charette** magazine.

Please let me offer to you the complete cooperation and backing of the Bucks County Chapter of the A. I. A. as well as my personal regards for your success.

Any efforts which we can make in the local area to insure your meaningful purpose, we will be most happy to aid in.

Stephen B. Hazzard, AIA
President
Bucks County Chapter

Editors:

I have been meaning to write my congratulations. We are with you 100% and wish you nothing but success and fortune in the New Year.

Weld Coxie
Vincent G. Kling and Associates

Editors:

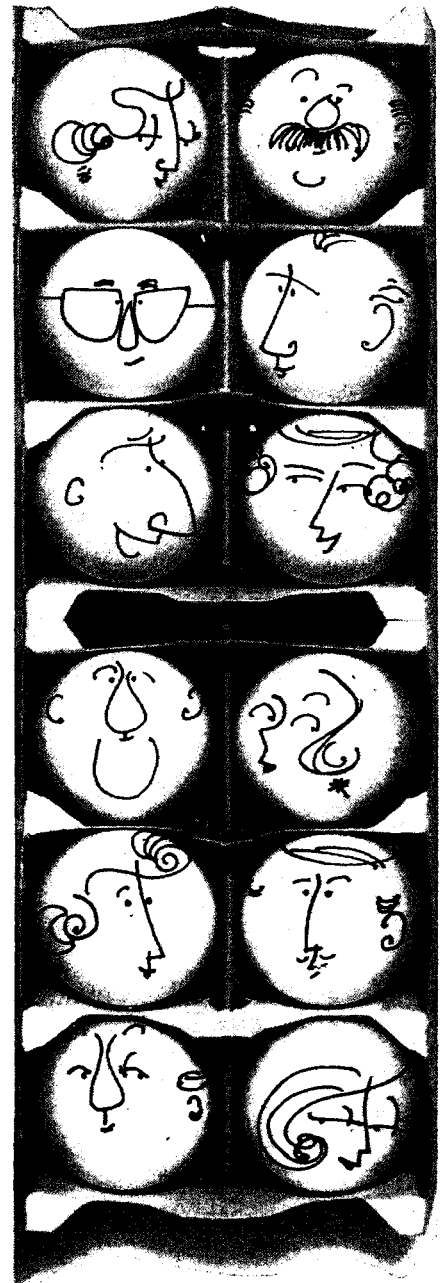
Congratulations on being named publishers of **Charette**. It is good to learn that the journal is continuing under the same working staff, led by Jamie Van Trump, who has won so many awards.

Grant Curry, Jr., A. I. A.
Pittsburgh

Editors:

I have learned that the Pennsylvania Society of Architects is to have a greater interest than before in the magazine **Charette**. I hope that this will work out well for your publication as well as for the PSA. You are to be congratulated! I am delighted that **Charette** is to continue and wish you every success in this coming year.

George S. Koyl, F. A. I. A.
Philadelphia



CHEAPER BY THE DOZEN

Just ten or more good eggs, in fact, can save 20% one way or 33 1/3% round trip . . . by flying Allegheny as a group. On our round-trip group ticket, you can come back together or solo, any time within 30 days. It's Allegheny's own idea . . . a great idea for conventions, organizations, theater parties, sports events. Call your travel agent or 771-5980.

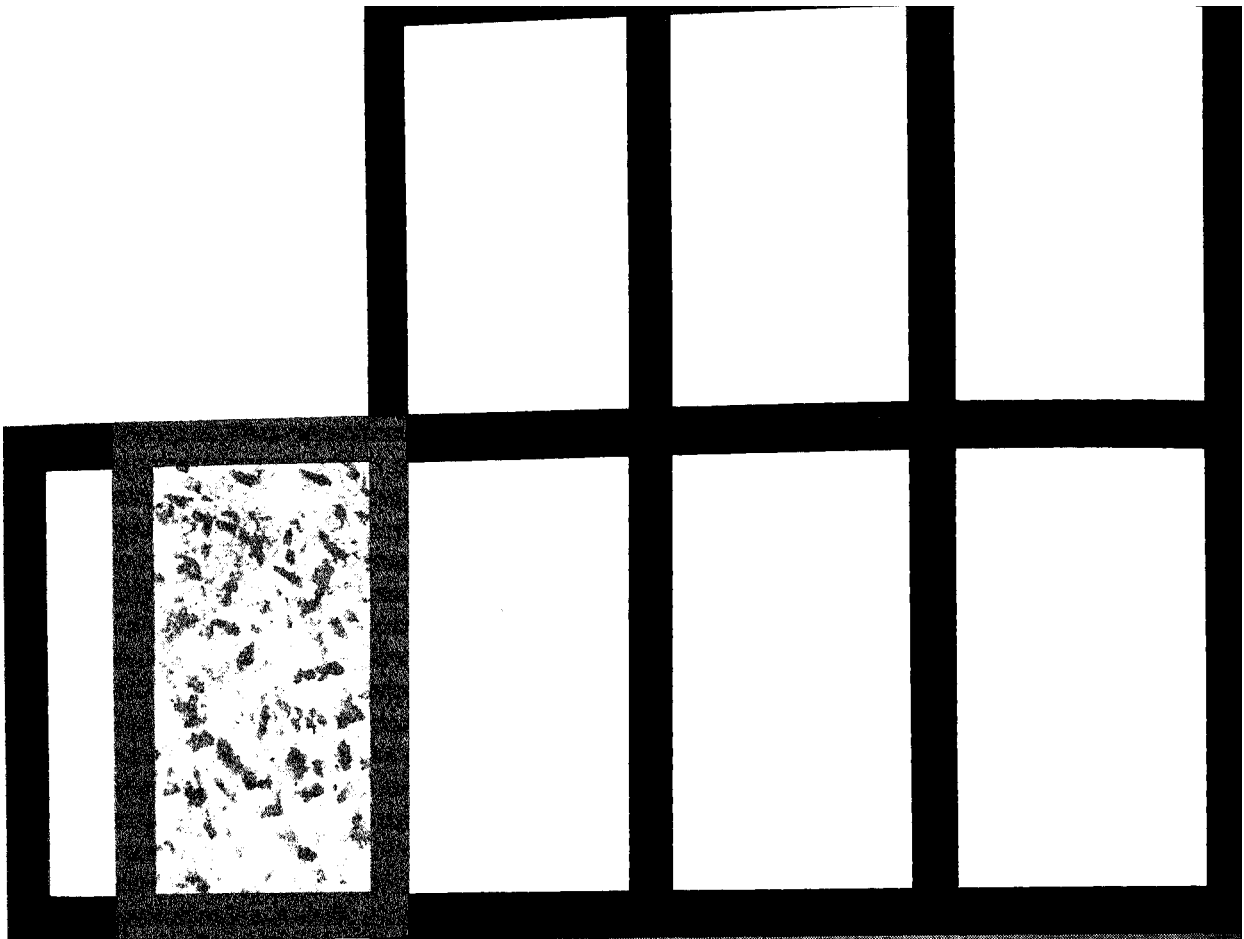
ALLEGHENY
AIRLINES

DESIGNER OPENINGS — ALL LEVELS

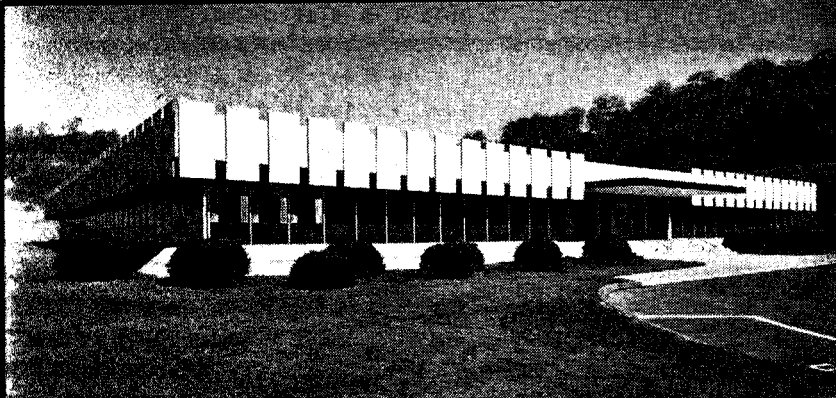
Work to include design of urban space: site planning, design of large public improvements as malls, parking lots, play areas, and parks; building rehabilitation planning and design; graphics; sign and color design; design review of developers' site and building proposals. Degree in architecture, landscape architecture or graphic arts desirable. Also openings for design draftsmen.

Authority engaged in planning and carrying out a varied design program of redevelopment projects throughout the County. Eight projects are in execution and seven are in planning. They include residential, commercial, industrial, and public construction:

Contact: MR. EDWARD N. HELFELD
Redevelopment Authority of Allegheny County
429 Forbes Avenue, Pittsburgh, Pennsylvania 15219
Phone: 281-4900, extensions 847 and 857



Architects: Deeter & Ritchey, A. I. A.
 Architects for Design: Eliot Noyes & Assoc.
 General Contractor: F. H. McGraw Co.
 Aggregate Panels: Ar-Lite by Architectural,
 Research Corp., Detroit Mfr.



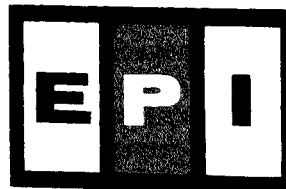
Westinghouse Corp. Telecomputer Center, Pittsburgh, Pennsylvania

World's Largest Computer Installation . . . features Ar-Lite from E.P.I.

Gleaming white Ar-Lite exposed aggregate panels, supplied through E.P.I., were chosen because of their unique application-plus economy and flexibility of specification.

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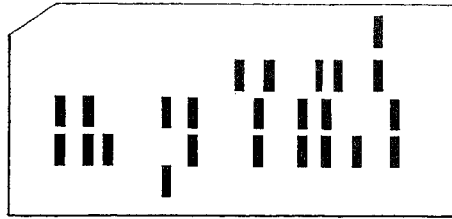
For dynamic approaches in the countless uses of exposed aggregate panels, consult the men from E.P.I.



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New Building Function:

By Robert W. Meier

A telecomputer center. This building, located at Braddock Hills just off Pittsburgh's Penn Lincoln Parkway east, forms the hub of The Westinghouse Company's communication system, tying together some 165 locations throughout the United States and Canada. Through the high-speed computers it houses, the company's smallest office will have a direct link with headquarters for transmission and analysis of orders. Data also will be gathered and processed by these computers for inventory control purposes. Here is a new function for a building, uniquely linked to our age.

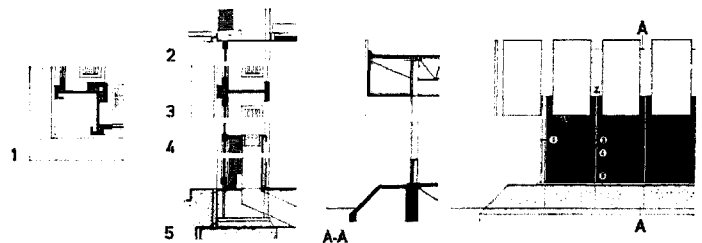
The structure, among other things, has demonstrated the use of exposed aluminum shapes and the use of waste heat generated by electrical apparatus to maintain comfort conditions with a three-stage heat pump system. Economy in design is exemplified by the use of structural aluminum. Alcoa aluminum members, 14' high, carry the weight of the building's roof and serve as mullions to frame windows in the one story, 30,000 sq. ft. structure. The saving was realized by using a single aluminum wall member in the dual role of both prime structure and finished surface. The metal's design flexibility and ease of handling contributed substantially to the economy.

Components for the unique wall structure are pre-assembled, one piece units—or frames—comprised of two 14' long modified "I" columns and three, 5' horizontal extrusions. The vertical "I" columns, as designed by Deeter & Ritchey, were extruded with an exterior flange to hold a neoprene glazing gasket. The frames, weighing 200 pounds, required

no crane for erection and only light moving equipment for transporting to the building site.

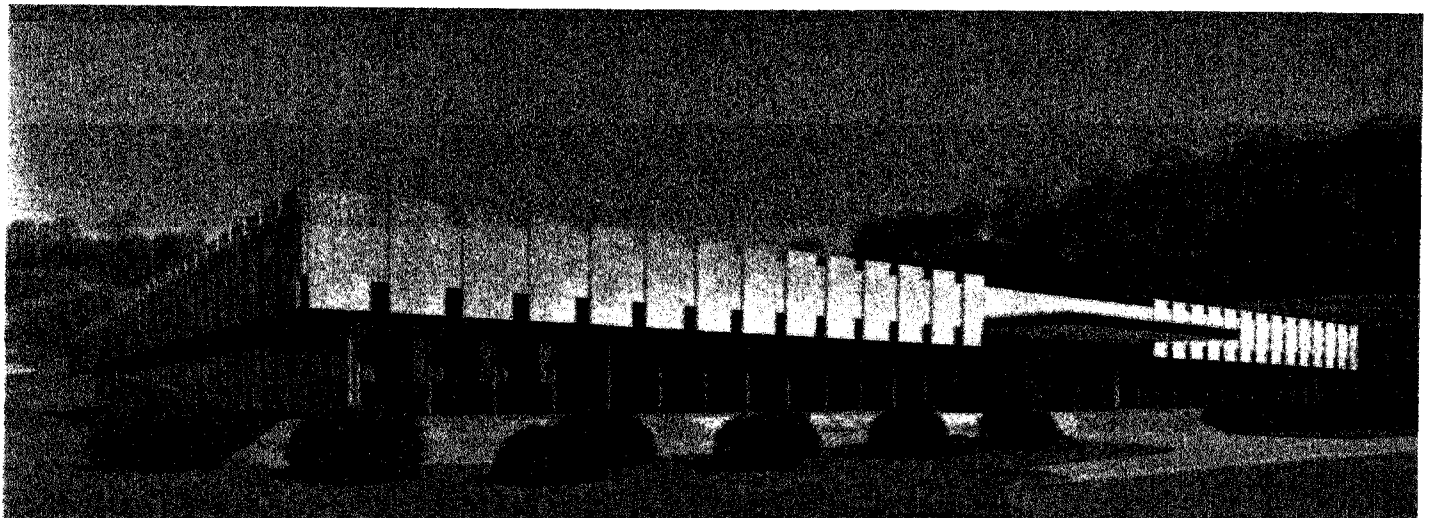
All aluminum columns are subject to axial loads only since moment from the overhang is resisted by the roof joists. Wind load did not enter the design. A maximum load of 12 kips per column was considered; modular elasticity was taken at 10,600,000 psi, and a safety factor of 2½ was obligatory under the City of Pittsburgh code.

The exterior wall also sports suspended precast aggregate panels made of white quartz aggregate and plastic cement and supplied by Engineered Products Company. They help shade the huge windows and give the building an inward direction. Indeed the building handsomely expresses its autonomous self-sufficiency. Total cost \$990,384.00

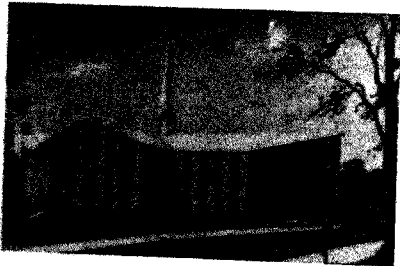


Deeter and Ritchey, architects, Pittsburgh
 Eliot Noyes and Associates, architects for design,
 New Canaan, Connecticut

Simonds and Simonds, landscape architects, Pittsburgh

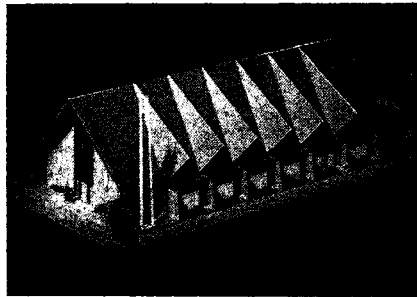


A PROCESSION OF CHURCHES, 1965



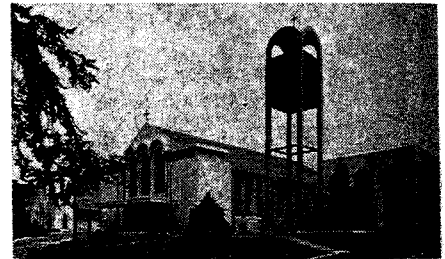
HOLY FAMILY CHURCH,
Nazareth, Pennsylvania
George E. Yundt, Allentown,
Pennsylvania, architects.

This church is cross-shaped in plan and is placed on the diagonal to the main street in front. It measures 163 feet from front to rear of the nave and 100 feet across the transept arms. The exterior is quite simple in lines and forms. Main wall masses are buff brick with limestone trim, and the slender windows are aluminum with colored metal panels interspersed with stained glass. 50 feet high, the tower is made of stainless steel. The two story baptistry is wrapped in stained glass and contains a font illuminated by a special fixture that hangs from the roof ridge beam and creates a solid ray of light. The nave area seats 800 and within it and the transepts are various side altars and shrines. Over the narthex hangs a balcony with tiered seating for the choir and a soundproof area where parents with small children can hear mass without their children being heard also. The basement provides the usual meeting and rest areas.



ST. JOSEPH'S CHURCH,
Hammonton, New Jersey
Sabatino and Fishman,
Philadelphia, Pennsylvania,
architects.

An elegant structure, St. Joseph's represents a contemporary form of the use of a laminated wood roof system in continuous triangulation, giving rhythm to both exterior and interior. While the exterior roof is tiled, the laminated wood resting on buttresses, is exposed inside. Both interior and exterior walls are brick, with stucco panels between masonry buttresses. The church covers 11,441 square feet and cost \$300,000.



ST. MARY'S CATHOLIC CHURCH, BYZANTINE RITE,
Ambridge, Pennsylvania
Edwin M. Wallover, Jr., Beaver Falls, Pennsylvania, architect.

A new church and rectory are created here in these structures, connected physically by an administrative area and aesthetically by the bell tower. The main buildings, rather ordinary in design when seen from the sides, are hidden behind the two limestone facades done in a rather hefty Byzantine-modern. By the use of the towering arches, high windows, and large blocks of limestone, the facades give the impression of fronting for a very sizeable structure, and the bell tower lends to the effect. The main sections of the buildings are brick on block backup, the brick being random in length and variegated in color. The roof is, appropriately, clay tile. The nave and a small balcony provide seating for 374. The nave is tied to the sanctuary area by a large vaulted ceiling of acoustic plaster, and this curve is carried down to form the rear of the sanctuary.

by Arthur P. Ziegler, Jr.

**SAINT WINIFRED CHURCH,
Bertrand J. Marlier,
Pittsburgh, Pennsylvania,
architect.**

In his quest to bring the parishoner and the altar closer together, Mr. Marlier has here developed a sanctuary in which the main axis between the altar and the baptistry entrance is a shorter distance than the width of the church, thereby placing all 900 parishoners within 70 feet of the altar. The entire expanse is uninterrupted by structural support and is framed with steel bents. The building's beige brick is trimmed with limestone and roofed with ceramic tile shingles in a slate green color. Directly over the altar is an aluminum spire by Overly. The altar is an elliptical supporting arch of Portoro Macchia Fine marble having a Botticino Mensa. Behind the altar is a matched vein Portoro Macchia Large marble reredos, on either side of which an open oak screen separates the choir from the nave. The floor is also marble and the surrounding communion rail is topped with marble slabs. The continuous oak wainscot around the church provides a band for hand carved wood stations. Stained glass windows, by Hunt Studios, are located in a wall covered with corrugated cement asbestos board. Landscaping was done by Griswold, Winters and Swain.



**AUDITORIUM, ASCENSION OF
OUR LORD BYZANTINE
CATHOLIC CHURCH,
Clairton, Pennsylvania
Franklin, Douden & Associates,
Pittsburgh, Pennsylvania,
architects**

**John B. Howard,
Associate Architect**

This new auditorium intended primarily as a facility to handle the social and cultural pursuits of the Ascension Parish but designed with flexibility enough to handle small receptions of 70 people to high school football banquets of 700 on behalf of the community, is simple in design, based on modified early Byzantine traditions. The exterior face will be brick, buff in color, with precast marble accent panels at the window and entrance doors. The entrance arches will be radial brick supported on turned limestone columns. Limestone copings and sills complete the exterior trim.

The building has two complete units, the main auditorium and the administration section. The auditorium, with an electrically operated movable partition, can be sub-divided in a matter of minutes to provide smaller banquet areas, meeting rooms or recreational areas. The interior walls of concrete shadow block accented with random-patterned acoustic tile units and a glazed block wainscot will require minimum maintenance. A



**NORTHGATE BIBLE BAPTIST
CHURCH,
Pittsburgh, Pennsylvania
Prack and Prack, Pittsburgh,
Pennsylvania, architects.**

This church replaces the old Sandusky Street Baptist Church slated to be razed soon as the Northside Redevelopment Program progresses. Located in the North Hills on McKnight and Westview Avenues, the new church's design was dictated largely by a limited budget. Inexpensive concrete block has been used on the front facade and painted dove grey. On the rear of the building, insulated cement asbestos panels have been painted various colors. Both sides of the church are red brick. Over the main entrance colored cathedral glass has been mounted in a wooden frame, painted dove grey. The steeply pitched roof, an important element of the design, is wood plank with fire rated composition shingles (325 lbs.) on the pitch and built-up roofing over the flat sections which extend over both sides of the church. The basement area will be used for educational purposes and as a social hall.



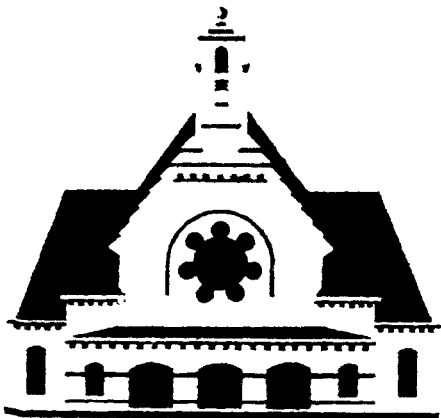
two-zone air conditioning and heating system, based on the ventilated ceiling principle, provides an evenly diffused air pattern. Fluorescent lighting in the auditorium, controlled by two dimmer panels, allows maximum variation in the lighting level of the entire area or in each section.

The sound system is designed to operate in three separate areas or as one unit. All speakers are portable so they can be readily plugged into strategically located receptacles, fully covering the entire auditorium area. The system is capable of AM-FM radio, phonograph and program reproduction over the entire building or in any one of the designated areas.

The administration wing includes the kitchen, social room, office, lounges, toilet areas, as well as utilitarian areas such as heating room, receiving area and storage areas.

The building contains 13,000 square feet and 245,000 cubic feet.

Estimated cost: \$300,000.



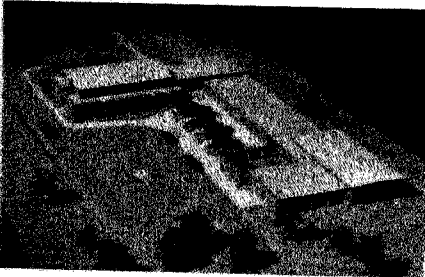
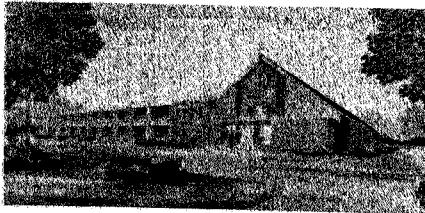
**ST. FIDELIS COLLEGE
STUDENT CHAPEL AND
AUDITORIUM,**

**Herman, Pennsylvania
Casimir J. Pellegrini Associates,
Pittsburgh, Pennsylvania,
architects.**

Built on the site of the old small chapel constructed in 1898, this building rises three stories and connects with the existing main building. On the first level is a 550 seat auditorium and production stage; on the second level are 14 music, speech practice, and language labs; and on the third level is a 500 seat chapel with ten side chapels, a choir, sacristies, and sanctuary for ordination. The construction uses concrete foundations and walls, steel frame and masonry bearing walls, brick and limestone exterior walls, built-up flat and copper batten seam pitched roof, limestone, brick, plaster, and wood interior walls, with carpet and terrazzo over concrete floors. A very functional structure, the chapel roof is steeply pitched and has a kind of clerestory dormer.

**CHAPEL AND SCHOOL
ST. ANSELM ROMAN
CATHOLIC PARISH,
Philadelphia, Pennsylvania
Peter F. Getz and Paul W. Getz,
Havertown, Pennsylvania,
architects.**

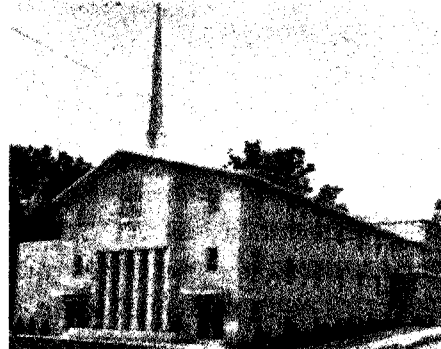
This handsome T-shaped edifice contains both a chapel and school. The chapel has a basement and one story, with the main floor seating 1200 and offering a clear span to view the spacious sanctuary. Priests and altar boys' sacristies are at each end. The basement contains a multipurpose room, kitchen, and wash-rooms. 20 classrooms, offices, and teachers' rooms are accommodated in the two story school wing. Cost: \$551,000.



**WEXFORD COMMUNITY
PRESBYTERIAN CHURCH,
Wexford, Pennsylvania**

**Lawrence and Anthony Wolfe,
Pittsburgh, Pennsylvania,
architects.**

This is an extensive addition to the original unit (closest to foreground) and it continues the same design concept. The addition at present includes a Christian education wing and will later contain church worship space. The area covered in the former is about 10,000 square feet, and it cost about \$200,000. The tall, slender cross with its pedestal adds a handsome touch to this securely enclosed building.

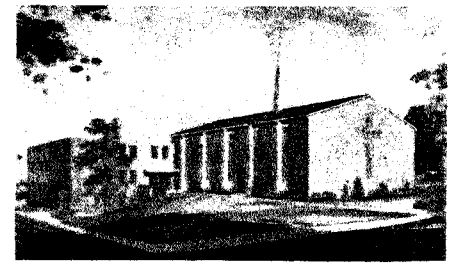
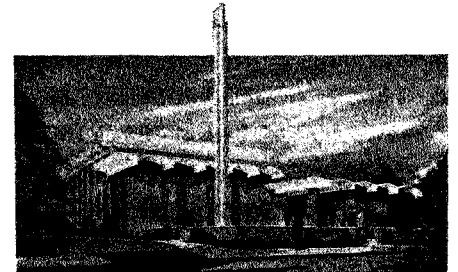


**FIRST BAPTIST CHURCH,
Waynesburg, Pennsylvania
J. C. Fulton and Son, Uniontown,
Pennsylvania, architects.**

This church rather effectively straddles traditional and contemporary design and is nicely suited to its small town location. It is built of limestone construction with laminated trusses and aluminum windows with stained glass in each. Dividing the two front entrances stand columns with recessed windows between them, a slight reflection of buttresses darkening cathedral fenestration.

**FIRST CHRISTIAN CHURCH,
Pittsburgh, Pennsylvania
Williams, Trebilcock and
Associates, Pittsburgh,
Pennsylvania, architects.**

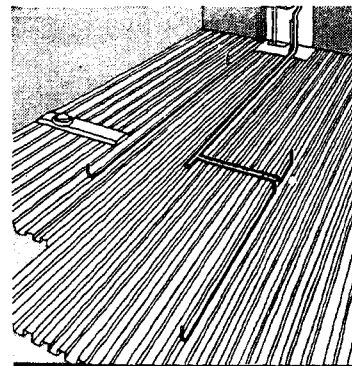
This church replaces the original church at the corner of Arch and Montgomery Streets that was founded in 1834 and demolished for Allegheny Center, a product of urban renewal. The new church seats 220 and includes a social hall, kitchen, study, classrooms, vestry, and choir room. It is an interesting expression using precast concrete forms. Cost: \$150,000.



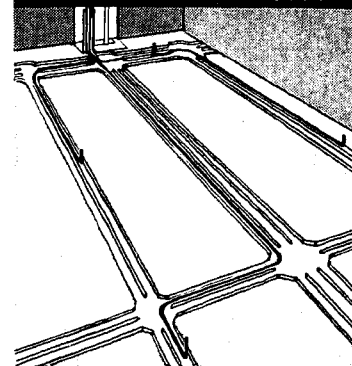
**CHURCH OF THE BRETHERN,
Greensburg, Pennsylvania**

Gordon C. Pierce, A.I.A., architect

This dignified church contains about 21,000 square feet and is constructed of masonry-bearing walls, steel joist and concrete floors, with steel joist, steel deck, and slate roof over the sanctuary portion and built up roofing over the educational wing. Buttresses on either side of sanctuary between high lancet windows are of limestone. Interior floors are asphalt tile, ceramic tile, and walls are painted brick or plaster. Interestingly, the church is being constructed around an existing church structure, which will be razed on completion. Cost: \$300,000.00.



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Concealed wire in underfloor duct

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TWO ITALIAN ROMANESQUE REVIVAL CHURCHES IN PHILADELPHIA

"Guardami ben: ben son, ben son Beatrice"
Dante Purgatorio xxx, 73

IN THE DOLOROUS, dim stretches of South Philadelphia, among the long streets and the somber Victorian vistas, the traveler will be surprised by towers that rise tenuously like signposts in an uncertain dream. Egregiously Italianate, theatrically "Romanesque" these forlorn campanili are the visible manifestations of that passion—one can scarcely call it less—for the more "refined," the more dulcet aspects of the culture of late medieval and Renaissance Italy cherished by the middle and upper classes of England and America during the late 19th century.

The British culture buffs in that neo-Italian day were better able to imbibe the wine of Arcady, perhaps because as part of Europe, they had been at it for a long time, but the Americans largely innocent of long historical perspectives indulged, under its spell, an intense inebriation, a protracted elation of whispers and candleflames. Quattrocento swags and arabesques blossomed on mid-western bank buildings, and matrons in Des Moines or Indianapolis yearned after the madonnas of Filippino Lippi. New millionaires made tentative Medicean gestures, while in Boston and Pittsburgh, the intellectuals read Dante with an almost aggressive assiduity which produced spiritual signs and symbols that they could set over against the rigors of an industrial age. Architecturally John Ruskin was the prophet of the new movement.

Among all the Dantean symbols, one of the grandest is that of the heavenly Beatrice, whom the poet encountered in Purgatory. This lady whom he knew only briefly during her earthly life became for him the vessel of a special grace, the embodiment of a love rising superior to all mundane considerations. She represented the type of whatever is for any human being the "God-bearing" image which manifests the glory of God in His creation. She may also have been the symbol of the Sacrament of the Altar and thus the Church.

Perhaps the idea of the Beatrice symbol, albeit enormously diminished, may also be applied to our two churches that may well, in the end, have represented for their begettors not only the "God-bearing" image but the Church. This preoccupation with art and architecture as a means of salvation is not uncharacteristic of the late 19th century. That Beatrice changed into a Romanesque campanile or a basilican colonnade is a reduction, but not necessarily a degradation of the Dantean symbol; the climate of symbolism had changed since Dante's time—for the worse, perhaps, but these towers, these stage-settings of a hoped for grace, have a certain in-

terest for us today. These Romanesque Revival churches adjure us to look upon them not for what they are now but for what they were intended to be by their builders.

One of the churches, St. Elizabeth's, is still a church, but the other one dedicated to the Evangelists has become a museum attached to an art school. Perhaps they may still be looked upon as instruments of grace and thus not totally detached from their status as symbols.

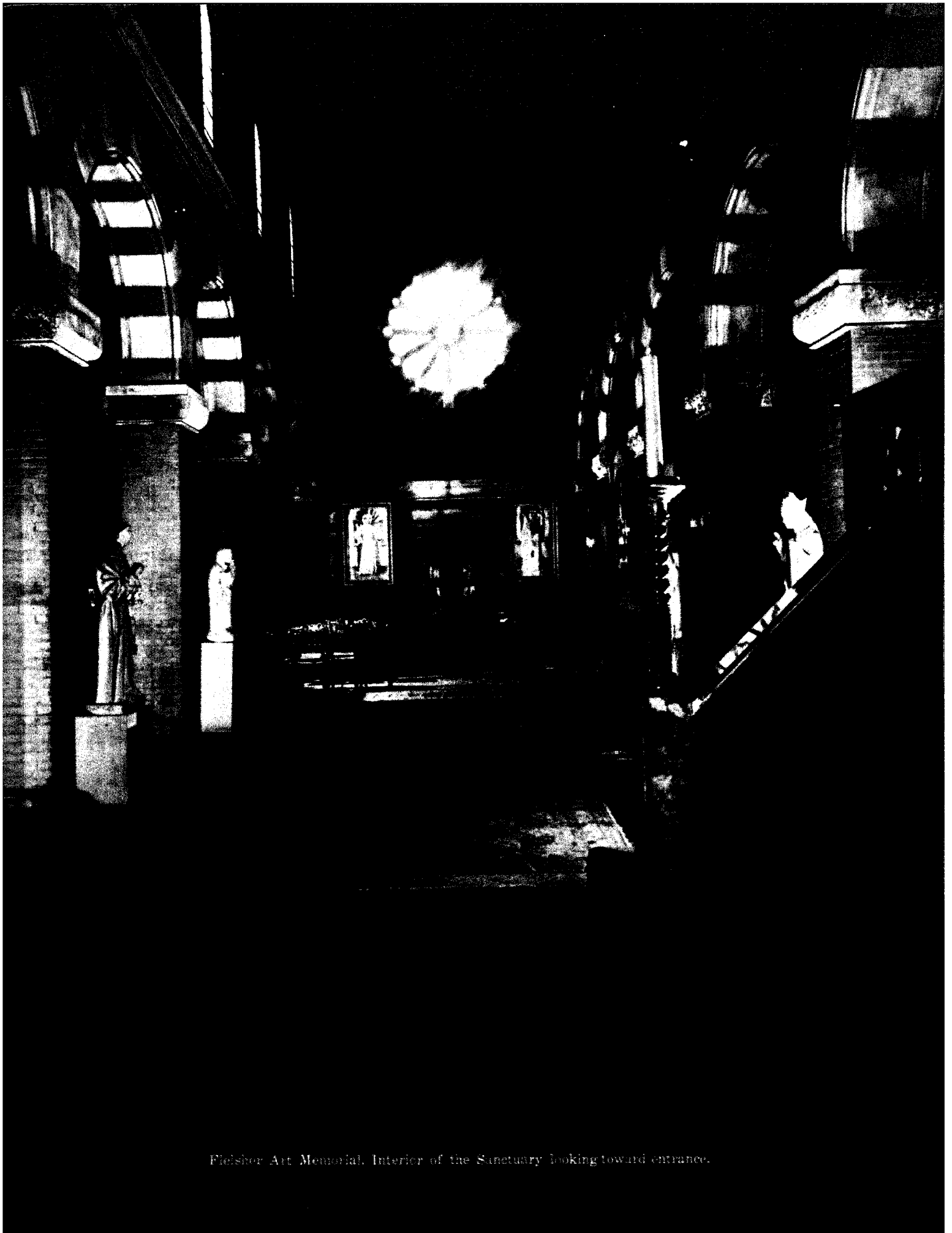
The erstwhile Church of the Evangelists, now part of the Fleisher Art Memorial on Catherine Street between 7th and 8th Streets, was the first erected of our two buildings and St. Elizabeth's, located much farther south at Sixteenth and Mifflin, was an extension, an off-shoot of the earlier establishment. It is not surprising therefore that the two structures are very similar in form and style.

They were both founded by a learned, eccentric and wealthy Episcopal clergyman of Philadelphia, Robert Henry Percival (1854-1903), whose Romantic attachment for the southern airs of Italy may have had something to do with the precarious state of his health. From all accounts a man of great energy and personal charm, his undoubted assets were placed at the service of the High Church party in the Episcopal Church, a faction devoted to the revival of Catholic thought and practice in that denomination.

From its very inception in the 1830's that movement was always intensely occupied with architecture, perhaps, as Henry Russell Hitchcock has suggested, as a defense against conversion to the Roman Catholic Church. For many of the earlier adherents of the High Church party (as well as for the influential Roman Catholic architect A. W. N. Pugin), the only "Catholic" image of a church building was Gothic.

For the Cambridge-Camden group of religious aestheticians, the English 14th century Gothic was the favored style for Anglican churches of the 1840's, and the Ecclesiologists in both England and America were diligent in advancing the new image. Philadelphia possesses what is undoubtedly the finest American example of this genre, St. Mark's, Locust Street, designed by the local architect John Notman in 1848. Until the end of the Eclectic period, the Gothic was to remain the preferred style for Anglo-Catholic churches in this country, but there were various mutations of the theme, not the least interesting of which may be seen in our two churches.

In the Church of the Evangelists, the Italianate cultural



Fleisher Art Memorial. Interior of the Sanctuary looking toward entrance.

Romanticism and the Anglo-Catholic movement (no less an aspect of Romantic medievalism in many of its early manifestations) coalesce. This conjunction was, of course, due to the personal preference of Dr. Percival, but the Romanesque image was already present in a building erected by the congregation on the Catherine Street site in 1856. The present rather awkward tower is the only surviving portion of that structure.

The parish, founded in 1837, was in a precarious state in 1880 due to those social changes that mark the history of American urban neighborhoods. In Catherine Street the "American" group (i.e. that consisting of those residents of British and German descent) was succeeded in the 1870's by a "foreign" element. Dr. Percival became the rector of the Evangelists in 1880 and the parish was speedily transformed by the influx of a band of his friends and followers from all over the city. Naturally also it became High Church and the stage was set architecturally for the dream of Italy, where the intensities and attenuations of the Italianizing sensibility burned briefly like wax tapers. It became, as well, an exotic island in the neighborhood.



Facade of the Fleisher Art Memorial (former Church of the Evangelists) today.

Fleisher Art Memorial. Interior of the Sanctuary looking toward chancel.



In 1885, the old church was demolished; a new sanctuary was erected on one side of the tower, and a parish house on the other. According to the rector, the church was designed by L. C. Baker, Jr., of the firm of Furness and Evans, but perhaps only the severely plain brick and slate side walls are in any way related to the forthright manner of Frank Furness (1839-1912). Dr. Percival definitely wanted a basilican type of church in the Italian Romanesque style of the 13th and 14th centuries. Architectural souvenirs of Italy abound in the little sanctuary—the Ruskinian voussours of the nave arcades as well as the form of the main facade, which is obviously adapted from that of San Zeno Maggiore in Verona. Not all was Italian, however, because the square nave piers with their carved capitals are allied to the familiar Richardsonian manner of the mid 1880's.

Because of ill health Dr. Percival resigned in 1897; he died in 1903. He was succeeded by Rev. Charles W. Robinson, who founded the St. Martin's School for Indigent Boys, which was housed in a new structure, also Italianate in style, on the site of the old parish building. When Mr. Robinson resigned in 1911, the church was closed, and so came to an end the first phase of the building as an ecclesiastical symbol.

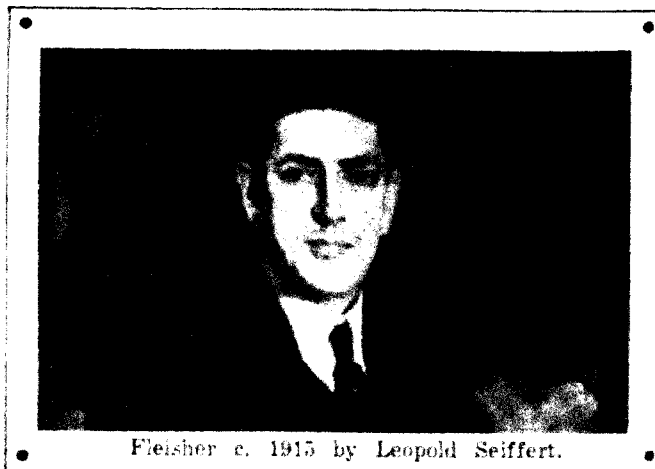
In 1922 it was bought by Philadelphia merchant Samuel S. Fleisher (1872-1944). The Church of the Evangelists, now called the Sanctuary, was connected with the Art School that Fleisher had founded in 1898 as the Graphic Sketch Club and for which he had bought the former St. Martin's College Building in 1914.

When Mr. Fleisher died in 1944, he directed in his will that the name of the school be changed to The Samuel S. Fleisher Art Memorial, and he left the income from his residuary estate to the Philadelphia Museum of Art to be used by it for the operation of the Memorial for as long as the Museum might be willing to conduct it.

From the funds provided by Mr. Fleisher, the Executive Manager of the Memorial, Mr. Julius Zieget, has been able to purchase a number of choice examples of Christian religious art. Thus the Church of the Evangelists has become a museum of ecclesiastical art and has entered on a new phase of its existence, both as an actual structure and as a symbol.

It is the interior of the church (where the interpenetration of the Percival, Fleisher and Philadelphia Museum of Art phases is forcefully visible) which particularly makes the little building an absorbingly fascinating if a minor document of American taste.

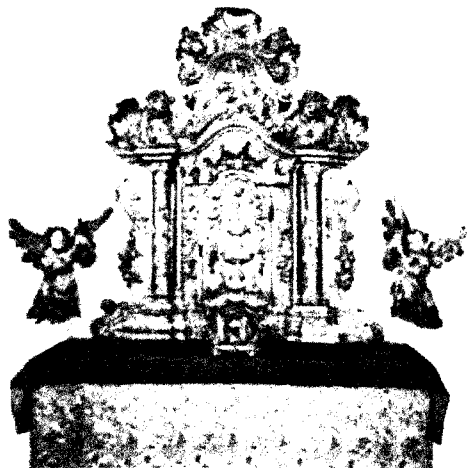
The primary Percival-Italianate image sets the tone for all that comes after. When the Church was closed in 1912, most of the original adornments of the place were removed. Among them was a copy of Carlo Crivelli's Demidoff altar piece (The Virgin and Child Enthroned with Saints now in The National Gallery, London) painted by a devoted parishioner (it will be noted also that St. Elizabeth's still contains a number of copies of famous Italian religious paintings). Faded, and in some cases badly restored, frescoes by other parishioners, by Robert Henri (1865-1929), and Nicola d'Ascenzo (1871-1954) stare numbly from the somber walls—the very stage-scenery of that vanished neo-medieval fervor. In the chancel, darkling marbles inlaid in rich patterns (the plunder of the Dr. Percival's Italian journeys) and stained glass windows by Lavers-Barrand and Westlake com-



Fleisher c. 1915 by Leopold Seiffert.



Fleisher Art Memorial. La Large Window. Art, Education and Music.
Fleisher Art Memorial. Portuguese 18th century altarpiece of chestnut covered with Brazilian gold.



plement the rather monastic, but very 1880-ish choir stalls in dark oak with false Spanish leather panels.

This writer visited the Sanctuary recently on an afternoon in late August. Most of the Museum art objects had been covered or removed because of some construction work underneath the church floor. Enclosed within that dim and silent, that richly "artistic" womb, totally removed from the clamorous streets outside, one had little difficulty conjuring up a vision of the vanished congregation shrouded in clouds in incense, facing an altar presided over by the Mother of God, but in the soundless afternoon of 1964 the smell of mothballs lay heavy in the dust-haunted shadows of the glooming chancel.

The Percival congregation was essentially a rather self-conscious coterie of late 19th century Philadelphia *haute-bourgeoisie* "engaged," one might say, in being "Catholic," cultivated, and artistic. However earnest or devout the actors, the whole performance has, at this distance in time, the air of an ecclesiastical charade. "Behold, even I . . .," but the voice issuing from the darkening marble is only the echo of a whisper.

It must be said that the commanding voice of Dr. Percival, the High Priest of the group, did inject a certain evangelizing energy into the activities of the parish. In the late 'Eighties there was a moving and shimmering above the asphalt waters of the South Philadelphia lagoons and two Italianate churches appeared where there had been one before. At St. Elizabeth's (which was named for the mother of St. John Baptist and also for Dr. Percival's mother) the ecclesiastical charade was certainly no less intently acted, but archaeologically and architecturally it was, perhaps, a little more "pure."

The new parish was the result of missionary work conducted by Dr. Percival and two assistant clergy at the Evangelists; in 1889 the daughter church received a charter and the indefatigable Doctor became briefly the Rector. He was, however, shortly succeeded by Mr. Webb, one of the assistants; among the later rectors of the parish was a special protegee of Dr. Percival's, Mr. McGarvey, who was one of the chief movers in a monastic community, the Companions of the Holy Savior, which had been founded at the Church of the Evangelists but which flourished in the extreme High Church atmosphere of St. Elizabeth's. DeMille in his *The Catholic Movement in the American Episcopal Church* asserts "that the honest workingman of the neighborhood had difficulty in distinguishing St. Elizabeth's from the Roman Church around the corner."

In 1889, a parish building designed by Baily and Truscott of Philadelphia was begun on part of the lot at Sixteenth and Mifflin, and it was finished in 1890. The cornerstone of the Church and the Clergyhouse was laid in 1897, and in January 1898 the completed buildings were dedicated. The *Church Standard* of 30 June 1900 reported that the dedicatory service aroused so much interest in the neighborhood that the doors of the Church had to be closed twenty minutes before the service began. It is not improbable that the dramatic, colorful services so different from the usual Protestant fare of the time might have accounted for this curiosity. The average spectator might have been drawn to the Church as to a theater.

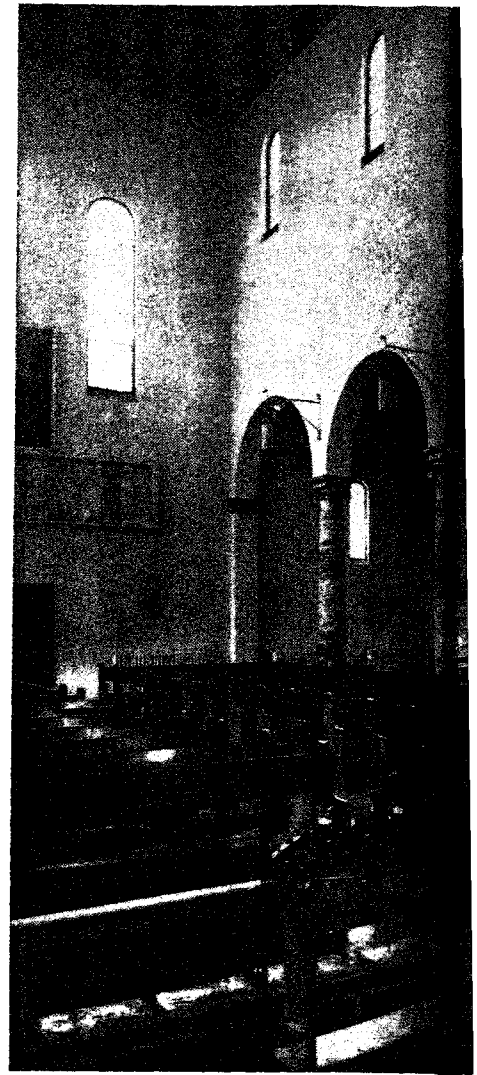
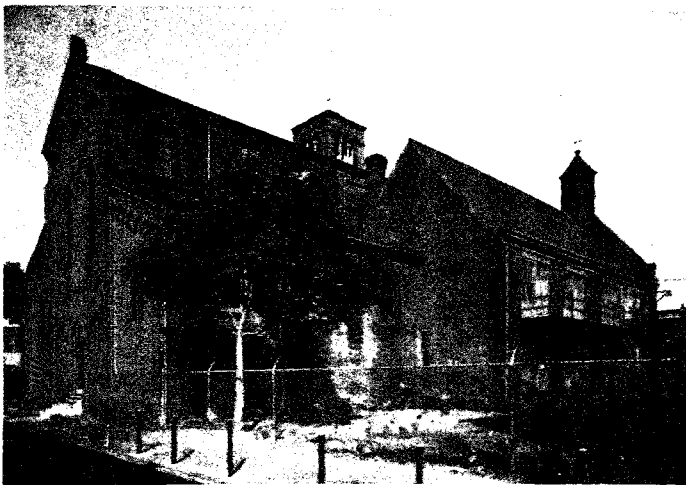
To the traveler coming upon it today, the aggressively Italianate church among the flat planes of the South Philadelphia row houses is startling to a degree. William L. Baily (1861-1947) and Arthur Truscott, who also designed the later buildings in the group, had used a rather simple version of contemporary English Gothic Revival work, but in the later structures, they reverted to Dr. Percival's favorite style — the Romanesque. At St. Elizabeth's, however, the handling of the theme is lighter, less "enclosed," less tenebrous. The church itself on the exterior, although it is awkwardly placed in respect to both the parish and clergy houses, may be considered more of a plastic and visual whole than the Evangelists. The most striking element in the composition is the Romanesque campanile erected slightly later in 1902; it is so Italian in character that when one first sees it one is almost persuaded for a moment that he is in Italy.

Although the congregation of St. Elizabeth's is now much diminished, the organization is still a functioning church (albeit once more only a "mission") and the interior has not changed a great deal since the turn of the century. The raised chancel, after the manner of certain North Italian Romanesque churches, is unusual in America, but the stark white walls and the absence of stained glass remind one of the stark interiors seen in Dutch 17th century ecclesiastical painting. Again there is some marble, but it is much more sparingly used than at the Evangelists; the mottled grey marble columns of the nave arcades are extremely hand-



St. Elizabeth's. View of parish house, church and campanile from southeast.

St. Elizabeth's. View of church and parish house from southwest.



St. Elizabeth's. Interior

some. Copies of paintings by Fra Bartolomeo, Filippo Lippi, Albertinelli and Correggio adorn the High Altar and those of the chapels. In this bright interior the Italianate touch is far from heavy-handed, and the general atmosphere is very agreeable even today.

A crisis occurred in the parish in 1908 when Mr. McGarvey and most of the Companions of the Holy Savior were converted to the Roman Church. The congregation rallied, however, and for some years it remained an active one. Gradually the inevitable "change" in the neighborhood occurred and the "Americans" once more found themselves menaced by the "foreigners." By the end of the 'Twenties many of the old parishioners had either died or fled to the suburbs to be among their own kind.

It is ironic that it was the Italians (*not* the picturesque *contadini* of the Romantic Italian dream) who caused the old "Americans" to abandon the church. It is the Italians who give the present-day neighborhood whatever life and vitality it has, and it is also the final comment on the essential unreality of the late 19th century "Italian" dream that the "American" dreamers who displayed such a passion for the Italianate fled from the Italians themselves.

The church building itself, now the center of a small congregation, represents today that concern with social service among the depressed economic classes which has always



looking northwest.

The latest proprietors of the Sanctuary wished to enshrine there only the most authentic art objects of the late medieval and early Renaissance periods, but in so doing they have only sharpened and given point to the original impetus of the Percival coterie. The dream of the past has here merely been brought into a more modern, we might presume to say, a more *just* focus, not only as a small historical record of the ages of which the presented objects were a vital part, but also, to put it baldly, as a cabinet of "teaching instruments" in the present day art school. It may be hoped that the contemporary student will be assisted in his own development by looking upon these carved and painted images. This is an entirely valid and laudable purpose for ours or any day.

The church has thus become a museum, but in a sense that is what it always was—an enclosure of space in which a presentation of certain facets of the past might be re-created, leaving aside all questions of the motives of the recreators. A great carved wooden German crucifix rises grandly above Dr. Percival's marble rood screen (copied from that of San Marco in Venice), and assorted French and Spanish saints gaze unseeingly at Dr. Percival's marble pulpit. Historically the small window by John LaFarge (1835-1910) entitled "Art, Education and Music" given to the Sanctuary in 1955 by Mrs. Efreim Zimbalist, is an actual turn-of-the-century document; the "idea" of the window was suggested to the artist by Edward Bok and Rudyard Kipling, and the didactic symbolism of its title ties in very well with the building itself.

Within the Sanctuary also there were and are exotic corners where ambiguities of intent are especially apparent. It is difficult to believe, for instance, that those who "got up" the Percival "Chapel of the Holy Sepulchre" east of the chancel were entirely unmoved by considerations of ecclesiastical interior decoration. The original tiles and marbles of this alcove were the gift of Henry C. Mercer (1856-1930) whose fantastic castle "Fonthill" is one of the sights of Doylestown near Philadelphia. In our own day, in the best modern museum manner, the little recess has been transformed into a shrine of Portuguese 18th century art, the first of its kind to be installed in any museum outside of Portugal or Brazil. Its rococo scenic tiles and its altarpiece of chestnut wood covered with Brazilian gold are entirely charming, but the altar has certainly lost its original function and what remains, however "authentic", is something between period reconstruction and an essay in decoration. In the end, though, it is unwise to enquire too closely into the fabric of a dream, and these murmurings and elusive lights, shifting and changing, have their persuasive interest and their place.

In all this dreaming, this artistic posturing, there is something airless and arid, for the real life that must produce new art roars all around the church and the museum in the tumultuous streets of the city. To the degree that the museum and the church serve as an escape from reality, they will produce nothing but ultimate dismay, but as places of refreshment for the mind and spirit they are still profoundly necessary. If the beholder becomes not too beguiled with the presented objects, they may well have a salutary purpose. Despite its chequered career, the Sanctuary is, in its present state, something more than a pleasant parlor for the display of ecclesiastical antiquities.

And what, it may be asked, has the architect to do with these buildings? He has had, it must be answered, everything to do with them because it was he who provided an enclosure for this changing panorama of motives, imaginings, and diverse objects. The architect must deal not only with stones, but with dreams, and he must be prepared to design symbols. That the symbols of the late 19th or even our own century are often not as grand as those of Dante is not his fault. The dream in the end is not enough and the architect must be prepared to go beyond it when need arises. He must be prepared to help create new symbols.

In the long streets of South Philadelphia, the Italianate campanili rise tenuously like signposts in a dream. In the Sanctuary of the Fleisher Art Memorial, Pharaoh's daughter stares somberly out over the oriental carpets, past the martyred saints, beyond the door where lions lie uncarved in stone below the pillars of the porch. Somewhere in the streets another Beatrice waits to be recognized. "Look upon me well Behold; even I, even I am? . . ."

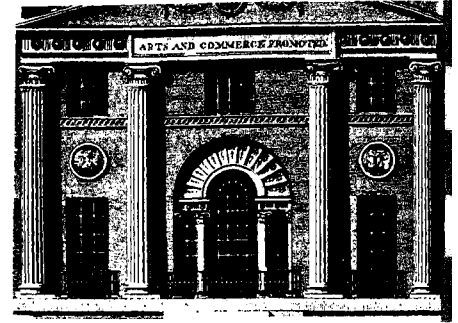
PICTURE CREDITS

Exterior of Fleisher Art Memorial and all photos of St. Elizabeth's by Dillon of Philadelphia. Interiors of Sanctuary courtesy of Fleisher Art Memorial. Others photos from a booklet on the Sanctuary by Mrs. Julius Ziegler. The author also wishes to thank Mrs. Ziegler for much information.

been one of the strongest aspects of the Anglo-Catholic party in the Episcopal Church. St. Elizabeth's great Romanesque campanile may thus be said to represent the Church and thereby be a valid symbol for our day.

But we must return to examine the later Museum phase of the Church of the Evangelists, Samuel Fleisher, who had no particular interest in ecclesiastical art, maintained the Church, now called the Sanctuary, as an adjunct to the art school. In memory of his mother, he asked Violet Oakley (1874-1960), the Philadelphia artist, to paint the great new *reredos* which now stands above the High Altar. It represents Pharaoh's daughter holding the infant Moses. Times change and we have new icons above altars. In passing, it is interesting how often the Mother image keeps recurring in the chronicle of these two churches. "Behold; even I" . . .

This painting and the Italian church chairs are the only articles of any importance now remaining from the actual Fleisher regime. The art objects collected under the aegis of the Philadelphia Museum of Art are all of high quality and they complement and adorn the Italianate shrine of the 1880's in the most felicitous manner. The Museum Sanctuary may thus be considered a late variant of those same impulses that created the Isabella Stewart Gardner Museum (built 1900-1902) in Boston, which is undoubtedly the finest monument of the 19th century Italian dream in America.



Philadelphia A.I.A. receives grant to produce catalog

The Philadelphia Chapter of the American Institute of Architects has received a Grant-in-Aid from the Samuel H. Kress Foundation for the publication of a Catalog of Original and Measured Drawings of Historic American Buildings.

The Kress Foundation has been one of the greatest benefactors in the field of the Fine Arts in the United States. From 1939, paintings were donated to the National Gallery in Washington and over the years an impressive collection was built there; from 1947 onward this work was extended to provide collections in eighteen regional galleries, from Miami to Seattle and from Puerto Rico to Honolulu. A Study Collection of over 200 paintings and sculptures has been given to universities and colleges to enable students to have direct contact with original works of art.

The Foundation has also followed the lead given by Samuel Kress when he restored the Palazzo Ducale in Mantua and has been responsible for the restoration and preservation of monuments

in Italy, Germany, Greece and Turkey. Their publications include "Signs and Symbols in Christian Art", which has proved a valuable work of reference, and "Studies in the History of Art", which honored the eightieth birthday of the distinguished scholar, Dr. William E. Suida. The Foundation is now preparing a seven-volume catalogue to cover its whole collection of more than 1500 paintings and sculptures, over 1300 small bronzes and many examples of the decorative arts. It is clear, therefore, that a Kress Foundation grant not only indicates confidence in the project involved, but places a great responsibility on the recipients to justify this faith and to maintain the high reputation enjoyed by the Foundation.

This type of project has challenged architects and architectural historians for a long time. In London, the Royal Institute of British Architects has been building its library of drawings since its foundation in 1834, but the collection has only been organized in the last decade and the catalogue is scheduled to appear in 1965. The production of this catalogue, even from a collection sheltered under one roof, has proved a major undertaking and in the United States, where

drawings are scattered and often unorganized, the task of editing, compiling and publishing a catalogue calls for the cooperation of the executive and administrative staffs of all institutions which possess these drawings.

In scope the *Catalog* will cover original drawings of buildings dating from the 17th Century until the outbreak of World War I in 1917, listing items consisting of a single sheet as well as sets of drawings, provided that the building has architectural merit and that the architect is no longer living. Only existing drawings can be included, although the building may have been demolished long ago. Drawings by unknown architects, amateurs and master carpenters in the early days of the Colonies will be listed as well as the works of distinguished contemporary architects now deceased which, in the considered opinions of the Editor and Committee of Advisers, are unquestionably important in the history of architecture in America. The original drawings of such buildings will be enumerated. Drawings of additions and alterations must have been executed before December 31st, 1917 by an architect who is now deceased, if they are to qualify for inclusion.

R I C D R A W I N G S

BY GEORGE S. KOYL

Measured drawings of historic buildings will be listed with their repositories, when they are the original measured drawings. Photostats in various repositories throughout the country will be listed when information is available, but no attempt will be made to list all repositories where such photostats are held. To be eligible for listing in the *Catalog*, Measured Drawings must have been made by an expert delineator, under approved sponsorship, from measurements taken from the actual building. Measured drawings executed without a sponsoring organization will be accepted for listing if the director of the repository vouches for their accuracy, completeness and quality. The Editor reserves the right to omit drawings of buildings that are not of architectural merit, judging from the photographs which are to be submitted in connection with all unsponsored drawings.

The production of the *Catalog* is a cooperative responsibility. The Kress Foundation grant of \$70,000 over a three year period is intended to cover the compiling and editing of the manuscript. The University of Pennsylvania Press has agreed to publish the work at a reasonable price to cover their costs,

with the chance of a loss on their investment due to the limited interest of such a work outside the field of architectural teachers, librarians, architectural historians and a small public. The Historic American Buildings Survey is also providing invaluable assistance.

Each director or librarian in institutions having architectural drawings will be provided in the near future with questionnaires on which to submit the necessary information. Where drawings are card-indexed or microfilmed, duplicates should be sent to the Editor at once, with a statement of the costs involved. Where collections are neither indexed nor microfilmed, steps should be taken to complete this work, based on the Check List which will be provided, by the employment of senior or graduate architectural students or other competent abstractors. In some colleges and universities scholarship funds are available for student-help projects of which some can be applied to this type of assignment. The Editor should be informed in cases where student or other help on scholarships is not available.

The Philadelphia Chapter A.I.A. has accepted the challenge implicit in this undertaking on the recommendation of

its Committee on the Preservation of Historic Buildings, with the full approval of the National A.I.A. Committee on the Preservation of Historic Buildings, and of the Board of Directors of the American Institute of Architects, the National Trust for Historic Preservation, the National Park Service and the Society of Architectural Historians. They have faith in the willingness of the heads of museums, art galleries, libraries and other institutions to cooperate in a project which has national significance in preserving the records of America's architectural heritage and in making this wealth of knowledge available for easy reference purposes to those responsible for the preservation or dissemination of knowledge.

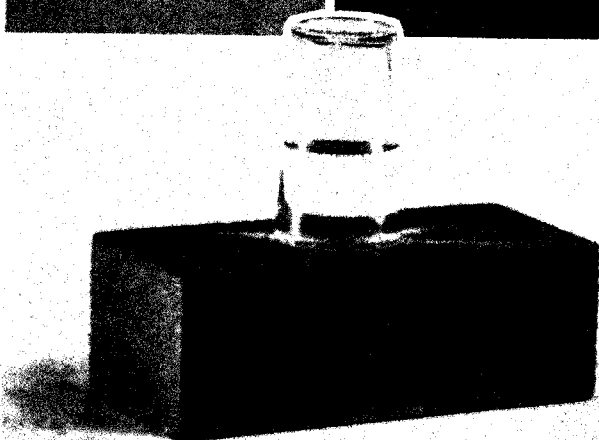
Mr. Koyle is Editor of the Catalog of Original and Measured Drawings of Historic American Buildings, which he writes about here. The Philadelphia Chapter of the A. I. A., Mr. Koyle, and the Chapter's Preservation Committee under the leadership of John F. Harrison are to be congratulated for undertaking the work of this catalog. Also to be commended is the Kress Foundation for underwriting the costs of the project.

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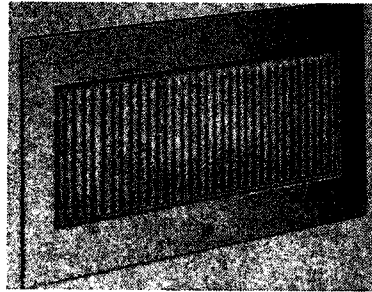
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The new recessed luminaire is mounted in stair risers or in walls. When wall mounted it is located 6 to 18" above the floor. It is equipped with a prismatic lens which optically directs light into the area to be lighted and prevents it from traveling into the upper regions of the room or passageway.

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Two new heavy duty photocontrols for 208 volt service areas for direct wire-in and locking type receptacles will be marketed respectively as the Model T-16 and Model K-6-275, by Precision Multiple Control, Inc. In appearance, compact size, and installation simplicity, the T-16 for 208-volt use is identical with the Precision T-15, already in wide service on 120-volt commercial, farm, industrial and residential lighting.



Rated at 208-volts AC, 8.5 amperes, the T-16 is encased in a die cast aluminum housing for all-weather installation with any 1/2" wiring box KO or threaded conduit. Direct wire-in controls are widely recommended by engineers and architects for automation of manual or clock-controlled lighting circuits. Write Precision Multiple Controls, Inc., Ridgewood, New Jersey.

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DOINGS AND DESIGNS

EDITOR HONORED

At the annual Forum of the Pennsylvania Society of Architects, held at Hershey during October of last year, Editor Van Trump was made an associate honorary member of the Philadelphia Chapter. Robert Allen Class, the President of the Chapter in conferring the membership, commended Mr. Van Trump as writer, teacher, critic, architectural historian, and preservationist

and noted that his work has brought the work of Pennsylvania architects to favorable public notice. The Editor is deeply gratified by so signal an honor and will do his best in the future to continue to merit the Chapter's praise.

METAL STAIRS COMPETITION

A special metal stairs design competition with prizes totaling \$2300 has been announced by the Architectural Metal Products Division of the National Association of Architectural Metal Manufacturers. Architectural students in junior and senior grades, graduate students, postgraduate students, and architectural draftsmen under 30 years of age are eligible. The triumvirate competition involves design of a metal stair and museum, design of a metal stair in a two story garden apartment, and design of a metal stair in a two story office building. \$2.50 for each entry is required. Submit to National Institute for Architectural Education, 115 East 40th Street, New York City.

California, the occasion being the twenty-fifth anniversary of the founding of the Society. The meetings from 27 January to 30 January will be held at the Beverly-Hilton Hotel in Beverly Hills and continue 31 January and 1 February at the Mark Hopkins Hotel in San Francisco. Mr. Van Trump will represent this journal.

PITTSBURGH PRESERVATION

Recently the Department of City Planning, a group of civic leaders and Charette joined together to establish the Pittsburgh History and Landmarks (Continued on page 24)

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PRODUCERS NEWS

David M. Hunt, a member of the board of directors and former president of the General Building Contractors Association of Philadelphia, has been named president of the Pennsylvania State Council of General Contractors, headquartered in Harrisburg. He moves to his new post from the vice presidency, and takes office at the beginning of 1965.



Norman D. Ward has been named to the newly-created position of Director of Builder Marketing for United States Plywood Corporation.

ANNUAL S. A. H. CONVENTION

The 1965 annual meeting of the Society of Architectural Historians will be held in Beverly Hills and San Francisco,

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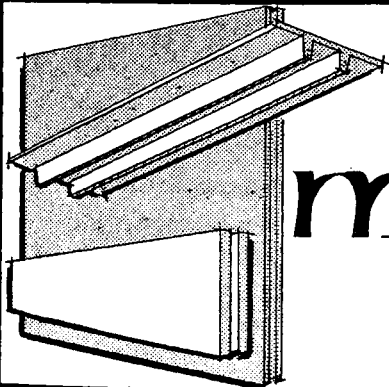
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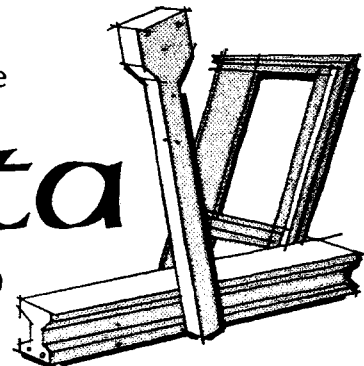
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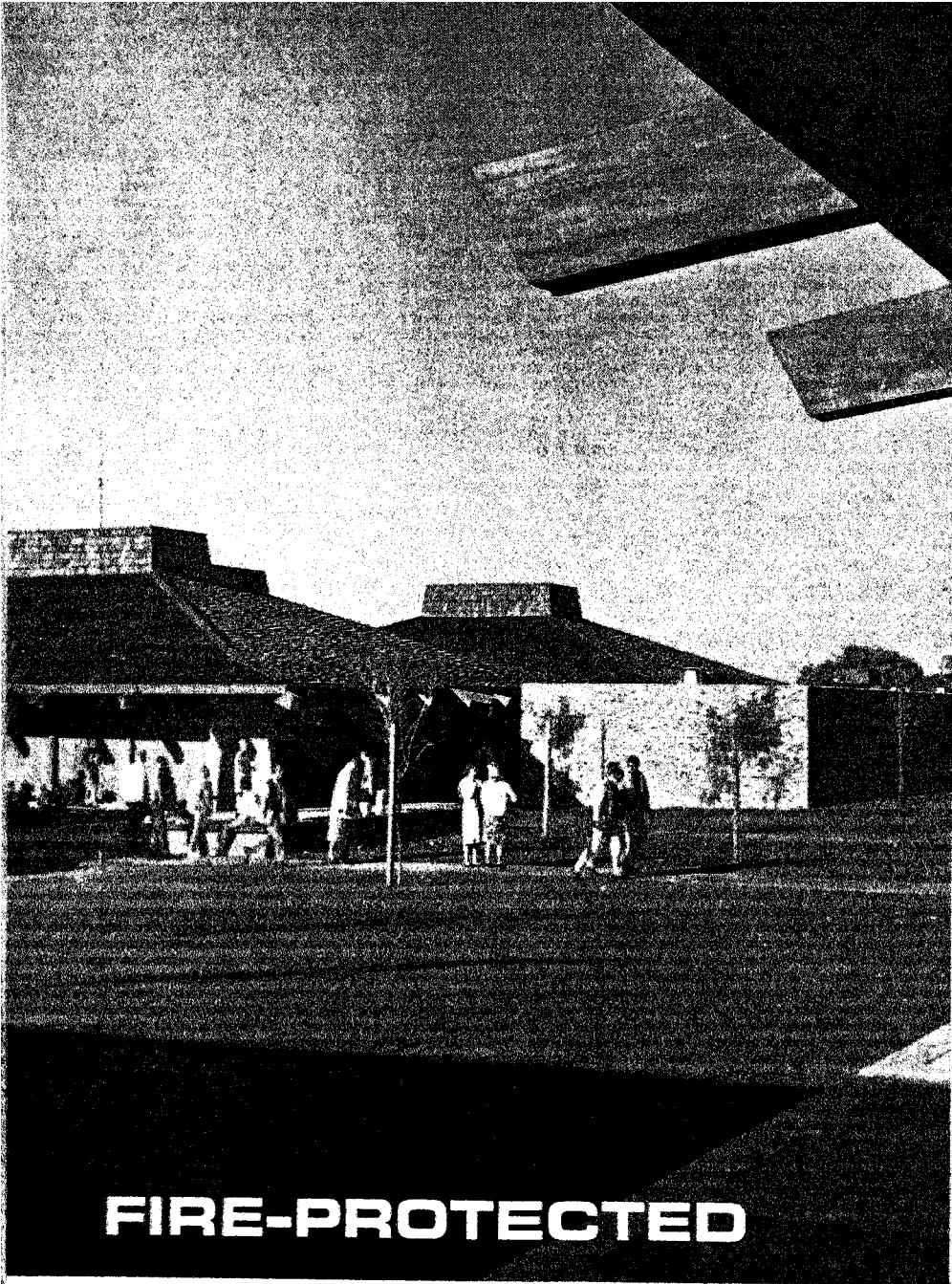


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DOINGS AND DESIGNS

(Continued from page 23)

Foundation. In September the board of directors was elected, and since that time the Foundation has been very active in formulating plans to carry out a useful preservation program. A thorough study of one neighborhood in Pittsburgh's North Side is nearing completion and funds are now being sought to conduct a survey of all the city's older buildings and determine which can be restored within a functional urban plan. The Foundation is housed in the offices of this journal, and a membership brochure describing the goals of the organization may be obtained upon application to 404 Triangle Building, Pittsburgh 15222, (412) 261-0570. It is especially hoped that the architects will support the Foundation. The next meeting will be held on 26 January at 8:15 p.m., Carnegie Tech Skibo Activities Center; Charles Stotz will speak on "Pre-1860 Architecture in Pittsburgh." The public is welcome. No charge.

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•
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•
STAIRS AND RAILINGS

•
DESIGN AND FABRICATION

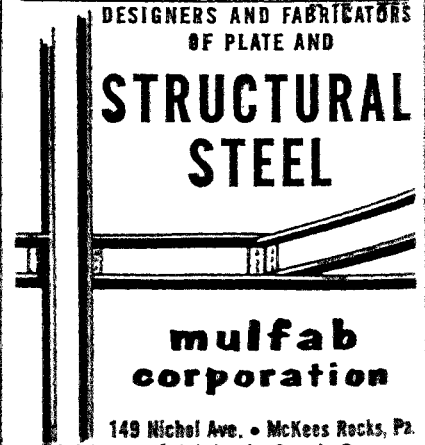


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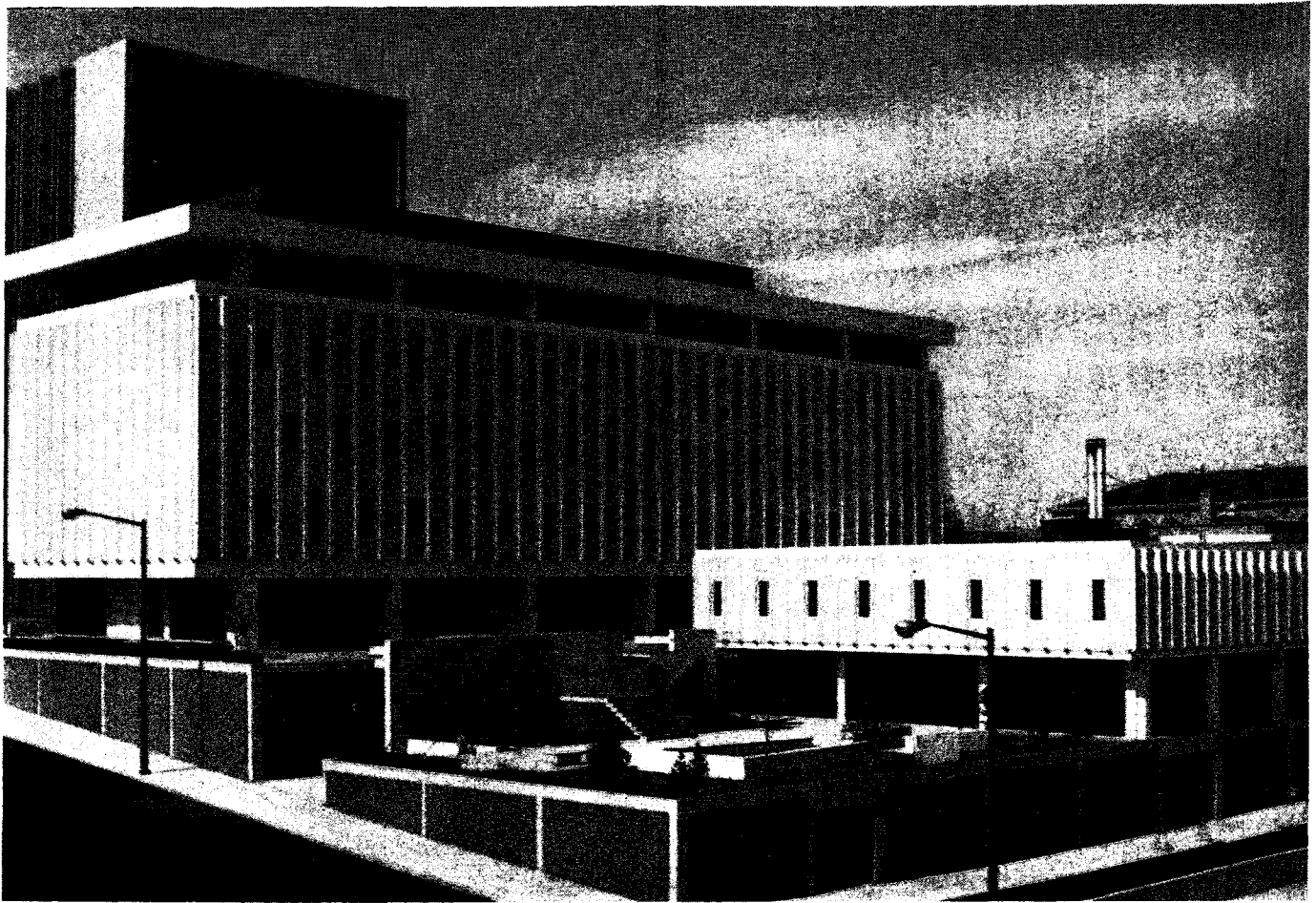
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CHAPTER NEWS

PHILADELPHIA A.I.A.

The spring term of the Refresher Courses of the Philadelphia Chapter of the American Institute of Architects is scheduled to open on Monday, January 18th, at the T-Square Club, third floor of 315 South 17th Street, Philadelphia, with the continued cooperation of the Club and the Graduate School of Fine Arts, University of Pennsylvania. Candidates for licensing examinations or others in the design professions may register at the office of the Philadelphia Chapter, 2400 Architects Building, up to and including Friday, January 15th. The tuition fee, including the special student associate membership in the Chapter, is \$60.00. Owing to space limitations, registrations are limited to fifty qualified applicants.

Subjects of review, offered in this term, are complementary to those of the fall term. Candidates for State Board examinations must enroll in both terms to fully cover the scope of architectural practice. Architectural Engineering will be reviewed in thirty bi-weekly sessions by John W. MacGuire, A.I.A., Associate professor of Architectural Engineering of the University. Mechanical phases of practice, i.e., plumbing, heating, air-conditioning, water supply and sewage disposal and electrical wiring and equipment of buildings, will be covered in a series of twenty-two lectures by Adrian J. Suri-ani, P. E., and Anthony N. Ricci, P. E., chiefs of their respective departments in the office of A. Ernest D'Ambly, Inc., Consultants. Vertical transportation, i.e., elevators and escalators, will be the subject of one lecture by E. H. Nelson, Regional Engineering Manager, Westinghouse Electric Corporation.

Ten hour and a half sessions will be devoted to various legal phases of architectural practice. Contracts including the general considerations of contractual agreements bonds, liens and insurance, as they relate to the Owner, Contractor and Architect, will be discussed in five sessions by Samuel I. Sacks, C. E., attorney. Laws pertaining to the design and construction of buildings as well as to their locations in urban areas will be discussed in five lectures by representatives of local and State governments: Zoning, by Paul F. Croley, Assistant Executive Director of the Philadelphia City Planning Commission; building codes, by Leo Goldstein, Chief Engineer, Department of Licenses and Inspections of Philadelphia; and State Codes by a member of the Department

(Continued on page 30)

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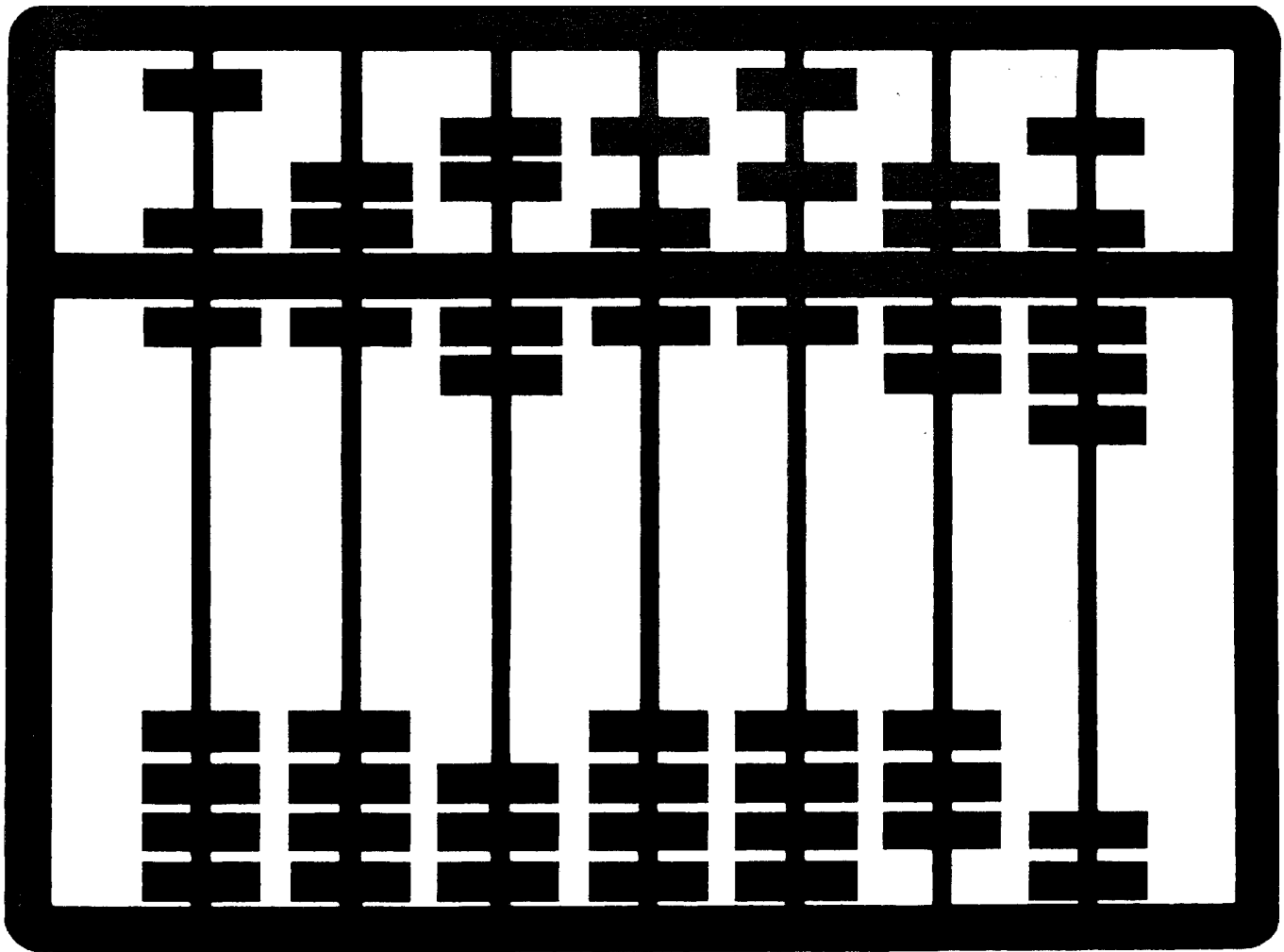
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BOOKS

"And Did the Countenance Divine . . .?"
THE NEW CHURCHES OF EUROPE
 by G. E. Kidder Smith, New York: Holt,
 Rinehart and Winston, 1964. \$17.50.

That the church is one of the most enduring as well as the most important building types evolved by western civilization is handsomely demonstrated by Mr. Kidder Smith's superbly illustrated volume on recent ecclesiastical architecture in Europe. The author-architect-historian-photographer in his first enumerated capacity writes well (thus continuing into the present day the tradition of the 19th century architect-writer), he has a proper sense of the past as well as the present, and he is not only sensitive but a sensible critic. He has the added advantage of being a more than competent architectural photographer who is able to support his words with his visual images.

The modern church, such as it is, with its multiple facets of architectural inanity and felicity, is thereby in well-equipped as well as sympathetic hands. Mr. Kidder Smith as judged by the record here takes his churches seriously and in so doing demonstrates the validity of the church structure in our own day, which is by no means generally conceded to be a deeply religious one.

Any individual, whether he be cleric or layman, architect or critic, who is concerned with religious structures is intensely aware, as the author's foreword states, that "Christian architecture throughout the world today is undergoing the most momentous changes in its nearly two millenia of history. The physical fabric of the church is, of course, primarily affected, but highly significant developments in liturgy are also moulding church design." Mr. Kidder Smith speaks to the point concerning these factors—the development of new building materials, notably steel and reinforced concrete, which have made possible new forms, contemporary vessels for old wines; new directions in liturgical and even theological thinking that are equally formative. Our technology must, in the end, meet the constant need for new structures to contain ecclesiastical functions made necessary as the ever increasing legions of man flow uneasily over the face of the earth. Perhaps that vast uneasiness has most ultimately propped the church structure, although it has also produced quantities of bad architecture. Today's religious construction, as the author brutally but truthfully says, "seems, paradoxically, capable of bringing out the worst in man."

Even in this book, which presents a rapid resume in text and pictures of some sixty churches, all is certainly not

for the best, as the author freely confesses, but there is enough that is felicitous and even first rate to make it a valuable guide to contemporary European work. A numerical breakdown by nationality of Mr. Kidder Smith's churches is interesting quantitatively if not qualitatively—Austria (1), Denmark (3), England (3), Finland (5), France (7), Germany (18), Italy (7), the Netherlands (3), Norway (1), Spain (3), Sweden (5), and Switzerland (4). Each building is described with primary attention to the worship-room itself and also to the way in which interior space and light are moulded; the non-technical and succinct text is complemented by over five hundred photographs and over two hundred fifty line drawings.

For this reviewer, who has always been concerned with the "churchness" of churches, these buildings despite all the chronicle of "newness" presented above, yet seem only mutations of forms already evolved in past centuries, restated and modified in the 19th century (we are only beginning now to realize how important for architecture that century was), and changed and re-cast in our own day. There would seem to be a constant number of formal properties inherent in the type itself, which most architects, even those most unhappy contemporary *ames damnées* who strive most valiantly for novelty, subconsciously respect. As things now stand, a church

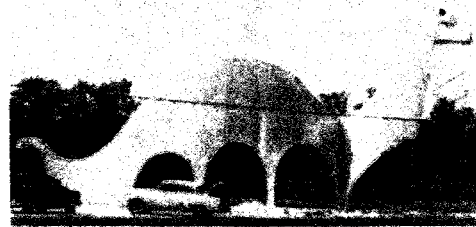
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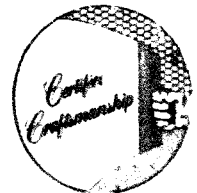
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must look, feel, and act like a church or the architect has failed and the structure becomes something else. Certainly in the large modern view it may become something quite other than what it is, an undreamed of form for emergent spiritual concepts. More and more, as things now stand—or rather as they fly—one wouldn't want to place any bets on the ultimate continuance of the time-hallowed church type.

It is in this spirit, but with one eye firmly on the past, that one starts tracking down Mr. Kidder Smith's churches through the large fold-out plates at the beginning of the volume. At first one only sees their tracks, as it were, for all the floor plans of the structures, in all their multitudinous variety are here deposited for the questing eye. Is this the printed fossil bed of the future? Surely and surely, one reminds oneself, these signs and symbols are more than punchings on an IBM card; these are perhaps the mystical imprints of God's feet? These hieroglyphs, whether or not one properly reads them in the contemporary context of religious flux, are enormously interesting.

But as to elevation, the author's pho-

tographs very liberally interpret the floor plans, and the buildings become palpable forms existing in light and space. Some of these rising and artfully presented elevations with their concomitant interior spaces "of worship" are very familiar. Here is Le Corbusier's masterful, pictorial, concrete Arabian-carpet pavilion of Ronchamp, Sir Basil Spence's traditional-cum-modern and supremely elegant neo-Cathedral at Coventry, the chapel of the Technical University at Otaniemi, Helsinki, Finland by Kaija and Heikki Siren with its picture windows that have proven so disastrous when imitated in suburban American churches. There are also many structures of considerable excellence, in their several ways that deserve to be better known to architect and layman alike. Steel and concrete have here certainly broken out of the old moulds, but they still suggest vaulting of an older day, or Romanesque lanterns or Gothic belfries. The church hunter, or church user or church designer is asked to look for himself, and he can look with profit in this book.

Mr. Kidder Smith has done his work well in both word and picture, we are given an excellent selective view of the current European churchly scene, but

what do those hieroglyphs, those plans on the expansive fold-outs portend?

—J. D. Van T.

All books reviewed in this column may be purchased through Charette Books, 404 Triangle Building, Pittsburgh 22, Pa. Pennsylvania residents must add 5% sales tax. Postage prepaid. Send check for full amount with order.

LITERATURE

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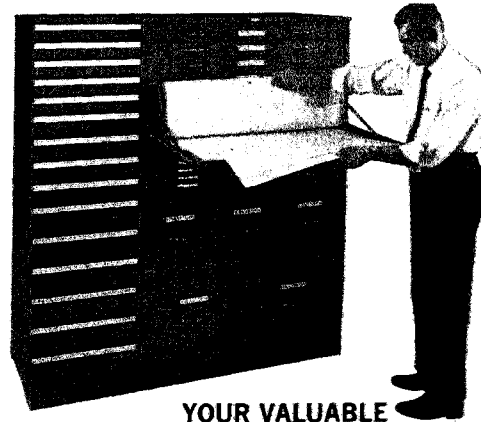
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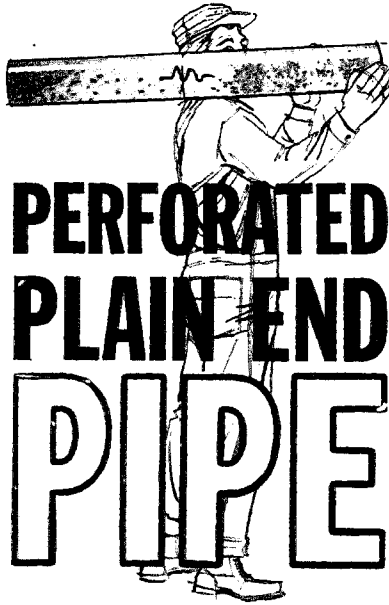
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CHAPTER NEWS

(Continued from page 26)

of Labor and Industry, Commonwealth of Pennsylvania. Lecture sessions of the Refresher Courses are held each Monday and Thursday evening through Monday, May 10th, excepting for Easter recess, from 5:30 to 7:00 and from 7:45 to 9:15 o'clock. They are under the general supervision of the Committee on Education, Registration and Student Affairs of the Chapter, and administered by the Director, George S. Koyl, F.A.I.A., Emeritus Professor of Architecture, University of Pennsylvania, and Assistant Director, John W. MacGuire. The Chapter Treasurer is an administrative officer, ex-officio.

PITTSBURGH A.I.A.

The 75th anniversary celebration of the Pittsburgh Chapter will occur in March, and a committee is working on plans for a fine program to be held in the foyer at Carnegie Institute. It is anticipated that a history of the chapter will be commissioned. More news will be released soon.

LITERATURE

(Continued from page 29)

U. S. PLYWOOD CATALOGUE details in 20 pages two basic Weldwood door constructions, standard and special purpose. Standard constructions include the Novodor, Stay-Strate, staved lumber core, and stile and rail core doors. Special purpose constructions include acoustical doors, fire doors, heavy duty doors, Duraply, lead-lined and static-shielded doors. Construction of each is illustrated in the catalogue and their advantages in specific situations are explained. The catalogue contains suggested specifications for each Weldwood door and technical information on all door facing and factory finishing. Copies are available by writing Nancy Stuart, Department PRP, U. S. Plywood Corporation, 777 Third Avenue, New York 10017.

THE PRAIRIE SCHOOL PRESS has issued a new catalogue of its fine architectural publications, which include the facsimile edition of the 1910 Wasmuth portfolios of Frank Lloyd Wright's Buildings, Plans, and Designs. Some of these books will be reviewed in forthcoming issues of *Charette*. For catalogue write the Prairie School Press, 117 Fir Street, Park Forest, Illinois 60466.

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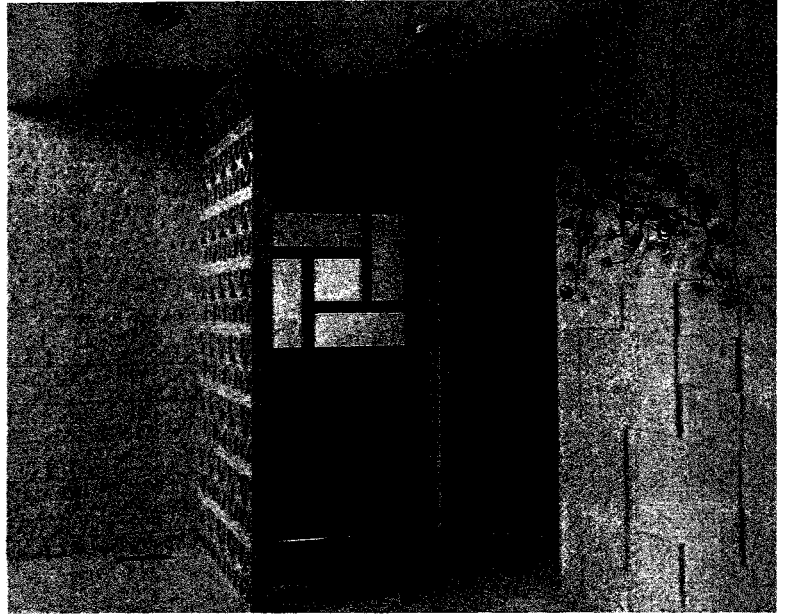
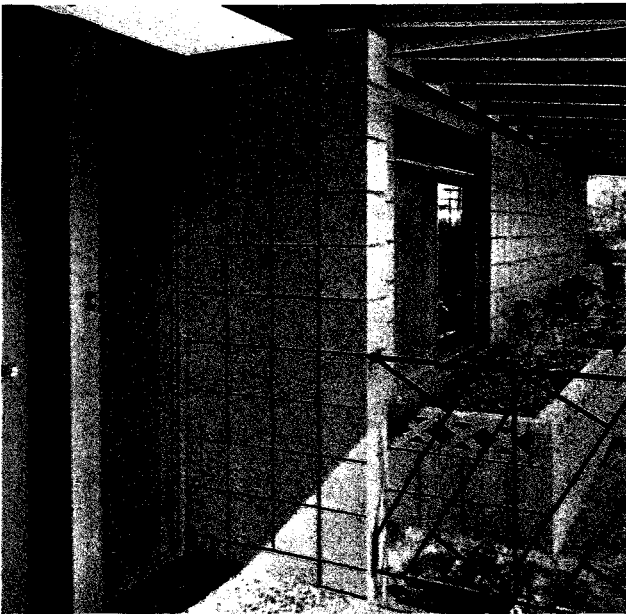
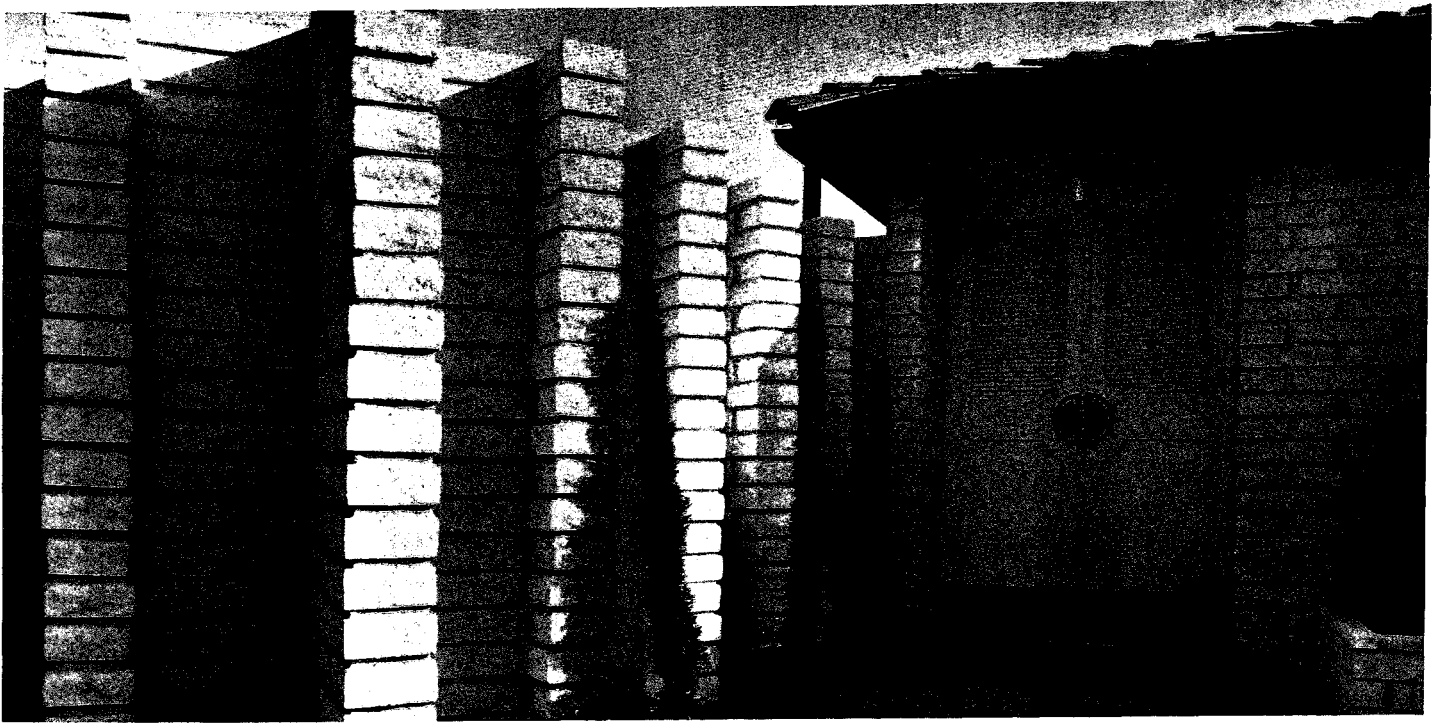
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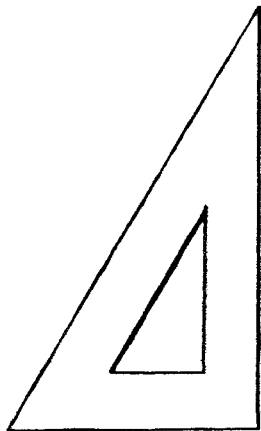
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