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December 1949
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For centuries, fine art metalwork has enhanced the beauty of great churches. Today, this tradition continues whether the material chosen by the architect is artfully forged wrought iron or lighter Blumcraft aluminum shapes ingeniously combined by skilled craftsmen.

Many of us, I am sure, still prefer to live among beautiful Georgian, Colonial and English types of dwellings and to worship in a beautiful Gothic Church with impressive furnishings enhanced by stained glass rather than with some of the recent harsh-lined, flat-surfaced showcase designs, mostly of plywood and extruded metal.

As to domestic architecture. Functional? Where are we to store our garden furniture, screens and awnings? To say nothing of Dad’s workshop with all his interesting tools and accumulation of hobbies?

I believe we are struggling through a period similar to the one when two or three-story bungalows with wide overhanging eaves were in vogue or when Roycroft’s clumsy mission furniture with hammered copper lamps and Tiffany glass shades were popular decor.

Unfortunately we are not training any craftsmen who are capable of producing the better things and we may have to content ourselves with living with slab doors, plywood and trick furniture.

Edward A. Wehr
Highland Building
Pittsburgh 6, Pa.

* * *

Editor:

Ed Bailey has a complaint. He says everybody reads Charette then turns it over to see who it belongs to so they can ask the owner how to get one. His name, he says, is spelled “Barley” on the labels and he’s a little put out about it. Can something be done? Also, Fred Fargotstein was inadvertently (I’m sure) omitted from your list of “House Architects.” He is not perturbed, but I read somewhere recently that in a survey, well over 90% of the architects interviewed admitted they welcomed residential work and I guess Fred is no different from the rest of us.

Hugh Neilson

CHARETTE—December, 1949
Conspiracy

Lest Christmas and the Yuletide spirit dominate all the month of December, let us remember that this month contains other worthwhile celebrations. Bill of Rights Day, for instance, National Hotel Week, International Golden Rule Week, and National Automatic Merchandising Week. We don’t know what this last stunt is but it seems eminently fitting for the week of December 11 to 18.

Comment

Sinclair Lewis on hotel construction:

For all our haughty steel and concrete, the interior walls are made of paper, and you can hear the whisky gurgle and the little woman grumble in the next room.

Live Wiring

Years ago we lounged one day and spent the afternoon with a swarthy little man named Abe Feder who was at the time working on lights for Broadway plays. Ready-eyed, busybrowed and excessively energetic, Feder appeared interested in everything from Victorian novels, jet propulsion and lyric poetry to skyscrapers, Gregorian chants and industrial architecture. Founded on such catholicity of taste, Feder’s achievements in lighting have been phenomenal. In recent years, we note, he has designed the lighting for the United Nations’ buildings.

Made In Form

The versatility of engineering was proved to us recently when we learned that Movie Producer Howard Hughes holds a degree in this science. Dissatisfied by the quality of the heaving of Miss Jane Russell’s bosom in the flogging scene of The Outlaw, Hughes decided the matter was an engineering problem. Dragging out his drafting board, he engineered a new brassiere for his star, scrapped the old celluloid, and shot the scene again to his satisfaction.

The Lost Cord

The Retail Hardware Association has voted Spike Jones their “Man of the Year.” His elevation of doorbells, rubber hose, flit guns, eggbeaters, etc., to the status of musical instruments is much appreciated by the industry.

O Rare Benn & Johnson

Richard B. Benn and Roswell H. Johnson, Jr. announce the formation of a partnership for the general practice of architecture under the name of Benn & Johnson. The new partnership name alone has a fine, solid ring to it, recalling that sturdy man of letters, Ben Jonson. While welcoming the new firm to the professional ranks, let us quote Ben Jonson himself on the advice he once gave to a young man entering a new business. “Get money; still get money, Boy. No matter by what means.” (Ben Jonson pre-dated the A.I.A., of course).

Catalog

That maw of miscellany, the New York Public Library, recently wrote those fireplace experts, Donley Brothers of Cleveland, requesting that they fill in a few gaps in the Library’s collection of thirteen editions of the “Donley Book of Successful Fireplaces.” Ransacking their 30-year-old file of the books, the company came up with the missing editions but a further check of their own files revealed the Library’s collection to be a more complete than Donley’s. The Donley Brothers, especially George who is a sentimentalist, are a little piqued about the matter.

Halo Everybody

Joining the ranks of such widely advertised human ills as B.O., Halitosis, etc., is a new threat—halation, or the annoying halos of light formed on a television screen which sometimes bring on dizziness and more often nausea. Following in the tradition of American resourcefulness pioneered by Listérite and Lifebuoy, Pittsburgh Plate Glass Company has come up with a remedy for halation. It is called Teleglas, and is a specially engineered glass that goes into the faces of metal picture tubes for television, providing eye-ease and something called “perfection of image reproduction.” With science on the march we can perhaps look forward to an improvement even on this latest invention. Something say, in the way of an opaque glass. hmmm?

CHARETTE—December, 1949
CATHOLIC CHURCH IN ASPINWALL

By ALFRED D. REID

Out in Aspinwall bricks and stone are rising to house a little Catholic church. Bricks, stones, poured concrete, steel joints, cinder blocks, sinuous bent piping, huge square windows, smaller slender windows opening like awning—all give evidence of an evolving church, but not an arch, turret, pinnacle, pediment, canopied niche or carved rosette is in sight. "What manner of church is this?" a pedestrian inquired of a workman the other day.

This is the 1949 culmination of a typical small parish plant the beginnings of which date back some 30 to 40 years ago when the first unit consisted of a brand new yellow brick school building with some limestone ornament done in the Gothic tradition. Shortly thereafter, or even maybe before, a rectory shared the medium-sized level block acquired by the young parish of St. Scholastica. The rectory, also in tight Kittanning brick, is in the native American Front Porch style. As funds permitted, a third corner of this block was adorned with a nice little convent building for the Sisters. This is in Norman, complete with round tower and conical finial, again in yellow brick. At some time during the Twenties, a limestone Gothic structure was planned for the fourth corner. This had French influence, especially the slender fleche at the crossing. The interior was arched and the whole was nicely detailed. Alas, lack of funds prevented its actual construction.

So in the year 1949 when the parish had grown in numbers, but the site had not in size, and costs had
doubled and trebled, it was decided that a church must be built. To the present architects, the pastor, and the good men of the building committee, it seemed expedient to tackle the problem in the realistic light of needs, costs and a limited budget—all of which seemed to indicate a fresh approach. The architects submitted a plan based on a frank attempt to solve the problem in the simplest and most direct manner with no hinderances imposed by preconceived ideas of what a church should be in style. No attempt was made to fit the requirements into a shell of Norman, Gothic, Colonial, Romanesque or any other kind of “church-like” adornment.

It was literally planned from the inside out and the form closely followed function. After all, a church is simply a shelter for worship. If it does that job well, it should be a good church. The elements which dictated the plan and the form were the site available, the size of the congregation, the needs of the liturgy, good light, good heating, good ventilation, good circulation, good acoustics, the requirements of local codes, zoning laws, Department of Labor and Industry regulations, and last but not least, the pocket-book of the owner.

The resulting structure is four-square and forthright. The congregation is seated, all within good sight and hearing of the focal point of Catholic liturgy, the altar. The needs of dignified performance of the liturgy were met with an ample sanctuary, the full width of the nave, unobstructed and unencumbered. Around this central core of nave and sanctuary, high enough for light and air and in good proportion to length and width, was placed a low structure with a common roof level, but varying in depth and treatment, housing all of the other necessities of a church.

Roofed with a common slab, sometimes supported by wall, sometimes by limestone shafts and sometimes cantilevered, are the side aisles, confessionals, baptistry, entrance porches, vestibules, shelters and rest rooms. An octagonal dome accents the baptistery, the continuity is broken by surface treatment and openings, interrupted on the front corner by the belfry tower, on the rear by a two-story structure housing sacristies and choir loft, but otherwise all one level and poured at one time with one set of forms. The overhang forms shadows, provides interest, and protects the wall.

Windows in the aisles are from floor to ceiling and open fully. Ten clerestory windows range in measured rank along each side of the nave. A huge window from the ceiling of the sanctuary almost to the floor floods the altar with east light in the mornings. The rear wall is blank with the altar the point of focus. The front wall over the entrance is a sheet of glass divided by a metal supporting frame. The front door is under a sheltered porch. Other entrances are likewise protected by projecting canopies with varying supports, some brick, some limestone rectangular piers and some cantilevered.

Except for the boiler room under the sacristies and some pipe tunnels, the floor is directly on the ground. Radiant heating in the slab eliminates unsightly and smudge-making radiators and grilles. In hot summer months, comfort is assured by fresh air drawn through the floor level aisle windows and exhausted by roof mounted fans through the continuous slots at the ceiling formed by the dropped panels at either side of the center and extending from the front windows to the sanctuary wall in unbroken line lines. These panels are recalled on the sanctuary wall in fieldstone on each side of the altar wall.

Lighting is two-fold, both concealed. Direct lighting is from downlights in the center ceiling panel. Indirect continuous fluorescent tubing in troughs along the nave formed by the extension of the side-aisle ceiling.

The exhaust fans and downlights are serviced or relamped from the flat roof above, access being by way of the tower stairs to hinged hatches over each fixture or fan. No high ladders need be climbed by elderly sextons.

The main altar will be a simple slab of red granite 18 inches thick supported by a pair of granite blocks. The side altar and pulpit are simple limestone shapes. An open communion railing is fabricated of rectangular aluminum tubing surmounted by a simple oak handrail.

Janet de Coux and Eliza Miller are commissioned to do the sculpture. Miss Miller is executing the Stations of the Cross in rectangular panels of black slate carved in low relief. These are ranged along the clerestory wall and will be lit from below. Miss de Coux is carving the hanging crucifix over the altar and the companion figures on either side. These latter will be mounted on tall limestone shafts and will stand free of the fieldstone panel background. She is also providing the church's only exterior embellishment—a figure of St. Scholastics which will be mounted against the sheer wall of the tower near its base. Both sculptors have collaborated with the architects in selecting the proper placement and scale of the sculpture. To this end, they prepared scale models of the interior and exterior for the purpose of arriving at the proper size and position (see cut). Other features of furniture and fittings were studied by the same method.

Fortunately a brick was found which harmonizes with the existing structures without repeating the yellow note. Cylinders of limestone support the plastered clerestory walls, aisles are wainscotted in wood, rubber and asphalt tile, terrazzo and limestone flooring complete the floor finishes.

The essential horizontal character of the structure is relieved by the vertical shaft of the belfry tower, placed on the corner at the intersection of the two streets. This tower is crowned with an open-topped lattice of brick and limestone, capped by a soaring cross of simple lines.

At this writing long-span steel joists are being raised to roof the nave and sidewalk superintendents are still gazing in awe (or skepticism) at this little structure which purports to be a church. But none has asked where are the arched doors and windows. Nor has any member of the church committee.

![Image of church](image)

**CHARETTE**—December, 1949
As a problem in 4th Year Design, Carnegie Tech students of architecture recently completed work on "A Church Group." The assignment, under the direction of John Pekruhn with Edward K. Schade as visiting critic, brought forth many fresh solutions to contemporary church problems.

The program was developed in cooperation with Dr. Dixon McCloy of Western Theological Seminary who not only gave helpful counsel on the requirements of such a program, but appeared before the students somewhat in the relation of client to architect, to set forth for them the major beliefs and tenets of the Presbyterian faith as they might affect the architecture of the church. A statement of the challenging program appears below:

**INTRODUCTION:** The Church, alone of the institutions of modern society, has failed to chuck off the hide bound habiliments of eclectic style. Although there are many reasons for this backwardness, probably the basic one is the almost universal failure of churches everywhere to recognize that modern man is a changing man and that the role of religion in modern life is a changing role. One of the few religious groups to make and acknowledgment of this fact is the Presbyterian Church which, with its program of the "whole church," begins to point the direction which modern churches and modern church building should follow. If modern design tenets are valid, the form of a modern church will spring from a recognition of this new ministry of religion and not from the application of a "stylistic" skin.

**SITE:** The church building committee of a Presbyterian Church in a town of 20,000 in the Pittsburgh area has decided to proceed with plans for a new church group. The recently acquired site measures 360’ x 240’ and is generally level. It is situated on the west side of the main north-south street in the town and the town’s best residential section immediately adjoins it. The building line is 30’ back from the property line on the main street and 15’ back on the two side streets.

(Continued on Page 28)
An outgrowth of thorough and serious study of modern church administrative problems, this Beth Zion Memorial Temple to be built next Spring in Johnstown, follows a new trend in church planning.

Recognizing that church attendance is exceptionally large on only three days of the year during High Holidays, the architect has designed an "expansible" auditorium which will normally seat 200 but may be expanded to accommodate almost 600.

The arrangement has a two-fold advantage. It provides for intimate worship by a closely knit group, yet frees the remainder of the large hall for use as a multi-purpose room. Movies, children's plays, banquets, dances may be staged here.

The Sisterhood Rooms are similarly designed for multiple use by and for clubs, lectures, intimate dining parties and civic affairs.

A future clubroom long enough to accommodate a full-scale bowling alley is planned for the basement beneath one-half of the building. Eight classrooms, a library, study and reception room are well arranged in the plan.
DEATH OF A SALESMAN?

Last month the Pittsburgh Architectural Club turned out in force to hear a Speaker of the Month. He was George G. (Pete) Gyekis, expert roofing executive of the Limbach Company. "After trying for 17 years to tell architects something about roofing," declared Gyekis in his introduction, "I've finally got the chance. But I'll be damned if I'll do it now. I'm going to talk about architecture." In the 40 minutes that followed he delivered an informative, challenging, sometimes impertinent lecture. Cheered and praised for his intrepid honesty, Gyekis left the Club in an aura of triumph. What he had to say is worth printing, we think.

Gentlemen:

While I am glad to be here tonight, I am also moved by your desperate situation. It is hard to believe that the Pittsburgh Architectural Club finds it necessary to call in as guest speaker a man who (when he wears a fake wig) is supposed to look like Frank Lloyd Wright and who was billed in your magazine as "The Danny Kaye of Pittsburgh Construction" in an effort to get out your membership. It is hard to believe this is happening. Have the architects discovered there is a common ground between us? That we need each other? That we need each other?

Are we really on such good speaking terms?

No matter what I say tonight, promise me we will stay on speaking terms. Suppose we put this speech on the honor system. All of you promise me, on your honor, you will forget the whole thing. Being a roofing salesman and not an architect, my subject will be "Selling the Service of the Architect."

Do you know that only 30% of all new buildings throughout the nation are being designed, created and handled by competent or registered architects? This means that seven out of every ten buildings have no architect. And probably seven out of ten younger architects have no building. This is a direct contradiction to the time honored theory of supply and demand. Any newspaper carries the facts. Our country is going through the biggest building boom in its 175-year history. It all adds up to one thing. There is something seriously wrong with a profession that cannot sell its services to a service-hungry nation. Could it be that you don't need the money? That all architects are out of millionaires? Some people think so, but I know that is not true.

Some time ago I went to the office of an architect to take off some plans. The boy in the office told me the architect was in Wheeling. I asked if he had a building going up there (a salesman always likes to know!). He said, no, he went to the races. I remarked that it must be nice to have money. Then the office boy said, "You don't understand. This is his last chance to make the office rent this month."

What do you want out of architecture? First, you want to make a living, of course. (Frank Lloyd Wright would say "Why?" and leave it at that, but since we are not lemmings this statement still stands). Second, (stop me if I'm wrong) you want to help meet the tremendous architectural needs of the community.

The third thing you want, is to earn acceptance for your philosophy of architecture. Call it organic, functional or modern. Having a new philosophy of architecture is the greatest challenge and the best break architects have had for a century. Not long ago a young couple called on a young architect I know and said they wanted a modern house. The architect almost fainted. "Are you sure you want modern?" he asked incredulously. "Yes," the hus-band replied. We like houses that bring the outdoors indoors." The architect thought now here's a couple on the right track. Then the wife added, "You see, I was a grass widow before we married and my husband is a vegetarian." So you see, already modern architecture is catching on.

There you have it: (1) to make a living (2) to meet the needs of the community (3) acceptance of your kind of thinking. Turn them around in the opposite order and you will be on the right track. You must first learn to sell your ideas. I have always wondered why an architect will sell his watch, his banjo, and his overcoat before he'll sell his ideas. It is apparent that many architects cannot sell themselves and their profession. Consequently they cannot sell their badly needed services.

In discussing any public relations that architects might undertake for their professional betterment, I always say, "Don't confuse ethics with ether! If you believe in functionalism, start functioning!"

Back in the middle thirties, Carnegie Tech took a survey of its graduates to discover how they were putting their valuable training to use. The survey revealed that an alarming percentage of graduates were not working in the fields for which they were trained. Many were architectural students who left school with good grades and high hopes. At the school's expense they were invited back to take a night course in salesmanship. Knowing a subject is one thing, but good training in selling your field is another.

With a nation crying for new housing for its people, its institutions and its businesses, it is hard to understand why architects are not the busiest people imaginable. With the strong popular desire for contemporary architecture and with so little modern architecture to be copied, this should be a boom era for young, creative architects. But if architects are to develop a new selling approach, the reform must come from the younger men. No man on top with four aces calls for a new deal. But new ideas are funny things—they never work unless you do.

What, then, is the cure proposed for the architect's ills? You must become salesmen! And I don't mean you're to roll up a sheaf of blueprints and take them from door to door. There are other ways of selling.

The first objection raised to architectural services is that they cost too much. This is true in competition with magazine plan services. It's also true in comparison with a few salt box architects who are selling their services for peanuts. But there is a more important comparison in which it is not true. Wouldn't any buyer be willing to pay a dime a day for greater liveability, greater enjoyment and long-planned economy in his home? A dime a day will pay for the architect's ills. The client is interested in cost, but he is just as interested in value. The value of greater usefulness, more facility, longer life and increased comfort, good guidance and better understanding that he cannot buy from magazines and the salt box boys.

Learn the merits of the trade. If you don't know five good home builders (Continued on Page 24)

CHARRETTE—December, 1949
PROGRAM: In answer to the building committee's request for a straightforward and unpretentious design void of all unnecessary ornament and decor, this church was patterned so that a limited budget could be utilized to its utmost in providing urgently needed new quarters for the congregation now inadequately housed in a structure badly in need of repair.

In addition to normal church program requirements of seating capacity (250), choir provisions, basement use, rest rooms, etcetera, a certain simplicity of dogma in this particular faith contributed as much to the eventual design as did the important budget restrictions.

SITE: In order to minimize excavation and fill and to give the church significance from two equally important streets, the building was placed on the diagonal of a rectangular corner lot. This also provides for a level approach, since the streets both rise and fall away from the corner.

SOLUTION: To express both in plan and elevation the basis of the Baptist creed (Baptism), the Baptistry was made the focal point of the edifice in location and treatment, thereby becoming the keynote of the design by its placement at the apex of the triangular-shaped chancel. The chancel walls, together with the walls of the nave, rise gradually as they fan out and return, thus emphasizing the Baptistry both horizontally and vertically. The roof, following the walls of the nave and chancel, similarly express the design motif from the exterior.

From the standpoint of seating arrangement, dictated by the plan, more people are seated closer to the front of the church, a desirable feature in this particular congregation.

Since light enters unobstructed from both sides, natural daylight is most intense at the Baptistry, while the nave light is gradually subdued by the use of dome-shaped colored plexiglas skylights (not shown on model).

Structurally costly load bearing masonry walls are kept to a minimum. Since the roof is supported on columns outside the nave proper, it is possible to construct the channel and nave walls with prefabricated insulated drywall panels which can be built by the congregation's own carpentry labor. The only remaining masonry would be the walls of the Baptistry, stair towers, front and rear.

The exterior drywall panels gain weather protection by the large over-hanging eaves which also provide sheltered protection to the entrance.

RESULT: After carefully scrutinizing the model which was presented in lieu of preliminary drawings, the building committee unanimously agreed that not only did the design meet the physical and material requirements of the congregation, but that in its adherence to the basically simple dogma of the sect, it would aid in the spiritual development of the membership and act as an emotional stimulus to the community as well.
The congregation for which this church is being built has been located on the South Side for over a hundred years, where the existing building, familiarly dubbed "The Rooster Church" is a landmark. The industrialization of the Jane Street neighborhood, with the consequent moving of the members out of the area, made necessary the new location in Carrick. This site is off the main traffic of Brownsville road, and lies between Carrick Avenue and Beck's Run Road. The ground slopes sharply between the two streets. This permitted two main floors, the lower level being at ground elevation on the Beck's Run Road side, and the upper directly off Carrick Avenue.

Three years time was devoted to the study of this problem, which involved not only the practical considerations of obtaining necessary facilities for a large congregation within a not unlimited budget but the solution of the aesthetic problem of reconciling the necessarily monumental mass of the Beck's Run Road side of the building with the much desired "parish church" character of the Carrick Avenue side, which faces a residential street.

At a very early stage it was determined that there would be no compromise as to the honesty in use of materials, and it was agreed that the architectural expression should grow naturally from the working plan arrangement. As it turned out, the exterior might be labeled "Gothic" (as opposed to Colonial or Modern). It really became an evolution of the structural requirements, and its character depends on bold masses, proportions and normal use of materials. The exterior walls are a pleasantly textured, biscuit colored brick, with certain features such as buttresses trimmed with a slightly darker shade. Limestone is introduced in the entrance, label moulds and copings. The roof is to be a lavender gray tile, with lead gutters. The spire will contain a chime of four bells, moved from the old spire. These bells are very old and each bears its proper name. It is expected that the "rooster" will be moved to the new church to serve as a finial for the fleche.

Interior materials include stone trimmed plaster walls, stone floors for Narthex and Chancel, and an acoustically paneled wood ceiling. The Auditorium and Chancel will depend on stained glass windows for richness of color. These windows are now being executed by George Hunt.

The facilities of the building will include the auditorium to seat 326 with provision for overflow to a maximum of 475; chancel with divided Choir; Church Parlor, Assembly Room, Kitchens, Serving rooms, Toilets, Offices, Dressing Rooms, Choir Room, etc. A future wing has been planned to accomodate additional activities anticipated with the expected growth of the congregation in its new environment. Provisions have been made for outdoor recreation and off street parking.

The Building Committee and the Architect were in perfect agreement that the goal desired was a building of substantial and permanent character, which at the same time must have a "churchly" atmosphere of worship without ostentation. This dignity of expression precluded ornamentation as such and certainly prohibited any substitute or imitative materials.

They were also in agreement that there was no valid reason why such an "architectural" structure should not fulfill every requirement of convenience and operation, and at the same time be as flexible as possible in arrangement so as to be adaptable to the ever changing programs of church activity.

Harvey A. Schwab, Architect
PRESBYTERIAN
CHURCH AND STUDENT CENTER

Frank E. Wehrle, Architect
This particular church program divided itself naturally into two sections, the church and the student center. The former is to accommodate 500 people on the nave floor with seats for 100 on a balcony. Expansibility of seating is a very desirable feature here since the attendance at church is somewhat swollen during the college year and similarly somewhat abbreviated during vacations. Consequently the Narthex and Ladies Chapel to the rear of it have been so arranged as to provide for expansion. Additional elements are Studies for the Minister and his assistant, chapel, choir rehearsal room upstairs with vestries, and Sunday School. The latter unfortunately had to be placed in the basement through the sheer necessity of saving expensive cubage.

The student center accommodates a student lounge, game room, men's and women's toilets and locker rooms, an office to be used jointly by the church and center, library and study center to be supervised by the office secretary, the university pastor or the director of recreation adjacent. The upstairs features a combination gymnasium-auditorium-refectory with kitchen, built-in collapsible seats and benches along the wall, a stage and hobby shop, and a projection room. This multiple use room was made necessary by cost considerations since it was impossible, under the circumstances, to provide two or three spaces of such size each for a separate function.

The site provided unusual problems since within the first 210 feet lengthwise, it rises approximately 25 feet. After that point is passed the rise is very gradual.

One of the primary obstacles to the progress of the work was presented by the fact that 25 years ago a building committee had received sketch plans along Colonial lines. The church fronted on the narrow side of the street which is nevertheless the more important of the two. To obtain unified circulations and a certain economy, the chancel in the new plans was placed on this street and the principle entrance was provided through the tower. The more or less traditional form was dictated by the parabolic concrete arches within the church.
NEW CHURCH -- SCHOOL SOLUTION

Faith Lutheran Church
Pittsburgh, Penna.

Charles Slater, Architect
Frank W. Ringel, Associate

PROGRAM: "From totally inadequate facilities—ill-heated, ill-lighted and ill-ventilated—to a modern school in a modern city in our modern day is our ambition. Equally important, however, is the need for temporary church facilities." This statement by the Reverend Carl G. M. Steiner's building committee served as the basis for the first of a three-phase building program divided as follows:

First, a school building with adequate classrooms plus complete basement for worship facilities. Second, a church with office connected to the school. Third, additional classrooms, and basement reconversion for educational, recreation facilities, and church social functions.

SITE: A corner lot measuring 200 by 275 feet.

SOLUTION: To achieve two equally important functions—that of immediate and future use—this building was designed to meet the congregation's present urgent need for school facilities and at the same time, provide temporary worship space until the church budget can accommodate the second phase of the building project.

In order to provide good light, ventilation and a dignified approach to the church basement area, the building was located to take advantage of the natural grade contour at the lower end of the property. With a minimum of excavation, it will be possible to enter directly from the sidewalk to this area through a level lower court.

Walls of the temporary nave portion are set back in order to shade the large window area, provide a sheltered entrance, and to create a spacious, inviting atmosphere.

The two-classroom unit above has a separate entrance located on the upper level. The two floors are inner connected by the stair tower, making possible the use of the classrooms for Sunday School purposes.

CHARETTE—December, 1949
WHO, WHAT, WHY, WHEN and WHERE in TODAY'S CHURCH WORK

The Marlier and Johnstone office, having completed St. Edwards Church in Blawnox and considerable additional decoration for Holy Rosary Church in the East End, is currently concentrating on two reportedly exciting designs—one for St. Henry Roman Catholic Church on Arlington Avenue, another for St. Columbkille Church of Imperial, Pa. Adding a sanctuary wing to St. Mary's Church of Freeport is another office project.

Charles J. Pepine has wound up work on five important churches, St. Ann's Roman Catholic of Homestead, a $500,000 program including the church, eight classrooms, convent and rectory; Cleveland's St. Mary's Greek Catholic; St. Mary's in both Greenfield and East Pittsburgh and St. Michael's in Canonsburg. Two other Ohio projects are currently on the boards.

The largest church project in Charles and Edward Stotz's office—the Tree of Life Synagogue building program which consists of a chapel, a synagogue and school, will probably resume from the foundation work (already in) early next Spring. Alexander Sharove is an associate in this project. Another Stotz project, revisions and additions to First Presbyterian Church of Washington, Pa. is now in progress.

Ambridge Architect Walter Kluz has designed a $135,000 church for Holy Trinity Roman Catholic congregation to be built next Spring at Ambridge. Plans and specifications are expected to be ready for bids about the week of December 12, 1949. Faced with Indiana limestone, the church will have radiant heating and is designed to emphasize simplicity and severity.

Arthur N. Steinmark's Holy Trinity Lutheran Church at Greenville now looks like a $200,000 job. Of limestone with a 120-foot nave, the building will replace the old church built in 1850 and complement the Parish House designed by Topp in 1920. In Coraopolis, Steinmark's Zion Lutheran Church of brick and limestone will run into an existing three-story parish house. Four other Steinmark churches covering the boards currently are St. John's Lutheran of Mars, a Baptist church in New Kensington, and still another Lutheran church in Columbus, Indiana. A mission (with a tower) for Our Savior Lutheran Church is in progress in Beaver County.

Concrete block and brick work has brought Glenn Bickerstaff's wing for Sunset Hills United Presbyterian Church above grade. Sunday School rooms in the wing will seat 150 in addition to a nursery. The wing is price pegged at $30,000. In the blueprint stage is a Presbyterian church in Avonmore near Scottsdale which came off Bickerstaff's board some time ago and will probably get underway next Spring.

For Mt. Lebanon's Presbyterian Church, Fisher & Schmertz have designed a $240,000 Religious Education Center which will progress in work by stages. A portion to provide immediate Sunday School needs is now underway, to be followed by a chapel in a wing extended vertically and to contain ladies lounges, general assembly rooms and recreation facilities. Edward A. Wehr, builder of the original church, is the contractor. Thomas Pringle was the original church architect.

"You never know what the Russians are doing," is Thomas Pringle's report on his St. Gregory Russian Orthodox Greek Catholic Church for Homestead. Of brick with stone trim and one-story, the church will include a chapel, will cost approximately $75,000 and, with the help of God in donations, may be undertaken next Spring.

The Button & McLean office's church work is presently confined to carrying through two designs completed years ago but left at basement level until now. In Homestead, St. Nicholas Greek Catholic Church is well underway and will eventually cost $225,000. For the Second Baptist Church, also of Homestead, a modern Scandinavian design has emerged from the boards. Costing $60,000, this structure will feature a glass enclosed staircase in the front of the building.

With a half dozen sets of church sketches awaiting building committee action, Harry Viehman reports that only his Church and Community Building for the Methodist Congregation of Dunbar is actually abuilding. A small, modest but modern assembly building to be used by the whole community surrounding Dunbar, the church will occupy the first floor with additional meeting rooms and recreational facilities in the basement. Cost $60,000. In Ingomar, Franklin Methodist Episcopal Church has retained Viehman to make extensive alterations and additions to both its church and Sunday School.

In addition to St. Scholastica Roman Catholic Church in Aspinwall, Kaiser, Neal & Reid have on the boards a church for St. Philomena's Roman Catholic Congregation of Beaver Falls. Plans call for an original school building to be used as school-church temporarily ($100,000) and followed by the building later of a school. First stage of the program will cost $100,000.

Sketches prepared by Franklin, Dou- den & Associates and Roswell H. Johnson, Jr., for an activities wing to First Unitarian Church at Morewood & Ellsworth are complete, awaiting action by the congregation. In Tudor style to complement the existing church, the wing will include Sunday School rooms, assembly, and a small chapel. Cost $75,000.

Alexander Sharove has recently completed Beth El Synagogue School and Community House in Richmond, Virginia and another extensive Synagogue Community Center in Morgantown, West Virginia. Sharove's design for an impressive School, Recreation Building, Theatre and Court for Pittsburgh's Beth Sholom has recently come off the boards.

J. Phillips Davis is currently involved in five church projects. Having finished a parish house for St. Barnabas Episcopal Church in Brackenridge, his designs for a Georgian Colonial church and chapel to complete the program are completed awaiting church action. The same progress has been made on a similar program for St. Andrews Church in New Kensington where the church structure will be Gothic. An original design for Brentwood Presbyterian Church plus remodelling plans for St. Stephen's Episcopal and the Presbyterian (Continued on Next Page)
ROUND UP (Continued)

Church of Sewickley, Pa., are also on the boards.

Edward A. Wehr is sprucing up the Sunday School of St. Andrews Evangelical Lutheran Church.

Considerable alterations to the Pidgeon Creek Presbyterian Church have been designed by Sterling & Wolfe and work is expected to start next Spring.

Douglass & Lindsay have recently completed a small chapel in Des Moines, Iowa, the new Grace Community Church in New Kensington and an interesting church program for First Presbyterian Congregation of Duquesne. This latter consisted not only of a fairly large church, but the reconstruction of a steel executive's abandoned mansion into a parish house, overlooking the Duquesne Works. On the Douglass & Lindsay boards at present are five other new church programs, one in Washington County and two each in Allegheny and Westmoreland Counties.

Leon Hufnagel recently designed alterations to the First Presbyterian Church of Clairton.

William H. Overdorf of Dubois has made the First Baptist Church of Sykesville more pleasant by designing basement alterations that accommodate a banquet room and kitchen.

Carleton Winslow of Indiana, Pa., has plans ready for a $35,000 addition to the United Brethren Church of Punxsutawney.

Edwin W. Wehrle has designed alterations for Westminster Presbyterian Church of Erie and a new Education Building expected to cost $90,000.

In Altoona, Hunter, Caldwell & Campbell have mapped out considerable alterations for the Episcopal church of that city, including a new choir loft, pulpit, lectern, chancel railing, doors, electric work, heating, carpet and organ.

Philadelphia Architect A. Hensel Fink is preparing working drawings on a Church School and Recreation Building ($500,000) for Third Presbyterian Church at 5th & Negley. The new facilities will include snack bars, bowling alleys, ping-pong rooms as
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Still in plan stage is the W. G. Eckles Company's $50,000 building for Holy Trinity Polish National Church of New Castle. Eckles is also at work on the rebuilding of Central Presbyterian Church on Wilmington Road in Lawrence County since its damage by fire. Under construction is Gethsemane Evangelical Lutheran Church, a $250,000 structure in Lakewood, Ohio, and almost completed is alterations work on Second United Presbyterian Church of New Castle. From this office also came the new St. Peter and Paul Evangelical Lutheran Church of Johnstown.

In Monessen, St. Paul's Lutheran Church has retained H. Earnest Clark to design a $45,000 addition to its present facilities. Clark is also at work on another interesting project—that of relocating and adding to the Methodist Church of Speers, Pa. Plans include moving the present building to another site to be followed by alterations and additions to the structure. Also under construction now is a Romanesque Catholic Church in Smithton, Pa, costing $250,000 and St. Cajetan's Roman Catholic Church of Monessen, costing $106,000. Mt. Calvary Baptist Church of Monessen, Clark's design, will cost $81,000. Sketches are being made also for interior alterations to the First Baptist Church of Monessen.

In Beaver County, on Darlington Road, the Chippewa Methodist Church will be extended by a one-story and basement brick building designed by A. L. Martsoff of New Brighton. Miscellaneous alterations of interior and exterior of the present church are also included in the $60,000 program.
CARNEGIE

On display in the main corridor of the Department of Architecture is the first in a series of alumni one-man exhibits. Pen and ink renderings made by J. Byers Hays, class of '13, inaugurate a program of exhibits which the school, with the cooperation of our graduates, hopes to continue. Alumni of the department in Pittsburgh and nearby cities will be asked to lend drawings and renderings which will be assembled for display. The current exhibit consists of the delineation of several buildings done by the firm of Conrad, Hays, Simpson and Ruth, Cleveland, Ohio. Mr. Hays' technique in pen and ink is superb and the drawings form a most worth-while display of the potentialities of that medium.

Mr. Henry Shaub, class of '09, long time practitioner of Lancaster, Pennsylvania, and member of the State Board of Examiners of Architects, visited the school on Homecoming Day and sat in on the sophomore and junior juries.

It is presumed that by now several members of the classes of 1949, 1939, 1929 and 1909 will have received letters from the Department of Architecture asking them to furnish us with information about their classmates. The school hopes that all will participate in helping us bring our alumni files up to date. It is our plan to publish the complete lists of the above four classes in this column next month. This list would note the location of each member of the class and the kind of work in which he is engaged. If we have any success with these sample groups we will circularize the other thirty-six classes in the very near future.

Under the direction of Grant Curry and Derek Martin the elementary years of the Evening School Program are being significantly changed. Recognizing the inherent difficulty encountered by beginning students in even the most elementary of the design problems, Mr. Curry and Mr. Martin are introducing evening school beginners to design by means of a series of eight-week courses in the following subjects: Basic Freehand Drawing, Basic Architectural Drawing, Graphics, and Elements of Design. Students who have completed one year of Evening School and wish...
to transfer into the Day School will be accepted into the sophomore year if their performance in the above subjects has been of better than average quality. Students who wish to continue in Evening School after the first year will be given an opportunity to take further supplementary course work. This also will be presented in eight-week periods and will consist of History of Architecture, Color Theory and Technique, Materials and Methods of Wood Construction and Architectural Rendering.

The Fifth Year Design Class is currently engaged in a round robin problem with Columbia, Pratt, Syracuse and Yale. Subject of the problem is "A School of Fashion Design." Juries at each school will select their best problems and these will circulate for criticism and comment to each of the other schools.

The Fourth Year Class in Architectural Design is engaged this quarter in the design of a Window Glass Factory. Mr. Mario Celli again will be the visiting critic on the factory problem. Mr. Celli, class of '32, is the Chief Architect for the Rust Engineering Company and has had wide experience in the design of industrial structures. Mr. Pekruhn is the regular critic for the class.

The Third Year Class in Architectural Design, under the direction of Robert Schmertz, is engaged in the design of a Multi-Family Garden Apartment, using the program issued by the Timber Engineering Company. Approximately half of the class will collaborate with the seniors on this problem in order that they may submit it for judgment in the TECO Competition.

The Sophomore Class is doing a Small House for a Carnegie Tech professor. Although the problem is a hypothetical one, the class is working with a definite client and is being faced with some of the disciplines involved in the designer-client relationship.

Mr. Edgar Kaufmann, Jr. spoke to a large group of architectural students on December 7. Mr. Kaufmann is one of the curators of the Museum of Modern Art in New York.
Down in the southeastern corner of the state of West Virginia, nestled deep in its mountains, there has been bubbling since before the memory of man a foul-smelling, evil tasting spring. Discovered by the early Colonial settlers, its waters were found to be beneficial and healing to the ills of mankind. In those early days an inn was built on the site, to which the elite of Colonial Society journeyed by coach and by stage to partake of the waters and indulge in leisurely pleasures.

This place was named White Sulphur Springs, and as it is one of the loveliest spots in these United States, the early "Old White Inn" gave way to larger hostelries and today the immense "Greenbrier" stands on the site, rebuilt, renovated and redecorated after serving as a Navy hospital during the last war. Credit: Small, Smith and Reeb of Cleveland, Architects and Dorothy Draper of New York, Decorator. Miss Draper’s handling of colors and her taste in furnishings is an outstanding accomplishment, both stimulating and restful.

Some years ago, while down in the West Virginia Hills, I met "Cy" Silling of Charleston, West Virginia, and he suggested that it might be a fine idea to hold a conference of the Middle Atlantic District at the Greenbrier, at which there would be no business, but just a get-together of architects to meet, eat, drink and be merry, and since nobody has more fun than architects, I couldn’t see a thing wrong with his suggestion.

So Cy girded his loins and his "gab" (the latter the more important) and persuaded President Harry Nay and his fellow members of the West Virginia Chapter (38 members) to throw a party on November 4th and 5th which will long be remembered by the 200 or more architects and their chatelaines who attended, among them 15 couples from our own Pittsburgh Chapter.

Bob Schmertz, our incomparable architectural troubadour, even wrote a song for the occasion, which described the festivities.

All architects have imagination, or should. Use yours! That is the kind of time we had.

But we also had some serious activities which helped to ease our collective conscience for all the money we spent.

Previous to the festivities, the A.I.A. Board of Directors held their 3-day semi-annual meeting, which gave Cy Silling the opportunity to brag to the assemblage at the banquet that he had not only all the "high brass" of the Institute present but also some of the "tarnished brass" in the persons of ex-A.I.A. Presidents Ashton, Edmunds, Orr and Ex-Secretary Robinson.

On the morning of the 4th, Pietro Bellushi of Portland, Oregon, delivered a lecture with slides on Regional Design. In his very gracious manner he endeavored to explain what he is trying to do with residential architecture in a modern way and in relation to the region. His lecture was thoroughly enjoyable and received rapt attention by the audience.

The next morning Serge Chermayeff really baffled us at another lecture, "Painting Toward Architecture." To go with the erudite talk there was hung on the surrounding walls a painting exhibit which was even more baffling. I didn’t understand much of either but it made us feel very cultured and superior. The discussion part of the program was particularly enjoyed.

In another room there was hung an exhibit of paintings by West Virginia Artists.

We also enjoyed a tour of the hotel, swimming in the luxurious pool, bingo party, ladies bridge party, an archi-

CHARETTE—December, 1949
tects sing, three cocktail parties and most enjoyable, the informal entertainment Saturday night when Bob Schmertz sang his inimitable songs, Emory Mick of Charleston twanged his banjo, and Charley Stotz regaled us with his stories in dialect.

I was even able to organize a Chapter Officers Meeting Saturday afternoon at which 15 of us gathered around a table and really let our hair down in discussing Chapter affairs. I scheduled this meeting to end at 4 P.M., but everyone had so much to say I couldn't make the "Old White Club" until much after 5 P.M. After all, one must not get too serious about architecture — especially in surroundings like the Greenbrier.

To top it all off, we had a big banquet Saturday night at which President Ralph Walker delivered the address of the evening, "The Architect as a Modern." Our busy President was in top form.

It was a fine meeting — convivial spirits, friendly discussion, luxurious surroundings, lovely ladies, the festive board, the flowing bowl! And a group of architects to enjoy it all. May we enshrine Cy Silling and the West Virginia Chapter in our memories gratefully for making possible this pleasant interlude in our busy life.

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GYEKIS (Continued)

to whom you can recommend a client, start looking over the field. Do you know your sub-contractors? Many subs have proven themselves in the industry by giving from 25 to 45 years of their lives to finding new and better ways of doing things, yet this experience is not often recognized by architects. For know-how, do not be afraid to rely on the detailed and extensive experience of the best contractors and suppliers. They are anxious to help.

In both the matter of the architect's acceptance and in his desire to better community living, I would like to suggest three different kinds of clinics that you, as a wideawake organization, might run. A clinic led by topnotch contractors and suppliers who will thoroughly and exhaustively discuss one phase of construction work at each session. An architect can no more stop learning than can a doctor. There is always something new to know. It seems only reasonable to get this information straight from the horse's mouth. Just because Pittsburgh is noted for its hills, you cannot design everything on the bluff.

The second clinic you might run could educate the consumer. Some years ago one of our colleges and a local department store collaborated to sponsor a clinic for prospective home buyers and builders. For 15 sessions, 150 people attended the six-weeks course. Over 2,000 people had a chance to see with their own eyes that Ken Johnstone, the sparkplug of the course, Phil Bown, Lew Altemhof, Bob Schmerz and architects in general were fit people to do business with. They received a new understanding of the functions performed by the architect. And there was a charge to attend this clinic! It proves that people are anxious to know more about building and design.

Your third clinic might be for real estate men, mortgage men, contractors and sub-contractors confined strictly to those associated with the building industry. Here the architect should carry the ball. There is no stronger force in the field than the people mentioned above. They are called upon by the consumer to give guidance, assistance and counsel. These men should know what the architect is thinking and doing. They are the best salesmen you have! They also function on church, school and club committees, they have large circles of acquaintance, they get out into the world! They can make or break—a good architect. Most of them have
never been told, or have never taken time to find out, what good, modern architecture is, why or how it functions.

You already have a fine medium of public relations within your organization. It is your magazine, The Charrette, the outstanding regional architectural magazine in the country. This is not my own evaluation, but it is the opinion of one of the highest officers in the American Institute of Architects. You can give this publication more importance in the industry through recognition of the companies trying to reach you through it, the companies that make the magazine possible.

Another medium of recognition is the sponsoring of exhibit homes—on downtown parking lots, main highways at annual fairs and home shows. These buildings should be left standing long enough to accommodate the public leisurely so that the features and advantages of a well designed home can be explained thoroughly to the public. These model homes could well be paid for by the trades and manufacturers who are always as anxious to demonstrate their skills and position in the industry as they are their new products. The design for these model homes should be created collectively and approved by the membership, with every well studied feature a truly creative and stimulating point of design. This would be a real challenge to the salt box.

The speculative builder's conception of contemporary architecture ends with using a picture window to face the front street. I visited a home builder the other day and found his yard cluttered with what looked like pre-cut building sections. I asked him what they were for. He said that they were mistakes he had made from time to time while building. "But I'll use them some day," he said cheerfully, "I expect to build a modern home."

The architect should consider maintaining a reference bureau where home-hungry prospects can go for advice, guidance and some thinking of what the services of an architect are. This sort of Home Bureau is maintained most successfully by architects in the Mid-West and the West. Qualified speakers should be available through this bureau to speak before Parent Teacher Clubs, Service Clubs, Church Committees, School Boards. Don't be afraid the speaker would get the job (it's not that easy). He would.

(Continued on Page 28)
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Beginning last month, local video audiences received an armchair introduction to Bloxolite plastic building partitions. Bloxolite’s debut marks the first time a building material has been merchandised simultaneously to trade and public by means of television. Manufactured by Hachmeister, Inc., the product is demonstrated during commercials on the Pitt Parade news show every Wednesday at 7:45 P.M. over WDTV. Views of actual Bloxolite installations in commercial buildings, homes and offices, along with step-by-step scenes of installation procedure, the show is staged primarily for the benefit of architects, builders, and building and lumber supply dealers in the area. A recent price reduction in the product preceded its TV debut.
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ROUND UP (Continued)
of Sharon ($75,000) and the Serbian Orthodox Church ($150,000) in Midland, dedicated this summer.

Clepper and Mallorie of Sharon have plans underway which will add a parsonage to Ruth A. M. E. Zion Church and include alterations to the Church itself. Also on file is a commission for the design of a Russian Orthodox Church complete with onion spires. Walter Mallorie complains that no good history or cook books are available in Sharon and solicits help (facetiously?) in this design.

Warnick & Trefrey, Butler engineers, have prepared plans for an addition to the Fundamental Baptist Church of Butler, a somewhat commercial structure in a commercial district which may later be sold when the congregation procures a new building site. Almost complete are additions to Unionville Presbyterian Church amounting to $17,000. Estimates on two other church structures—a stone edifice to be renovated throughout at a cost of $200,000 and a smaller suburban church addition to cost approximately $25,000—are on the W. & T. boards.

Thomas K. Hendryx of Bradford is supervising alterations amounting to $12,000 to convert the basement of St. Elizabeth’s Roman Catholic Church of Smethport into a recreation and activities room.

Lack of space in this issue of The Charette makes it impossible for us to report the extensive church work of two offices. Hoffman & Crompton are at work on five large church projects, among them The First Presbyterian Church of Wilkinsburg, Trinity Evangelical and Reformed Church, and Educational Building in Wilkinsburg, the addition of an Education and Recreation Building to Shadyside Presbyterian Church and the new Mt. Pleasant Community Presbyterian Church. Also immersed in a tremendous backlog of church work is the office of William Richard Perry. While continuing to add significant decoration to a number of distinguished Catholic churches including Queen of the Holy Rosary Cathedral in Toledo, Mr. Perry is engaged in long-range planning for both a school and a convent for St. Bernard’s Parish in Mt. Lebanon. Several other smaller churches are on the Perry boards. We hope in a future issue of The Charette to cover extensively Mr. Perry’s lifetime of study and devotion to church architecture.

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It is an old adage, but you must contribute before you can be either criticized or recognized. Many people think a registered architect is like a registered breed of dog belonging to a very privileged class—snobbish, inbred, not very useful or practical, but fancy. You've got to convince people that you're not. The public cannot long ignore your talent if it meets their approval. You must find ways to display it, explain it, and sell it!

It never matters whose payroll you are on. You are always working for yourself. The things you do today, wherever you are, will affect you tomorrow.

I have mentioned how, through a strong organization, you can demonstrate the need for architecture, how you may improve your design and help to lower costs through collaboration with the trades, and how through a series of indisputably ethical methods, you can become an active force in the community whose buildings you hope to design.

At this point I feel a little like the pregnant woman who got lost in the Pentagon Building, staggered up to a guard and asked, “How do I get out of here?” The guard was very sympathetic. “Mam,” he said, “A lady in your condition shouldn’t be wandering around the Pentagon Building.” “O, fiddled edee,” the lady said, “I wasn’t pregnant when I came in here.”

It has been, I know, an impertinence for a roofing salesman to come here and tell you all these things about yourselves. But please don’t let my observations discourage you. One of the nation’s leading architects discovered after 20 years that he had no talent for architecture. But did he give up? No sir! By that time he was famous.
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