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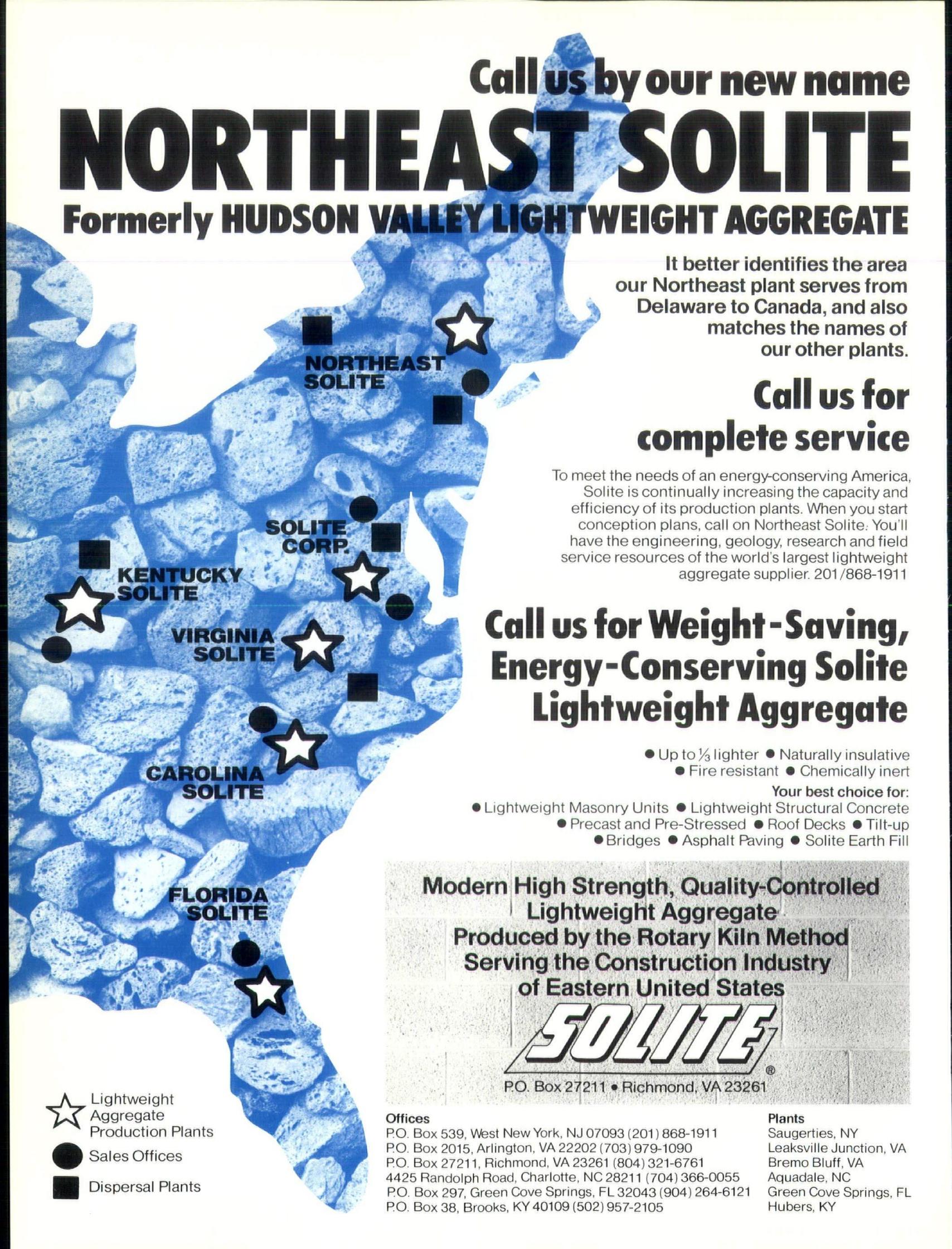
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ARCHITECTURE new jersey is the official publication of New Jersey Society of Architects, a Region of The American Institute of Architects, and is the only architectural publication in the state. The purpose of the quarterly publication is to advance an increased public awareness of our visual environment. It carries news, articles and representations of buildings of current interest.

3,600 copies are distributed to every member of the N.J. Society of Architects, consulting engineers, people in related fields and others whose fields of interest include Architecture, such as leaders in business, commerce, industry, banking, education, religion and government at all levels.

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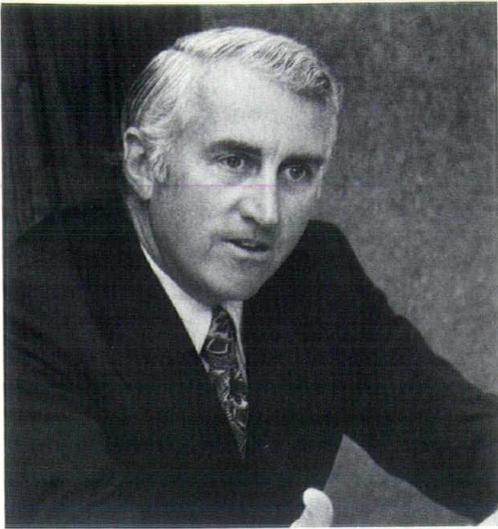
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Editorial

J. ROBERT GILCHRIST, AIA
President-Elect, NJSA
Chairman, Editorial Board
Architecture New Jersey

One of the best vehicles that NJSA has for the dissemination of information on architectural activity in the state is *ARCHITECTURE NEW JERSEY*. It serves not only our membership, but much of the public sector as well. The magazine has grown and matured considerably through the years so that it can be compared favorably with any of its state or regional counterparts throughout the country.

Even more impressive to cogitate is the fact that ANJ is a product that is written, composed and put together completely by NJSA members and headquarters staff! Only the printing is an outside contract.

This is a completely objective observation being made by the 1977 Chairman of the ANJ Editorial Commission, who heretofore had not been privy to the workings of the dedicated people on the committee. Their efforts have produced a fine product. Their achievements have been noteworthy.

During the past two years the number of architectural commissions for new buildings has been down sharply. Architects have had to investigate new markets for their talents out of sheer necessity. Some of the findings of this investigation proved very interesting and, indeed, profitable.

This issue, the first of 1977, has been devoted to one of those market areas that is evidently providing an increasing amount of work for the profession.

In July 1976 we were instrumental in having legislation introduced regarding frivolous suits. The following excerpt from a White Paper on this subject illustrates the need for this kind of corrective legislation:

"Frivolous lawsuits" are those which are so clearly and palpably bad as to require no argument to convince the court thereof.

ITEM:

Mr. "S" was jailed for drunk and disorderly

conduct by the South Amboy police in February, 1976. Later that night the police found him dead in his cell. He had hanged himself from the jail door with his tee shirt.

Shortly after the suicide his widow, Mrs. "S", filed a negligence suit naming "all" parties involved including the architect who designed the South Amboy jail claiming that he was negligent in designing the cell door — a stock item supplied by a Massachusetts firm which, incidentally, was not named in the suit at all.

The judge dismissed the complaint against the architect but not before the architect had incurred considerable legal costs which totalled over \$3,000. He could not, however, recover the time and damage to his reputation which were irretrievable.

This really happened. It is an example of the kind of "frivolous" nuisance lawsuit that Senate Bill 1595 is designed to prevent. How? By giving the judiciary the power to award attorney's fees and court costs to architects, engineers, contractors and land surveyors who are the victims of "frivolous" suits. Expenses in the defense of groundless suits are generally not now recoverable or reimbursable under professional liability insurance policies. Senate Bill 1595 will, therefore, discourage the filing of "frivolous suits" and still protect the right of the plaintiff to institute suit where there is a valid basis for a cause of action.

Why are "frivolous" lawsuits filed? Generally, to encourage settlement out of court. Design professionals seek to avoid the expense and publicity generated by a protracted court action. You cannot put a price tag on lost time or a damaged reputation.

The plaintiff, on the other hand, has nothing to lose. His attorney is probably working on a percentage basis. Therefore, in many instances, it is more practical to settle.

"The practice of listing persons as parties to lawsuits where there is no legal basis for such a claim, merely to force a contribution towards settlement,

demeans the legal process and imposes a needless expense on the professional." This, coupled with insurance premiums, increased operating costs, attorney's fees, etc., are ultimately borne by the consumer.

ITEM:

"State court administrators have complained that the New Jersey court system is in danger of being swamped by the number of pending cases.

But the courts made some headway in October and November toward working their way from under the 150,000 pending cases, according to a court status report released today. During those two months, the court disposed of 89,324 cases, while adding 87,480."

Senate Bill 1595 will provide the vehicle by which judges will be able to quickly award appropriate damages to defendants without further loss of time to the court, the defendants and plaintiffs. It is our real hope that the legislature will pass this bill before the end of the current session.

George Ralph aptly describes this type of work as the 3-R's; Rehabilitation, Renovation and Recycling. A few more R's could reasonably be included as well; Rediscovering, Recognizing and Reappreciating.

Bad times have a way of making lesser things more attractive. In positive terms, if the profession has become more aware of and sensitive to the 3-R's during the past two years, it is good. It is consummately hoped that it will prove to be a continuing and permanent good, and a fixed part of the design vocabulary of every architect.

ARCHITECTURE NEW JERSEY will continue to present thought-provoking projects throughout the year. Fortunately 1977 looks like it's an up-beat year, which may provide more and more exciting architecture in New Jersey to be published. Let Providence look kindly upon our profession in 1977.

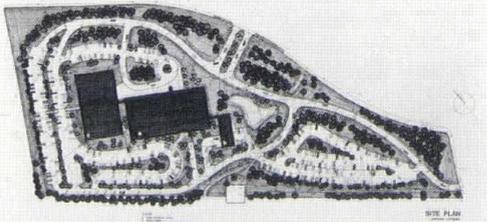
The Check List

PUBLIC WORKS PROJECTS

Among the New Jersey Architectural offices which were successful in obtaining funding for their projects under the Public Works Bill are Jerome Morley Larson of Red Bank to design the Burlington Twp. Municipal Complex; J. Robert Hillier of Princeton, Passaic Civic Center; Pipines-Tromeur of Paterson, a Municipal Building in Secaucus; D'Anastasio, Lisiewski & Tarquini of Camden, A Police & Fire Administrative Bldg. for the City of Camden; Kaplan and Gaunt of Red Bank, a new Firehouse at Port-Au-Peck; William North of Woodstown, a Borough Hall in Swedesboro.

HOWARD SAVINGS BANK OPERATIONS CENTER

The Grad Partnership is presently well along in the Contract Documents Phase on a new Operations Center and Branch Bank for the Howard Savings Bank in Livingston, New Jersey. The 51 acre site is located on South Orange Avenue opposite Livingston Mall.



The first Phase of the project will consist of a two-story, 117,300 square foot building housing the computer facilities, trust department, and a 3,000 square foot drive-in bank. The building is sensitive to the slope of the site by locating the branch bank on the lowest level. The site is designed to accommodate a future office building addition of approximately 100,000 square feet.

REFERRAL SERVICE

Looking for an architect to design a particular type of building? The N.J. Society of Architects has a Referral Service to provide you with a list of architects to suit your particular need. Call or write. Address and phone listed on contents page of this publication.

CORPORATE FACILITIES

Lenox china is relocating its corporate headquarters to a 12-acre site in Lawrence Township. The new facility is being designed by Hellmuth, Obata & Kassabaum, P.A., of Princeton, New Jersey.

The design features one and two story high clear span office modules linked by vertical service towers containing stairs, elevators, rest rooms and mechanical equipment. The building will utilize a pre-cast concrete panel system and solar insulated glass.



The 40,000 square foot office building will incorporate administrative, sales and design space for 130 employees, and is expected to be completed by early 1978.

CYCLE RACING COMPLEX'

The Cycle Racing Complex at Sports City — Riyadh, Saudi Arabia will be the largest and most complete facility of its type in the world. Architect and engineer for the \$85 million project is Am Ar Consult, a division of CUH2A (Collins Uhl Hoisington Anderson Azmy) of Princeton, New



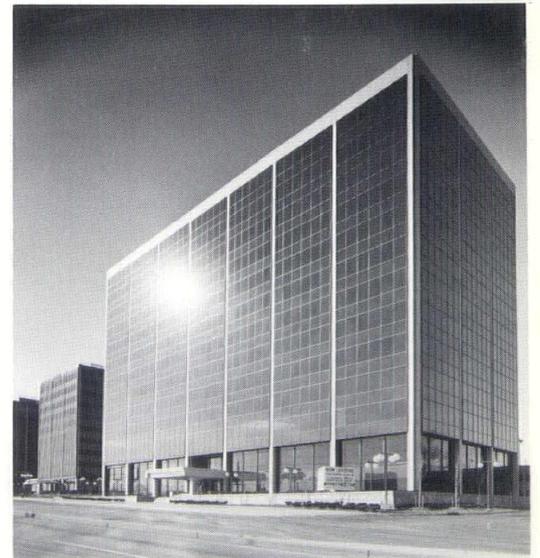
Jersey and Riyadh, Saudi Arabia. Am Ar Consult is one of a group of international architectural and engineering firms selected by the Saudi General Presidency of Youth Welfare to design sig-

nificant sports facilities throughout the Kingdom. The Cycle Racing Complex will be a major element in the vast Sports City being built on the outskirts of the Saudi capital.

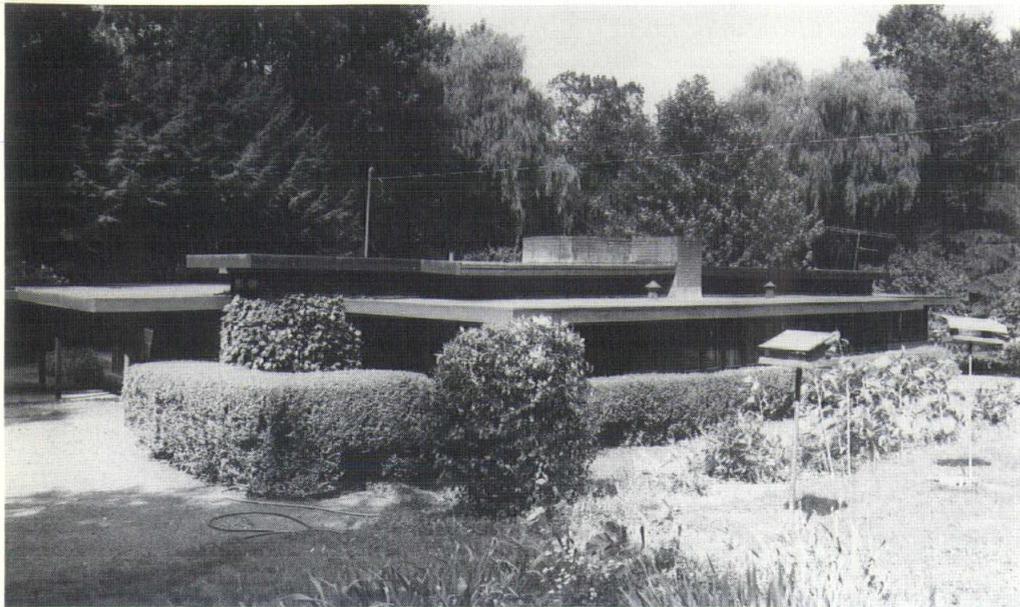
The dominant building at the center of the Complex is the Competition Velodrome, fully enclosed and air-conditioned, which accommodates an Olympic-standard 333 meter banked oval cycle track and permanent seating for 8,000 spectators. Its 90 foot high cable roof structure is suspended from a 558-foot diameter concrete compression ring supported on twenty massive concrete columns. The size and enclosed volume of this structure will place it among the world's largest indoor sports arenas.

GOOD NEIGHBOR AWARDS

Shown on this page are photos of two buildings which won a Good Neighbor Award recently; Continental Plaza 3 in Hackensack designed by J. Robert Gilchrist & Associates of Hackensack and Nabisco World Headquarter at East Hanover, designed by The Grad Partnership of Newark.



The Christie House



Reassessing of Frank Lloyd Wright's Design by Philip S. Grant, Jr.

In a region full of reminders of the American Revolution stands a reminder of another revolution of a very different sort. It is the Christie House, designed by Frank Lloyd Wright, tucked away among the trees on Jockey Hollow Road in Bernardsville, New Jersey. Built in 1941 for a young couple with two children, it was purchased in 1949 by Sultan and Anita Amerie, who have lived there since.

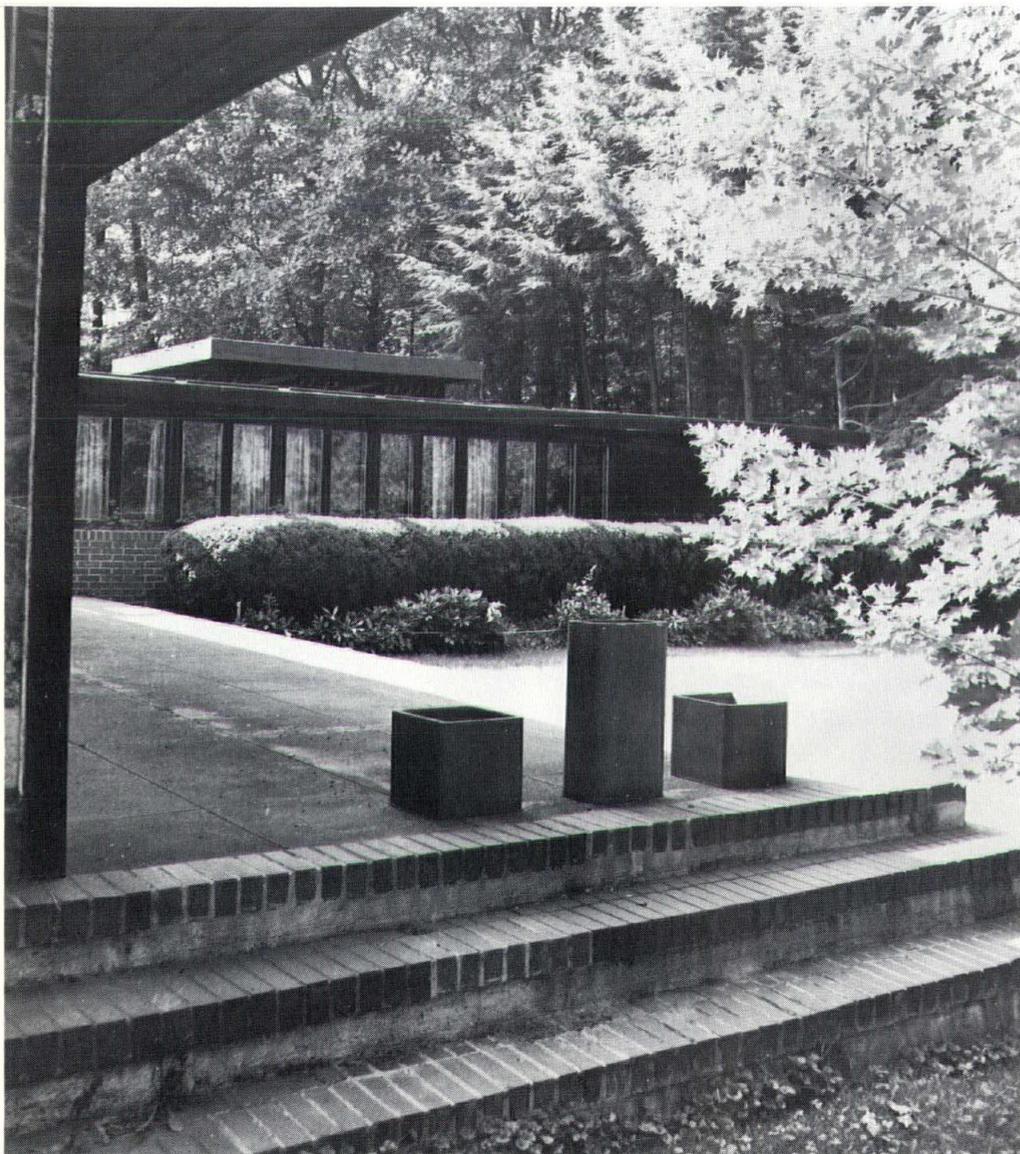
The house is located on almost twelve acres of sloping, wooded land reached by a narrow, unpaved driveway. The house cannot be seen from the road, so once within a wall of trees, the outside world is left behind. One first sees the house stretched in a clearing below the driveway. It is all of one story, an L-shape nestled into the hillside. It is built of brick, redwood and cedar, atop a poured concrete slab originally finished the color of sand.

The kitchen is small but functional, serving a dining room that is at once efficient and comfortable. The dining area ceiling is low, about six and a half feet from the floor, but windows lining two sides prevent a sense of closeness. A red brick fireplace offers heat to both the dining area and adjoining living room. Narrow, floor-to-ceiling windows line the living room wall overlooking a patio and the hillside sloping down into the trees. The living room ceiling is nine feet high, but the narrow windows and the contrasting dining area combine to convey an impression of much greater height. Decorative clerestory windows stretch above the wall opposite the patio. Built-in seats, with storage space beneath, are situated in the corner under the clerestory windows.

The Christie House is small, but a sense of freedom and openness prevails due to the liberal use of glass and the open plan. Each room has a separate entrance, and an entire wall of each bedroom is lined with floor-to-ceiling windows.

When they first moved to Bernardsville, the Ameries were seeking a peaceful alternative to life in a New York City apartment. They found it on the fringe of a town of three thousand people. Although the Ameries were not searching for architectural significance in a new home, they were not particularly enamored of "George Washington slept here", or Revolutionary War era, houses. The Christie House happened to be for sale at the time and, when shown the modern, secluded home in the woods and hills of Jockey Hollow, they purchased it immediately.

Over the years, the "Christie House" has been transformed into the "Amerie House." Sitting in the dining alcove at tea Mr. Amerie intrigues the visitor with tales of Iran and travel. Mrs. Amerie talks of looking down toward the brook in the woods below, listening to and watching birds, rabbits and an occasional deer share the clearing. The multitude of windows invite the outdoors in, the house thus changing with the seasons. Mr. Amerie is of the same essence as the house's brick, strong, quiet and in subtle control; his wife is as



Photos: P. S. and D. McD. Grant
Floor Plan: Copyright © 1977 The Frank Lloyd Wright Foundation.

the wood, lean and resilient, deeply rooted in the earth. The two are kind and generous, reflecting an openness echoed in the house's plan; the house and its owners are flowing and relaxed. The mesh of bricks and flesh is uncanny, and could not be more complete.

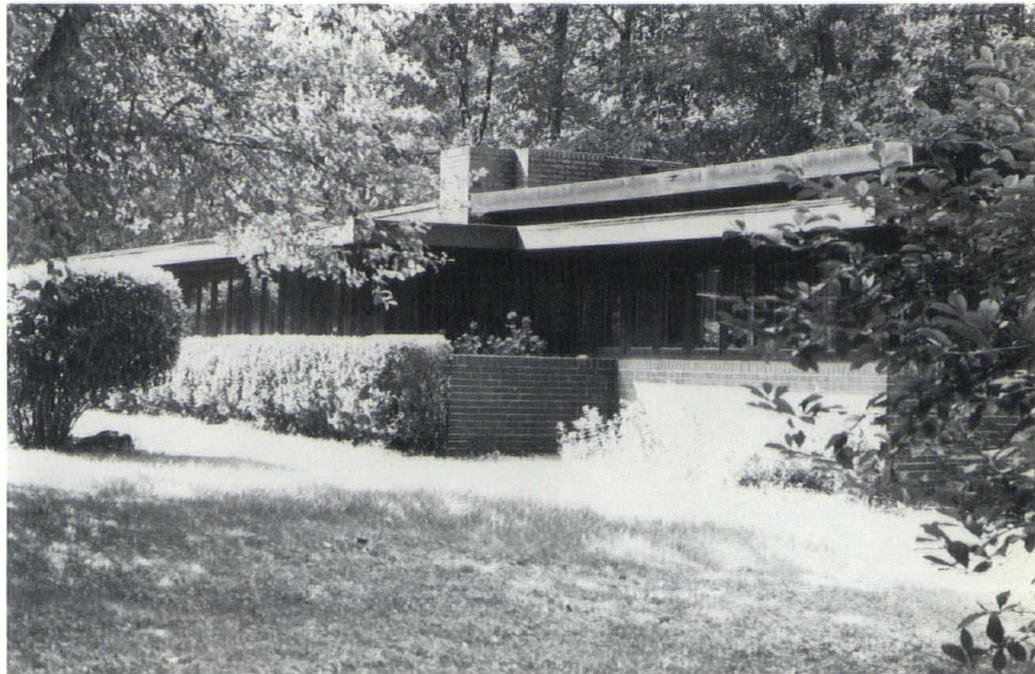
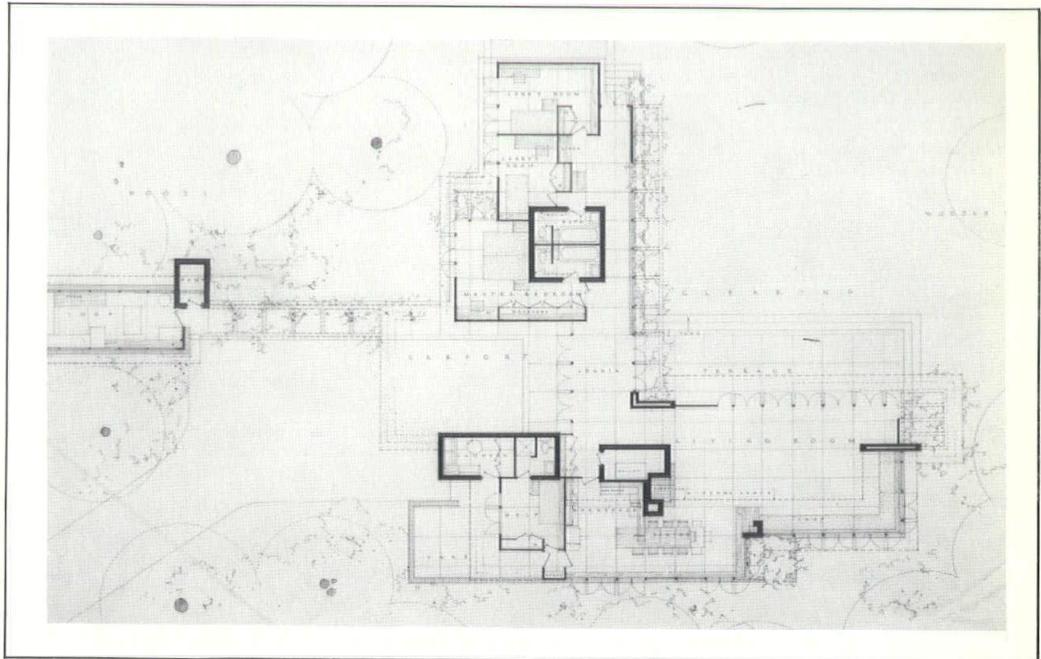
The Ameries have experienced few difficulties with their home. The living room floor was damaged sometime before 1949, after which it was covered with linoleum, obscuring the concrete finish. On one occasion the area flooded and caused a heating pipe to burst. There have been a few instances in which portions of brickwork required replacement, but little else in the nature of repairs has been necessary. Part of the reason for the low maintenance has been the use of materials in their natural state. Brick, wood and glass have eliminated the need for paint, wallpaper and plaster. The redwood, left to weather, has emerged a rich, dark tone, which, running horizontally at the roof line, accentuates the house's affinity with the earth.

Equally as important as the psychological and physical well-being the Christie House generates is its documentation of technological innovations Wright introduced into middle income housing. (Presentation drawings of the Christie House are in New York City's Museum of Modern Art, a testament to Wright's artistic and historic significance). Wright's Usonian philosophy centered around the concept of comfortable housing at a reasonable cost. In order to economize both construction and maintenance several features of the Usonian design were common. Attic and basement were eliminated. Storage space loss was compensated by the inclusion of additional storage space in the plan. Radiant heating from a central unit was incorporated into the concrete flooring, eliminating radiators and ducts. Since Wright believed the modern automobile could withstand inclement weather a carport was designed into the structure rather than a garage. Gutters and downspouts were eliminated by sloping the roof slightly to guide water runoff to drains in the concrete slab. Extended roof overhangs sheltered the interior from hot summer sun while allowing the winter sun, at its lower angle, to penetrate and contribute its heat to the house in colder weather.

The ideas incorporated into the Usonian design were transferred with slight modification from one site to another, creating a scattered sample of beautiful, modern housing now averaging thirty-five years old which is still vibrant and exciting. The Christie House is the epitome of these homes, offering life in touch with its surroundings at a degree too often unattainable today. Frank Lloyd Wright's architectural genius is well established and his spectacular works bear this out. But perhaps more significant to us all in the long run is the simplicity and beauty captured in this Usonian design.

EDITOR'S NOTE:

Philip S. Grant, Jr. is now a graduate student in the Department of Architecture at the University of Notre Dame.



Murray Hill Square

A Major Transformation of a Village that Began at the Train Station

In 1974 few people in New Providence, New Jersey believed that the run down area adjacent to the Murray Hill Train Station could be developed into the focal point of the community, as visualized by an ambitious developer and his Architect, but after overcoming numerous technical and legal barriers this six acre site has been transformed into a village of quality second only to Williamsburg itself.

Today visitors to Murray Hill Square find it difficult to believe that they have not actually entered an 1800's village. The seventeen buildings that occupy the tri-sected site encompass a wide range of architectural styles and details from the days when all workers were craftsmen. A

stroll along the brick walks, through the lavish gardens, and into the formal court yards, places one into the atmosphere of the elegant 1890's.

Architect Alexander A. Bol, AIA has in this his first major project as a sole practitioner, combined a site of unusual configuration, along with a very demanding program, into a series of delightful spacial and visual experiences. The building designs are based upon actual structures, most of which existed in New Providence, and were selected either for their historic significance or architectural style. In designing the buildings Architect Bol had in most cases only one picture of the original structure to work from and had to develop the other elevations within the style in-

dicated by the often vague photographs.

This four million dollar project has approximately 50,000 square feet of rentable space with about three quarters of that devoted to commercial use and the balance to professional offices. Complete interior layouts are developed for all tenants and are basically residential in scale and design, although special circumstances such as the brick infill between the post & beam structure of one building prompted the designing of hand forged brackets for flexibility in hanging paintings for the tenant, an art gallery.

The buildings are mainly brick or wood frame with the ground levels being devoted to retail shops and the second floor spaces to professional offices. However, in a few buildings such as the "Grist Mill" the entire structure is occupied by a men's apparel shop, with an impressive three story central space which is pierced by large hand hewn beams and trusses.

The community's large old school house has been reproduced in all of its Victorian glory including the very intricate bell tower, and is now the home of a very unusual children's clothing store.

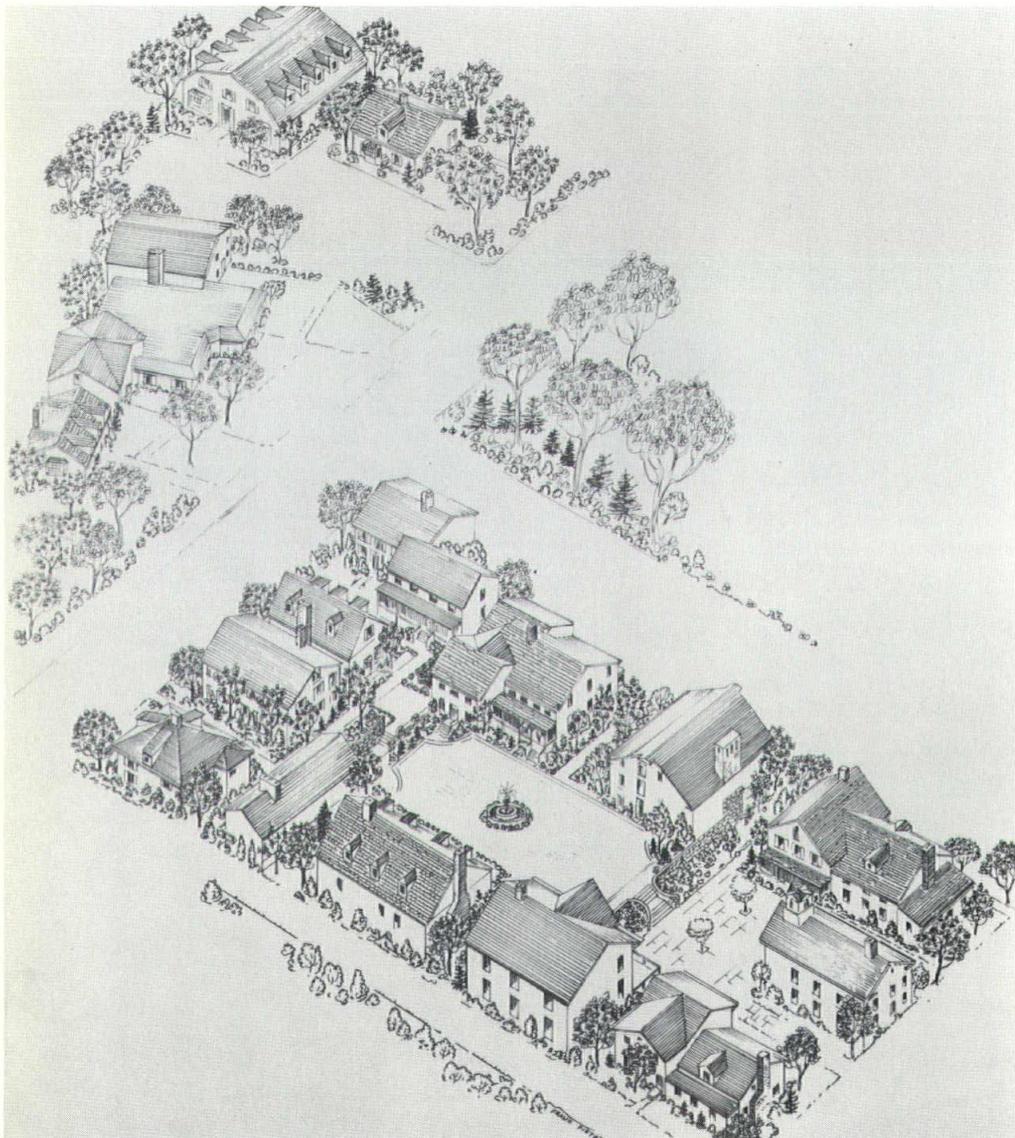
Although three of the buildings are actual vintage structures it is difficult for the untrained eye to select them from the others as the materials used throughout were carefully selected to match those that would have been used 150 years or so ago. Foundations and retaining walls are of brick and stone while roofs vary from slate and clay tile to hand split shakes and wood shingles cut into geometric shapes. A list of millwork detail notes such oddities as four over twelve double hung windows, turned pendants & finials, and five foot high vergeboards. Interiors are completed with such materials as random width pine floors, plaster walls & ceilings, hand hewn beams, fabric covered panels, and wood panels and mouldings specially milled to duplicate many styles no longer manufactured.

The architectural styles of the buildings include Victorian, Gothic and Colonial.

As Architect for the project, Bol coordinated all aspects of construction from installation of underground utility systems, through supervision of all detailing and finishing on the job. Peculiarities of the detailing not only required scores of full size details but also created situations necessitating panel layouts to be drawn directly on the walls of a room and an intricate festooned bargeboard detail to be drawn in the field, directly on the pine boards by the Architect himself.

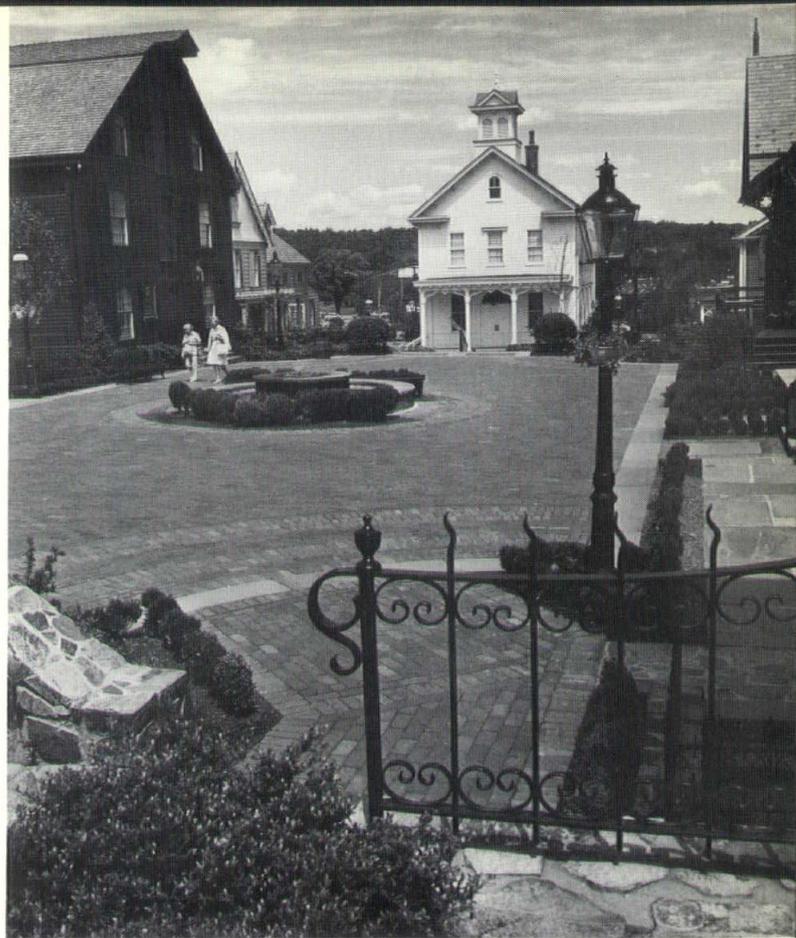
Since the official grand opening of Murray Hill Square in July 1976 the Architect's principal attentions have been devoted to designing phase II, with ground breaking in October 1976. The planned expansion on an adjacent 3.6 acre site will include sixteen buildings with over 55,000 square feet of rentable space. When completed the entire project will accommodate over seventy tenants and offer more than 650 off-street parking spaces.

Architect: ALEXANDER A. BOL, A.I.A.
Developer: NATALE & CAROL CONTI
Electrical Engineer: EMIL SPINA, P.E.
Site Engineer: LUSTER & LUSTER
General Contractor: CONTI CONSTRUCTION CO.





The Ingham House



Central Courtyard Looking Toward
The Academy

The Freight Building



The Bassinger House



Ampere Business District

A Complex Urban Rehabilitation Design
Simplified by the Use of Pictures

CASSANDRA A. CARROLL, AIA

These sketches of the Ampere Business District of the City of East Orange, are now a part of the Design Standards of this special business district which the Master Plan designates is to be fostered and preserved. Allen Kopelson, partner in the architectural firm, Nadaskay-Kopelson of Morristown, states that "this technique of sketching the buildings as seen in photographic views has been extremely helpful in communication, not only with the individual owners of the stores with regard to their storefronts and signs, but also in communicating the rehabilitation intentions to the city, state and federal agencies concerned." This graphic technique has enabled the architect and the community to work with an extremely complex rehabilitation effort involving numerous private and government agencies, to view the relationship of their part of the program to the whole project, and to see and more fully understand the impact of these individual efforts in the total picture.

The Ampere Business District is an older, self-contained, neighborhood shopping area with convenience shops primarily serving its local residents. The economic atmosphere is stable but marginal and the majority of existing buildings are quality structures which are in need of upgrading to present day standards.

There are forty two commercial use stores, including retail shops, restaurants, offices, a bank, and several public use establishments such as post office and library. Only a few stories are presently vacant. There is one light industry use. Of the 177 dwelling units in the project area, 93 are in buildings which combine commercial and residential uses. The project area of 14.20 acres, is bounded on one side by the railroad and its decaying train station. It is a street oriented neighborhood, fractionalized by the traffic on the very streets about which the fabric community is woven.

The initial rehabilitation efforts of the Ampere Business Association gained substantial city support and have resulted in an implementation team for this project called the Ampere Design Group. The Ampere Design Group represents the combined interests of the city, the community, and funding agencies for both private and government

financing assistance. The Chief Engineer of the City of East Orange is the president and Allan Kopelson is the Vice President. The membership includes — Ampere Business Association, Ampere Block Association, City of East Orange Department of Planning and Grants Administration, Joint Enterprise Trusteeship for Minority Business, Frank Lehr Associates, and Ampere Local Business Development Corporation.

The Ampere Design Group has developed several proposals to revitalize the project area. These proposals include — renovation of the storefronts and interiors — promotion of new uses for the vacant stores — development of design standards for the renovations — establishment of public programs and enabling ordinances and codes for various types of improvements to supplement the private rehabilitation efforts. The public and private investments are being supplemented by federal loans and grants.

Allen Kopelson is enthusiastic about his participation in the Ampere Design Group as he discusses the emerging identity of the neighborhood and his involvement with the individual members of the community. "This project has so many elements it's difficult to mention one aspect of the design without relating it to all the others. Take the design standards for example, it really started with a clean up of the signage and quickly included the storefronts which, of course, are directly related to the facade of the structure and at the same time the structure relates to the street. Then the street needs to be looked at from a human environment viewpoint and that includes landscaping and the engineering aspects such as drainage, lighting and maintenance. And there you are! The design standards include everything.

"It's an extremely challenging project and unusual in the respect that we, as architects, not only developed the design standards but also are involved in the construction of the city-funded work which includes all the exterior storefronts and the covered plaza.

"We found this technique of taking pictures and actually drawing the buildings as they would appear with the new store fronts an enormous help. By projecting a slide of the existing scene and then projecting the same scene next to it, showing how

it would look after it was completed, gave everyone a chance to see how they would be affected by these design standards, and gave the owners an opportunity to see how their store looked along with the others. In addition these pictures were extremely valuable in showing the scope of the project to the community as well as serving as a means of communicating the rehabilitation intentions of the community to all of the agencies concerned with the funding and assistance programs.

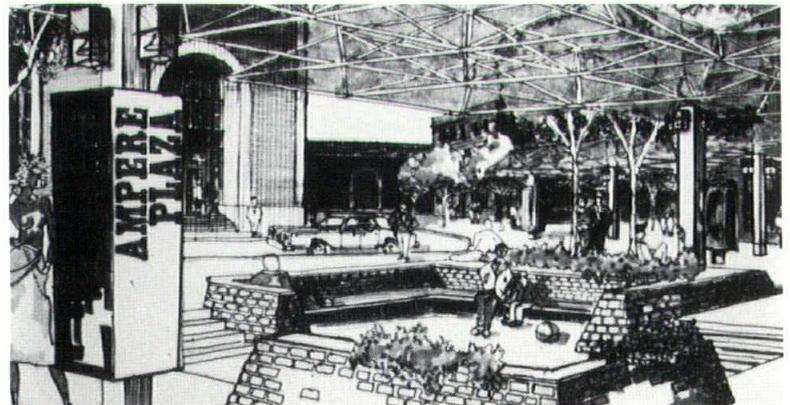
"The storefronts are under construction now, and we are completing the final working drawings for the plaza and the space frame canopy. The space frame is the symbol of revitalization for this community and for this reason it is located right at the activity center of the neighborhood solving the problem of a difficult intersection. The plaza represents a new use in the area. It is designed as a "people space," a focal point in the neighborhood where the bus stops, with a playground and kiosks, where the local merchants can set up plaza activities. This kind of space never existed in this neighborhood before.

"The community was aware of two very important things when they entered into this project; first, that the neighborhood had all the proper ingredients, and more, of a successful shopping area, and second, that it needed a shopping identity, such as you find in today's new shopping malls, to revive local interest in their own retail stores. This total design of the storefronts, the street-scape, and the plaza, tie everything together into a new and exciting identity.

The Nadaskay-Kopelson office has also applied this photographic technique to the retail stores and streets in Morristown. These photographs are the initial studies to show the effect of the development of a signage ordinance. This is a typical situation in so many of the older, well established communities today, Allen added, where uncontrolled signage has begun to overpower the existing physical characteristics of the neighborhood. "By showing the design standards graphically and how they can be applied to the individual signs really gives both the owners and the community an opportunity to study and develop a workable set of standards and controls," he concluded.



Existing



Rehab



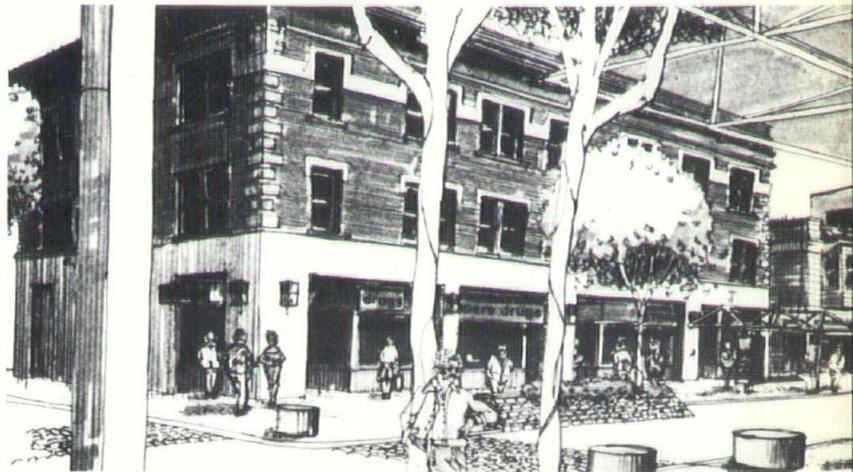
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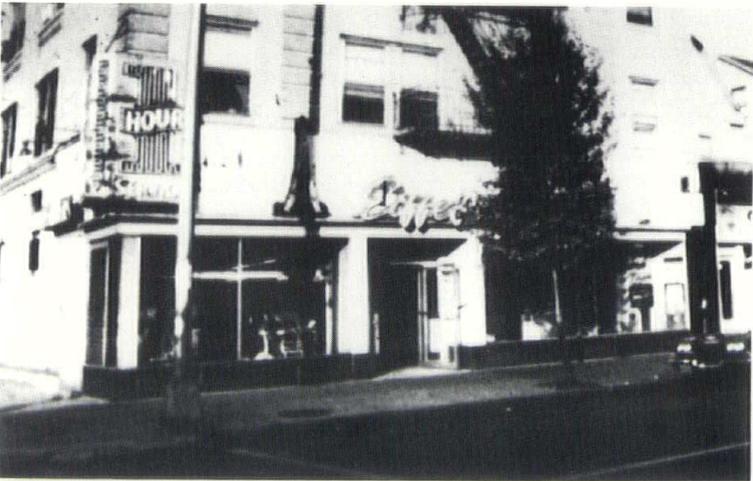
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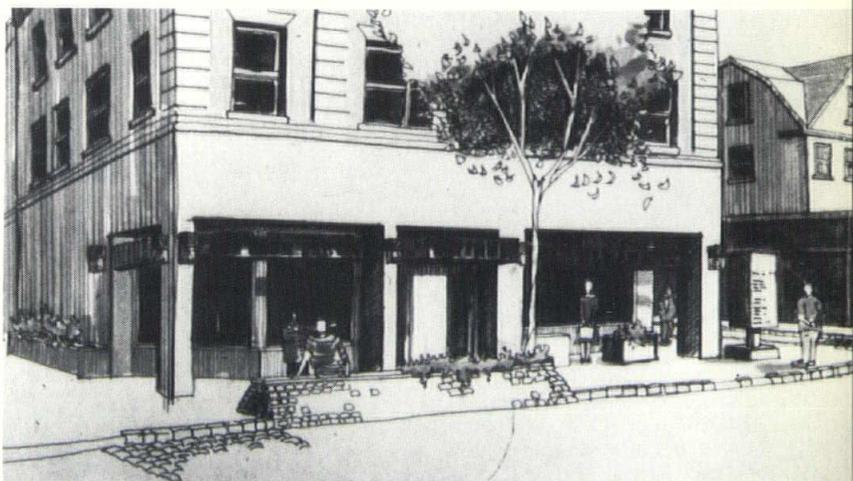
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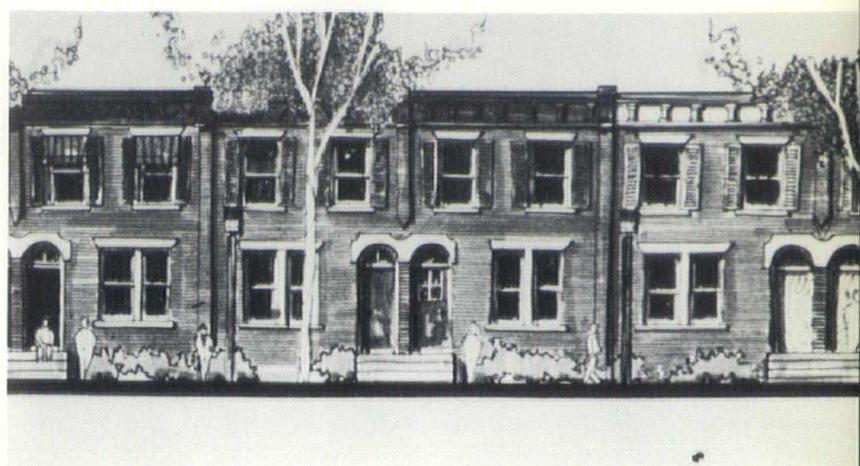
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The Ballantine House

Newark Museum has returned to the present,
a part of Newark's rich past

BY PHILIP CURTIS



When Peter Ballantine (1791-1883) came from Scotland to America in 1820, he could hardly have forseen that 85 years later the brewery he was to found in Newark would be referred to as "one of the oldest and most celebrated in the country." Peter was born in Scotland in 1791 and came to the U.S. at the age of 29. Working first for a tavern in Connecticut, Peter moved to Troy, New York in the mid-1820's, where he was employed in a local ale brewery and in 1830 married Julia Wilson.

Through hard work and thrift, he soon found himself with sufficient capital to start his own small brewery. By 1831 he had moved to Albany, where three sons were born; Peter Hood, John H. and Robert F. Believing that the New York area offered him greater business opportunities and acquainted with the fresh water supply of the Newark area, Ballantine moved his family to Newark in 1840.

Financial success was quickly realized. The rich Ballantine ale was so popular with Newark's large population of immigrant factory workers that a new brewery, covering over 12 acres, was constructed to accommodate their tastes.

Brewing was one of the many industries that led to Newark's 1877 designation as "the third city of the Union in manufacturing importance." The brewing industry increased with such volume that Newark became a major production center exporting beer throughout the U.S. With his ultra-modern facilities, Ballantine easily dominated the other members of Newark's "Big Five" of brewing.

The firm was listed as "P. Ballantine" until 1857, when it became P. Ballantine and Sons. This partnership continued from 1857 until the founder's death in 1883. Because of the previous death of his eldest son, the second son, John H. Ballantine, assumed the presidency.

John Ballantine began planning a new town house suitable to his new position, and purchased a lot at 47 Washington Street. During the 1860's and 70's, Washington Park was considered one of Newark's most fashionable areas. Laid out in 1688 as one of three public open spaces, the Park

provided a quiet interlude from the bustling downtown traffic.

He engaged the services of the New York architect George Edward Harney, AIA (1846-1924). Harney, best known for his books on stables and barns, also designed numerous residential and commercial buildings in the New York area.

In addition to the original floor plans and sketches, for the Ballantine House, complete with penciled notations made by the family, the carpenter's, mason's and plumber's specifications also surfaced, detailing the exact type of materials to be used and the work to be completed. Harney had created a large three-story Philadelphia red brick residence in a combination of the Renaissance—Romanesque style with "grey-wacke" sandstone and polished granite trim.

Expert stone carving ornament the bay window and the porch, supplied by the Newark firm of Kirk and Jacobus. The immigrant German and Italian craftsmen employed by the firm executed hand-carved mantelpieces and utilized the finest quality mahogany, cherry, and ash. Interior decoration, painting, ornamental plasterwork, upholstery, draperies, stained glass and many furnishings were supplied by D.S. Hess and Company of New York. Their detailed estimates of the Ballantine work totaled \$4,783. Following the completion of the house in 1885, the Ballantines had photographs taken of the library, reception room, and drawing room. In 1891 Roux and Company of New York provided redecoration of the main hall, reception room, and drawing room. Wall treatments and ornamental ceilings were changed.

With his death in 1895, John Ballantine's enjoyment of his new home was short-lived. His daughter Alice and her husband Henry Young added a large room to the third floor of the house and remained in residence until her mother's death in 1919. In 1920 the Ballantine House was sold to the Commercial Casualty Insurance Company who used it as their offices until the Newark Museum acquired ownership in 1937.

In 1974 the Ballantine House was named to the National Register of Historic Sites, and exterior and interior restoration was begun. The exterior "facelift" involved the use of new products and techniques. The first step was to remove 90 years accumulation of dirt and carbon deposits from automotive exhaust by blasting the exterior surface with a high-pressure spray of water and sand. The pressed red brick was then cleaned and tuck pointed with new mortar, colored only by ground brick dust manufactured in Philadelphia, as were the original bricks.

Cleaning revealed numerous weak areas in the stonework needing reconstruction and replacement. More than 1,000 pounds of raw stone, quarried in Ithaca, New York, was ground to produce a fine powder, the basis of a resin formula painted onto the stone to strengthen and reinforce it against further deterioration. For the final coating, blue marble was chosen to match the color of the original stone, and ground to a "face powder" consistency before being mixed with the epoxy resin.

Wherever natural stone surfaces showed minor wear they were thus stabilized, but not restored. Actual restoration was involved in the reconstruction of almost fifty percent of the portico and thirty-five percent of the delicately carved panels. By consulting original photographs of the house, artisans created plastic molds of missing flower and leaf designs and of the Corinthian columns of the front porch. Newly molded pieces were anchored to the original stone with expandable stainless steel. To avoid stress problems, the new cornices were made of hollow fiberglass coated with the stone and resin mixture.

In addition to stabilizing the building and preventing its further deterioration, the philosophy of restoration of the exterior achieved a building that still looks its age and retains the character of a late 19th century structure. Exterior restoration required a year to complete.

Time and dirt had badly obscured the stencilled painted canvas ceilings and walls of several rooms. These designs were carefully inpainted with special Japan colors. The intricate plaster ceiling of the drawing room was cleaned, reglued, painted and gilded to its original appearance. Details of the woodwork and ceilings in other rooms were painstakingly highlighted with gold leaf. Dutch Metal, a combination of brass and gold, was applied to larger areas of the library's ceiling. Slightly less lustrous than gold leaf, it must be coated to prevent tarnishing Dutch Metal was also used to highlight fruit motifs in the valuable Lincrusta-Walton dining room wallpaper. This popular wall covering, known as "Japanese leather paper" was popular for giving a trompe-l'oeil appearance of fine hand-tooled leather. Utilizing samples found underneath old lighting fixtures, painted plaster walls were returned to their original hue.

Woodwork was cleaned, recolored and waxed. Original floors were sanded, stained, and waxed. Severely worn parquet squares were replaced with specially milled solid oak parquet squares. Interior restoration was completed by September, 1976.

Following the canons of Victorian taste and with reference to 1885 interior photographs, the interiors were furnished to their 1885-1910 appearance. Exhibiting the Museum's outstanding collection of 19th century decorative arts, the restored first-floor rooms recreate the ambiance of an elegant turn-of-the-century way of life. Also on view are numerous pieces of furniture and furnishings original to the house, which were presented to the Museum by members of the Ballantine family.

The Ballantine House represents a time when beer was Newark's king and the Ballantines were the "kings of brewery." With its broad tree-lined streets and handsome brownstone and brick houses, Newark was considered a desirable residential as well as an industrial city. Today the Ballantine House stands as a unique survivor, testament to the city's rich and deep-rooted heritage.

EDITOR'S NOTE:

Phillip Curtis is the Curator of Painting and Sculpture at the Newark Museum.



The Drawing Room — 1885



The Library



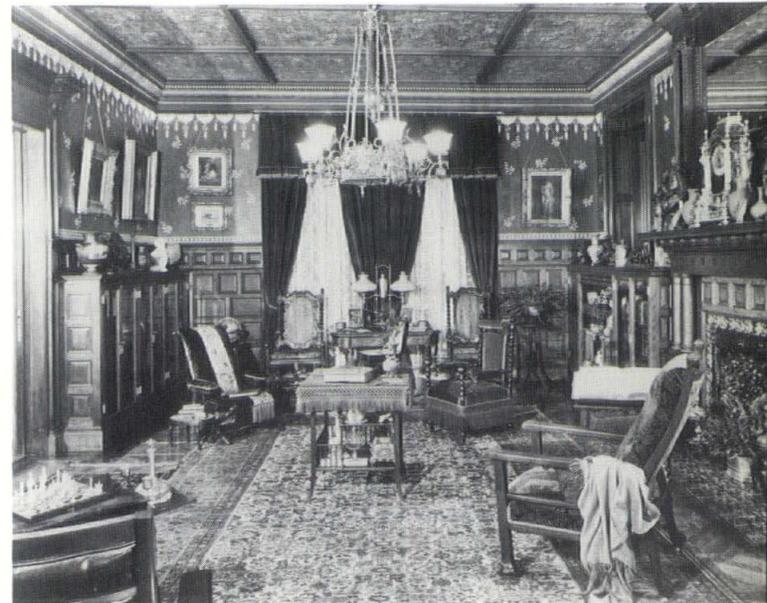
The Drawing Room



The Reception Room



The Dining Room



The Hall

Who Can Do It.. Who Will Do It?

Father-Son team combine talents to map history of Pascack Valley

BY J. STANLEY NANTS, JR., AIA

The consensus is that historic preservation is socially and aesthetically beneficial. Many go so far as to say that it's necessary, that it differentiates, distinguishes, and helps to foster cohesion in our communities — that it gives our floating population opportunity to graft onto an area's roots.

The failing is that preservation generally has no organized sponsorship. Statewide, hundreds of people of most diverse backgrounds are working tirelessly for local projects, often fighting last-ditch battles, infrequently winning. The State and counties have agencies to designate, to evaluate and by various measures to encourage historic preservation. Historians identify and give the life histories of the buildings. Historical societies acquire a few structures, and help convince town fathers to recycle a few more for community services. A scattering of preservationist architects help wherever they can. But no one really has seized the initiative overall, to take the right action at the right time for the right projects.

More than any other group, architects are concerned about buildings, their functions and their effects on the community. We will have some background in historical design and construction. We have the discerning eyes to point out significance, in buildings and in their details. We have the imagination to see the new use in the old structure, the new relation to the communal environment. Architects are the logical generators of the public interest and instigators of the public effort necessary to guarantee preservation. The master planners, the planning boards, the realtors, the developers now have no orientation toward saving venerable buildings. They are not unwilling; they are unknowing. That orientation is the architects' opportunity for community service.

How can an architect take the initiative toward preservation of his area's worthy old landmarks? That question and an opportunity led to the historical map of northern Bergen County's Pascack Valley. An association of the nine Valley mayors sought a joint Bicentennial project and decided on an historical map, to be distributed to every household in the towns.

As a member of Hillsdale's committee, I saw the chance to point out to all inhabitants what and where the historic structures of the region are. Local historians provided information on the oldest remaining buildings — in the past 25 years of County growth, many around 200 years old have disappeared. When I made a compilation, though a longtime and concerned resident, I was unaware of three-quarters of the list. Several weekends were spent seeking out and photographing the buildings.

Meanwhile decision was made to use as a base map a composite of maps made in the centennial year 1876. These were brought to a uniform scale and enlarged: the master map is 4' by 3', double the dimensions of the distributed maps. An eminent regional historian kindly contributed a narrative of the early settlement of the area. With input complete, composition of the map was just a mat-

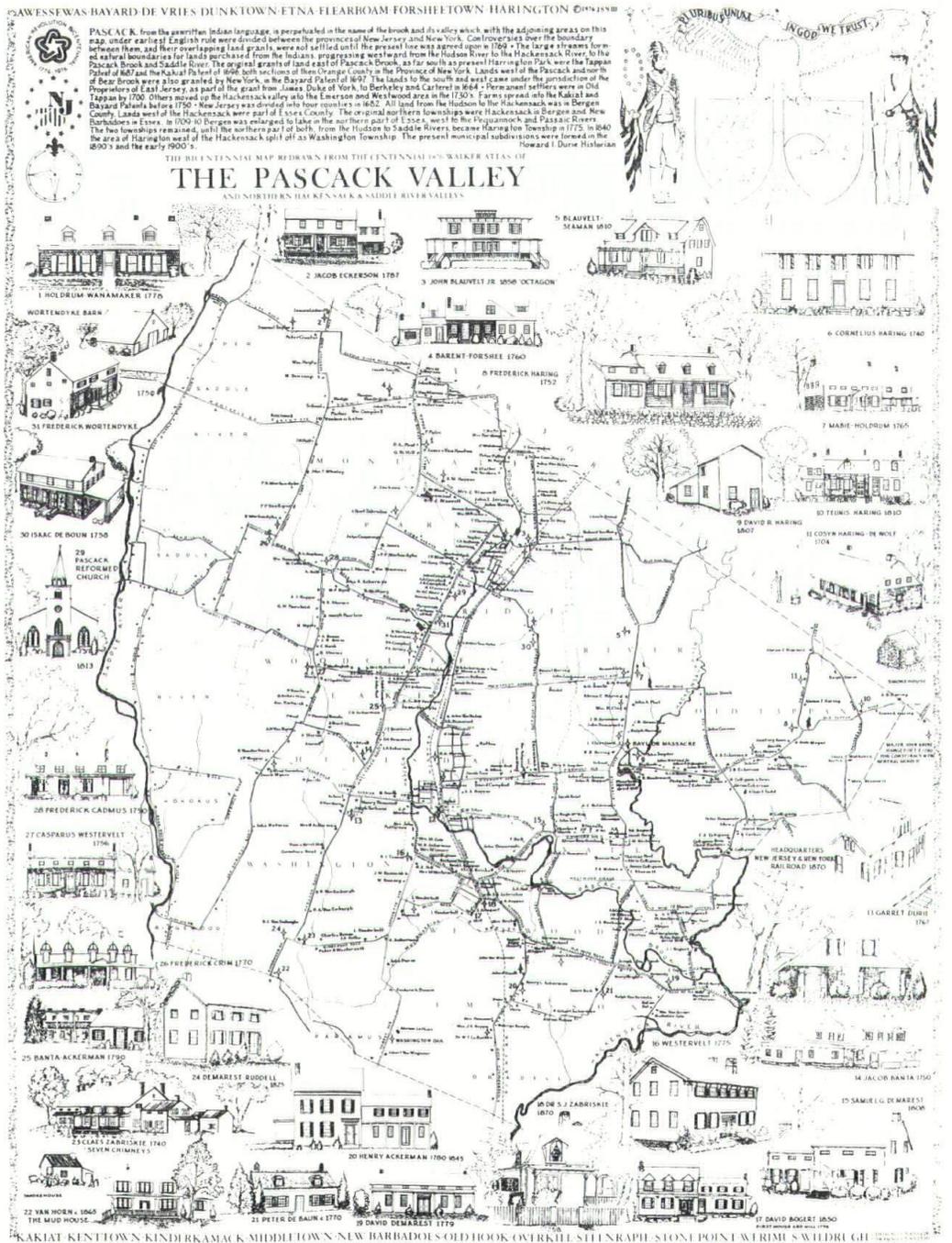
ter of many hours. A fine printing job on permanent parchment was done by a third generation local printer.

We wound up with a three-century record: those structures still surviving from the Eighteenth, a cartographic record of every building and owner shortly after the railroad was built in the Nineteenth, and all the political subdivisions and street names of today.

The Bicentennial years until 1984 are a special opportunity for all our communities to start drawing character and value from their root structures rather than cutting them down mistakenly as dead

wood. With stimulation and guidance from architects, and wise cooperation and support from municipal officials and the business community, our tricentennial descendants will thank us for our guardianship of their heritage.

Editor's Note: Architect J. Stanley Nants, Jr. and his son, Jay, 17 spent some 500 hours in the creation of the map. Copy may be obtained from Mr. Nants, 3 Harrington St., Hillsdale, N.J. 07642. Please enclose check for \$2.25.



Recycling With Ingenuity

Young Architects Renovate Old Cafeteria Area in Penthouse Office Space

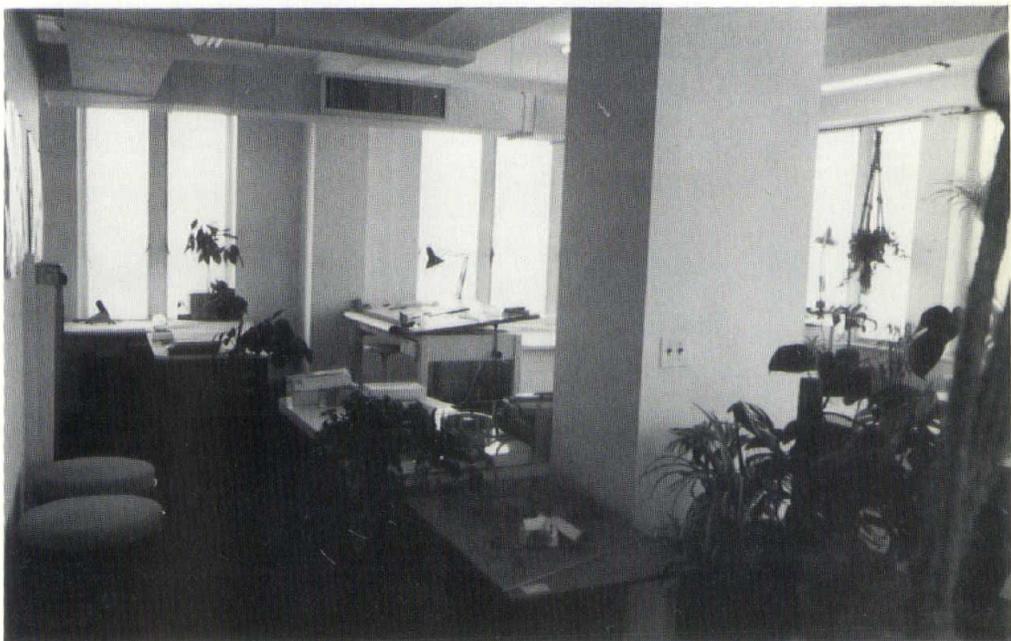
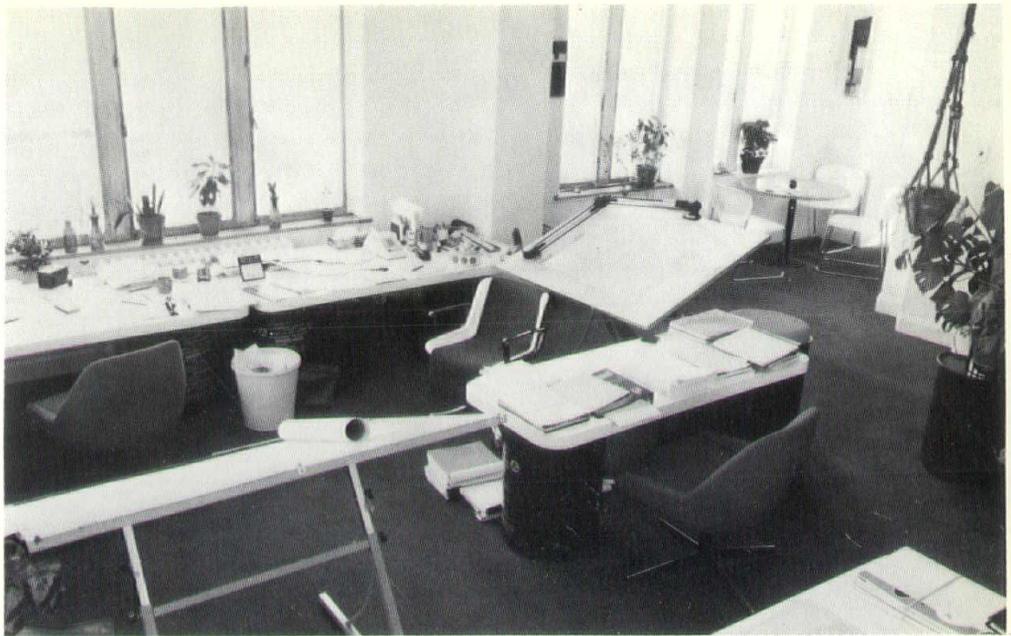
The office of Musial/Guerra AIA, Architects-Planners is located in the upper tower of an Art-Deco era building centrally located in Elizabeth. The firm formed in 1976, was interested in finding office space that had some unique spatial qualities. The Hersh Tower on Broad Street, Elizabeth provided just that opportunity.

On our early visits to the building we inspected office space in the upper tower that had been vacant for almost 10 years. This neglected and seemingly forgotten Penthouse office space was a real mess with plaster falling off the walls, floor tiles missing, and window frames covered with 40 years of paint and only traces of their original caulking left in the frames, but easily overpowering all the deterioration was a brilliance of light streaming in from all four sides, and the endless views of the surrounding city, county and New York skyline. A perfect place for a young Architectural firm to establish itself.

The Hersh Tower designed in 1930 by Myers & Shanley Architects of Newark for L.F. Hersh & Brothers, food industry czars, was originally designed for 12 stories and changed to 14 stories just as construction started. The building opened in 1932 with the majority of the space devoted to professional offices, mainly doctors. Esso Standard Oil eventually occupied the majority of the building up to the early 1960's when they left the city for new suburban office space. The penthouse during the time Esso occupied space in the building was the cafeteria for their employees. As a result some windows were missing because exhaust vents were installed. The walls that still had plaster on them were covered with 10 years of cooking grease.

Over the years no one saw the potential of the space until two young, enthusiastic architects realized the gem it was, sort of a Diamond-in-the-Rough. The plaster was repaired, and then all walls, ceilings and exposed mechanicals painted white. The windows were made operable once again (7' high cast aluminum windows with brass fittings). Carpet was installed and a new life was given to the penthouse. People often visit just to take in the view.

This penthouse is a perfect example of revitalizing office space in a dated but architecturally significant building. It was possible because of the architect's unique training at visualizing space and all its potentials. As we walk the streets of Elizabeth and other similar urban areas its amazing the number of abandoned or neglected buildings of architectural merit. Architects have the unique ability to perceive the potential in these underutilized and misused buildings, and bear the burden of communicating to the rest of the community viable ways of giving the structures a second life.



The Jarvis Warehouse

Adaptive and Imaginative Reuse

In September of 1975 when the Jarvis Warehouse, on Lock Street, was first offered as a gift to New Jersey Institute of Technology (NJIT), the School of Architecture asked to study the building and property to investigate possible uses, as a third year design problem. 75 students and 6 instructors were involved in the initial design analysis which developed into a proposal to renovate the existing building for student housing. The students found, in reviewing the needs of the Institute as well as the community, that housing would not only alleviate some of the present parking problem, but also would satisfy a goal of the administration to provide on-campus living accommodations.

The existing site and building was surveyed, measured, and drawn to scale by the students themselves. The structure was analyzed with the assistance of the Civil Engineering Department, and was found to be stable and safe. In addition to working with the Mechanical Engineering Department on possible uses of solar energy, a grant was obtained from the National Endowment Fund for the Arts which enabled the students to arrange a series of seminars with Lawrence Spielfocal, a nationally known Mechanical Engineer, for guidance in the design of the mechanical systems (heating, lighting and ventilating).

The Architecture students consulted both their peers, in a display in the Student Center, and the

local Community, at a clean-up day picnic at the site, for input into the development of their design which includes living spaces, commercial use spaces and an enclosed interior courtyard.

The Jarvis warehouse is not one building, it is a series of five connected buildings that were built over a period of many years. Because there are five buildings, a variety of spaces exist. This dictated a varied individualism in design for the housing units. Some of the units are apartments with private entrances to Lock Street. The apartment bedrooms are laid out with private rooms opening into a shared kitchen-living area.

In another part of the building there are loft rooms which open into a large communal study-living area. Private single apartments have also been incorporated into the design. Most students have different private and social needs; the variety of living spaces satisfies the needs of different students.

One of the innovations of the building is the inclusion of commercial business. Much of the space on the first floor level will be rented out to such uses as a bookstore, a pub, food shopping, etc.

A central indoor courtyard has been incorporated into the building where students can meet, study or socialize. Above the theater, a roof garden has been designed where students can grow their own plants or enjoy the Newark sunshine.

A multi-purpose space incorporated into the old garage can accommodate student functions, art studios, theatre groups, etc.

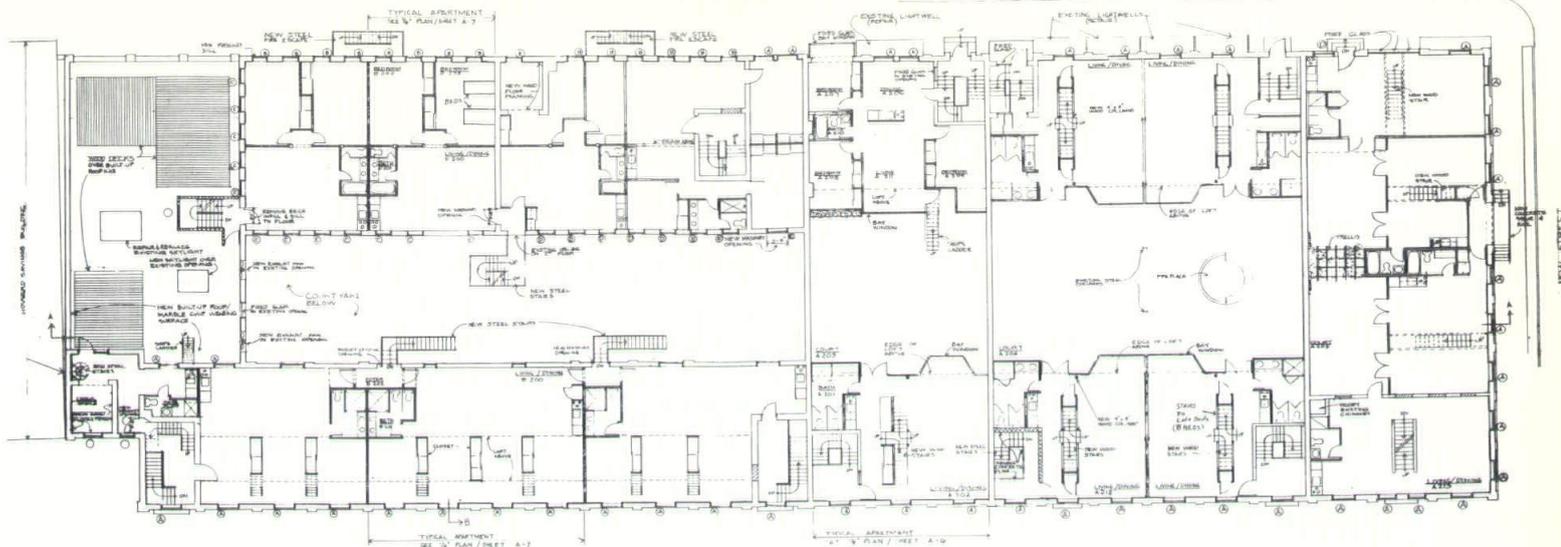
Today, at this point in the history of the Jarvis project the city, the business community and some members of NJIT are working together to develop a way to finance the renovation of the warehouse.

The preliminary drawings were done over the summer by four students with Troy West and Bill Strauss. Then, based on these drawings the Newark Housing Authority developed an operating and financial cost analysis. William Blanchard and Company, a construction firm who had been working with the students for several months, developed a guaranteed maximum cost for construction using the Newark Housing Authority's cost analysis.

If the warehouse could be financed and renovated it would make the NJIT campus unique by the process of designing the building with the student and neighborhood input and designing for the student's private and social needs. This may be one of the first college housing projects where the users of the building played an active role in the design of the building.

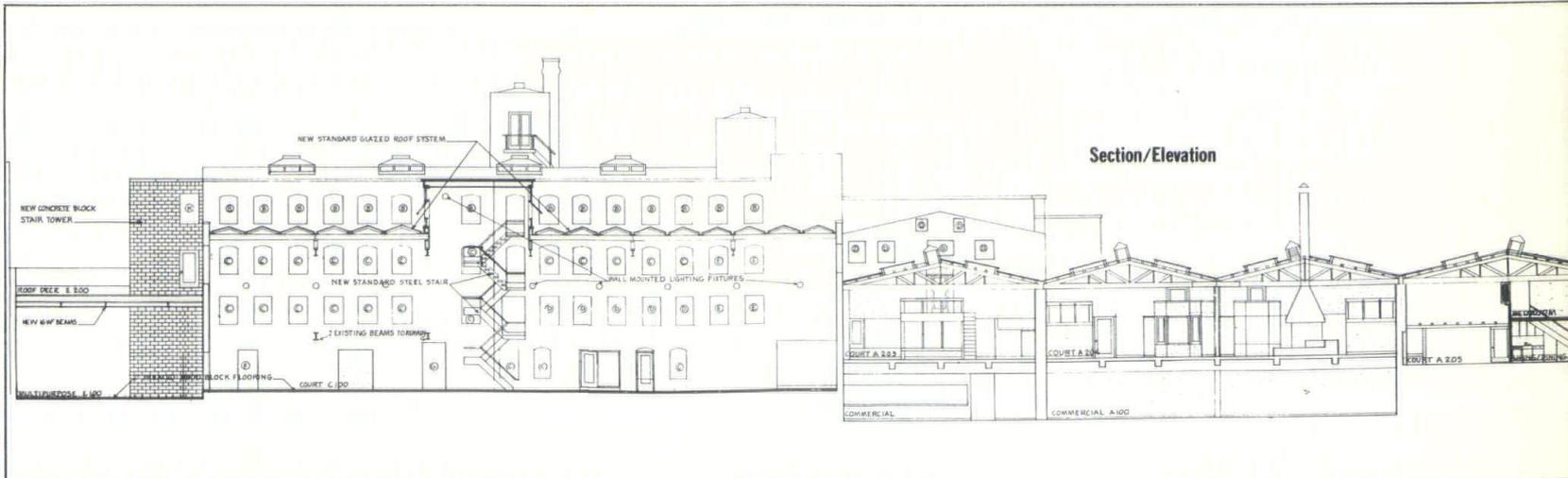
Should the Jarvis building be renovated, it could have a great impact on the city. It could demonstrate another way to deal with abandoned buildings: instead of tearing them down, renovate them to suite the needs of the people in the community. These buildings contain unique and special spaces which can be manipulated to create a variety of building types and uses that do not exist in architecture today.





2ND LEVEL PLAN
SCALE 1/8" = 1'-0"

Detailed Plans



Section/Elevation

Hoboken: Rehabilitation, Improvement, and Preservation

Case History of what can be achieved in urban design and rehabilitation with ingenuity and perseverance

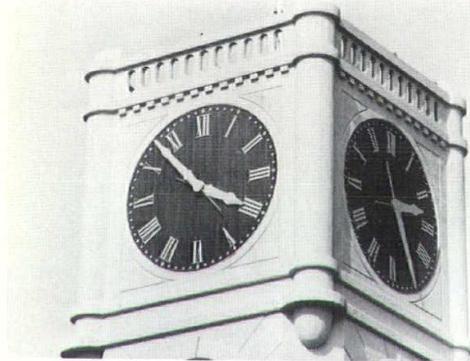
BY MICHAEL C. Mc ANENY, AIA



DECAY

As the seventies approached, the city of Hoboken found itself locked in a desperate struggle against the decay of its residential neighborhoods. Most of its approximately 4,000 residential structures were multi-family buildings constructed before 1900, and as their original mechanical systems (plumbing, heating and electrical in particular) failed, the high costs associated with their repair or replacement resulted in a steadily increasing rate of abandonment and corresponding neighborhood decay.

Hoboken and six other cities were the subject of a 1970 National Urban League study of housing abandonment which concluded that the major cause of the spreading decay was a lack of available bank financing. Aware of the problem, Hoboken asked Model Cities in 1971 for a study which would identify a system or method for its solution. The result of this study was the gradual formulation of Hoboken's two-phase rehabilitation and improvement program: a financially and architecturally oriented approach to community preservation. It was reasoned that a "hardware" approach, involving physical renovation, would be more successful in Hoboken than a "software" orientation, involving anti-poverty, health service and educational assistance because of the economic composition of the city and its geographical location. An estimated 80 to 85 percent of Hoboken's 46,000 population were found to be working-class, primarily in need of housing assistance and Hoboken was found to be a "walled" city, totally surrounded by both natural and man-made boundaries which clearly gave the city the sense of physical identity vital in a successful program of upgrading. In 1974, the Community Development Agency was formed to administer the plan.



CLOCK TOWER APARTMENTS (clockwise, from left) — **TOWER CLOCK**, once a time-keeper for Hoboken residents, is ticking again. U.S. Sen. Harrison A. Williams (D-N.J.) and Mayor Steve Cappelletto pushed lever to start clock, once a symbol of Keuffel and Esser plant, now Clock Tower Apartments. As in past, contemporary generation of Hoboken residents will keep time by Tower Clock, and structure their daily lives. **EXTERIOR OF FACTORY TO HOUSING CONVERSION** demonstrates airy, outside views of all 173 apartments in complex. Building exteriors were sandblasted and repainted, making for clean look. **INTERIOR** view shows spacious type apartments with 12-14 ft. ceilings and reflects new lifestyle that many Hoboken residents are enjoying. **PLAYGROUND** demonstrates innovative design whereby cone-like factory smokestack was used as focal point for courtyard playground.



APPROACH

In basic terms, the plan is one of two phases, as previously mentioned. The first phase is the "catalyst": a dramatic introduction of a total rehabilitation or gutting project into a target neighborhood to kindle local interest, stem the tide of abandonment and act as the core for later adjacent improvement. Accomplished with funds supplied by H.U.D., the first phase (Project Rehab) involves large-scale major renovation of the structures' structural and mechanical systems and also requires the temporary relocation of the building's occupants.

As the first phase nears completion, the second phase (Home Improvement Project) begins in the surrounding neighborhood. Individual structures, typically housing from one to four families, are improved on a smaller scale than Project Rehab. The scope of work varies from a total mechanical renovation of a brownstone to the installation of a hung ceiling, with the average cost of improvement ranging from \$8,000 to \$10,000. To simplify the approach to improvement, a set of architectural guidelines, based upon a comprehensive sur-

vey of Hoboken's residential buildings, was developed by Bissell & Wells, Architects, New York. They offer, as illustrated in a comparison of existing conditions to guideline improvement recommendations, reasonably priced yet imaginative re-use solutions. Financing of second phase projects is made by private lending institutions through loans directly to the building owners at market interest rates. The effective interest rate for these loans is reduced to 6 percent by direct grants from the C.D.A. to the owner.

TOOTSIE ROLL FLATS

Hoboken's first application of the preservation program occurred in a neighborhood experiencing decay and abandonment of a moderate nature relative to other sections of the city. It was felt that the first attempt should be assured the lowest risk of failure so that it might have maximum impact.

The catalyst initially selected was a row of flats on Clinton Street in Hoboken's northern section near the Tootsie Roll factory. Referred to as the "Tootsie Roll Flats", the structures were totally gutted, groups of three buildings were consolidated into one, elevators were added and light and air were introduced for the first time. A concentrated effort completed the project in nine months and work was then started on a second area catalyst, the rehabilitation of the Washington Estates: a full block of tenements completely renovated and focused upon a new park and playground constructed in the block's interior court. Second phase work then followed on individual buildings and to date, more than 65 homes have been improved in the immediately adjacent area.

CLOCK TOWER

Successful in the northern section, Hoboken then turned its attention to the Third Ward, a less stable section of the city to the south. Two catalysts were selected for this neighborhood: the Keuffel and Esser manufacturing plant and the Midway Flats. While the work at the Midway Flats involved gut renovation similar to that which had occurred at the Tootsie Roll Flats, the Keuffel and Esser rehabilitation involved the conversion of approximately 200,000 square feet of high-ceilinged manufacturing space into 173 apartments and the creation of a large playground in the plant's old courtyard. The dramatic introduction of these projects was again successful in generating neighborhood interest in Home Improvement Project, and numerous area improvements began.

FUTURE

The Home Improvement Project has, by the end of 1976, accounted for 500 renovations affecting approximately 1,500 residential units. It is estimated that 25 percent of all Hoboken's residential structures will be improved by 1980. Currently, five or six projects of the "catalyst" scope are in the planning stages while approximately 60 Home Improvement Projects are in various stages of the application process, suggesting that Hoboken is beginning to win its battle against urban decay.



New Life From Death Row

Architects Aid Life Prisoner
To Develop Inner Cities Plan



The most unusual example in years of volunteer cooperation between architect and client took place last year between Kaplan & Gaunt, AIA, of Red Bank, and James Belton, No. 45431, whose address is Trenton State Prison where he is serving a life sentence for murder.

Jim Belton, 50, a personable man whose caniness and acumen still have Gary Kaplan shaking his head in wonder, had a dream.

As dreams go, it was worth remembering — and it proved the motivating force in Belton's life. He had evolved a plan to rebuild New Jersey's inner cities using prison inmates as workers. To him the advantages were obvious. For one thing, long-term prisoners would receive an opportunity to learn trades so that when freed they would have a fair-size bank account to help them to a new start. For another, rebuilt homes could earn ratables again rather than serve as dumping grounds for welfare recipients with concurrent high rents paid to slum landlords.

The plan, meticulously worked out and promoted with indefatigable energy, persuasion and marathon letter-writing, advanced to the point where Kaplan & Gaunt was brought in not only to estimate the project, but actually to draw up contracts.

Today, Belton's dream lies in ashes.

What seemed simple and straightforward in Belton's mind became so entangled in bureaucratic procedure and in charges and countercharges that is strangled to death on the floor of Trenton

City Council on Feb. 7, 1977.

The events that led to its demise begins with a statement by Belton:

(Belton is a native of Columbus, Ohio. A black man who is extremely sensitive to racism ("Black racism is no better than White"), he was court-martialed by the Army in 1950 on an assault charge which had racial overtones. The same was true in 1966, he says, when he took part in a motel robbery in Fort Lee in which a policeman was killed. He was sentenced to die on June 20, 1967, and spent the next five years in the Death House before the Supreme Court ruling of Feb. 1, 1972, declaring death sentences unconstitutional, ended the terrible suspense.)

"The idea was born by me on Death Row in 1967 as I watched the results of the Newark riots over television and the havoc they left, the burning houses, smashed store fronts, and it was even worse as the final results came in and a TV special was done on the causes. I was in my cell looking at this, thinking that if inmates in the south were put to work on chain gangs in the fields why couldn't a new twist be implemented and let idle men in northern prisons help rehabilitate the vast amounts of deteriorated housing in the inner cities?"

Belton developed the idea with considerable ingenuity. Trenton, Paterson, Newark and Camden were identified as typical cities with core problems. Trenton was selected to serve as a pilot pro-

ject, and the Mercer County Building Trades Council offered no objection. As Belton pointed out, the work sites would be deep in black and Puerto Rican ghettos where residents would welcome efforts at rehabilitation, no matter who wielded the tools.

Union costs would have been prohibitive. Under Belton's plan, federal funds would cover the bulk of the expense. Inmates, trained in prison shops where prefabricated work would be done, would be paid on a sliding scale up to \$10 a day. They would keep a dollar or two: the remainder would be deposited in their names in a savings bank against the day of their release.

A small area at a time — say, one block — cordoned off by prison and local police, eliminating the possibility of escape, would be worked.

Belton discussed his idea with the inmate-run Forum Project and with prison officials, and got limited encouragement. The idea won considerable media exposure, however, and meetings were held at the prison between Belton and interested groups.

One result was that in talking to a representative from the State Dept. of Community Affairs Belton learned about the Architects Community Design Center in Newark and the volunteer aid it was prepared to offer in planning and development. Kaplan, past president of the New Jersey Society of Architects and former chairman of the ACDC board of directors, and Edmund H. Gaunt Jr., his partner, agreed to do the preliminary plans.

Meanwhile, Belton resigned from Forum Project because of its lukewarm reception to the pro-

gram and because he did not want control slipping from his grasp, and he formed the Prisoner and Community Redevelopment Corp. in 1975.

Belton used his own funds to purchase 15 dilapidated residential and commercial properties in Trenton for \$100 each in March, 1975, with the proviso that work would begin within six months.

Kaplan met with Belton a dozen times "on the outside," as he remembers, and decided to draw up feasibility studies on a pilot project of six of the 15 properties.

"These places were all condemned," Kaplan said, "and they were in varying states of disrepair. Some were worse than others, but all were pretty sad. One cold day last year, Belton, his custodian, Arthur Harris of our office, two other individuals and I went out there and spent all day going from building to building, taking measurements, making observations and sketches and brought all our notes back to the office to begin work.

"The Trenton Building Dept. cooperated with us. A Miss Wendy Kelman, who was employed by the state and served as secretary-treasurer of Belton's Pri-Comm Corp. (Prisoner and Community Development Corp.), was a great help. A man named Howard Gilbert, superintendent of a large construction company volunteered to help direct the program on his own time, to put the construction together and train the inmates.

"Meanwhile, Belton wanted to expand the program to Newark. We met with the Newark City Council and talked on the basis of rehabilitating two specific city blocks under the same deal as in Trenton. The reception was sufficiently encouraging so that not only did we agree to do the preliminary work on a voluntary basis, but Belton insisted that he wanted us as the architects of record. Contracts were drawn up, a fee was agreed upon and I built a model of the two blocks of housing in question. That model is still in Newark City Hall, and as far as I know the matter may still be pending."

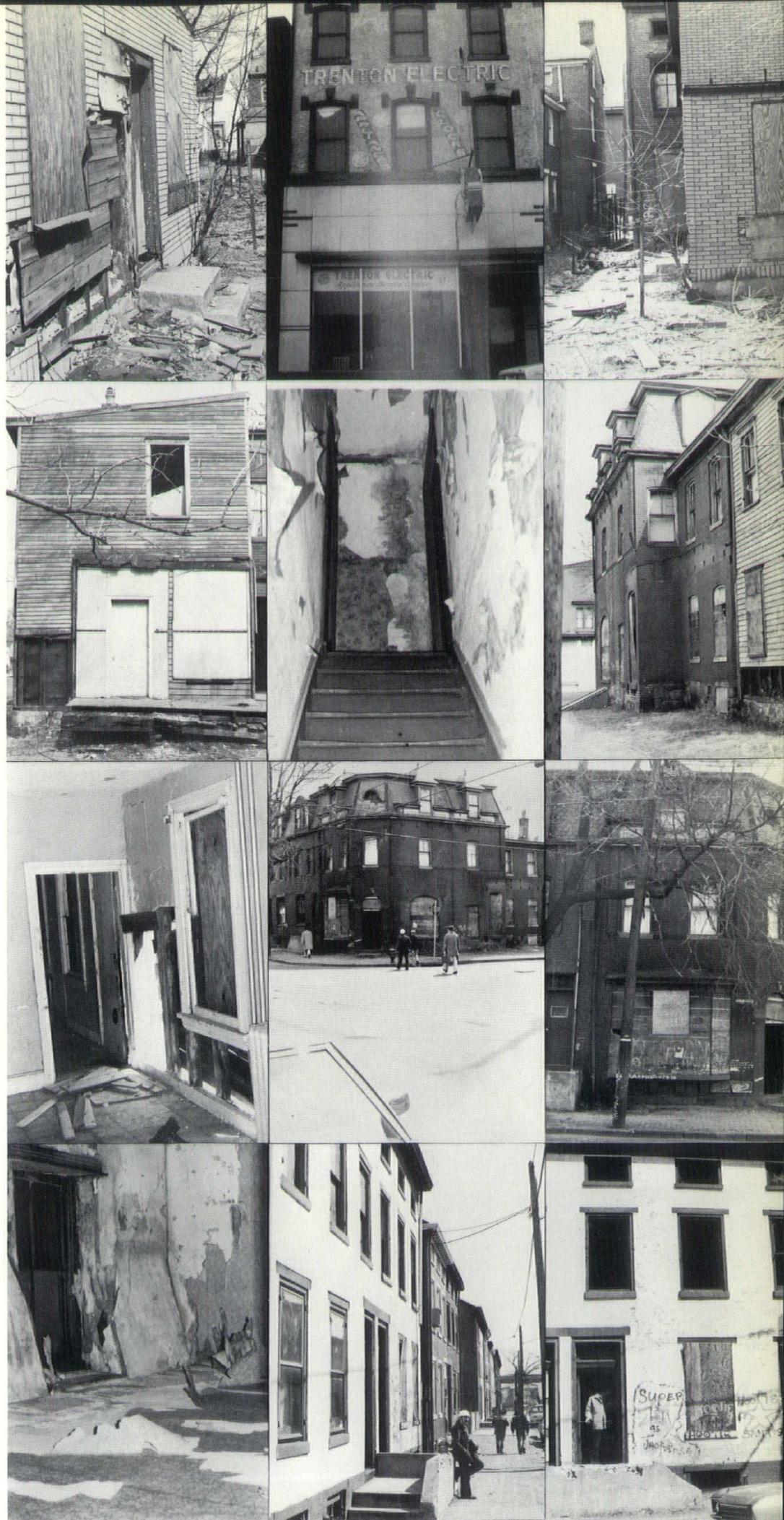
Kaplan figures he spent about 80-hours on the job which, if he charged for the work, would have amounted to \$3,000. "It is a measure of what ACDC has done throughout the state in its few years of existence," he said.

In Trenton, sympathetic officials obtained an extension for Belton which was due to expire Feb. 7, 1977.

Belton is eloquent and an indefatigable letter-writer. He is aggressive and purposeful, and is eager to ride roughshod over regulations and legal considerations that must properly be taken into account before the pilot project could get off the ground.

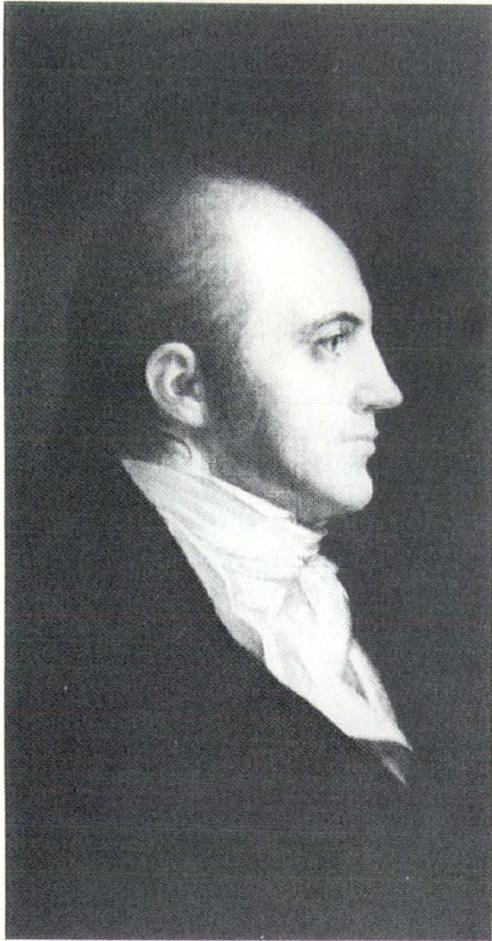
At this writing, the question is rhetorical. On Feb. 7, Trenton City Council declined to grant a further extension and documents were prepared to retrieve the 15 properties.

That was Jim Belton's dream, but since it became his nightmare, he observed philosophically, there is always Newark, Camden and Paterson.



The Hermitage House

House known to many Revolutionary dignitaries saved from destruction



BY ALBIN H. ROTHE, AIA

The Original house dates to between 1700 and 1720, which make it over 250 years old, and one of the oldest remaining structures in the area. In 1763 the property was sold by John Traphagen to Major James Marcus Prevost, who married Theodosea Bartow on July 28, 1763.

During this period, the house consisted of a main structure of 40 ft. x 23 ft., two stories high with six rooms and four fireplaces, with a kitchen addition to the north of about 20 ft. x 23 ft.

A good description of the house and property is contained in the actual advertisement of sale, dated February 15, 1763, which will be helpful in the reconstruction of the original design.

Theodosea Prevost's reputation as a hostess was well known and she had a remarkable ability to keep a neutral attitude, bearing in mind that she was married to an English Army officer during the Revolutionary War. She saved her property from confiscation by a convincing letter to the authorities.

Even though married to an English officer, a number of famous personalities visited her, among them James Monroe, Lafayette and Alexander

Hamilton. George Washington spent four days and nights at the Hermitage from July 10 to 14, 1778.

In addition to her renowned reputation as a hostess, her other claim to fame was that she married Aaron Burr.

In 1807, the property was purchased by Elijah Rosenkrantz, whose ancestors came over on the Mayflower, and remained in the Rosenkrantz family until 1970. In 1845, Elijah Rosenkrantz, son of the original buyer, engaged architect William Ranlett to enlarge and renovate the house. This was Ranlett's first major commission and Ranlett went on to become one of the important architects of the period, during which time architects were first recognized as professionals.

The last private owner was Mary Elizabeth Rosenkrantz who inherited the property in 1927 and lived in the house with a female companion like a true hermit until her death in 1970.

The house had no electricity until shortly before Miss Rosenkrantz' death and was not heated due to lack of money to buy fuel.

Miss Rosenkrantz realized the historical importance of her home, and left a hand written will which stated: "I give and bequeath to the State of New Jersey the Historic Hermitage and all its furnishings and the land upon which it stands... to be used as a museum and park."

Perhaps the greatest irony in the Hermitage story is what happened to the grand old house that Miss Rosenkrantz struggled so desperately to preserve. She died in March, but her will wasn't found until July of 1970. It wasn't until January of 1972 that the state commenced restoration efforts mainly due to the formation of the Friends of the Hermitage. During this time the house was severely vandalized and weather damaged. However, a substantial inventory on antiques, clothing and other items was preserved.

In the Spring of this year, the State after having completed a portion of the exterior restoration, advised the Friends that, the State would not be able to continue with the balance of the restoration. This is when I was asked to prepare the plans and supervise the completion of at least the exterior work, which is now substantially complete, and appears very much like it did in 1845.

Like any house of its years, mysterious tales have grown up around the Hermitage.

A pair of stone tablets, carved with Masonic symbols, are set into the front wall of the house, and continue to be a mystery as to purpose.

There is also the "secret chamber" which, as





the story goes, was discovered by Dr. Rosenkrantz soon after his purchase of the house in 1807. Its original entrance, disguised with plaster and wallpaper, conjures up all sorts of possibilities. One story says that, when the room was discovered, it contained a skeleton dressed in a British officer's uniform and wrapped in an American flag.

A tunnel, or even speculation about the existence of one, is common place in so far as older northern New Jersey houses are concerned. Evidence of an old tunnel behind the house exists. Route and purpose still remain one of the mysteries.

If a tunnel exists, and it probably does, my thinking is that it was a pipe tunnel for a water pipe from the former ponds to the house, since the house had running water as described by Ranlett.

The Hermitage looks as if it should be haunted and ghost stories persist. Mary Elizabeth was not alone in hearing music from the locked library where the old piano stood. The caretaker also heard it until the piano was moved to Ringwood. A neighbor jokingly states that the ghost moved to his house, since a music box in his daughter's room mysteriously turns itself on in the middle of the night.

Architecturally, the house is of the Gothic Revival style or "Old English" style as Ranlett, its architect, called it. Typical are the elaborate exterior decorations and wood trim. The house is reflective of the opulent life style of a very well-to-do family, and until recent years, was a manor house of great importance. It appears that, even from its earlier days, the house was the center of a "plantation" type complex, with grist mills, saw mills gardens, barns and slave quarters. The Rosenkrantz family, during the mid to later 1800s had a very active cotton mill enterprise, based upon business records which were recovered.

Indicative of the wealth and status of the early residents, the house, at all times, possessed the very latest in conveniences and innovations. For ex-

ample, there is strong evidence that water was piped up to the house, even during the 18th century. Ranlett's plans show a "river water cistern," and describe a water storage tank in the attic, which tank still exists.

Indoor plumbing was apparently installed, with "water closets" on both floors of the house, as part of Ranlett's renovation in 1845. It is possible that a gravity hot water system was also installed.

One of the earliest central warm air heating systems was installed in 1845, when these systems were considered as "experimental." This central system still exists, with metal ducts and adjustable registers to the main rooms of the house.

A "modern" bathroom, complete with flush toilet was installed about 1880, with the original toilet bowl surviving.

A matching sink and tub have been found in an old catalog, and efforts will be made to reconstruct this bathroom exactly as original.

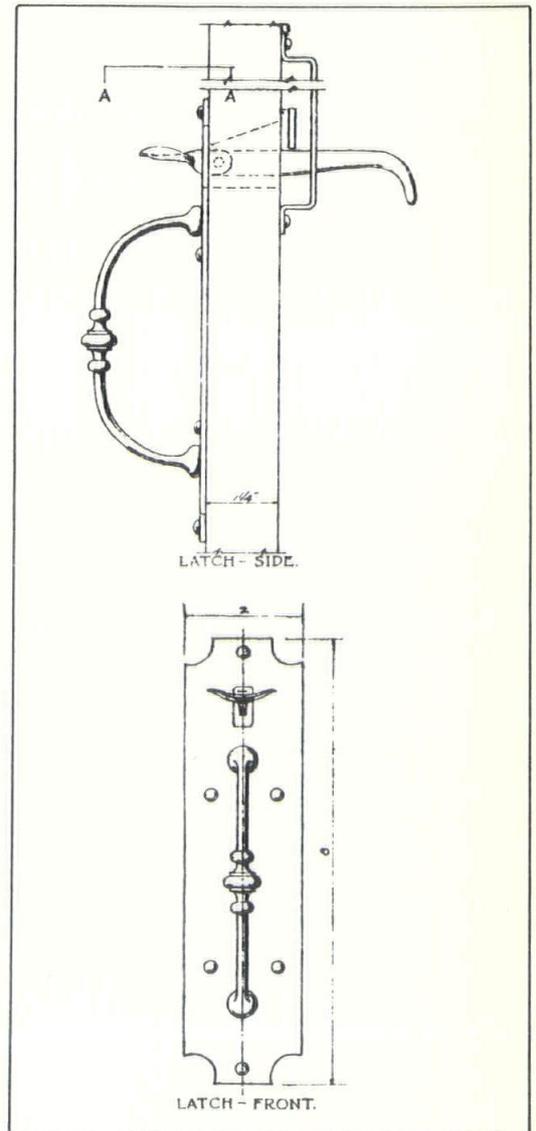
While the exterior restoration work on the main house is substantially complete, the entire interior requires restoration. This work is currently underway.

Further plans call for the complete landscaping of the grounds based upon the original architect's plans and old photos.

Finally, it is hoped that the outbuildings, including barns, ice house, privies and slave quarters can be eventually reconstructed.

The work is currently being carried on entirely by the Friends of the Hermitage, under a license agreement with the State. Present funding is by donations raised; however, Federal grants of \$65,000 have been approved and will be used for part of the interior restoration. It is hoped that additional Federal aid will become available. The Friends of the Hermitage will continue with their fund raising efforts.

The end result will be a living museum, depicting not only the various eras of architecture and furnishings from the early 1700's to late 1800's, but also the life styles of these eras.



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We believe that Architects should adapt to the changing market place, to technological advancement, life cycle costs, estimating programs, energy conservation, construction management, value engineering and fast tracking. As some of our clients are investors, economics is an important factor.

The diversified practice of the office includes additions and alterations as well as new buildings of every size and description. The many years of practical experience of the partners on these many projects have given the office a practical approach to the design orientation that has satisfied clients' goals. As a portion of our practice is in urban areas, we believe that the dominant force for the renewal of these areas is the recycling of buildings rather than wholesale demolition.



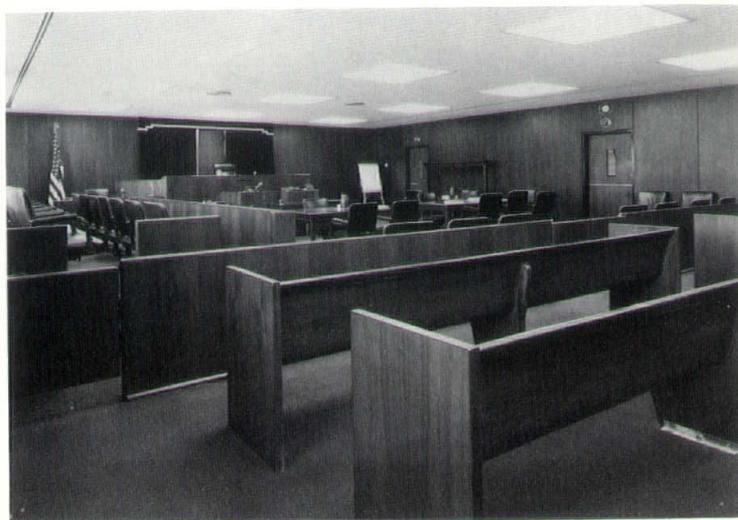
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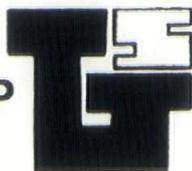
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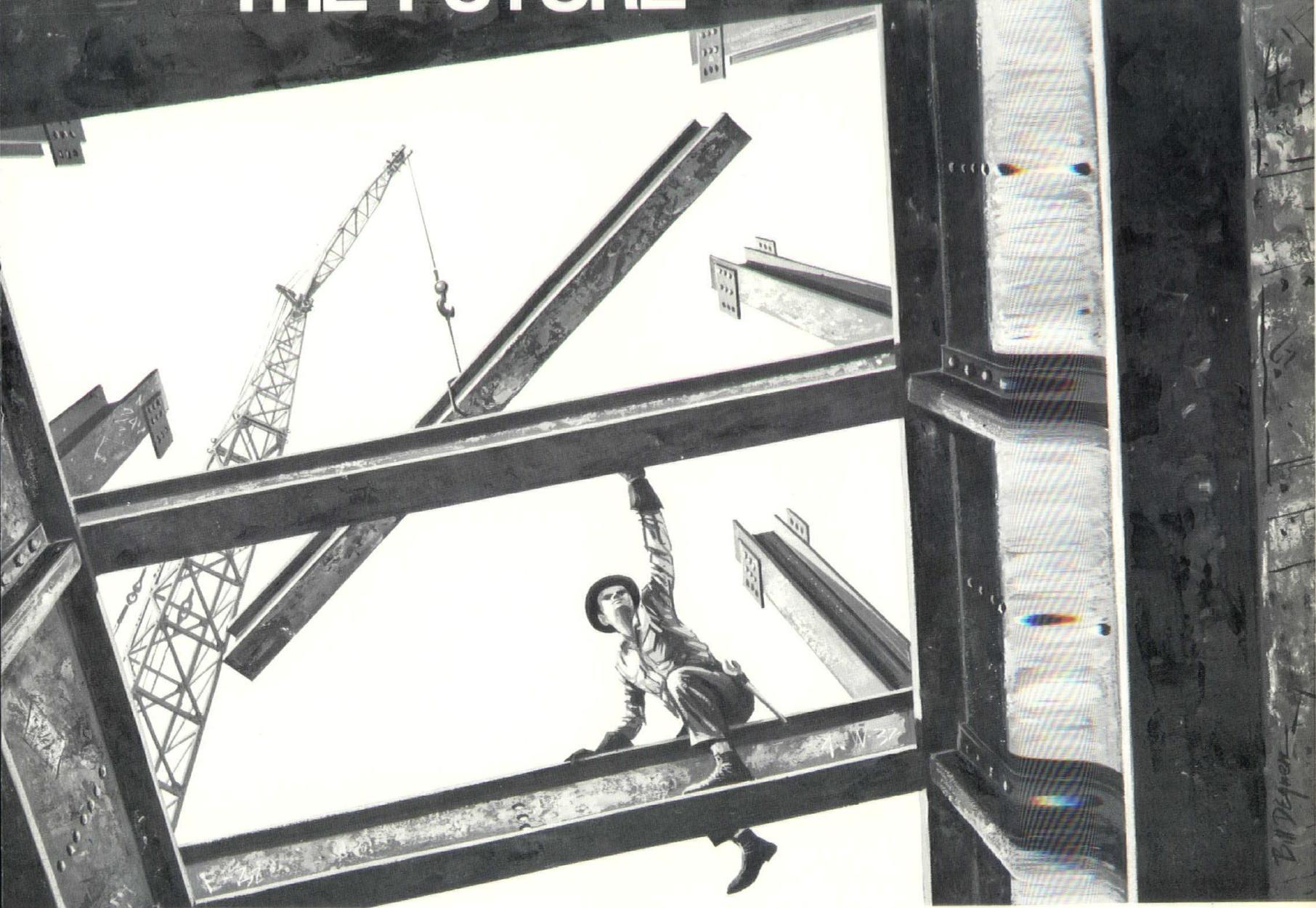
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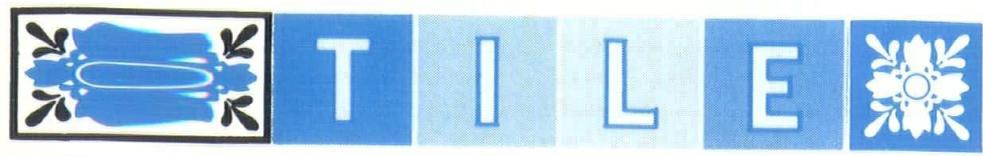
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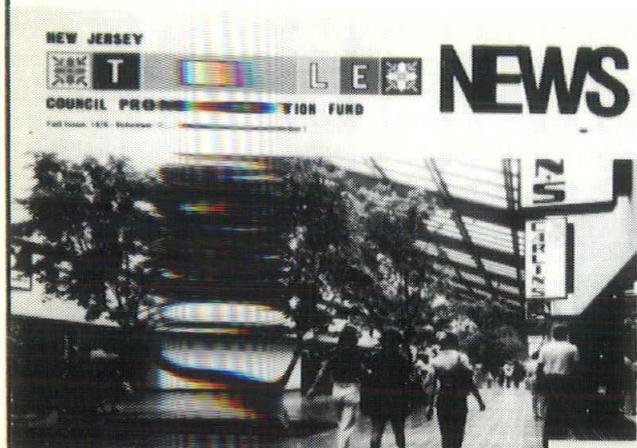
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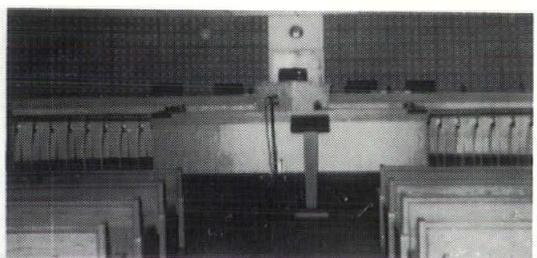
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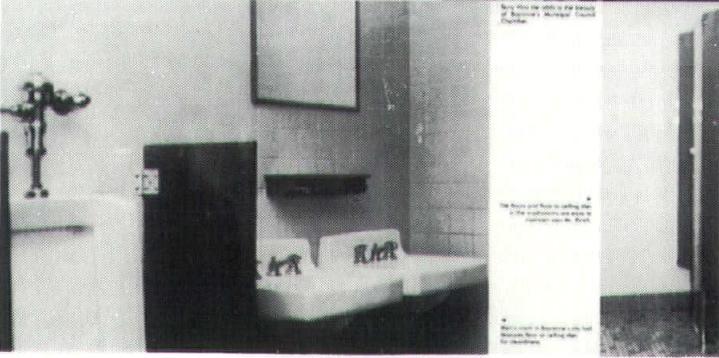


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