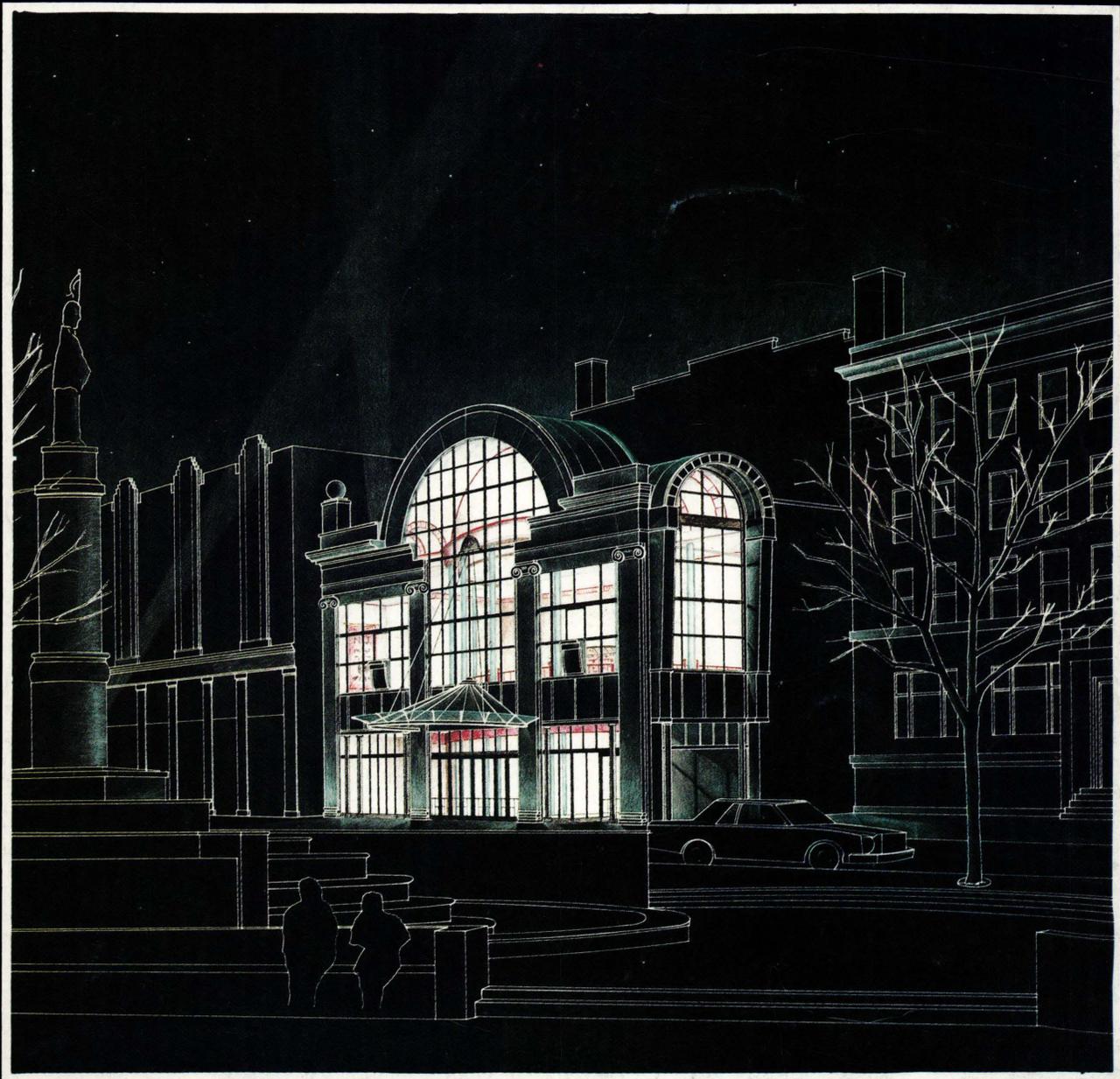


Architecture

July/August/September 1985

New Jersey



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 Vol. 21 No. 3

New Jersey

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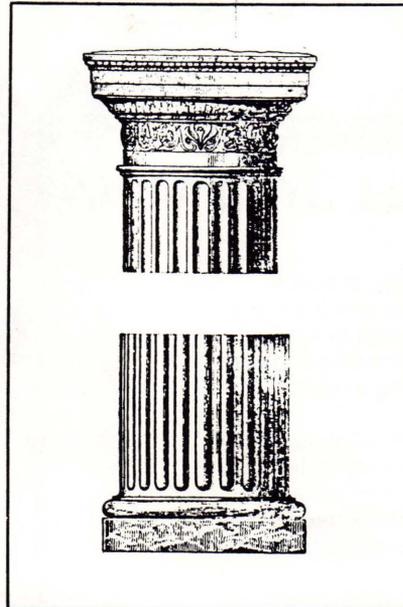
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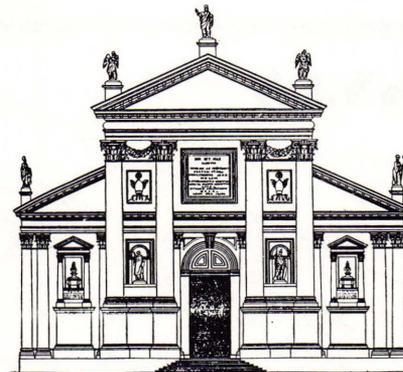
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Pavilions at Princeton
 Lourek Associates, P.C.

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4,000 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.

Views and opinions expressed in ARCHITECTURE new jersey are those of the writers and not necessarily those of the New Jersey Society of Architects.

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Correction: Issue #2/85 Conversation With a Client should have credited Lourek Associates, P.C. as the Architect.

SYENERGIZE

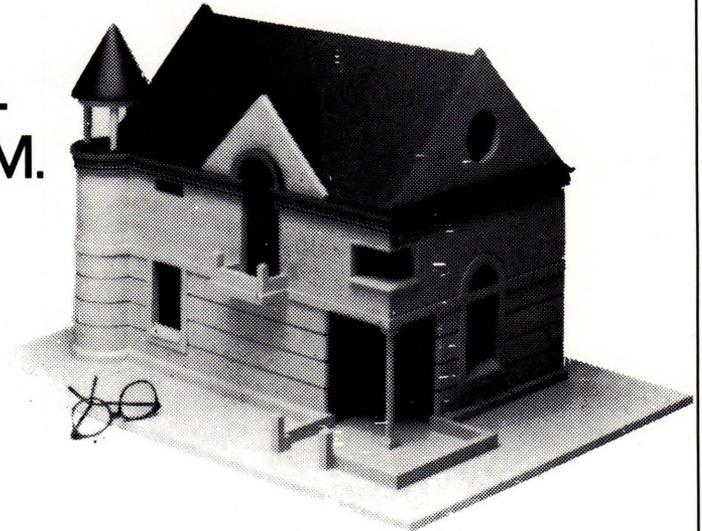
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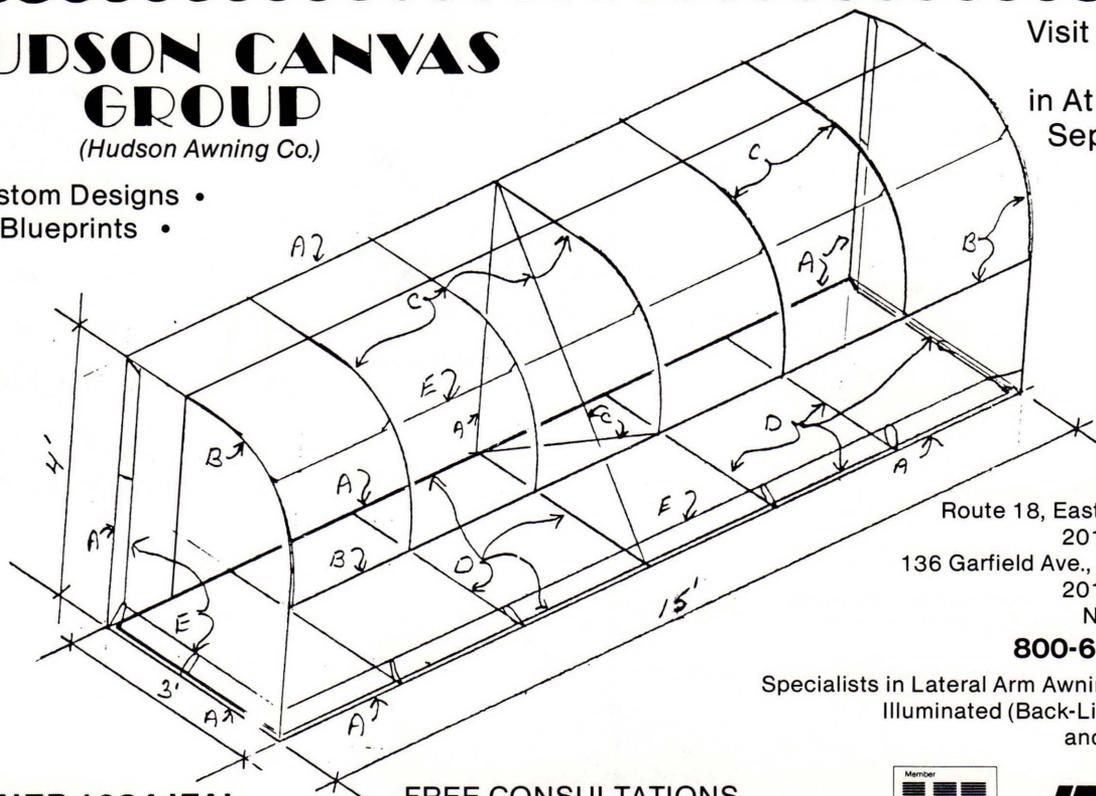
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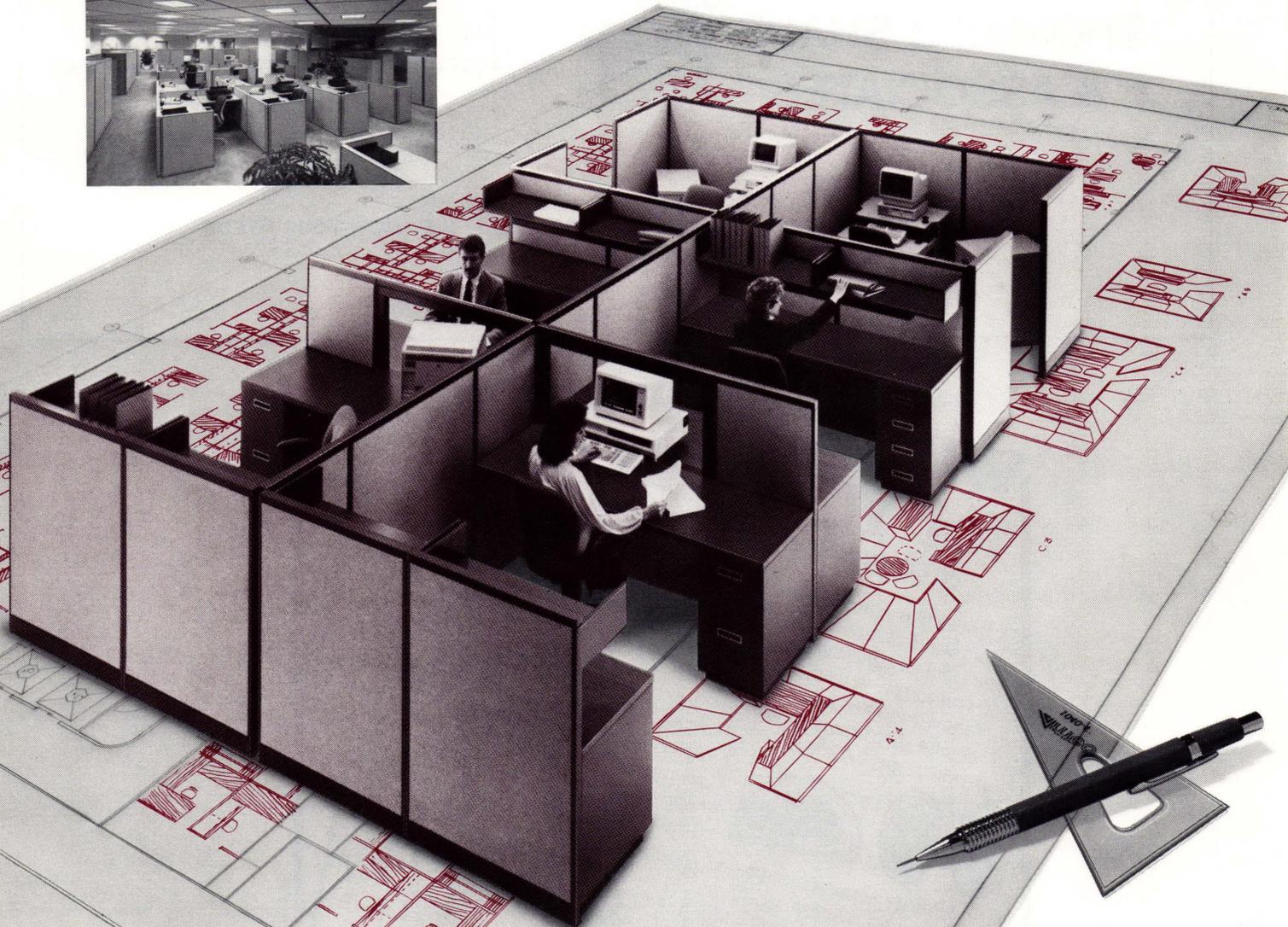
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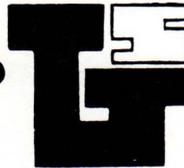
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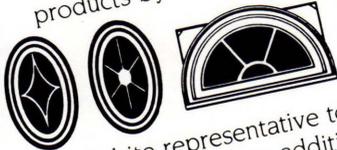
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Scholarship Awards

Twenty-six New Jersey architectural students were awarded educational grants totaling \$15,000 at the New Jersey Society of Architects 26th Annual Scholarship Awards Dinner in June at The Forge in Woodbridge.

Each of the scholarship recipients has maintained an excellent grade average while attending architectural schools throughout the United States and has demonstrated marked talent and potential for success in the architectural profession.

NJSA annually sponsors the scholarship awards program with donations from individuals and organizations that are committed to aiding promising design students. Since its inception in 1959, the program has distributed more than \$176,000.

A \$500 scholarship donated by Scrimenti Shive Spinelli Perantoni in memory of Adolph R. Scrimenti was awarded to Gary Bodine of Cranford (School of Architecture at NJIT). NJSA also awarded a \$1000 scholarship in memory of Adolph to Hope Zimmerman of Morristown (School of Architecture of NJIT). NJSA also donated the Ray Knopf Memorial Scholarship to Christopher Parsons of Califon (Rensselaer Polytechnic Institute), the Past Presidents' Scholarship to Brian R. Siegel of New Providence (Mississippi State University).

Newark Suburban Chapter, NJSA, donated two scholarships: J. Parker Edwards Memorial Scholarship awarded to James T. Daley of Mantoloking (School of Architecture at NJIT) and another to Timothy J. Howarth of Newark (School of Architecture at NJIT). The Jos. L. Muscarelle Foundation donated two scholarships, one going to Christopher R. Kunkel of Cherry Hill (Catholic University of America) and another to Kenneth G. Pugh of Asbury Park (Tuskegee Institute).

Brown's Letters donated two scholarships. The first, donated personally by Joseph J. Keiling, Chairman of the Board, was awarded to Stephen J. Bukont of Emerson (Virginia Polytechnic Institute). The second, donated by Richard A. Keiling, President, was awarded to Christine Balint of Trenton (School of Architecture at NJIT).

Architects' Wives donated one scholarship to Faith Zimmerman of Morristown (School of Architecture at NJIT). A scholarship was donated by Romeo Aybar, FAIA, in the amount of \$500 to Suzanne E. Cregan of Franklin Lakes (Carnegie-Mellon University). The Frank Grad Memorial was awarded to Susan Bailey of Upper Montclair (Massachusetts Institute of Technology); Harry Ruhle Memorial Scholarship went to Brian R. Graessle of Toms River (University of Arizona).

Also John Trich Memorial Scholarship



Paul Damiano, Eleanore K. Pettersen, AIA, President, NJSA, Christopher Parsons.



Jacques Duvoisin, AIA, Pres. of Newark/Suburban Chapter, James Daley.



David A. Sidman of Pella Windows & Doors, Stephen L. Lewis, Edward Kolbe, AIA, Chairman, Scholarship Foundation.



William Haryslak, Bernard Ross of New Jersey State Concrete Products.



Norman Ruhle (l), Steven Ruhle (r) of Whittier Ruhle Millwork, and Brian Graessle (center).



Ruth Duggan, Partner of Brown's Letters, Stephen Bukont.



Kenneth Karmazyn, Construction Products Manufacturers' Council; Richard Keiling, Brown's Letters; Michael Bartow, Hudson Blueprint; William Lammey, AIA, West Jersey Society of Architects; Romeo Aybar, FAIA.



Harry B. Mahler, FAIA, The Grad Partnership, John Carton.

to John M. Kerekes of Somerset (School of Architecture at NJIT); Charles Porter Memorial Scholarship to Paul Damaino of Englishtown (School of Architecture at NJIT). West Jersey Society Memorial Scholarship donated by the West Jersey Society of Architects to commemorate deceased past members of their Society was awarded to Dennis Leach of Pennsauken (University of Notre Dame); R.S. Knapp Company Scholarship went to Joseph M. Hyland of South River (Virginia Polytechnic Institute); Hudson Blueprint Company Scholarship to Harold R. Raymond of E. Orange (School of Architecture at NJIT), and NJ State Concrete Products Assn. Scholarship to William A. Haryslak of Avalon (School of Architecture at NJIT).

A \$500 scholarship donated by Harry B. Mahler, FAIA, went to John D. Carton of Morris Plains (School of Architecture at NJIT); Thomas & David Lehman Architectural Scholarship went to Denise D'Ambrosi of Paramus (University of Pennsylvania).

A \$350 scholarship, donated by Construction Products Manufacturer's Council, went to Anaezi E. Modu of Trenton (Harvard University).

A \$1,000 scholarship, donated by Pella Windows and Doors, went to Stephen L. Lewis of Montclair (Pratt Institute); Tarquini Organization Scholarship went to Eugene F. MacDonald of

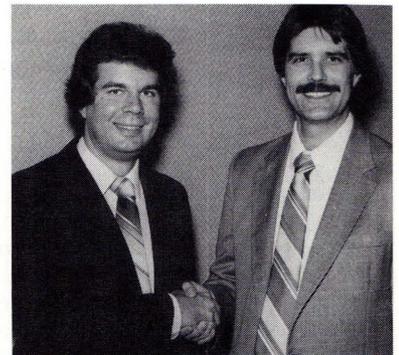
Palmyra (School of Architecture at NJIT).

A \$500 Charles Wood Jr. Scholarship went to Thomas J. Andraz of Hopelawn (School of Architecture at NJIT).

Beaux Arts Ball winning poster designed by *Ecoplan*. Entries were judged by Robert Slutzky (bot. left), professor of art at The Cooper Union School of Art and Architecture; Samuel Miller (ctr), director of the Newark Museum, and Suzanne Stephens (bot. rt.), contributing editor and architectural correspondent for *Vanity Fair Magazine*. Also appearing in photo are Fred Travisano, AIA (top left) the 1986 Chairman of the *Beaux Arts Ball* and Peter Ricci, AIA (top rt.).



Gary Bodine, Richard Shive, AIA, of Scrimenti Shive Spinelli Perantoni.



Eugene McDonald, George Sundell, Tarquini Organization.



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News

Martin Santini, AIA, chaired the Third Annual Beaux Arts Ball sponsored by the New Jersey School of Architecture at NJIT, where four hundred guests dined and danced at the restored railroad and ferry terminal at Liberty State Park on the Jersey City waterfront and helped raised \$21,000 to go towards improving the school's library and computer design facilities and other special projects.

Doug Kelbaugh, AIA, of Kelbaugh & Lee, Princeton, the designer of the first house to use a passive solar trombe wall in the USA, has accepted the Chairmanship of the Department of Architecture at the University of Washington, Seattle, Washington.

Madi Schiffrin was elected National Corresponding Secretary by the 550 member Society of Architectural Administrators at the AIA National Convention held in San Francisco. She is employed by the meyer/design/atelier, New Brunswick.

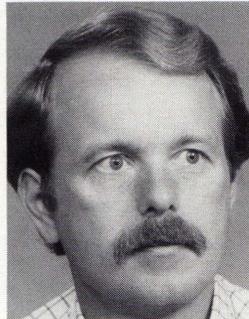
Joseph Flock, AIA, of the Johnsen/Young Partnership, Montclair, has been promoted to Associate.

Michael Graves, FAIA, in conjunction with Alessi of Italy, a company known for making stainless steel designer home accessories into an art form, has designed a kettle to be available in stores throughout the country. He is also designing the expansion of the Whitney Museum of American Art, NYC, whose present building was designed by Marcel Breuer, to include exhibition space, a theatre, expanded library/study center, office space and support space for operations.

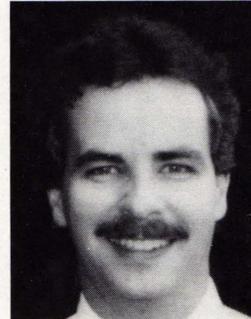
Barrett Allen Ginsberg, AIA, PA of Bedminster has been ranked among the nation's second hundred architectural firms by Corporate Design & Realty Magazine of NY.

The Hillier Group announces the opening of their Southern Regional Office located in Tampa, Florida. Currently the firm is working on the second phase of Harbour Island condominiums. The firm's seventh annual Architectural Career Day was attended this year by almost 100 students and their parents, and provided an opportunity to visit an architectural and interior design office and talk with established professionals.

Haines Lundberg Waehler was the recipient of a special Presidential Citation to mark their centennial anniversary, presented at the AIA Convention held in San Francisco in June. The AIA citation commends the firm, "whose commitment to excellence has endured for 100 years, producing architecture of the highest quality and adding immeasurable value to America's life and landscape."



Doug Kelbaugh, AIA



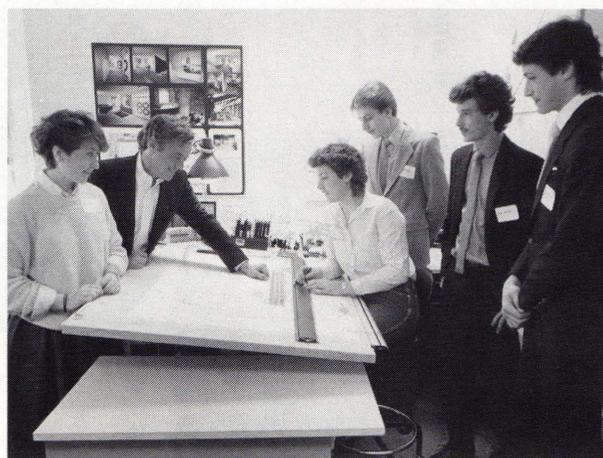
Joseph Flock, AIA



Madi Schiffrin, National SAA Corresponding Secretary.



The Alessi-Michael Graves kettle.



Architecture Career Day, The Hillier Group. J. Robert Hillier, FAIA (2nd from l).



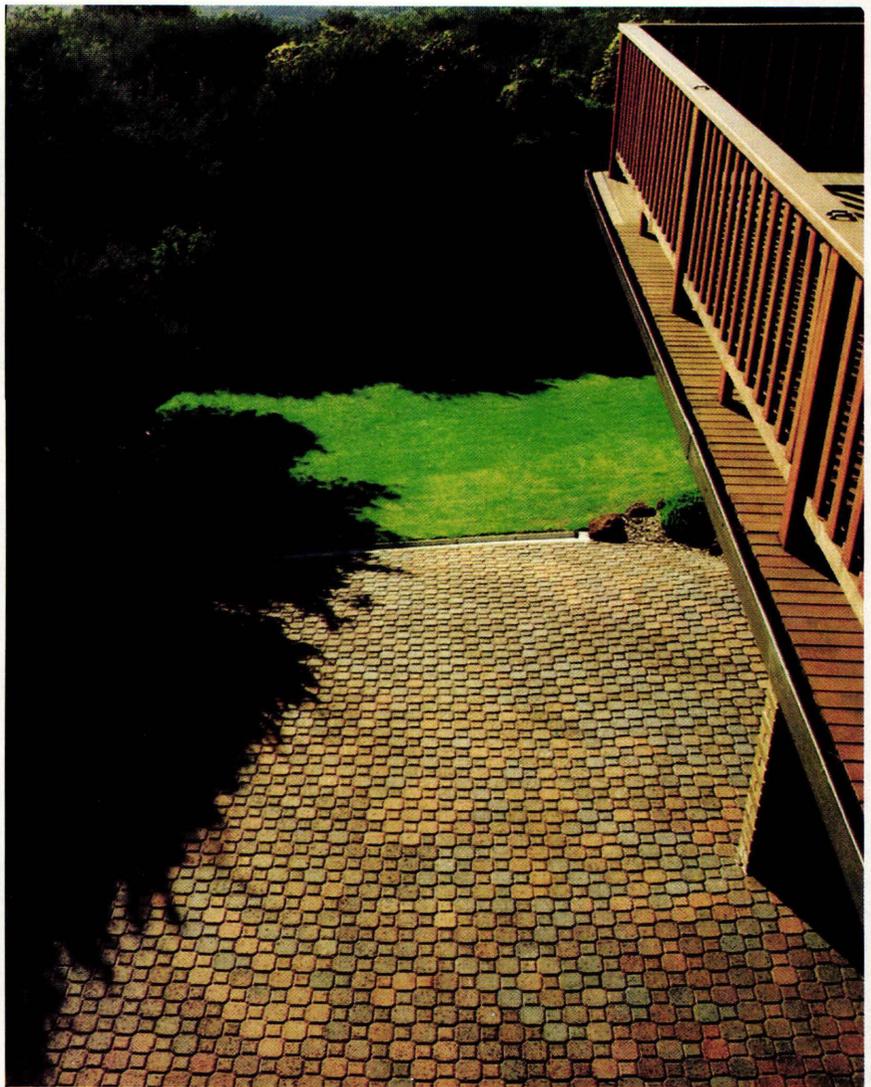
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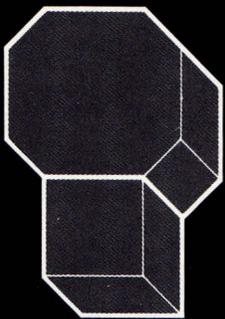
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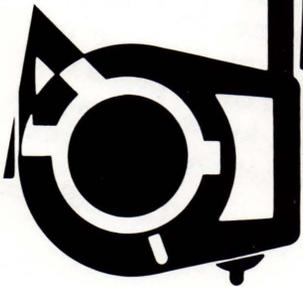
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Conservation, and Change

A country without a past has the emptiness of a barren continent; and a city without old buildings is like a man without a memory.

Graeme Shankland

In this issue of "Architecture New Jersey" we take the conservation of architecture as our theme. Our lead article discusses the history of architectural conservation in the United States. We show a wide variety of projects by architects involved in bringing freshness and concern to existing structures. We include articles on tax incentives and the technical aspects of building conservation. Our book reviews and client interview reinforce the issue's theme. And, in case you hadn't noticed, we have changed our type style to one which is easier to read. It is our hope you find the type, as well as the contents to your liking, but we won't know unless you write to us. Please do. We look forward to hearing from you.

The Editors



*Ionic Corner Capital from
Erechtheum.*

The Conservation of Architecture

by Philip S. Kennedy-Grant, AIA



Arch of Trajan, Benevento.

In the United States today, architectural conservation is known by a number of terms — historic preservation, recycling, restoration, rehabilitation and adaptive use. Of these terms the most popular and widespread is historic preservation, or more simply, preservation. It is argued, principally by those who recognize the National Trust for Historic Preservation as the national center of architectural conservation, that “preservation” is an encompassing term which includes all the aspects of conservation. For example:

Preservation is not one thing, but many. In a sense it is indeed the right of our cities, or any other place where people are, to be beautiful...

There is preservation that moves a threatened house out of the way of a highway, and the kind that gets

residents out to fix up and take pride in a whole neighborhood. There is also the preservation that makes museums of antebellum plantations, and the kind that turns abandoned nineteenth-century factories into thriving commercial enterprises. There is just plain maintenance and renovation, as well as concern about designing new buildings to fit peaceably into old areas. There is preservation that maintains the setting, the natural environment, as well as the built. Preservation means basically conserving irreplaceable resources.

The point is well made that a number of activities are involved. But the last sentence above reveals the truth — preservation is merely a substitute word for conservation. The difficulty in this is that it is a poor substitute and not a synonym. Preservation, despite all the

Central Business District Revitalization Study City of Burlington, N.J. *The Tarquini Organization*

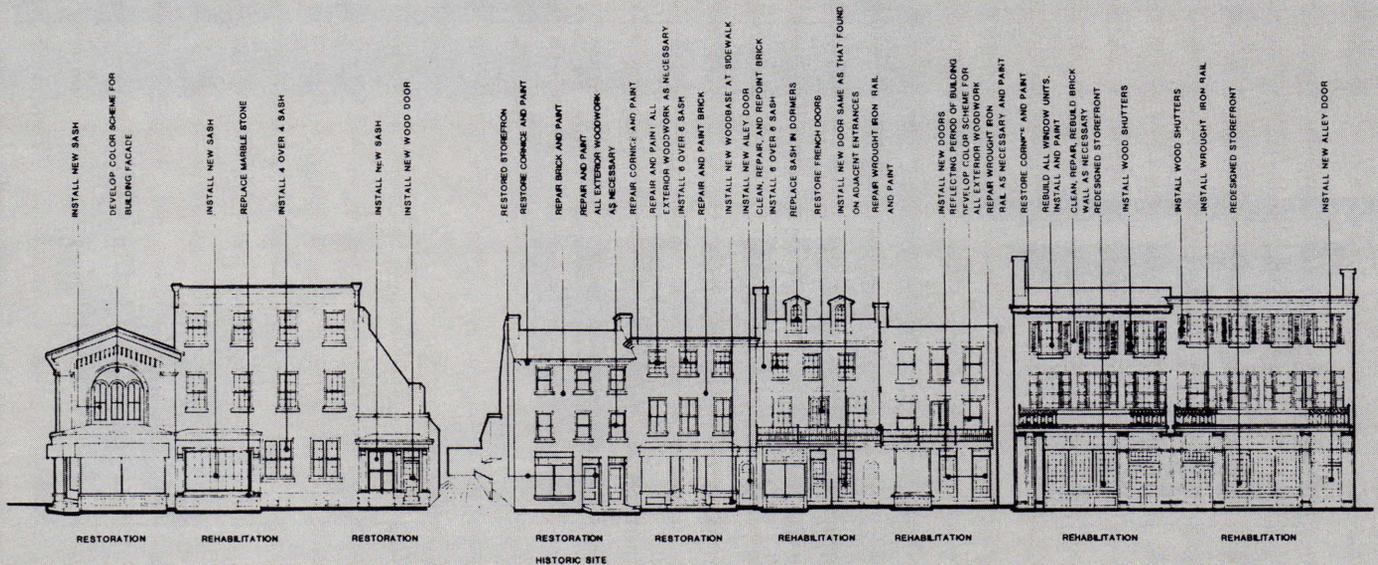
The purpose of this study was to recommend guidelines for the physical improvement and historic preservation of a two-block area of High Street, hub of the Burlington City

central business district.

Major objectives of the study were to encourage use of rear parking lot areas by improving their appearance and function as pedestrian connectors to High Street; develop a building use concept; develop an overall master plan which would iterate the study's recommendations with proposed streetscape and open space improvements; and to suggest

methods and programs to assist in the implementation of proposed improvements.

Facades of over sixty buildings, mainly commercial, were surveyed and catalogued. Notations were made regarding historical significance, building use, dimensions, finish materials and a checklist provided of items to be addressed during rehabilitation/restoration.



claims to the contrary made for it, implies stasis. One preserves specimens by immersing them in formaldehyde; their use will be attended to later, after which they may be discarded. This is hardly the image the National Trust is trying to cultivate, but it exists nevertheless. In Europe this image is well understood and accepted. A leading conservationist has said that "preservation in the old sense was an act of embalment; conservation in the new sense has become a creative act which aims at enhancing the life of a community."

The point of all architectural conservation is to create new life in old, to suffuse tired buildings with new energy and hope, so that people have better places to live, and reason to hope as well.

Elements of Conservation

A tour of the American landscape, both rural and urban, reveals a diversity and variety punctuated and emphasized by the vast distances which separate our settlements. It is a phenomenon peculiar to America, this distance.

But distance is a dimension of depth as well as a linear one, and the same tour of the landscape reveals a separation in time. This seems obvious — the first settlers in an area erected the first buildings. But it is an observation too rarely made. As expressed in *America's Forgotten Architecture*, "In too many places the vernacular and background architecture that gives an urban or a rural community a personality of its own has not been recognized for the valuable resource it is. Because it is familiar, many communities fail to see the importance of what is around them."

The dual separations of distance and time define the community quite precisely, establishing its unique identity within the variegated fabric of the nation. Though several, even numerous, characteristics may be shared with another community, each place is unique. This uniqueness is the foundation of the community's worth.

It is time and distance that create the context of a place. Each place has its own position in space. The context of each place is seen to be different from every other, since only one element can occupy a particular place at a particular time. The varying separations between specific places cause the perspective to be dim or precise, as distance increases or diminishes.

There are two aspects, then, of the American landscape which become evident: each community is unique in time and place; and its citizens are too often unaware of this uniqueness, and, hence,

value. Because of this unawareness of community value, myriad and massive portions of the physical environment are being destroyed. With every element which is obliterated the American people, that is to say the citizens of each community, lose contact with their predecessors, encouraging the rootlessness and anomy already ever-present.

The responsibility for stopping the present sweep of destruction rests with the individual. It is his moral obligation to preserve his heritage, and since every problem in preservation is an individual

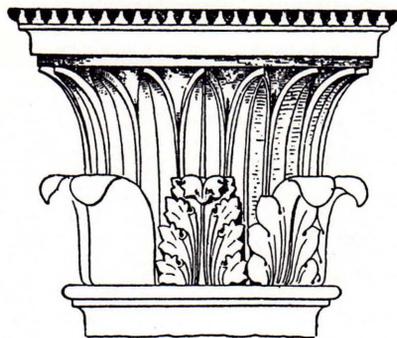
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The Commodore Barry Building consists of two three and one half story red brick masonry rowhouses situated in Center City Philadelphia. Constructed in 1844, this building has been used as offices, a tuberculosis sanatorium and apartments. One of the rowhouses was "modernized" at the turn of the century and retail stores have occupied additions which were added in the early Twentieth Century.

The building is typical of the many rowhouses built during the mid-19th

Century. Its basic floor plan consists of two large rooms and a passageway on the front connected to a narrower back building.

The Commodore Barry Condominiums will include 10 units, in 14,000 square feet. In keeping with the requirements of the U.S. Department of the Interior, these Greek Revival townhouses will retain their Eastlake modifications and not be converted back to their original design. In addition, the 1920's storefronts will be maintained and used as entrances to three of the units. Interior finishes and architectural elements including stairways, columns and trimwork are to be restored and incorporated into the new design.



Roman Column.

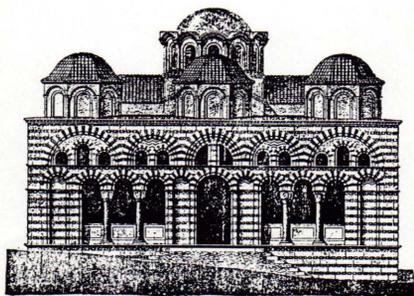
one, the citizens of one community cannot expect those from another to come immediately to their aid.

We are abruptly thrust into a situation of confusion. At issue is architectural conservation in America. Architectural conservation, like any other planning activity, is political. It cannot succeed in a socially acceptable way, without political support. The confusion arises in attempts to describe the limits of jurisdiction over architectural conservation — at least four levels of government are involved: local, regional, state and federal. The issue centers on the extent of a structure's significance. For what is clearly significant, architecturally or historically, to a small community, may hold no place whatsoever in the affairs of the region. Conversely, it may be that a particular structure's value transcends even regional and state history, and figures in the national heritage. Defining how various political bodies can deal with these overlapping concerns is no easy matter. But it is an issue fundamental to architectural conservation which must be thoroughly understood, if not resolved.

A second element of architectural conservation which requires understanding is the relationship of architecture to the community. The principle focus of architectural conservation is upon the structure — the aesthetic and historical value of the building. This focus changes as the support for architectural conservation grows in a community. Since all attempts at architectural conservation begin with the architecture, it is imperative to comprehend how that architecture is evaluated.

The particular emphasis in evaluating historic architecture is upon contrast — in scale, style, site and condition. Without contrast there can be no value, for it is the aspect of difference, of rarity that conveys worth to a particular object.

The condition of the American economy in recent years has generated interest in architectural conservation. Primarily, this interest has increased as real estate developers have realized that architectural conservation is a sound financial investment in more cases than



Byzantine Architecture
Church of the Theotokos

Broad Street Train Station

*The Tarquini Organization
Fig. 1*

The station, located in Newark, is a vital element in the state's transportation network, handling over 2,800 passenger loads daily.

Prime project objectives, as set forth by the client, were for the design team to provide functional and aesthetic improvements to the existing facility to increase comfort and safety for the commuter.

Factors that were taken into con-

sideration when developing the renovations program were the historic significance of the building, energy conservation, safety and crime abatement measures, accommodating traffic flow during construction and station maintenance.

Included were exterior and interior rehabilitation and modifications of the station building, platforms, canopies, ramps, stairs, sidewalks and lighting on both the inbound and outbound areas of the station site, plus a pedestrian tunnel.

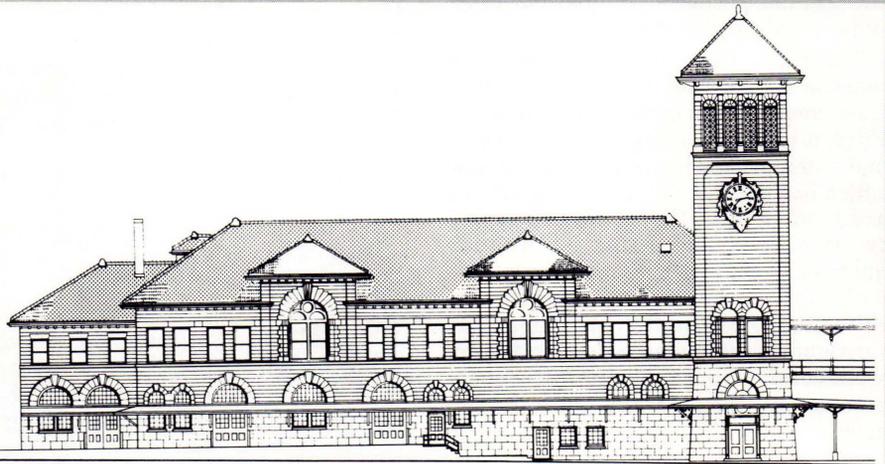


Fig. 1

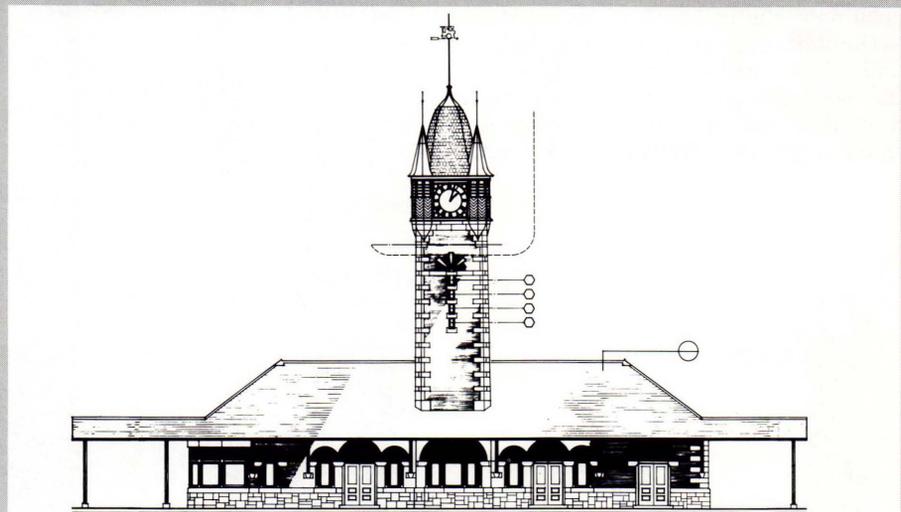


Fig. 2

Elizabeth Train Station

Short and Ford

Fig. 2

This Romanesque Revival station located in Elizabeth was designed in 1893 by the eminent architect Bruce Price. For many years it served passengers traveling on the Central New Jersey line. After the line was abandoned, the building deteriorated from years of neglect and suffered a fire in its 4-story clock tower.

Short and Ford's restoration in-

volves cleaning the brick and stone exterior, replacing the slate roof, repairing the windows and bull's eye glass fanlights over them, and restoring doors and entryways. Missing elements are being restored on the basis of details seen in historic photographs and documented on Price's original drawings of the station. The clock will also be repaired and put back into working condition. After restoration, the station will be converted into a restaurant or offices.

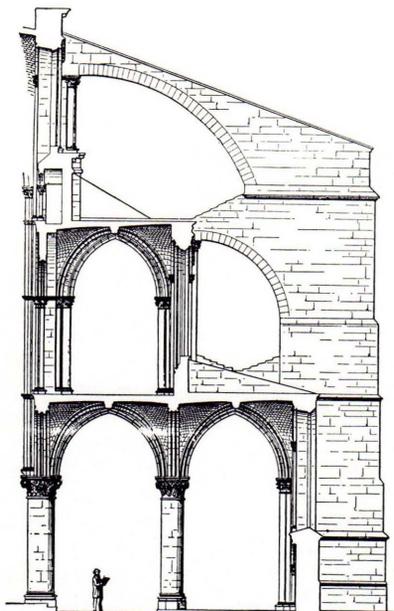
not. One of the canards of post-World War II federal policy was that America's housing must be replaced. An optimistic notion at the time, legislators enacted laws establishing programs which were intended to gradually replace existing housing throughout America, principally in cities. This is a bankrupt theory because replacement has not happened and is not going to happen.

There have been many cities with entire neighborhoods leveled to make way for new housing. Often the housing has not been built, and just as often, when it has been, the result is vastly inferior to the original, perhaps cramped, but clearly personal neighborhood.

There are, therefore, three particular reasons for the swelling tide of architectural conservation occurring in America. First, it is a moral obligation to preserve one's history, and this is an obligation which has increasingly been realized and accepted. Second, the value of community architecture is found in its uniqueness, a fact which imbues every place with at least some small degree of architecture important in its immediate surroundings if nowhere else. And third, architectural conservation has simply become an economically wise investment.

Conservation in the City

Architectural conservation has been, until now, the bailiwick of the amateur — the stereotype of "the little old lady in tennis shoes" remains widespread — but the need for professionals has been recognized and they are responding. Architects again are recognizing the value



*Flying Buttress
Church of S. Remy at Reims, France.*

Benefits of Architectural Conservation

Energy is conserved

Reduction of time to complete project because: demolition unnecessary; site clearance unnecessary; site excavation unnecessary; large portions of the foundation and structure are intact and useable.

Fewer new materials are needed because: large portions of the foundation and structure are intact and useable; the landscape of the site is usually developed adequately

Community gains

Educational resource exists as an old site or structure is a living example of past history, architecture, or culture.

Urban environment is improved visually and aesthetically.

Opportunity is created for community involvement, which can lead to increased civic pride and responsibility.

Older structures tend to be accessible to large numbers of people since they are close to city centers.

Economic gains

Land value is increased or stabilized. Tourism increases.

Labor costs are reduced due to shorter time and inflation is reduced.

Cost of materials is reduced.

One project can initiate several others.

New Jersey State Capitol

Short and Ford

The Joint Venture of Princeton-based Short and Ford Architects and Johnson and Jones recently began the complex task of restoring the New Jersey State Capitol in Trenton.

The Senate and Assembly Chambers will be restored to their original late 19th-century appearance. Both will be updated with modern ventilating, electrical and voting equipment installed so that historical features such as the Edison chandelier and the skylight in the Assembly Chamber are not disturbed. In the Senate Chamber, individual desks which were removed in the 1960's to accommodate an increase in membership will be reconstructed and much of the Chamber's original

ambiance will be returned. Original paint colors and finishes in the Assembly Chamber have been determined by a paint analysis.

In the former Supreme Court chamber, a suspended ceiling which obscures large windows and a stained glass skylight will be removed and the room restored for use by the Senate Majority.

Other areas slated for work include the Victorian-era Governor's office, the former State Library with its grand 2-story spaces in the State House, and courtrooms in the Annex which were vacated when the Courts recently moved into the new Justice Complex.



of history in the townscape, aesthetic as well as intellectual, and have grown weary of the sterility of the International Style and its remnants. In addition, there is a recognition that *all* aspects of the physical environment, including hamburger stands, can be intelligently designed to be in sympathy with their older neighbors.

The elements of continuity, of fluidity, motion, complexity, and variety (in the mixture of old and new) must be forever weighted and evaluated in their momentary arrangement. Though only a part, architectural conservation is a very important part of the task of improving our environment.

The environmental concern which has received the most attention but which has realized the least improvement is

the condition of our cities. America houses an urban population. The cities in which people live are, at present, surviving in spite of themselves. For there is a great irony in their existence.

The history of civilization parallels the development of the city as a form of community organization. As social interaction increased it became desirable to facilitate that interaction by reducing the distance necessary to travel to make these exchanges. The direct result was concentration.

In our day we developed the means to reduce the importance of distance at least superficially. We have also, simultaneously, by an amazing stroke of luck, been able to give physical expression to our distorted sense of freedom in

America. Combining both these feats is still seen as the pinnacle of America ingenuity — the development of the automobile.

But the main issue is that the right to have access to every building in the city by private car, in an age when everyone possesses such a vehicle, is actually the right to destroy the city. And it is a right we have taken to our hearts and done our utmost to fulfill. A quick look at the condition of our cities after three-quarters of a century of the automobile's presence shows that we can be extremely thorough — no part of the landscape is left unscarred.

There is another lesson only slightly less evident in a review of the condition of our cities. This is, despite what damage we do, unwittingly or otherwise,

The Changing Focus of Architectural Conservation

The first organized attempt to save a building occurred in Massachusetts in 1847. Unfortunately, the house, built in 1704, in Deerfield, was demolished. From these inauspicious beginnings the idea of conserving architecture spread — Mt. Vernon, the home of the revered George Washington, was saved from becoming a hotel. Other landmarks were soon also saved from destruction.

After these responses to direct threats the thought emerged that history might best be learned in restored physical surroundings. This concept fostered myriad museums furnished with authentic period pieces. The epitome of this idea of conservation as education is Colonial Williamsburg.

In the last ten years the interest in architectural conservation has

blossomed and with it, the movement has expanded its scope to include specific interests. As an example, the Midwest Regional Office of the National Trust for Historic Preservation in 1976, sponsored a campaign to improve Main Street facades throughout the Midwest. Virtually everywhere throughout the Midwest, Main Street is the face of the town, its front. Too much of these fronts had been covered up by aluminum over the years. The National Trust, in focusing upon this aspect of conservation, was concerned about one element, of varying quality, over a large region.

As architectural conservation has increased in popularity so has the number of articles in newspapers and magazines documenting its rise. With the increased publicity has come in-

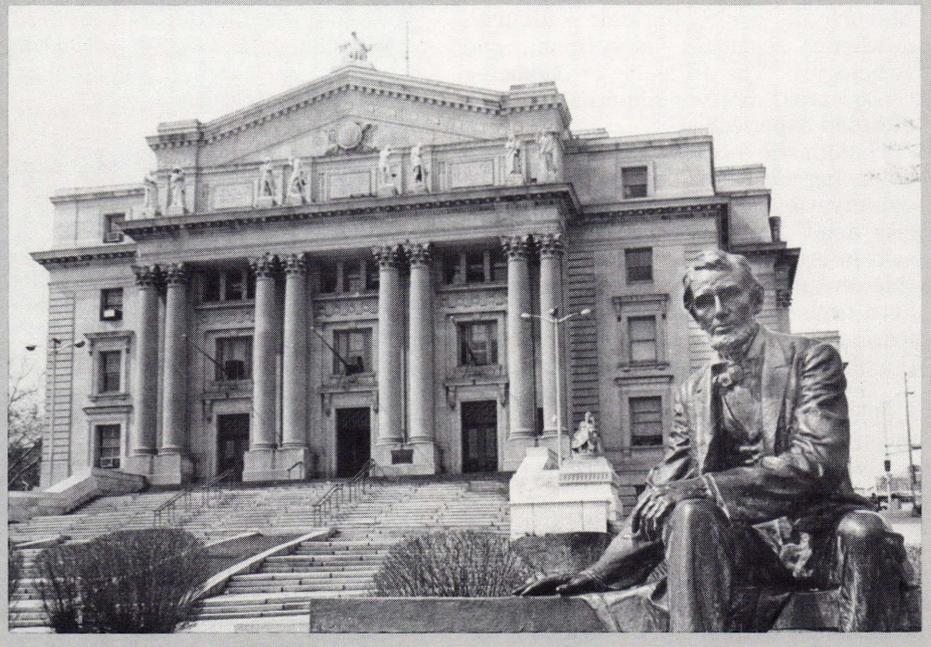
creased criticism, perhaps because the chief axiom of the journalist is that anything in the public view *must* be criticized. And as a response to this criticism the conservationists have taken the admirable step of developing a social conscience — they are as concerned now about people as they are about buildings. And though it has taken a long time for conservationists to recognize the fact, architecture without people is nothing.

We now are entering a period of primary concern for the neighborhood or community, in which conserved buildings are used to improve that community. Conservation has, thus, become a tool, not an end in itself. This is the most important shift in focus the movement has ever realized and the results can not be other than improvement.

Essex County Courthouse *The Grad Partnership*

The original building, designed by Cass Gilbert and completed in 1907, was very innovative for its time. However, by the time of major renovation in 1929, the county court system requirements had outgrown the building's physical capability.

The current renovation and restoration of the Courthouse will result in a carefully restored building featuring the significant aspects of its original architectural heritage, and its 1929 modernization, while at the same time achieving a modern courthouse facility properly equipped to function efficiently and effectively. The restored monumental public spaces and courtrooms will meet current needs, and ancillary spaces such as jury rooms and judge's chambers will be completely renovated to function as comfortable working spaces. All of the remaining areas in the building will be completely modernized.



we still have the will and the talent to make our cities liveable. We continue to move into them, and in the midst of their horrors profess our love for them.

There is another strong argument for maintenance as a means of improved city life. The entire physical landscape cannot be replaced, only portions of it at a time. We must, therefore, be caretakers of the city, continuing its capacity to operate, increasing that capacity when able.

There are three ways that architectural conservation contributes to urban maintenance. In the first instance conservation is an economic strategy, combatting rising land values and encouraging a richer mix of uses in rental areas. This means, among other things, finding suitable new uses for buildings that formerly provided this richer mix. Second, architectural conservation improves the city by reinforcing identity and, thus, community cohesiveness. The third benefit to the city accrued by the practice of conservation is closely related to the second: it allows comparisons, encourages contrast, celebrates diversity.

Although the benefits of architectural conservation are quickly recognized, there are a series of obstacles which make practicing conservation difficult. The first of these problems is selection. Determining which buildings are worthy usually generates disagreement, so there must be a standard against which all work is measured. Establishing that standard is even more difficult since it calls for "forethought tinged with economic prudence, for balanced judgement touched with common sense and for the recognition of that which has value over that which has revenue."

In all matters of architectural conservation there are a number of motives which often clash in their struggle to be dominant. These motives are economic, historical, archeological, cultural, aesthetic, scientific, educational, and sociological. The difficulty of balancing these varied motives requires a person of broad experiences.

Though the vagaries of selection and balancing motives present difficulties to conservation, the primary obstacle is the city itself. Planning has been a profession in America since the beginning of this century, but it has had a curiously hard time in becoming a respected profession. The reason for this is based in the philosophy of Anglo-Saxon founders of this country. They advocated individualism to a marked degree. The result is that city planning has been subverted, and a strong tradition of anti-urbanism has developed.

This tradition combines with a second phenomenon which Stewart Udall calls the Myth of Superabundance. This myth holds that nothing runs out; the material resources of America are virtually limitless. When something

Preservation Tax Credits Threatened

The American Institute of Architects has begun a campaign to retain tax credits for historic structures that President Reagan's tax

- **Termination of the credits will cause irreparable harm.**

Without tax incentives to attract private investment, market forces will lead to abandonment and destruction of irreplaceable landmarks.

- **Tax credits provide an alternative to costly Federal Programs.**

As President Reagan stated last year, "our tax credits have made preservation of our older buildings not only a matter of respect for beauty and history but of good economic sense."

- **Preservation attracts private investment.**

Since enactment of the Economic Recovery Tax Act in 1981, over 10,000 projects have been undertaken, representing a private sector

reform measures would eliminate. In making its views known, the Institute outlined the following reasons for maintaining the tax credits.

investment of almost \$7 billion.

- **Tax credits promote job creation.**

The National Trust estimates that certified historic rehabilitation projects have led to more than 63,000 new jobs.

- **Tax credits attract small investors.**

Forty percent of all rehabilitation projects are for less than \$100,000.

- **Tax credits lead to housing opportunities.**

To date, approximately half the total investment in historic rehabilitation has been in housing.

- **Tax credits increase tax revenues.**

Rather than being a drain on the Treasury, tax credits have returned their initial investment many times in increased tourism, local commerce, and investment opportunities.

Morristown Streetscape

Nadaskay Kopelson Architects

This Victorian single-family dwelling, built in the early 1900's as a merchant's house in Morristown, New Jersey, has been restored and converted to multi-family use by Nadaskay Kopelson Architects. An intelligent zoning ordinance, combined with a recognized need for urban housing permitted the conversion to three dwelling units.

An earlier conversion from single family to two apartments had been accomplished with a minimum of effort and cost. Lack of maintenance lead to deterioration, threatening the life of the structure.

Each unit was designed to provide unique features and amenities usually found in single family residences. Private entrances and basements, individual outside living spaces, separate utilities and washers and dryers were designed for each dwelling. Vertical arrangement of two of the units is reminiscent of typical two-story urban houses. The Victorian exterior and interior details such as entry wainscot, main stair, four panel doors, window and door trim were worthy of restoration. Original wood shutters found in the attic were reused.



deteriorates or becomes exhausted, according to myth, we just move on, leaving decaying and decayed remnants behind.

These two pernicious attitudes are the chief reasons for the deterioration of our cities. Together they form a formidable challenge of the architectural conservator, for changing attitudes is perhaps the most gruelling task existing. It is also nearly impossible to assess attitudes accurately, thus making it difficult to measure progress. The conservator of buildings must become something of a psychologist in attempting to overcome these attitudes.

Accepting that these obstacles to architectural conservation exist, it then becomes necessary to develop a means to reduce their negative effect. The best way of doing so at present is to incorporate conservation into the regular process of city planning. A conservation plan may be developed separately by a private organization and published as an entity of its own. It would be intended to be followed simultaneously with the community's master plan. This has been done successfully in such places as Marshall, Michigan where a private organization developed a plan for the benefit of the community.

In other areas a separate architecture conservation commission has been established as part of the municipal government, and is also responsible for developing a master plan for future conservation. In this case two plans for the same area exist, one of which need not have taken architectural and historical significance into consideration, the other being based solely on these concerns.

A third method of incorporating conservation into the city planner's practice is to add it as an element to be considered in the normal planning process. Conservation thus becomes merely another variable in the planning formula, not equal to all other variables combined and requiring a separate plan.

Each of these three ways of organizing a conservation plan has its advantages, and drawbacks. All of them may be considered coopting of a sort since, in effect, they support the concept of planning, a discipline which the public at present distrusts. And it is the public which is now the strongest supporter of conservation. By associating closely with planning and planners it can be argued that conservationists weaken their popular support. On the other hand, by refusing to adopt present bureaucratic methods conservationists stand to lose their meagre government support. Since in the end it is the government and its planners which must be convinced of the value of architectural conservation, it is a strategically wise move to join their ranks.

Visitor's Center *Hoagland/Fitch Associates*

In 1976 the Somerset County Park Commission received the nationally known rock gardens of Leonard J. Buck from his widow. On the grounds was an old carriage house which Mr. Hoagland of the firm of Hoagland/Fitch Architects converted into a Visitors Center while following the requirement that the basic elements of the exterior facade re-

main as it was originally designed. Extensive renovation of the existing structure was required and the building was stripped to a shell so that the structure could be restored and rebuilt. The building contains a small Meeting Room, Kitchenette area, Library, public toilets, Staff Room with shower facilities, and a second floor office area.



Residence and Offices *Ecoplan P.A. Architects*

Ecoplan Architects has recently completed a unique renovation. The existing residential structure was a two-story building with an attached garage. A portion of this structure became the Santini residence while the remaining area became incorporated into the office plan of the new facility. A second floor addition was incorporated above the existing garage which became part of the new office. The original structure remain-

ed intact with its plaster walls and hardwood floors requiring minor interior and exterior repairs. The overall fenestration of the new portion was coordinated with the existing facade; however, the building front took on a new aesthetic. The private residence is connected to the office by a second floor, open sun deck located centrally between the existing and the new areas of the building.



Summary: Toward An Ethic of Conservation

Throughout this history of architectural conservation in America the focus has been until very recently, completely trained upon the physical objects being conserved. Many people today recognize that this is only one facet of the complex process which has become so popular across the country. In addition to the purely architectural issues involved there are social issues as well. These issues have been raised but remain unresolved, as thorough investigation has yet to be completed.

The issues which we refer to are displacement, education, and social responsibility. As Monsignor Geno Baroni, an official of the Department of Housing and Urban Development and a nationally respected advocate of conservation with people, not buildings, as the emphasis, has said, "we are having urban reinvestment at the price of the

poorest people. Everyone is for a pluralistic city, but we come down to the same old question: who bears the burden of social change? The answer is poor people." Even those whose careers are already dedicated to resolving these dilemmas cannot adequately outline the optimum path of action. Clearly the architect and amateur involved in architectural conservation must devote a greater amount of energy to the task of accommodating the poor as conservation succeeds.

The second social concern to be addressed is education. Since regions vary greatly in regard to history, culture, and architecture as well as goals and aspirations, there are few universals which apply to every effort at conservation. Therefore, perhaps the soundest approach for conservation education to take is to develop an ethic of conservation. Even today this ethic is not clearly defined.

Not only must people be trained how to conserve buildings, the basic principles of architectural conservation must be deduced and then disseminated. The process of architectural conservation has become increasingly sophisticated. So also must the theory. Only then can the lessons of a city be transferred quickly to other regions. The present method of learning by example is time-consuming and inefficient. As the need for saving our building stock increases, as it continues to do, the need for an efficient conservation technology becomes more clear.

The last social aspect of conservation to be addressed is that of government involvement and jurisdiction — who is to have the last word in deciding which structures ought to be retained and which not? There is evidence supporting both ends of the spectrum, but the argument can be reduced to this: local citizens have ultimate responsibility for

State Theater

Alan Chimacoff, AIA

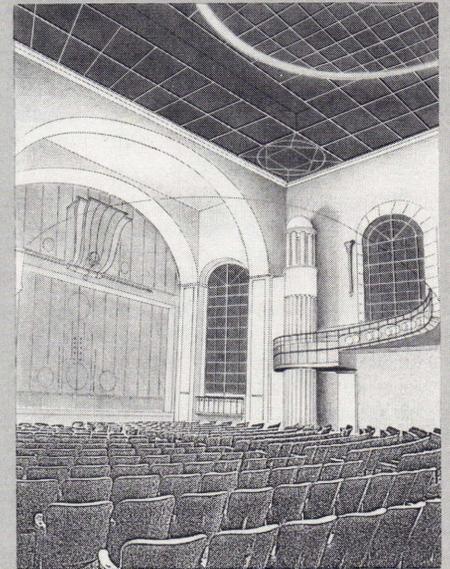
The State Theater will be the centerpiece of the New Brunswick Cultural Center. The theater will provide a 2000 seat performing arts center for classical music, dance, drama, opera, popular music, shows and film.

The renovations will entail a thorough renewal of the 1921 Thomas Lamb designed structure, including expanded and renovated lobbies and a redesigned public facade. The installation of entirely new mechanical, electrical and plumbing systems will complete the project.

The new facade is purposely theatrical. It features a dramatic arched structure, reminiscent of a theater proscenium, engaging the classical terra-cotta framework of the existing front. A smaller side facade faces the adjacent George Street Playhouse and a ground floor arcade suggests a connection between the State Theater and the neighboring buildings that comprise the Cultural Center.

The entry hall and front lobbies will be thoroughly reconstructed as a two-story high semi-circular stair court, connecting and serving the orchestra and mezzanine levels of the theater. The existing mezzanine lobby is a distinguished vaulted room, originally executed in the manner of Robert Adam, the 18th century neo-classic architect. This room will be restored and redecorated in the Adamesque style.

The auditorium will be refurbished entirely. Many of the original details will be preserved and incorporated into a new design intended to restore distinction to the hall.



local matters of architectural conservation while the Federal government has the responsibility to preserve the architectural heritage of this nation. (The Federal government also has the greatest financial assets to be devoted to conservation.) The argument is then limited to one of defining scale. Of four governmental levels, local, regional, state, and federal, each has jurisdiction only over those matters of architectural conservation which are not architecturally nor historically significant at the next higher level of government. The result of this definition is that only the finest examples of period architecture and the structures of greatest historical importance will come under the purview of the Federal government. These most important examples usually require the greatest expenditures to maintain or renovate appropriately, and in strictly monetary terms, the Federal government is the only body capable of shouldering the burden. In addition, the Federal government can be expected to provide expert consultation services, as

a resource for communities to use as their needs require.

It must be understood that excessive support for architectural conservation which comes from outside the community, as in massive federal investment, is the least desirable form of assistance, and the least likely to succeed. A community must invest in its own future by conserving its past. Participation in architectural conservation is a fundamental civic duty. Without that commitment by the community any investment becomes a delaying tactic at best, prolonging lifelessness before eventual collapse.

There is an underlying moral viewpoint evident in this position — it is wrong to destroy what has value and what may be continued to be used or reused. And outside investment, no matter how great, cannot alter a community's morality.

The responsibility of government at all levels, then, is that of a willing supporter, responsive to the people. Government resources, financial and intellec-

tual, must buttress private and local efforts, while always recognizing that the purpose of government is to serve the public, not to dominate it.

The experience across the country implies that the two principle ingredients for successful conservation are citizen motivation and a commitment to action. While it is easy to decry the excessive costs for complete renovation, or to bemoan the paperwork required in order to obtain government money, both complaints too often serve as excuses for failure to act. The twin needs of energy and economy virtually force our retrenchment. And as people return to cities there is an increased need to save or reuse existing buildings. The re-concentration of people not only creates this need, it provides the basic energy source required to maintain and conserve the architecture — people. □

Tax Incentives for Historic Preservation by Spencer Leineweber, AIA

Special investment tax credits are available for qualified expenditures incurred in connection with the rehabilitation of historic buildings. These tax credits are variable, depending on the age of the structure being rehabilitated.

There is a 15-percent credit for expenditures incurred in connection with buildings between 30 and 40 years old, 20 percent for buildings more than 40 years old and 25 percent for certified historical structures at any age.

Until recently, the economics of real estate development have favored new construction over preservation of existing buildings. Tax laws, construction techniques and even design philosophy have made it difficult, if not impossible, for older buildings to face competition with new construction.

Unfortunately, the rehabilitation tax credits are part of the Treasury Department's proposal for tax reform and simplification. The Treasury Department's study concerning tax reform asserts there is no evidence tax benefits provide rehabilitators of older buildings an appropriate incentive for investment.

Fortunately, the National Trust for Historic Preservation has initiated a research initiative called Prime, which is an econometric model of the national impacts of investment tax credits on preservation. It is a major component of the campaign to save the tax credits.

By the very success of the tax credits, some policy-makers feel the new tax law has gone too far in tipping the scale from the longstanding tax bias in favor of new construction to a bias in favor of rehabilitation. The economic model of Prime will calculate the national impact of the tax incentives and put preservationists in a strong position to influence decisions being made in Congress.

There are three areas being studied by the Prime model:

- The demand for preservation — This identifies the profitability of rehabilitation and preservation projects and predicts the demand for their revitalization on two different basis, the regional and local levels and alternative financial and tax conditions. The predictions for demand are based on data on the current stock of older buildings, local predictions for the demand of income-producing space, and rates a return for different types of construction.

- Secondary economic impact area — This examines the effects of varying amounts of rehabilitation and historic preservation on the community and it considers the impact of the ITC on overall construction activity, the number of newly created projects and the level of revitalization in older cities and the effect on the local tax base.

- Tax loss impact — This model is examining how much tax revenue the federal government has foregone

because of rehabilitation tax credits. This detailed data on historic preservation will calculate the total first year losses on projects that qualify for the ITC and the revenue foregone for subsequent years.

The preliminary report presents strong evidence on the rehabilitation tax credits from the Prime program. Last year there were 3,200 certified historic rehabilitation projects worth \$2.123 billion, not including secondary benefits. The tax incentive program has generated \$7 billion in other nonhistoric rehabilitation work. All of this construction fostered additional revenue spinoff.

Interestingly, the report also states that large developers do not find historic preservation and rehabilitation appealing and that the majority of those who undertake rehabilitation are private individuals with average yearly incomes of less than \$100,000.

Rehabilitation tax credits have provided a legitimate niche in the marketplace for the small developer. In addition we are all benefitting from the continued preservation of our architectural heritage.

This article from "Hawaii Architect," May 1985, is reprinted with permission. Spencer Leineweber is a member of The Spencer Mason Partnership in Hawaii.

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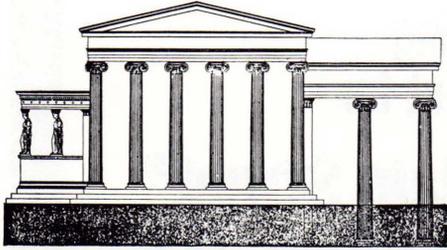


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What is Architecture?

By Albin Rothe, AIA



Erechtheum: Restored East Elevation.

It is man-made.

It encloses space.

It performs a function.

This is the definition given to me and my fellow students almost thirty years ago. We also heard the credos, "Less is more" and "Form follows function".

We were taught that architecture was a fine art, perhaps the greatest of the arts since all of the elements of all of the arts — form, color, rhythm, composition, etc. — were involved.

As one who tries to work in the real world, but has the need to know something about historical as well as contemporary theory and application of architecture, I may be somewhat more sensitive than others to evolution and change in our profession. A study of such evolution and change can be useful, not only for general academic interest, but to help produce better architecture by learning from the past.

If we are to consider historical change in the appearance of architecture we must recognize its relationship to style. The style of architecture is what we see and feel and react to; hence, it is the vehicle through which is expressed artistic quality. Style can be accidental or deliberate; it can be created to achieve a specific artistic result or it can result naturally from the solution of pragmatic needs with no conscientious attempt to create art.

Only the elements of style change. The elements of architecture remain constant. I think we can all agree on the goals of architecture and its practice; dialogue and disagreements generally involve interpretation and expression — the results of style. A tendency which has always existed is to treat style as architecture. And since architecture deals primarily with the enclosure of space, true style transcends two-dimensional facade treatment, clever and beautiful as it may be designed and rendered.

Our profession is not going through a period of transition in regard to style. It is truly a very challenging but exciting time for architecture. The ultimate shortcoming of the modern period was, perhaps, its focus on structure and function and a dependence upon the proper and artistic use of them to produce the necessary ingredients of delight to satisfy the artistic aspect. Applied decoration was a sin! But before we assign the modern style to the archives, let's consider its contribution. First, I consider it a major architectural style, rooted in honesty of intent and execution. At its best, materials and methods combine to create an artistic expression which is accomplished through the application of those materials and methods in a forthright and economic manner. Ideally, architectural elements expressed (often emphasized) their function and structure. The building crafts of the time, materials and methods greatly influenced this style, as was true of all great styles.

I believe that the so-called modern style will be considered one of the great styles. Why? Because, like the other great styles, the final result comes from a logical and honest combination of the workmanship and materials of its time (technology), molded by the designer functionally and aesthetically. Thus, technology and art are working together as natural partners and each gains from the other. Some modern buildings may have tended to have had technology overshadow art, or tried to have technology impersonate art. Likewise, other styles, particularly revival styles, often placed design above technology and attempted to create forms not truly reflective of the function or technology of their times.

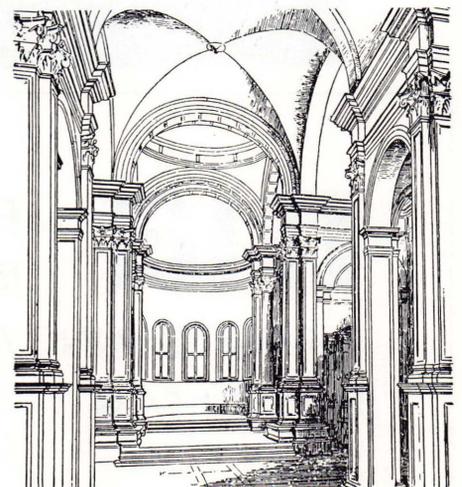
Our present-day architecture — more appropriately its style — is being directed away from modern design and its purported lack of humanism. Our most visible leaders would restore humanism by drawing from the past and attempting to combine innovative and often clear renditions of historical elements and form. This direction would appear to be the strongest current style trend if we are to believe our professional journals. The fault I find with this trend is that it falls into a minor style category, as do all of the preceding revival styles, no matter how clever the interpretation or combination become. It is also not honest, i.e. when cement plaster purports to be a caricature of stone column, pilasters or pediments. If another great style is to evolve, reflecting deeper societal influences, it must be less superficial, less deliberate and less clever. It is possible that we may

never again have such a great style as modernism since our technology permits almost any structure imaginable or the creation of its illusion, and designers are not limited technologically, culturally or philosophically.

It may be possible, however, that our greatest societal changes — energy conservation, space exploration, deep sea exploration, electronics and the computer — will profoundly and deeply affect our architecture. It may also be possible that the dehumanizing effect of our evolving technology may be rebelled against even more radically than that of our post-modern style with a return to more truly classical forms.

In the meantime, we need to try to use our materials and methods intelligently to their full economic and aesthetic potential to meet our functional and aesthetic needs. Who knows, maybe a true major style will yet result in spite of ourselves, as has happened many times in the past. □

Mr. Rothe is principal of Albin H. Rothe, AIA, Architect-Planner, in Ramsey.



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Architecture Sourcebook
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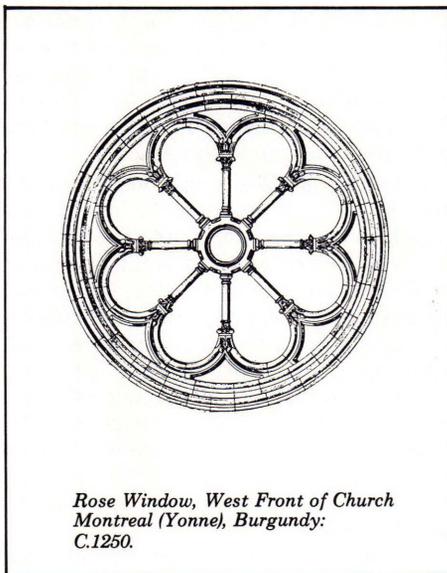
Reviewed by Philip S. Kennedy-Grant,
 AIA

In 1904, *The Dictionary of Architecture* was published in three volumes as an encyclopedia of architectural elements as well as classic architectural monuments. *Architecture Sourcebook* is the compilation of all three of those volumes into one, at a very reasonable price.

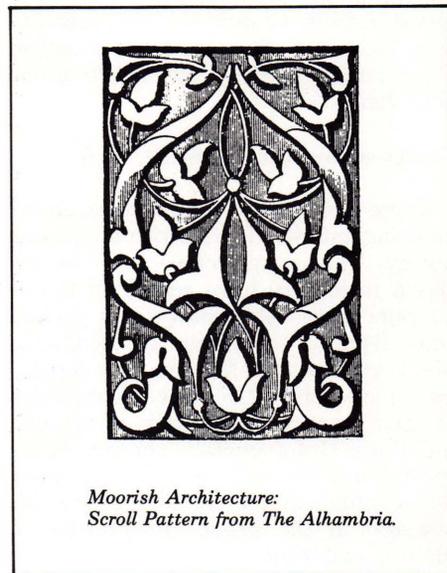
This is a book of illustration only. There are nearly 1200 drawings, all black and white, and all copy-free. The book is, therefore, a wonderful source in addition to being informative. The drawings encompass virtually every type of line drawing and include sketches, measured elevations, details, perspective sections and plans. They are arranged alphabetically and feature specific buildings such as the Mosque of Cordova, followed by mouldings of various types and eras.

With the character and diversity of a gifted artist's sketch diary, this book transports the reader all over the Western world, making the history of architecture a very easy subject in which to become immersed. The illustrations used in the body of this issue's theme article are taken from *Architecture Sourcebook*. Especially for those concerned with architectural history or architectural conservation, this book is a must. Because it stimulates, as well as informs, it is a browser's delight and an exceptionally valuable book. □

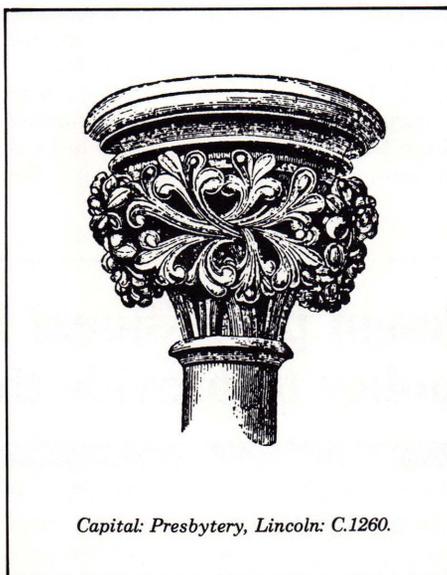
Mr. Kennedy-Grant is chairman of the editorial board of ANJ and a frequent contributor to this publication.



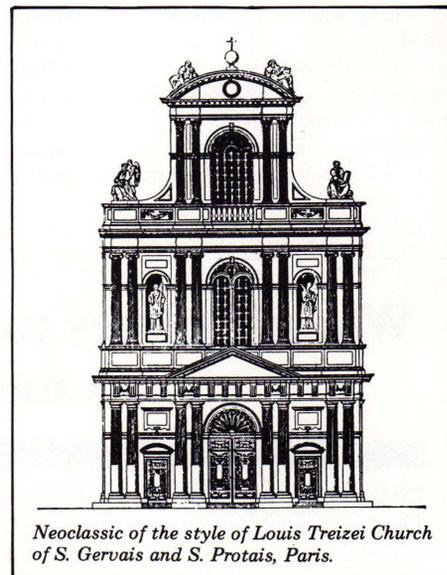
*Rose Window, West Front of Church
 Montreal (Yonne), Burgundy:
 C.1250.*



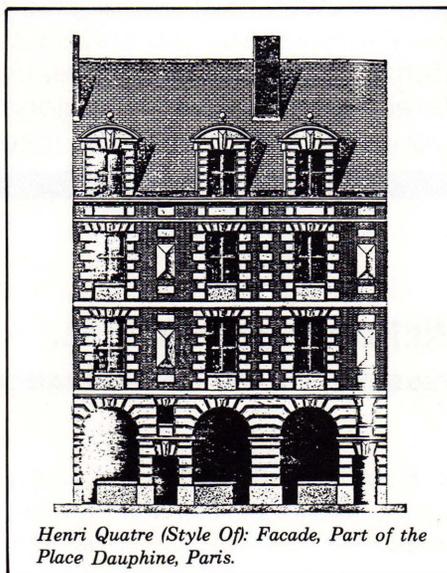
*Moorish Architecture:
 Scroll Pattern from The Alhambria.*



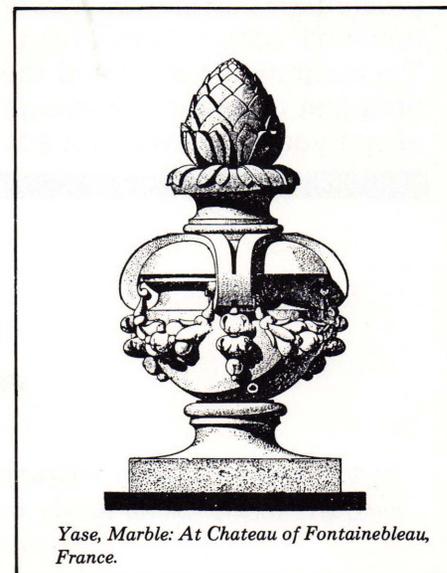
Capital: Presbytery, Lincoln: C.1260.



*Neoclassic of the style of Louis Treize Church
 of S. Gervais and S. Protais, Paris.*



*Henri Quatre (Style Of): Facade, Part of the
 Place Dauphine, Paris.*



*Vase, Marble: At Chateau of Fontainebleau,
 France.*

The Technology of Historic American Buildings, *Studies of the Materials, Craft Processes, and the Mechanization of Building Construction*; H. Ward Jundl, Editor; Foundation for Preservation Technology for the Association for Preservation Technology; Washington, D.C. 1985.

Reviewed by Michael Mills, AIA.

There has been in recent years an increasing interest in America's cultural legacy. The energy crisis and the interest in history have combined to encourage preservation of a major part of that legacy, the built environment. Many architectural firms in New Jersey, by choice or necessity, now devote parts of their practice to the reuse of historic buildings. Unfortunately, the lack of information about early building practices has plagued architects and others interested in the proper restoration of historic materials.

The Technology of Historic American Buildings seeks to address this problem by compiling information on historic building technology. Published in 1983 by the Foundation for Preservation Technology, an adjunct agency to the Association for Preservation Technology, the book is a compendium of articles which discuss various aspects

of historic buildings and their materials. Although the *A.P.T. Journal* has been a source for such articles since 1969, there have been few serious books published on this subject. *Building Early America*, published by the Carpenter's Company of Philadelphia in 1976; and *Conservation of Historic Buildings*, by Bernard M. Fielden, published in 1982, are two examples that come to mind.

All seven articles in this book are written by recognized authorities in the building conservation field. The articles are well edited by Ward Jundl, Director of the National Park Services Technical Preservation section; and are amply documented with photographs and drawings. A great deal of primary source information is presented and directions for further research are indicated. The many footnotes at the end of each article give sources for those interested in pursuing the subject in greater depth.

Of particular interest to New Jersey architects will be Charles Peterson's article on the invention of the I-beam in England and the United States. The American development was pioneered by Edward Cooper and Abram Hewitt at the Trenton Iron Works, which was incorporated in 1847. Early iron framing from the Trenton Works, in the form of bulb-tee joists, was used in the

rebuilding of Nassau Hall, Princeton, in 1855-56. A separate article on the historical development of hand forged iron hardware was contributed by Donald Streeter of Iona, New Jersey. Mr. Streeter is an iron craftsman, a frequent contributor to the *APT Journal*, and one of the best sources available on the history of hardware development. Other articles in the book cover the following topics: 1) the evolution of the Chicago balloon frame, 2) cast iron in architecture, 3) manufacture and use of architectural terra cotta, 4) decorative metal roofing, and 5) tools and techniques of exterior painting in the 19th century. □

Mr. Mills is an Associate and Historic Projects Manager for Short and Ford Architects.

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Conversation With a Client

The following conversation between Mrs. Susan Bradman, President of the Burlington County Historical Society and Guy Geier, AIA, a member of the ANJ Editorial Board took place at the offices of Short and Ford, Architects. The Historical Society continues to be very active in restoring many significant structures in the Burlington area.



ANJ: *The first thing I'd like to discover a little bit about is the Burlington County Historical Society and the kind of activities in which you are involved.*

SB: Well, our society was founded in 1915 by a group of women. In 1923 they needed money because they wanted to buy the James Fenimore Cooper House, so they decided to allow men to join the organization because they wanted to get the money to buy this piece of property. Our main purpose is to serve and protect the history of Burlington County. In addition to three museum houses, we have a research library that has a fine genealogical collection and a separate museum that is called "The Aline Wolcott Museum". We have a total of five buildings. We recently acquired another building which we hope to renovate in order to provide more room for ourselves.

ANJ: *In regard to the Cooper House and the restoration, how did the society first become aware of the house and its availability?*

SB: I have to be honest with you and tell you that in the years since the Society's organization, it had been a great financial struggle to get things going. Individual members would contribute money to pay for the upkeep of the Cooper House or the utilities. We did have a very nice grandmother or grandmother that left us some money so we could do something about the building. We were very much aware that it needed attention, but other than the daily maintenance and occasional repair

job, we really could not afford to do very much. So when we were in a position to do so, the first priority on our list was to do something about the Cooper House. We knew we had some serious problems, such as a wall that was bulging, and very serious cracks in the exterior and interior that we just had to be some attention to.

ANJ: *Is that when you first started looking for an architect or had you been looking for some time?*

SB: We really hadn't been looking for a long time. In 1980 we had our initial contact. That occurred because I serve as Chairperson of the Burlington County Cultural and Heritage Commission. In that capacity I had met Connie Greiff and Mike Mills and we had contracted with them to do a survey for the county. So when the County Historical Society was ready to start doing some serious thinking about the Cooper House, my first thought was to contact Mike Mills who I understood by that time was associated with Short and Ford. I had great respect for Michael and when we worked on the survey, it was clear he was going to be a very fine restoration architect. We also contacted two other firms but the Board of Trustees elected to engage Short and Ford to do the work.

ANJ: *Was the personal contact in the past really a strong motivator in selecting Short and Ford or what were you looking for when selecting?*

SB: We were hoping to find an architect that had knowledge of restoration. The other two firms that we interviewed really didn't have that experience. The Board members had not been acquainted with Mike Mills before and their decision was based on the interviews that were conducted at the Society.

ANJ: *What was the process that Short and Ford then launched into when they did get the project? What were the first procedures that they went through?*

SB: They came down and inspected the Cooper House extensively and then presented a report to us of what they thought needed to be done. However, they did stress very strongly that there could possibly be other things that were not possible to foresee. They advised us that we would probably have some other problems, and those of us that live in old houses and know the problems understood that.

ANJ: *What were some of the areas that were the most critical to take care of?*

SB: Well, the wall problem was really very severe and did need immediate attention. There were also the cracks in the front wall, and the roof needed attention. There were a lot of things that needed to be done. Michael climbed onto the roof and took photographs to justify all of the steps that he thought we would take. We do not call it a restoration, we call it a "stabilization", which I thought was important.

ANJ: *What kind of relationship was developed between the architect and the contractor? I assume that the architect was involved on a daily basis at the House?*

SB: Oh yes, definitely. The contractor was selected by the Board of Trustees working with Bill Short and Mike Mills. They talked with contractors that were interested in the job and reported to the Board and gave their opinion of which contractor they thought was best qualified to do this job. The work was carefully observed by Mike Mills and, of course, the contractor was on the job and they divided the work. Members of our Property Committee were invited to visit the site. We visited whenever there was a scheduled inspection and we went through the building room by room and took notes on any changes, and there were many. But, we anticipated that, so

it wasn't really a surprise to us. For example when they took up the floor and discovered that they couldn't use the beams it wasn't a big surprise because in an old house you expect this.

ANJ: *You mentioned that this project was really a "stabilization" of the building, not a restoration. In restoration and renovation work there basically seems to be two approaches. Either bringing the building back to the state that it was in every way using the same materials and same configurations as it was in its original capacity, and the other to renovate a building and bring it up to what it would be more useful for today. What was the approach in this case?*

SB: There had been some changes made to that building in the 1920's and, of course, typical of that type of house, rooms were small. We wanted to use the front parlor as a reception area for people who come there on tours, so it wasn't practical for us to restore those two rooms because they had been very small with back to back corner fireplaces. We decided to leave the room the way it had been renovated in the '20's. It was one large room with a fireplace on the wall and that meets our needs fine, because we do have other houses for people to see. When they're on tour, they come to the Cooper House first. We elected to do a stabilization rather than take the building back to its original condition because it would not have served our purpose otherwise.

We elected to do a stabilization rather than take the building back to its original condition....

ANJ: *As the construction proceeded, can you tell us a little bit more about what Short and Ford's and Mike Mill's involvement in the project was on a day to day basis? What sort of things came up that they needed to be involved with?*

SB: Mike was there very often. I'd have to look back in the records to see exactly how much. We kept a record of what days he was there, he was on top of things. If he did not like something the contractors did, he would make them change it to meet our requirements and our specifications. He checked on the materials that were being used and made sure that everything was as we had requested.

ANJ: *Were there any significant kind of discoveries along the way that were not anticipated in the beginning but made for a change in direction?*

SB: There were many changes because of unexpected things that came up, but it didn't change our ultimate goal.

ANJ: *What is the outcome now in the use of the house? How has the stabilization been working out in terms of people visiting the house and also the Historical Society's use?*

SB: Our membership has increased, and our visitors have increased, because we are now open more often. Before we started this we were only open on Sunday afternoons. Then we increased to Sunday afternoons and Wednesday afternoons, and now we are open Saturday afternoons, Wednesday afternoons, and every day of the week except Friday and Saturday and our visitors have more than doubled.

ANJ: *Has it effected visitors going to your other houses as well?*

SB: When they come they go to all of the buildings. Sometimes they skip the library, but they usually go to the Lawrence House next door. The Lawrence House and Cooper House share the same wall.

ANJ: *What was the duration of the project from the time you contacted Short and Ford to when construction began, and how long did the construction process take?*

SB: Well I first contacted Short and Ford in 1980, I think it was June of 1980. They wrote their report and recommended that the house was not safe for people on the second floor. Construction started in 1981, I'm not quite sure of the exact date, but I believe we opened in 1982. Everyone was very anxious. We had a large opening party and invited people who had helped with the interior as well as with the exterior. We were pleased with the architect's attention to detail. Some of the iron work had to be replaced and we were having a problem finding it. I happened to mention a source up in the township where I live. The architect contacted the young man and he made the pieces we needed. We've had a few bugs in our air conditioning and heating system but the engineer who designed it has been very cooperative in coming out and correcting it.

ANJ: *In terms of the interior of the house, who selected the pieces that were placed in the house and how did that coordinate with the architectural detail on the inside?*

SB: In addition to our Property Committee we also have a committee for each one of our houses and the Cooper House committee selected the pieces that were to go back in there. It is totally different than it was before we started but we are all pleased with it and so is the public that visits.

ANJ: *Are they all antiques or reproductions?*

SB: They are all antiques. The most exciting thing happened after we finished it. We had an opportunity to acquire a piece of furniture that had been in the Cooper family. Previously, we didn't have any pieces in there that were original to the Cooper family. We now have one chair which was a great addition to the interior. The committee worked with Mike Mills in selecting the colors, the chandelier, and the lighting fixtures.

ANJ: *What kind of research was done in selecting colors, in regard to the interior and the exterior?*

SB: We didn't research the paint, primarily because they had removed it all in the '20's. The committee did research paint and colors that we particularly used.

ANJ: *Are there any other special details of the project or things that you would like to say about it.*

SB: I would like to say that the committee and the Board were particularly impressed with the genuine interest by Michael Mills and Bill Short and we felt that they had an understanding of old buildings and that they were particularly interested in this one. We appreciated it and I think it quite evident in the way the contractors were handled. We appreciated it very much. I think in my work with other architects and other houses that had been restored, I really felt they genuinely appreciated the house.

ANJ: *It's always great to see a project like this come off so well and reach the public, and obviously increase the awareness of this kind of project.*

SB: The attendance of school children has increased, too, and we have also increased our staff. We now have an administrator, a full time librarian, and a part time secretary. Just this last year we have hired another person whose sole responsibility is the tours of the buildings. We're very pleased. We've changed our exhibits and the decorations in the houses. There's a change in atmosphere.

ANJ: *Do you have plans to do other buildings at this point?*

SB: We have this building behind us that has access to the street directly behind us paralleling High St. where we are located. This was a factory building and it was used to manufacture socks. It had been there many years. When it became available we decided to acquire it since it's directly behind the properties we own and it gave us access to the street. We have plans to make it into a library and a meeting room. This way we'll be able to hold a meeting and our library will be increased, which is needed desperately. It's just going to work out very well. In the near future, we can develop another house, too.

ANJ: *You've got quite a project ahead of you!*

SB: Yes. It's very exciting to watch it develop. We've had a couple of fund raisers in the old factory building already. □

Office Profile

Haines Lundberg Waehler
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Haines Lundberg Waehler (HLW) has been an active participant in the architectural life of New Jersey for fifty years and has maintained an independent practice here for the past twenty. Its contributions range from the design of the landmark Bell Laboratories in Murray Hill to a residential development now being constructed in Convent Station. The firm is allied with HLW in New York, one of the nation's oldest and largest architectural, engineering, and planning firms, yet it has kept its staff of local professionals sufficiently diverse to provide a wide range of personal design services to its clients. HLW in New Jersey can thus marshal the powerful resources of a large, international firm while maintaining a size which permits it to be a sensitive and responsive member of the community which it serves.

A review of HLW's recent projects reveals a wide range of staff expertise and a broad-based clientele. The firm's talent for historic preservation is evident in its award-winning restoration of a local landmark, the 1842 Van Dorn Mill in Basking Ridge, where HLW relocated its office in 1981. At the other end of the spectrum is the firm's expertise in the design of research facilities for high-technology clients, among them the pharmaceutical and chemical industries. The firm has recently completed the programming and design of a university research laboratory, the retrofit of existing labs for a major pharmaceutical company, and the conversion of a speculative office building to meet the stringent requirements of a microelectronics laboratory.

Senior Managing Partner Robert A. Djerejian and Partner-in-Charge Gary Cirincione lead a staff of 25 architects, landscape architects, planners, and interior designers and have organized the firm using the Project Manager system. Each of the firm's projects is assigned its own design team, led by a Project Manager who coordinates and monitors all project activities from schematic design through completion of construction. In addition to the Project Manager, the partners perform periodic reviews of



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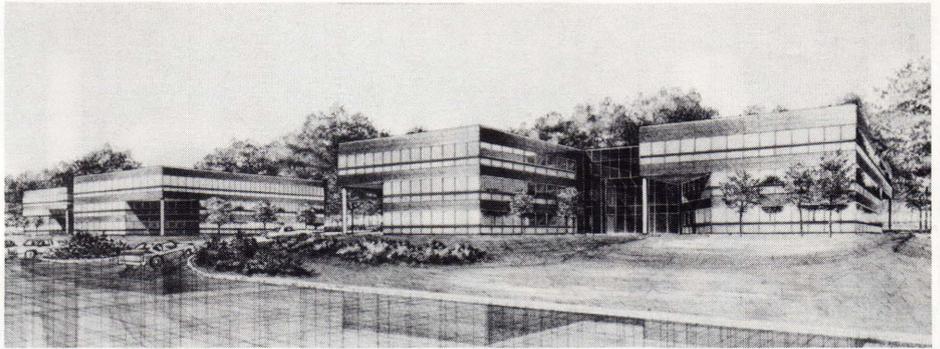
Juri Kirsinmagi

all projects to ensure they consistently meet the firm's professional standards. Staff expertise is augmented on selected projects by a sophisticated computer-assisted drafting and design (CADD) system, further enhancing project coordination and accelerating the traditional production schedule.

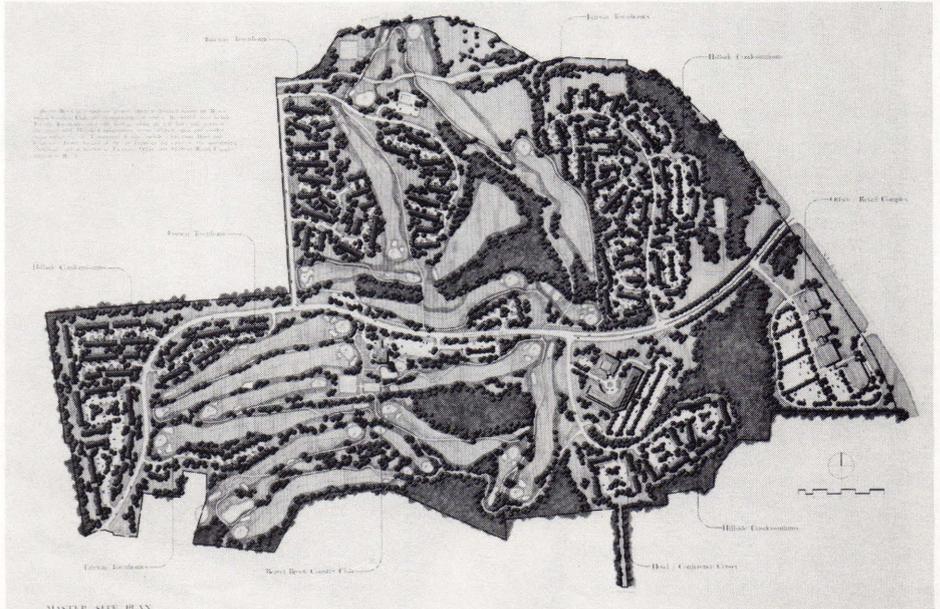
Projects currently under construction include the 64-acre Moore Estate Town Homes in Convent Station, highly sophisticated television studios for AT&T in Piscataway, and the 40-acre Princeton Forrestal Greens office development in Princeton. The firm has also recently completed a microelectronics laboratory for Siemens Corporation in the Princeton Forrestal Center.

Projects in the design phase include the 320-acre Beaver Brook office, residential, and retail development in Clinton, the Powder Mill Office Complex in Parsippany, the Lord Stirling Village residential development in Bernards Township, and the renovation of laboratory and office space for Bell Communications Research, Inc. in Morristown.

As HLW's recent projects suggest, the firm has the ability to deliver a full range of professional services for virtually any size project, from the relative simplicity of a small residential development to the complexity of industrial R&D facilities. In delivering its breadth of service, the firm continues a tradition, established by its founders 100 years ago, of integrating an aesthetic sensibility with responsible technological expertise. In so doing, HLW contributes substantially to the sensitive execution of state-of-the-art design in the Garden State. □



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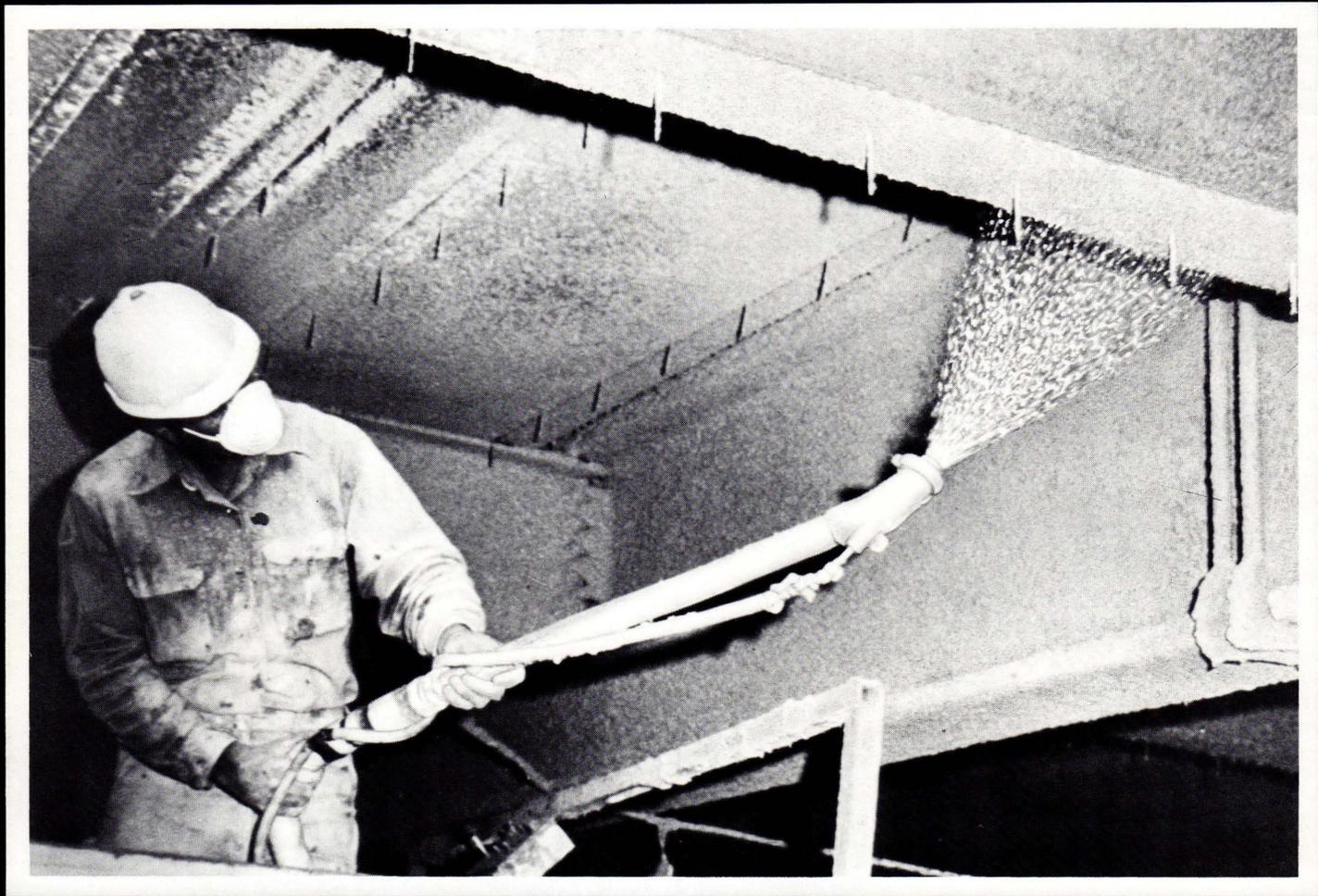
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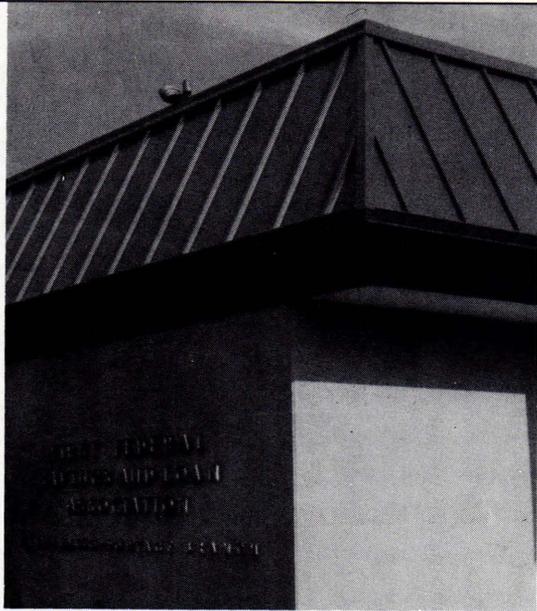
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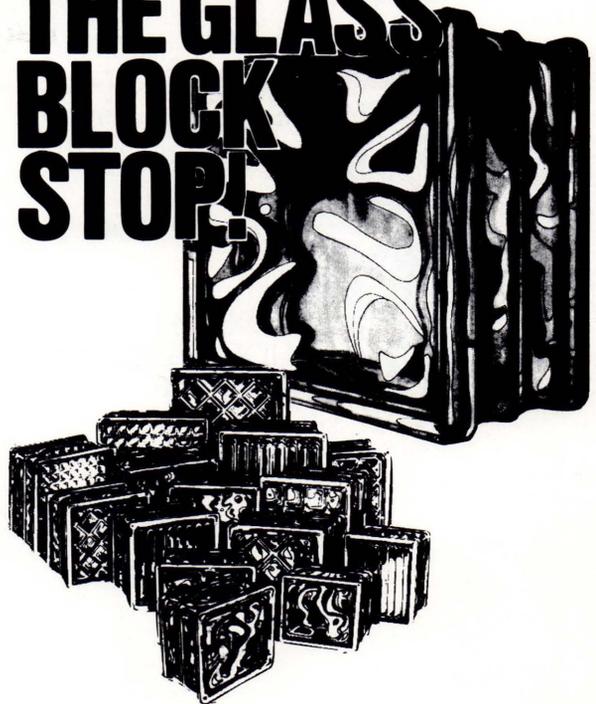
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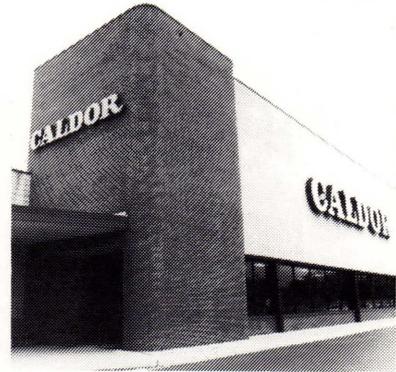
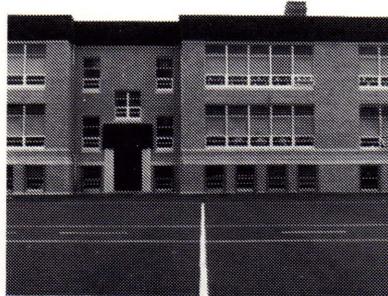


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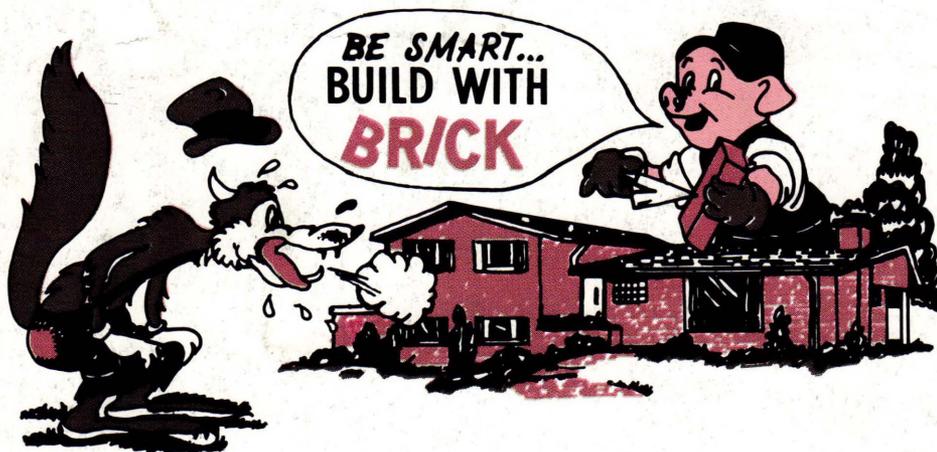
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