

# OCULUS

on current new york architecture

The New York Chapter of the American Institute of Architects

Volume 46, Number 2, October 1984



*The New York Public Library Restoration Program: Astor Hall*

*Photo: Peter Aaron/ESTO*

# OCULUS

## Chapter Reports

Volume 46, Number 2, October 1984

### Oculus

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### Cover:

*The Central Research Building of the New York Public Library, designed at the turn of the Century by Carrere and Hastings, Architects, was completed and opened to the public in 1911, after a decade of construction. Erected on the site of the former Receiving Reservoir at 42nd Street and Fifth Avenue, the Library represented the most significant and expensive municipally funded structure at that time. The newly completed facility allowed the recent consolidation of the New York Public Library with the holdings of the Tilden, Lenox, and Astor Foundations.*

*Right: Carrere and Hastings placed first in a competition entered by over 80 architectural firms in New York. Unsuccessful entries included the work of Whitney Warren and McKim, Mead & White. The jury, composed primarily of officers of the Library, had as a member, Cass Gilbert.*

by George Lewis

• At a meeting of committee chairmen with the Executive Committee September 13th, matters of inadequate compensation and efficient practice dominated the discussion. All committees were asked to view this as the overriding Chapter concern. The Compensation Committee, Carmi Bee, chairman, will call a meeting to recommend use of the AIA compensation management system as a key method of establishing reasonable fees, and the Committee will explore the possibilities in a data bank of man-hours by building types. The Practice Committee, Randolph Croxton and Douglas Kourves, co-chairmen, has planned several seminars. Sy Fish, chairman of the Computer Applications Committee, eloquently advocated much wider use of computerization as indispensable to current practice.

• At a UDC/City hearing on 42nd Street Redevelopment, the Chapter commended the Final Environmental Impact Statement for concentrating attention on the Times Tower site, stating, "The Chapter's position has been and remains that there must be a construction at least comparable in both size and the potential for large kinetic signage as the present building . . . We hold that some construction on this scale and visual effect is absolutely necessary to the 42nd Street Development Project, and our support for the project as a whole depends on its being made an intrinsic part thereof." The Chapter statement called particular attention to how the FEIS says that the final decision as to what will happen on the Times Tower site will be left in the hands of the Project and the developer; the final hearing will be at the Board of Estimate this fall, and the Chapter has let it be known that it cannot at that time support a project in which something so important has not yet been decided.

• The N.W. State Association of Architects' Annual Convention October 12-14 at the Arrowwood Conference Center, Rye Brook, promises some very interesting events: a reception at the Roche Dinkeloo General Foods

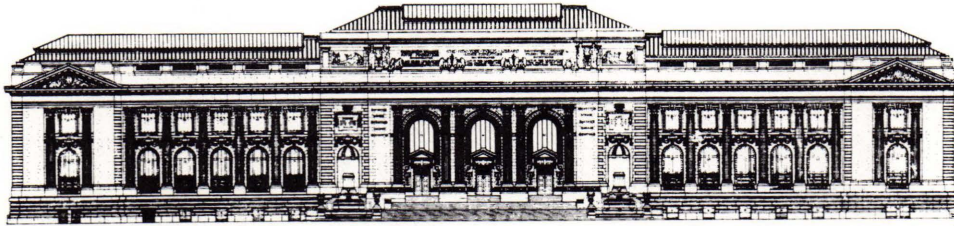
Building; seminars including "What Corporations Want from their Architect," with John F. Williams, president of IBM's Real Estate and Construction; "Westchester 2000," with S.J. Schulman, president of the Westchester County Association; and tours, including to new corporate office buildings in the area. See details mailed by NYSAA.

• A Hispanic Talent Search Competition organized by Castro-Blanco, Piscioneri and Feder, Architects, for a new mid-Manhattan high rise residential development, was judged on September 14. The winner was Manuel C. Mergal, a student in the Masters program at Columbia. In announcing the competition, open to Northeast students and graduates out no more than three years, David Castro-Blanco said, "It has been said repeatedly that the 80's is the decade of the Hispanics. If this is so, our profession should also see the impact that Hispanic young people can have in the development of architecture in this country."

• The National Institute for Architectural Education and the Chapter are co-sponsoring the Eighth Annual Career Day in Architecture on Saturday, November 10, at the High School of Art and Design, 1075 Second Avenue (corner of 57 Street), from 9:30 to 3:00. It is an all day event for high school students who are considering architecture as their future profession to make them aware of the educational options at the various schools of architecture. During the day, students will have the opportunity to meet with representatives of undergraduate and graduate schools of architecture who will explain the different programs offered at their schools; in addition there will be various workshops. We are looking for Chapter members to help greet the students when they arrive in the morning. Please call Lillian Marus at NIAE, 924-7000, to volunteer. It is an interesting experience.

• Chapter employment service: Cathanne Piesla would appreciate *cont'd. p. 10*

# NEW YORK PUBLIC LIBRARY RESTORATION



by Arthur Rosenblatt

After decades of inactivity, the New York Public Library has quickly become a model of enterprise and initiative among City-supported cultural and educational institutions.

In April of 1982, Dr. Vartan Gregorian, newly installed President of the New York Public Library, called me to discuss the possibility of my undertaking the responsibility of initiating and directing a program of rehabilitating and restoring the Central Research Building. Dr. Gregorian had already retained Davis Brody & Associates to develop an inventory and preliminary planning study of the 42nd Street building. Giorgio Cavaglieri was completing the restoration of the Periodicals Room on the Main Floor with funds from the DeWitt Wallace Foundation, and new funding was available from the Gottesman Foundation to restore the Main Floor Exhibition Gallery immediately contiguous with the Astor Hall entrance.

Several years earlier, the City's Department of General Services had funded a preliminary study by the Ehrenkrantz Group for the cleaning and restoration of the Library's granite and marble facades. With the approval of the Board of Trustees of the Metropolitan Museum of Art, I was retained as Assistant to the President for Architecture, Real Estate, and Planning.

With the Davis Brody, Ehrenkrantz, and Cavaglieri efforts already in place at the Central Research Building, I suggested to Dr. Gregorian and to Andrew Heiskel (Chairman of the Board of the Library) that any new effort should consolidate the programs that were already underway. Although no new capital budget requests were traditionally accepted by the City of New York as late as May 1982 for the 1983 fiscal year, I proposed that we make the effort and initiate a *comprehensive* restoration plan with funding from the City of New York. At first, the City was reluctant to commit significant restoration funds to the New York Public Library. This was based on the

historic inability of the Library to make use of City funding and a historic laxity on the part of the Library to move swiftly.

Dr. Gregorian's energetic leadership and the model set by the Metropolitan Museum encouraged the City to commit an unprecedented \$4,600,000 in the 1983 FY Capital Budget for the restoration program. This new program, as accepted, provided funds for the cleaning and restoration of the stone facades of the Library; the lighting of the Library's facades; new lighting, furniture, and equipment for Astor Hall; restoration and relighting of the Main Floor corridors; restoration of the marble-and-cast-iron former circulation branch (known as Room 80); and complete redesign, reconstruction, and landscaping for the Fifth Avenue Plaza entrance.

Coincidentally, at this time, the Metropolitan Museum entered into an

agreement with the Library for the joint operation of a gift and bookshop at the Mid-Manhattan Branch of the Library at 40th Street and Fifth Avenue—the former Arnold Constable Store. Giorgio Cavaglieri had just completed restoration of this store into the largest circulation branch of the library. I designed and built this new bookshop within the reconstructed Mid-Manhattan Branch. It was completed in September 1982.

Immediately after approval of these funds by the City's Board of Estimate, a huge construction fence was erected on the Library's Plaza announcing the Central Research Library program and signaling the renewed effort for the reconstruction of all branch facilities in Manhattan, the Bronx, and Staten Island. Using the Metropolitan Museum of Art as a model, an innovative construction contract was initiated between the Library and the City's Department of General Services, enabling the Library itself to assume the role of contractor.

Under this accelerated program, significant progress has been made. In addition to the earlier completion of the DeWitt Wallace Periodicals Room have been added the completion of the Gottesman Exhibition Gallery, the restoration of Astor Hall, and the Main Floor corridors. Ongoing and nearing completion are the restoration and rehabilitation of the exterior facades and illumination of these facades, and the reconstruction of the Plaza. Restoration of Room 80 has been initiated and will be underway shortly.

This is in addition to other significant programs of restoration and improvement to the entire three-borough system. These include a Gwathmey-Siegel improvement program for the branch libraries, a massive upgrading and improvement by Davis Brody to the West 43rd Street "Annex" building in Manhattan, the installation of total temperature and humidity systems to the Central Research Building, and the expansion of the central book stacks.

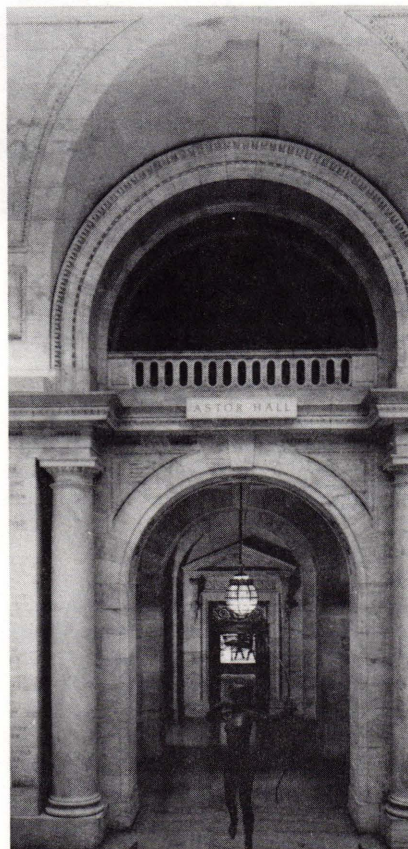


Photo: Stan Ries/ESTO

## Restoration Responsibilities of Giorgio Cavaglieri Architect

by Giorgio Cavaglieri

Since any public library is a demonstration of respect for the work of the past, it would seem natural that people dedicated to collecting and preserving books should be the first ones to support the preservation of remarkable buildings.

The expanding success of the preservation movement, the oppressive boredom of speculative new construction throughout the city, and the increase in sensitivity and sophistication of all literate people, eventually convinced the powers-that-be that some action should be taken to maintain, protect, and re-adapt the New York Public Library to present needs. It was finally understood that sheetrock partitions and new acoustic ceilings with fluorescent lights were not the only solution for enhancing employee concentration or providing inspiration for readers and students.

To the credit of dedicated donors and administrative authorities, the modernization of the DeWitt Wallace Periodical Room (where the *Reader's Digest* had first been conceived) became the first example of a new policy by which the Library spaces—reading rooms as well as stacks and work areas—could be suitably illuminated and made comfortable in the temperature of any season. Our firm was commissioned to undertake the restoration and restructuring of the Periodical Department.

### The Assignment

The space dedicated to the Periodical Department had deteriorated. Aging and several minor changes diminished the exceptional elegance of the original design. The progressive reduction of personnel as well as the habit of living in climatized space demanded new illumination for the stacks and counters as well as installation of an air-conditioning system. These mechanical improvements had to be obtained without affecting the general appearance of the highly decorated space.

All sculptured wood panels, marble moldings and floors, and bronze rails



*The Periodical Department*

Photos: Stan Ries/ESTO

were expected to be brought back to their original level of perfection. The completed newly installed counter as well as the catalogue files were to be illuminated for the contemporary needs of visitors and personnel. The table arrangement for readers was to be increased by furniture reproducing the originals.

### Mechanical Systems

As in most restoration jobs, the primary design problem is to insert mechanical ducts, piping, and conduits within existing surfaces. In the Periodical Room, some of these surfaces had to be readjusted, and some spaces had to be found above, below, or behind them. The exceptional versatility of engineer Harold Hecht in the electrical and in mechanical fields was obtained and highly appreciated.

Existing areas had been heated with old-fashioned cast-iron steam-fed radiation at the windows and interior warm air systems distributing tempered air during winter months only. Summer required open windows that brought in dust, dirt, and noise. This original system usually resulted in an overly warm and stuffy space during most of the winter, and a poorly ventilated, dusty, and noisy area in the summer.

The system replacing it removed all of the visible cast-iron radiation from the premises, thereby exposing the existing beautiful ornamentation and allowing it to be enjoyed to its maximum. The new system consists of a series of duct distribution systems concealed in construction and  
*cont'd. p. 12*

## Restoration Responsibilities of Davis Brody & Associates

by Lewis Davis

Our work on the New York Public Library began with our production with Giorgio Cavaglieri of the Restoration Plan of 1982. Although our responsibilities were subsequently divided by the Library, Giorgio was always available to us for consultation. Both of us were inspired by the clarity and magnificence of the Carrere and Hastings design and by the fineness and solidity of the 1911 materials and workmanship. Some of these riches turned out to be too solid for comfort. Perhaps 99 percent of our new gray hair can be traced to the virtually impervious stone through which we had to thread electric and other conduits. Often enough, the path we preferred turned out to be prohibitively expensive or physically impossible. Ultimately, we were able to wire up the building adequately — by reusing existing holes, by using ceilings and floors, by opening up entire sections of floors, and by avoiding the solid stone piers.

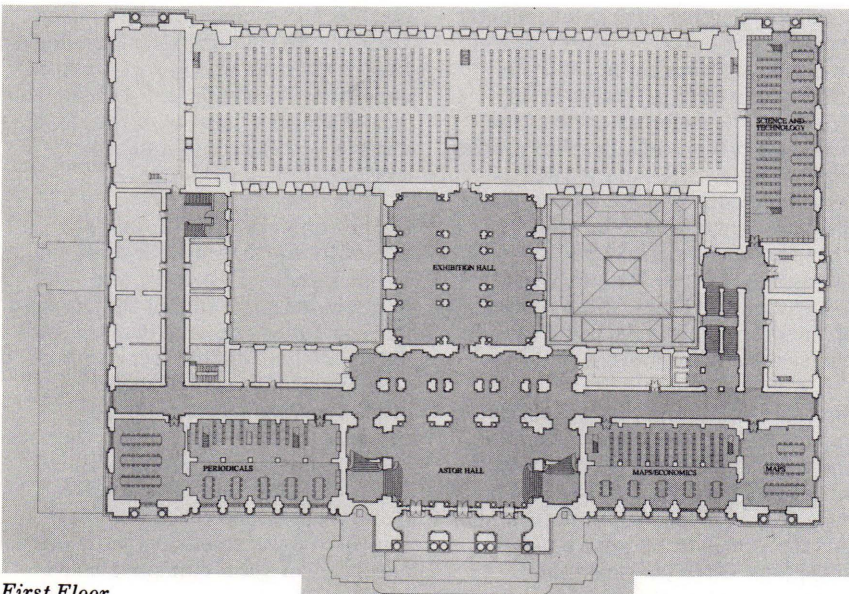
Once we actually began working on the restoration of the Library, I was reminded of a wonderful story about Michelangelo. Asked how he managed to produce the magnificent statue of David out of one piece of marble, Michaelangelo replied, "I just chipped off the marble I did not need and polished what was left."

At the Library, we practiced a comparable "architecture by subtraction." We stripped away aluminum spotlights from chandeliers, eliminated all the "temporary" office partitions that had become permanent, reduced tangled accumulations of conduits into a single track, removed the grime of decades, and polished the marble, brass, and bronze. Unlike Michaelangelo, however, we had to transport Carrere and Hastings' David into the most advanced computer age. This involved addition as well as subtraction. Generally, we tried to render these technological improvements unnoticeable or, even better, invisible.

The Library's riches, hidden as well as visible, turned out to be so great that  
*cont'd. p. 14*



*Gottesman Exhibition Hall*



*First Floor*

## Restoration Responsibilities of The Ehrenkrantz Group

by Theo Prudhon

### Background

Although several studies had been conducted over the years regarding the condition of the New York Public Library, only one previous major exterior restoration has taken place, a City-initiated cleaning of the facades in 1945. During the 1970's, several surveys and studies for the repair and restoration of the building were made. In 1981, The Ehrenkrantz Group was asked by the New York Public Library and the Department of General Services to examine and evaluate the exterior conditions of the Central Building. On the basis of the conditions observed, a scope of work and contract drawings were to be developed.

The marble used in construction is a Royal Danby quarried from the Dorset Mines by the Vermont Marble Company. This marble has a generally uniform grayish tone, with a few streaks or colored veining. Although in the original contract, Carrere and Hastings specified limestone as the building material of the New York Public Library, prior to actual construction they recommended the use of the more elegant and durable (and expensive) white Vermont marble. Additional funds were requested, and after numerous negotiations and controversies, the City was given a free hand for the pursuit of architectural quality, and the material was approved. The first piece of marble was laid in 1902, and nine years later, at a total cost of over \$9,000,000, the Central Building opened its doors to the public, on May 23, 1911. The stonework on the facade includes both perpendicular or "veined" cuts, as well as parallel or "fleuri" cuts.

The other marble used primarily on the exterior of the building is a pink Tennessee marble. This is found on the flagpole bases, seats, lions, and the Bryant Park monument. A pink Milford granite was used for all of the exterior balustrades that surround the terraces. The base of the building is granite. Bronze is used on the exterior of the building and the plaza area. The doors and windows, as well



*The Fifth Avenue facade.*

*Photo: Stan Ries/ESTO*

as grillework, light standards, and flagpoles are also bronze. The window casings are of an extruded or drawn tubular form bronze, the doorways a combination of plate and cast bronze, and the light standards and flagpoles entirely cast bronze. The grillework is either cast or drawn tubular bronze. The bronze windows are in good working condition and have only minimal air infiltration, considering their age.

### Existing Conditions

A visual survey of the building facades, as well as courtyards, terraces, steps, and fixtures was conducted as a preliminary step. Conditions were recorded graphically on survey sheets, and documented photographically. On the basis of the visual survey, two areas were selected for a more close-up inspection from scaffolding. The purpose of this limited close-up inspection was to verify and refine the results of the general visual survey.

In addition to these visual inspections, chemical and water tests were executed, both in-situ and in the laboratory, to determine the composition of the marble, the possible existence of previous mortar repairs, particularly the presence of an earlier waterproofing, and the effectiveness of a water wash for cleaning. The determination of the residual presence of an earlier coating, which was specified in the 1945 restoration documents, was crucial if the water wash was to be effective. These tests were conducted with the assistance of Wiss, Janney, Elstner Associates and Erlin, Hime Associates, of Northbrook, Illinois, using sample pieces of marble from the building.

Several conditions were immediately apparent from the visual inspection, and were subsequently confirmed in laboratory testing. A heavy dirt build-up, either of airborne pollutants and, in certain locations, excessive pigeon droppings, often obscured the weathering and efflorescence,

particularly of the cut-stone areas. Spalling and cracking, missing joints, and a yellow discoloration on all surfaces were also common phenomena. Metalwork and windows exhibited no serious deterioration. A standard water permeability test had proved the windows to be sufficiently watertight, with little or no need for caulking or repointing.

The most severe areas of deterioration were found on the decorative and ornamental stone sections, such as the balusters, cornices, statues, and other ornament. Due to its three-dimensional exposure and larger surface area, cut stone tends to weather more quickly and severely than uncut stone. Of the some 800 balusters examined, the large majority was severely deteriorated, some with missing pieces or mortar patching that could be removed by hand. Where patching had occurred, the marble underneath was often seriously deteriorated. The problems were sufficiently serious that a stainless steel netting had been previously installed around such areas. Efflorescence and a sooty dirt crust, which in testing was found to contain substances highly corrosive to marble, was evident on the surface. Underneath this crust, testing showed that the marble was in a granulated condition. The condition of the marble was of concern because of the cleaning desired and the contemplated consolidation of the stone.

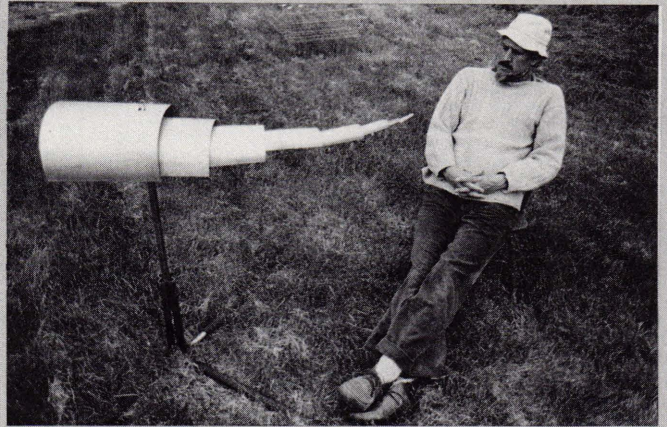
Of the sitework, conditions were generally consistent with those found on the facades. Pavement and balustrades surrounding the terraces and courtyards showed damage and deterioration. Marble steps showed some signs of wear, but were otherwise in good condition. A common problem to all site fixtures—i.e. lamp posts, flagpoles, fountains, seats, and benches—was graffiti. However, most fixtures were in relatively good condition, with the exception of a few damaged bases.

*cont'd. p. 11, col. 1*

## Names and News

Lewis Davis has been made a director of the Municipal Art Society . . . Theodore Liebman and Elliot Willensky are among the participants in a 6-session course, *Landmark Preservation: Looking Back, Looking Forward* starting at The New School on November 29 . . . Theodore Liebman will also be among the speakers in another New School course, *Planning the Shape of the City—1934 and Beyond* starting on November 26 . . . Schuman, Lichenstein, Claman & Efron and Der Scutt are the architects of 100 United Nations Plaza, a luxury condominium apartment building now under construction at First and 48th . . . Tim Prentice is having an exhibition of his kinetic sculpture, including maquettes and drawings for a number of commissioned works at the Alan Stone Gallery opening on October 4 (see calendar) . . . The Reverend Thomas D. Bowers of St. Bartholomew's will debate Gene Norman, chairman of NYC's Landmarks Preservation Commission during the National Preservation Conference in Baltimore (October 24-28) . . . Also at the Preservation Conference, John Belle will participate in a session on "Preservation and Urban Design" . . . An extensive renovation of the interiors of Baley Seton, a 1935 Art Deco style hospital on Staten Island is being undertaken by Rogers, Burgun, Shahine & Deschler, Inc. . . . Stuart Pertz authored an article on "Training Centers Require 'Total Environment' Design" in the January 1984 issue of *Contract* . . . Philip Johnson was the keynote speaker at the National Home Fashions League's September meeting, at which the League's "Big Apple Award" was presented to the Museum of Modern Art "for its recognition of industrial and interior design as a form of art." . . . Henry H. Brennan, David W. Beer, and Peter G. Gorman, who headed the New York office of Welton Becket for many years, have announced the opening of their new firm, Brennan Beer Gorman/Architects at 515 Madison Avenue . . . Hugh Hardy and Philip Johnson will join Amanda Burden, Alexander Cooper, Brendan Gill, Vartan

Gregorian, Donald Trump, and William H. Whyte in a new fall course sponsored by the Municipal Art Society an NYU's School of Continuing Education to meet on 6 Friday evenings, October 12-November 16 . . . An International Lighting Design Competition sponsored by Ziggurat, PO Box 2654, La Jolla, CA 92038, has a deadline of November 3 . . . The Long Island Chapter/AIA has published its 1984 Reference/Directory of the Design & Build professions, which includes the complete New York State Energy Conservation Construction Code Check Sheet . . . The Artists Fellowship Program, a new division of the New York Foundation for the Arts, will make Fellowships to individual creative artists in 14 categories including architecture, for which the deadline is November 12. For applications: New York Foundation for the Arts, 5 Beekman Street, 233-3900 . . . John H. Beyer is heading the Beyer Blinder Belle project to renovate a small building designed by McKim Mead and White in 1928 on Madison Avenue and 62 Street. It will become a shop for a chain of women's apparel stores . . . Four architects in the New York area were among six American architects to be awarded Rome Prize Fellowships by the American Academy in Rome: Robert Crowley of Kohn, Pedersen & Fox; Frederick Schwartz, director of the New York Office of Venturi, Rauch & Scott Brown; Joseph A. DePace with Rothzeit, Kaiserman, Thomason & Bee; and Jesse Reiser of Dobbs Ferry, who is currently completing his M.A. at Cranbrook Academy of Art . . . Larsen/Juster are architects of the new 420-seat Minetta Lane Theatre, which just opened in Greenwich Village with the brilliant and intense production of Lanford Wilson's *Balm in Gilead* . . . Susana Torre, Mario Gandelsonas, Allan Greenberg, William Pedersen, and Robert A.M. Stern are among the architects taking part in a series of conversations on "The New York School of Architecture" beginning



Tim Prentice and his kinetic sculpture



100 United Nations Plaza

October 3 at the New School . . . James Stewart Polshek & Partners are the architects for a 28-unit apartment house to be built in the Greenwich Village Historic District on the Avenue of the Americas between Waverly and Washington Places . . . Warren W. Gran. (71 W. 23 Street, New York 10010, 206-1560) is interested in receiving material from AIA members for publication in a book he is writing for Van Nostrand Reinhold on renovations and additions to suburban houses—particularly builder or subdivision houses . . . The architectural designs of Steven P. Papadatos were featured in an exhibition by Byzantine Ecclesiastical Architecture at the Finkelstein Memorial Library in Spring Valley, New York, last month . . . The three partners of Gatje Papachristou Smith are each designing projects for the DeMatteis Organization: a 300,000 sq. ft. office building in suburban New Jersey by Robert F. Gatje; a 1,000,000 sq. ft. office complex in the Forrestal  
*cont'd. p. 10, col. 1*

# OCULUS NYC//AIA OCT 84

## CONTINUING EVENTS

Send *Oculus* Calendar information to:  
New York Chapter/AIA, 457 Madison  
Avenue, N.Y. 10022.

*Oculus welcomes information for the  
calendar pertaining to public events about  
architecture and the other design  
professions. It is due by the 7th of the  
month for the following month's issue.*

*Because of the time lag between  
information received and printed, final  
details of events are likely to change. It is  
recommended, therefore, that events be  
checked with the sponsoring institutions  
before attending.*

## MONDAY 1

### WORKSHOP

"Managing Fire Safety in Health  
Care Facilities" (Oct. 1-3) sponsored  
by the National Fire Protection  
Association. Roosevelt Hotel, NY  
Information: NFPA, Batterymarch  
Park, Quincy MA 02269.  
617-770-3000, ext. 313.

## MONDAY 8

### SLIDE & FILM LECTURE

"The Frank Lloyd Wright I Knew" by  
Edgar Tafel. 8 pm. First Presbyterian  
Church, 12 W. 12 Street.

### EXHIBITION

"Ruins and Revivals: The  
Architecture of Urban Devastation."  
Columbia Graduate School of  
Architecture, 100 Level Avery Hall,  
280-3414. Closes Oct. 25.

### TIMES TOWER

Exhibition of winners and jury  
favorites in the Times Tower site  
design competition co-sponsored by  
the Municipal Art Society and the  
National Endowment for the Arts.  
The Urban Center, 457 Madison Ave.  
935-3960. Closes Oct. 27.

## TUESDAY 2

### HARD HAT TOUR

*Bethesda Fountain and Wollman  
Rink* in the Municipal Art Society's  
tour of construction sites. 6-7:30 pm.  
Meet at the Dairy (adjacent to  
Wollman Rink, on North Side.) Guide:  
Bronson Binger. 935-3960.

## TUESDAY 9

### NYC/AIA LECTURE

An Evening with John M. Johansen,  
"Three Imperatives, an Exhortation  
Based on a Rich Variety of Sources."  
Gallery A, The Urban Center, 457  
Madison Ave. 5:00 p.m.

### PANEL DISCUSSION

"Directions in Architecture:  
Contemporary Religious Structures,"  
moderated by John Morris Dixon  
with panelists Edward Larrabee  
Barnes, Thomas Beeby, and William  
Conklin. 6-7:30 pm. Cooper-Hewitt  
Museum, 2 E. 91 St. 860-6868.

### WILLIAM MORRIS

Exhibition celebrating the 150th  
anniversary of the birth of William  
Morris, man of letters and founder of  
the Arts & Crafts Movement in 19th  
century England. The Morgan  
Library, 29 E. 36 St. 685-0008. Closes  
Nov. 25.

### ALVAR AALTO: FURNITURE & GLASS

Exhibition. The Museum of Modern  
Art, 11 W. 53 St. 708-9400. Closes  
Nov. 27.

## WEDNESDAY 3

### LECTURE

David Hicks, researcher on  
architecture, on "High Atlas—Life  
and Architecture" Columbia Graduate  
School of Architecture series. 6 pm.  
Wood Auditorium, Avery Hall. 280-3414.

### LECTURE

"Current Work by Raul de Armas."  
6:30 pm. The Architectural League,  
457 Madison. 753-1722.

### N.Y. SCHOOL OF ARCHITECTURE

First in 6-session course. 7:45-9:30  
pm. The New School, 741-5690.

## WEDNESDAY 10

### NYC/AIA DINNER/DANCE

The Chapter's Fall Dinner Dance with  
cocktails hosted by Benjamin  
Thompson & Associates. Join in this  
gala occasion! The Coho Restaurant,  
South Street Seaport, black tie. RSVP,  
\$50 per person. 8:00 p.m.

### LECTURE

Cesar Pelli on "Buildings and  
Thoughts" in Columbia Graduate  
School of Architecture series. 6 pm.  
Wood Auditorium, Avery Hall,  
280-3414.

### EXHIBITION

"Building Suburbia: Scarsdale  
1890-1940" sponsored by the  
Scarsdale Historical Society. 1828  
Quaker Meeting House Museum, 937  
White Plans Rd., Scarsdale, NY  
914-723-1744. Closes Jan. 6.

### VISIONS OF LIBERTY

Exhibition of photographs relating to  
the Statue of Liberty in celebration  
of the centennial of its official  
presentation. The New York  
Historical Society, 170 Central Park  
West. 873-3400. Closes Jan. 13.

## THURSDAY 4

### PROBLEM CITY IN SEARCH OF SOLUTIONS

First in series of forums conducted by  
the New School in cooperation with  
the Citizens Union Foundation.  
7:45-9:30 pm. The New School, 66 W.  
12th St. 741-5690.

### TIM PRENTICE

Exhibition of his kinetic sculpture  
including maquettes and drawings  
for commissioned works. Alan Stone  
Gallery, 48 E. 86 St. Closes Oct. 31.  
988-6870.

## THURSDAY 11

### MODERNISM & URBAN DESIGN

"The Natural City," first of two  
lectures by Peter Buchanan, Deputy  
Editor at *Architectural Review* in  
London. 6:30 pm. The Architectural  
League, 457 Madison. 753-1722.

### THE CITY COMES OF AGE

Exhibition in celebration of the New-  
York Historical Society's 180th  
birthday. New-York Historical  
Society, 170 Central Park West.  
873-3400. Closes Feb. 3.

## FRIDAY 5

### EXHIBITION

Winning entries in "A New American  
House" design competition.  
Minneapolis College of Art & Design  
Gallery. 612-870-8200. Closes Oct. 25.

### CONFERENCE (OCT. 7-10)

Interfaith Forum on Religion, Art  
and Architecture national  
conference. Sheraton City Squire  
Hotel, Seventh Ave. at 51 St. To  
register: IFRAA, 1777 Church St.,  
N.W., Washington, DC 20036.

## FRIDAY 12

### NEW YORK PLACES & SPACES

First of 6-Friday courses sponsored  
by the Municipal Art Society with  
NYU's School of Continuing  
Education. 6-8 pm. The Urban  
Center, 457 Madison. Information:  
Arts & Humanities Program, NYU,  
598-3091.

### SYMPOSIUM ON SATURDAY, OCTOBER 13

"Voices of Reform: The Anglo-  
American Aesthetic Movement," co-  
sponsored by the Fashion Institute of  
Technology and the Victorian  
Society. Haft Auditorium, FIT, 227  
W. 27 St. Information: Richard  
Martin, FIT, 760-7970.



## MONDAY 15

### THE SHAPE OF THE CITY

Opening lecture by Robert Venturi and Denise Scott Brown in a 5-Monday series with architects discussing "Their Buildings and Their Visions." 8:15 pm. 92nd Street Y, 1395 Lexington Ave. 831-8603.

## MONDAY 22

### LECTURE

"Architecture Transforms Nature: Nature Transforms Architecture I" lecture by David Coffin on Italian Renaissance Gardens and their Influence on 18th Century English Landscape Design. 6:30 pm. The Architectural League, 457 Madison. 753-1722.

### THE SHAPE OF THE CITY

Richard Meier in the lecture series with architects discussing "Their Buildings and Their Vision". 8:15 pm. 92nd Street Y, 1395 Lexington Ave. 831-8603.

## MONDAY 29

### LECTURE

"Architecture Transforms Nature: Nature Transforms Architecture II" 6:30 pm. The Architectural League, 457 Madison. 753-1722.

### THE SHAPE OF THE CITY

Helmut Jahn in lecture series with architects discussing "Their Buildings and Their Visions." 8:15 pm. 92nd Street Y, 1395 Lexington. 831-8603.

## TUESDAY 16

### EXHIBITION

"Influences on the American Arts and Crafts Aesthetic, 1890-1916," Jordan-Volpe Gallery, 457 Broadway. Carol Bohdan 249-7108. Closes Nov. 4.

### TECHNOLOGY & THE MANAGED WORKPLACE

Executive forum (Oct. 16-17) co-sponsored by Facility Management Institute, *Architectural Record*, *Business Week*. To register: Aida Vincente, 512-4930.

### HARD HAT TOUR

*Bridgemarket*, Municipal Art Society tour. 12-1:30 pm. Meet at Bridgemarket Office, 412 E. 59 St.

## TUESDAY 23

### PANEL DISCUSSION

"International Style Architecture: From Europe to Israel and the U.S." with Kenneth Frampton, Michael Graves, Michael D. Levin, and Ada Karmi. 7 pm. The Jewish Museum, 1109 Fifth Ave. 860-1888.

## TUESDAY 30

### LECTURE

"Modern Architecture in Jerusalem: Tradition and Innovation" by Michael D. Levin of the Tel Aviv Museum. 7 pm. The Jewish Museum, 1109 Fifth Ave. 860-1888.

## WEDNESDAY 17

### EXHIBITION

"White City: International Style Architecture in Israel" organized by the Tel Aviv Museum of Art. The Jewish Museum, 1109 Fifth Ave. 860-1889. Closes Feb. 17.

### LECTURE BY ROBERT KLIMENT

Columbia Graduate School of Architecture series. 6 pm. Wood Auditorium, Avery Hall. 280-3414.

## WEDNESDAY 24

### NATIONAL PRESERVATION CONFERENCE (OCT. 24-28)

National Trust for Historic Preservation. Baltimore Convention Center, Baltimore.

### LECTURE

Stanton Eckstut on "Learning from Manhattan" in Columbia Graduate School of Architecture series. 6 pm. Wood Auditorium, Avery Hall. 280-3414.

## WEDNESDAY 31

### EXHIBITION

"Chicago and New York: A Century of Architectural Interaction." The Octagon, Washington, D.C. 202-638-3105. Closes Jan. 6.

### LECTURE

Gerhard Kallmann on "Boston City Hall 1962, American Academy of Arts and Sciences 1982" in Columbia Graduate School of Architecture series. 6 pm. Wood Auditorium, Avery Hall. 280-3414.

## THURSDAY 18

### VAN GOGH IN ARLES

Exhibition. Metropolitan Museum, 82nd St. & Fifth Ave. 879-5500. Closes Dec. 30.

### MODERNISM & URBAN DESIGN

"The City of Experience," second lecture by Peter Buchanan, Deputy Editor of *Architectural Review* in London. 6:30 pm. The Architectural League, 457 Madison. 753-1722.

## THURSDAY 25

### NYC/AIA PANEL DISCUSSION

Design Excellence in Public Sector Architecture: A Discussion. Architects in public agencies, including Bronson Binger of the City Dept. of Parks & Recreation, Robert Gitlin of UDC, Sheldon Wander of the Port Authority, and Michael Adlerstein of the National Park Service, as well as private architects, will discuss production of quality design. Gallery A. The Urban Center, 457 Madison Ave. 5:30 pm.

## FRIDAY 19

### ART DECO WALKING TOUR

ON SAT., OCT. 20  
"The Fabulous Fifties." 2 pm. Art Deco Society of New York, 758-9447.

### BROOKLYN ETHNIC TOUR

ON SAT., OCT 20  
*Greenpoint*, Municipal Art Society tour meets at The Urban Center, 10 am or at the Vernon-Jackson Station at 11 am of the IRT #7 in Long Island City. 935-3960.

## FRIDAY 26

### SYMPOSIUM

On Aalto's career and international stature chaired by J. Stewart Johnson with lectures by Stuart Wrede, Goran Schildt, Christopher Wilk, Edgar Kaufmann, Jr., Harmon Goldstone, Elissa Aalto, Paul David Pearson. Institute for International Education, 809 U.N. Plaza. Information 708-9795.

### DEADLINE

For receipt of entries in Florida South Chapter/AIA competition to design a mall for the Southeast Overtown/Park West Redevelopment Project. FSC/AIA, 1150 S.W. 22 St., Miami 33129, 305-854-4790.



## Coming Chapter Events

Tuesday, October 9, 6:00 p.m. An Evening with John M. Johansen, whose architecture has consistently been of particular interest, as have his views, most recently in his article in the March issue of *Architecture*, "Three Imperatives, an Exhortation Based on a Rich Variety of Sources." Gallery A, The Urban Center, 457 Madison Ave.

Wednesday, October 10, 8:00 p.m. The Chapter's Fall Dinner Dance with cocktails hosted by Benjamin Thompson & Associates. Join in this gala occasion! The Coho Restaurant, South Street Seaport, black tie. RSVP, \$50 per person.

Thursday, October 25, 5:30 p.m. Design Excellence in Public Sector Architecture: A Discussion. Architects in public agencies, including Bronson Binger of the City Dept. of Parks & Recreation, Robert Gitlin of UDC, Sheldon Wander of the Port Authority, and Michael Adlerstein of the National Park Service, as well as private architects, will discuss production of quality design. The Urban Center, 457 Madison Ave.

## Names and News

*cont'd. from p. 7*

Center, Princeton, New Jersey, by Tician Papachristou; and Hamilton Smith is organizing the DeMatteis proposal for the South Ferry site at the tip of Manhattan . . . Former Deputy Mayor Robert F. Wagner, Jr. is teaching a 14-week course on Planning New York City at Columbia's Graduate School of Architecture and Planning this fall . . . The firm of Barry B. LePatner, who was the only non-architect member of the AIA's Architects' Economic and Compensation Task Force, is offering its clients access to its NEXIS/LEXIS computer system. This network of business, legal, and financial information instantaneously provides important data such as marketing opportunities for designers throughout the U.S.; background information on present or prospective clients; client financial status; up-to-the-minute construction information; and prior litigation experience of prospective or present clients . . . Bennett & Metzner are the architects of the renovation of the YWCA building at 53 Street and Lexington Avenue . . . Black Women Architects: A Blueprint for Success was the June feature of *Ebony* magazine . . . The Construction Owner, Developer, Architect & Engineer and Claims: How to Avoid or Manage Construction Disputes is the subject of a two-day seminar in Atlanta (Oct. 16-17) and in

Washington, D.C. (Oct. 23-24) sponsored by Construction Education Management Corp., PO Box 3236, McLean, Virginia 22103, 703-734-2399 . . . Norman C. Fletcher, Secretary of the Rotch Travelling Scholarship has announced the 1985 Competition. For applications: Norman Fletcher, Rotch Travelling Scholarship, 46 Brattle Street, Cambridge, Mass. 02138 . . . Architects in Industry is the subject of a conference at the William Penn Hotel in Pittsburgh, Oct. 3-6 (800-245-2728).

## Letter

Dear Editor:

In light of our current concern about the public's perception of our profession and the appalling findings of the recent NYC/AIA Compensation Survey, I wonder if we aren't doing ourselves a serious disservice when 60 percent of select cross section of our profession are willing to give free "samples"?

Recently, five experienced architectural firms were requested to submit their credentials for a \$5-million local hospital project—not large as hospital projects go. At the initial interview the client suggested/requested that the architects propose a solution at their presentation. All firms were interviewed and it was reported after the interviews that three provided "solutions" as part of their presentation.

We well know that uncompensated services can only translate into lower staff salaries or reduced services on projects under contract in order to balance the fragile economics of our architectural practice. Are clients being well served when giveaways are done against an incomplete and imperfect data base? I'd venture there is not one physician or lawyer who would be willing to demean his professional services in a similar manner.

I wonder what professional concerns were present in the free sampler's conscience in light of the serious

disparity between budget and program and with the knowledge that the client was replacing another architect who purportedly did not solve his complicated building problems after a year of work? It seems to me an important responsibility of the architect, even in the initial interview stage, is to educate the client and not pander to impossible dreams through fairy tale presentations. In the referred to example, the information provided by the client included a complex functional and space program for both renovation and new construction. The documents contained a 50 percent discrepancy between programmed area and C.M. prepared construction budget. This disparity could not and was not reconciled by the owner.

The cost of proposals are an expense we are accustomed to bear for many large government and private projects. The RFP process offers us the opportunity to present our credentials for fair consideration but, when it gets down to free perfume samples at la Bloomingdales, I wonder if our profession doesn't receive better than it deserves?

I do not propose that we act in restraint of trade, but I certainly do think a Chapter dialogue on marketing proprieties of our professional services would be an important priority for the upcoming year.

Norman Rosenfeld

## Chapter Reports

*cont'd. from p. 2*

firms letting her know when they need employees. She has a work file of resumes, and she will send copies of those of qualified individuals when you let her know what you need.

• **Headquarters Fund.** Since the list of pledges and contributors was mailed with the September *Oculus*, contributions have been received from Edward F. Knowles, Sarelle Weisberg, and Elliot Willensky. In the list, RKTL should have been noted as Rothzeit, Kaiserman, Thomson & Bee.

## Prudon

*cont'd. from p. 6*

In addition to the survey and the laboratory testing, a cleaning test was performed on a sample section of the 40th Street facade to determine the effectiveness of a water wash in removing the dirt build-up and staining. The results of this test indicated that a water wash would be effective. A continuous stream of water was sprayed perpendicular to the surface for a period of only 18 hours at approximately 60 psi. Most of the yellow surface discoloration was removed, but subsurface soiled conditions remained, and after the cleaning they tended to bleed to the surface, leaving a continued discoloration. A full 24 or 48 hour wash was found to eliminate the aftersoil, but sub-freezing temperatures at the time of testing prevented such an extended wash.

Of the tests conducted in the laboratory, which included absorption, compression, and others to determine the physical properties of weathered and unweathered marble, an important one was to determine the presence of earlier waterproofing coatings. A chemical test did show traces of a water repellent and an ester commonly found in drying oils in the mortar samples. However, no clear evidence was found on the marble itself. On that basis, and on the basis of the field test, the waterwashing method was determined to be the most effective.

The test results and the visual survey of physical conditions were translated into several options providing for different budgetary conditions. While no further work was executed during 1981 and 1982, the necessary funds were obtained in 1982 and 1983, with the help of Arthur Rosenblatt.

### The Exterior Restoration

The work on the exterior restoration was started in the fall of 1983. The work proposed and being executed was fourfold. First, the building was to be cleaned; second, the building was to be made watertight; third, the balusters that were found to be in a seriously deteriorated condition were

to be replaced; and fourth, where marble sections or fragments were dislodged or inadequately attached, these pieces were to be re-anchored.

The work underway at the present time, based upon the earlier conditions survey, is aimed not at a restoration of earlier conditions, but the preservation and conservation of what remains today. No attempt is being made to restore or recreate weathered or missing detail, not only because such efforts are seldom successful, but also because the building has weathered gracefully. Its corners and sharpness of detail may be more rounded after the work is completed, but the building and its detail remains essentially intact.

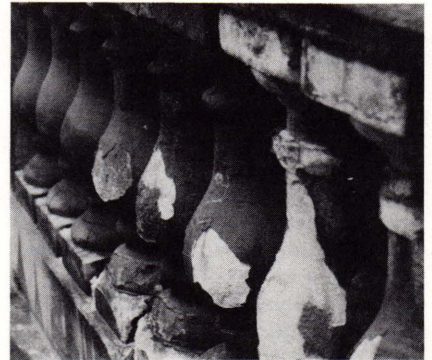
The cleaning method proposed and as previously tested was the most gentle method around. Commonly used in England during the 1960's, the continuous waterwash was introduced here during the 1970's. The marble of the building was washed with a continuous wash not to exceed 72 hours. Upon completion, the building was rinsed using a pressurized water wash, particularly for those crevices that are not easily accessible. The result is a clean but somewhat mellow appearance that lacks, fortunately, the harsh brightness of other, particularly chemical, methods.

While the general cleaning methods are satisfactory and do not cause any damage, the removal of stains presented an additional problem. For the removal of stains, poultices are being employed. Embedded copper or iron stains are being removed in this manner. The very friable and severely weathered sculptures located in the tympanums, however, have not been cleaned but were covered to prevent damage.

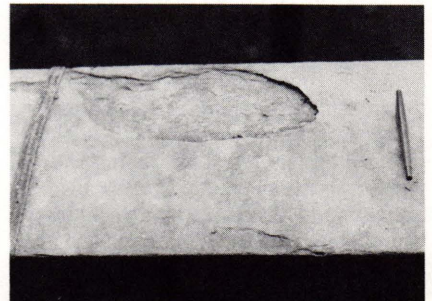
In limited areas where the stone has been found to have cracked or dislodged, stainless steel threaded rods embedded in epoxy are in the process of being installed. In that manner, loose sections can be anchored without being visible. In areas where pointing or caulking is



*Dirt buildup on a cornice*



*Broken and spalled balusters*



*Exfoliated marble*

missing, the jointing is being carefully restored. The replacement mortar is based upon a careful analysis conducted of the original mortar.

The balusters of the balustrades at the main level and the roof at all four sides of the building will be replaced at the end of the project. The original shapes are being carefully matched with as little disruption of the original masonry as possible.

Upon completion of the project, the Central Building of the New York Public Library will once again appear in its full glory, although somewhat weathered and rounded by age. However, after some 80 years of exposure, the building is still a lesson to many contemporary architects. This is the result not only of the design, but also of the choice of materials. A cost benefit analysis, if ever performed, will show that materials well selected and designed will perform well with aesthetically pleasing results.

## Cavaglieri

*cont'd. from p. 4*

distributing air from a small window-sill shelf, which was detailed to harmonize with the original design of this monumental building. In the interior portions of the space, air distribution was accomplished through original ornamental bronze grilles, which were utilized for both supply and return outlets. New ductwork was installed within the confines of existing duct spaces running up within the building walls.

Air is now delivered under the windows as required to maintain temperature conditions in the space. These systems deliver cool air in the summer, 100 percent outdoor air during the intermediate season, and 10 percent tempered fresh air with 90 percent recirculated air during the winter heating season. The air delivered to the space is filtered year-round. The windows for the space are now kept closed on a year-round basis. With windows closed, noise levels have been reduced substantially. Refrigeration equipment was installed in an unused mechanical equipment room two stories below and was detailed in to use existing openings in the building.

### Lighting

Illumination had been originally limited to carbon filament lamps in bronze chandeliers and to sunlight from the eastern and the southern exposures. The sunlight that, when the original Carrere and Hastings design was erected, flooded the reading rooms from the open sky of the gardens and low density blocks surrounding the Library had disappeared due to the erection of skyscrapers on Fifth Avenue as well as on 42nd and 40th Streets.

Lights were added in various places to increase the illumination. The bronze chandeliers were re-lamped with special round bulbs, whose dimming operation would bring them to a level of non-glare and would parallel the old carbon filament lamps. High-intensity uplights were installed within a bronze addition to the chandeliers in order to increase the intensity of the



*The Periodical Department*

*Photos: Stan Ries/ESTO*

illumination and make the sculptured ceilings visible.

### Murals

The sponsor had expected Edward Laning, a prominent muralist who had already worked in the Library, to provide murals for the existing plaster surfaces in the Main Reading Room of the Periodical Department.

Unfortunately, Mr. Laning died shortly after construction work had been started. Richard Haas was selected to substitute for him, and it was suggested that he illustrate the main buildings of the most important New York publishing houses since their origin. *The Reader's Digest* selected for itself a very modest spot on a niche over the entrance to the second section of the Periodical Department.

### Contractor and Budget

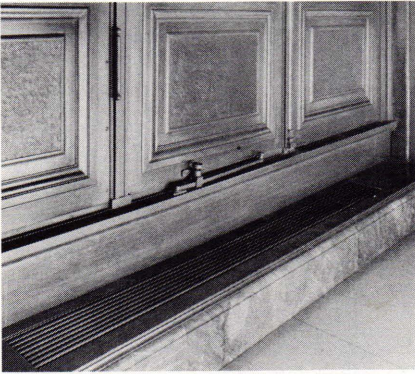
The General Contractor for this work was Turner Construction Company. The cost of construction was approximately \$1,250,000.

### After Completion

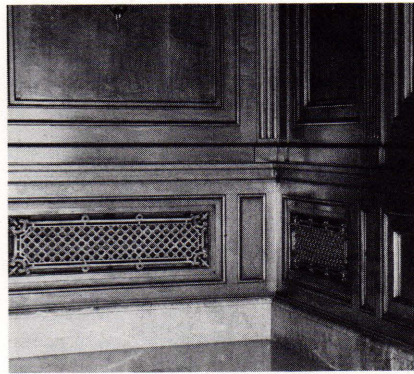
The work at the Periodical Room was received with great favor by the public as well as by the design community. Notwithstanding the obvious paternal pride I may have for this project, this might have also been due in large measure to the pleasure the citizens of New York felt in seeing this work as part of a resurgence of the Library's activities within the cultural life of the city, and of the affection so demonstrated for recognized monumental landmarks. The ASID gave to this renovation a Project Design Award at their national convention in Boston in 1983, and the Illuminating Engineering Society gave it a Lumen Award at their annual New York meeting, also in 1983.

### The Master Plan

By the time this project was almost completed, a new administration had taken over the New York Public Library. One of the first steps of the new president was to obtain a master plan of the entire building in order to identify spaces of major and/or minor



*The hidden grille*



*The ornamental bronze grilles.*



*The Periodical Department*

artistic and historic interest within this enormous building. For this study, I was asked to join the firm of Davis Brody Associates. The study resulted in many suggestions and concepts for possible future uses and expansion, and a set of drawings identifying the priorities of historical characteristics.

Studies and suggestions took their place on the shelf of the administrative officials, together with some of the previous ones, which had examined at various times possible construction in the courtyards, extension under the entrance steps on Fifth Avenue, and expansion under the terrace at Bryant Park. This last idea seems now the single one worth keeping alive, in order to permit shifting the stacks downward from the existing space immediately under the Great Reading Room. If such space were to be made available under the terrace toward Bryant Park, a future large room for audio-visual, computerized, climatized, fully-contemporary facilities could be worked out there as an easily accessible part of the second floor. This would permit the magnificent

Great Reading Room to remain practically untouched: any attempt at modernization there would create nearly insurmountable problems due to the existence of sculpted cast-stone, carvings, paneling, marble floors, and the like.

The central space between the courtyards, just in front of the great hallway entrance (Astor Hall) had been, through the years, partitioned, defaced, and used for various office purposes, completely obliterating the great Baroque Revival design of Carrere and Hastings. It was one of the proofs of the desire to continue the great work of restoration on the part of the library administration that the resurrection of this space, which was to become the Gottesman Exhibition Hall, was assigned to the joint venture team of Davis Brody and my firm. The patterned marble floor, the sculpted oak ceiling, the Cipollino columns, and the white marble walls and arches proved once more the difficulty and expense of attempting to modernize—for climate as well as electrical lighting and power—a space that had

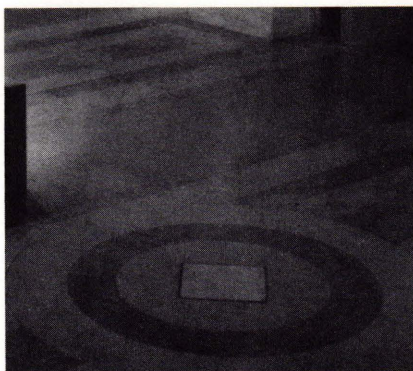
not been conceived for flexibility of fixture distribution or for arrangement of variable illumination. A budget per-square-foot of less than two-thirds of the one permitted for the Periodical Room produced limitations to the exhibit needs and demonstrated how complicated it can be to present a magnificent old actress on a modern stage independent of her skill and her make-up.

New programs are foreseen for other spaces in the near future. The Library's indefatigable President, Dr. Vartan Gregorian, has secured funds for them and is studying the relation of the library to a Crystal Pavilion offered by a restaurateur for Bryant Park. Community interest is continuously spurred by lecture series as well as by the announcement of new activities of designs permitted by endowments. All of these keep the interest of the public focused on Carrere and Hastings' masterpiece, its central location on Fifth Avenue, and its importance in the cultural as well as the tourist life of the metropolis.

The New York Public Library, beside the projects related to its main monumental building, is also considering, for immediate as well as for future action, modification and transformation of the buildings occupied by its branches in different parts of the city.

Times have certainly changed from when "newer" was considered better on any occasion. The monument of Fifth Avenue and its branch system have once again come into their own.

## Davis



The marble floor plug



The ceiling detailing

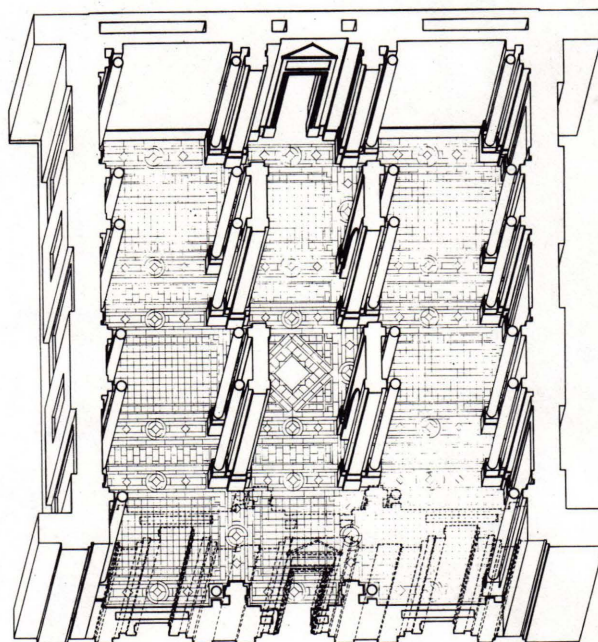
*cont'd. from p. 5*

we had sufficient maneuvering room for many disguises and camouflages. For instance, interstitial space is available between marble walls and shelving, above the ceilings, and below the floors so that we could insert air-conditioning equipment in spaces that we discovered behind the bookshelves in the Catalogue Room. The cold air will be forced out through louvers placed inconspicuously in the woodwork. And we will be able to save the Catalogue Room floor by housing electrical installations for new computer terminals between this floor and the quite ordinary plaster ceiling of the floor below.

#### Gottesman Exhibition Hall

Our greatest challenge so far has been the P. Samuel and Jeane H. Gottesman Exhibition Hall, a magnificent but eccentric room reclaimed from more than 40 years of use as offices. The room is filled with elaborate detailing and architectural features: marble walls, a patterned marble floor, an ornately carved Renaissance-style wood ceiling, four free-standing marble arches with massive double piers. Into the midst of all the grandeur we had to insert modern electric lighting, temperature and humidity systems. These systems had to be flexible enough so that the room could be used for special events as well as exhibitions. We thought of inserting uplights in the casework, which had the advantage of leaving the ceiling intact, but this solution was rejected because it required permanently fixed casework, limiting the room's flexibility. Simply adding more chandeliers would produce appropriate lighting for special events but, once again, not enough flexibility for different types of exhibitions. Ultimately, we decided that we needed a combination of all of these: chandeliers, track lighting in the ceiling, and electric outlets in the floor for the casework.

In order to retain the original pattern and character of the floor and ceiling, we developed camouflages. For the floor, we had marble cover plates with bronze inlays made that fit into the



pattern and conceal the outlets when they are not being used. The track lighting in the ceiling is a completely demountable system. We designed decorative wood plugs to cover the ceiling electric outlets when track fixtures are not in use. And six new chandeliers replicate the chandeliers in the corridor adjacent to Gottesman Hall, thus establishing a thematic link between them. The HVAC system fits into old openings concealed by marble benches; solar veil shades cover the windows.

#### Working with a Landmark

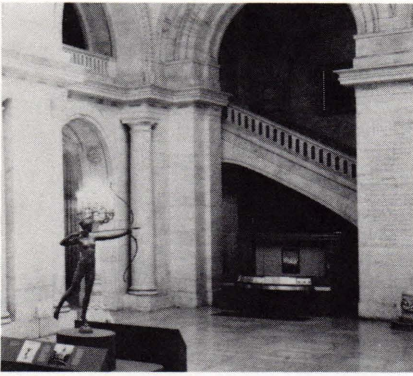
Oddly enough Gottesman Hall is not one of the official landmarks connected to the Library. The exterior landmarks designated by the City's Landmarks Preservation Commission are the facade and plaza on Fifth Avenue. Interior landmarks are Astor Hall (the entry hall on Fifth Avenue), the staircases to the second and third floors, and the foyer on the third floor. These designations brought us within the Commission's purview.

We wanted to make three changes in

Astor Hall: 1) to replace the revolving door, originally installed in 1945, with a taller door of almost solid glass; 2) to relieve the penumbrous atmosphere with new uplights, new downlights, and six chandeliers, which are reproductions of missing fixtures; 3) to place two cloakrooms under the staircases, screening them with etched glass. We felt that these glass screens would serve two important functions: they would mask the cloakrooms; by filling in the void under the first floor stairs, they would highlight the spatial grandness of the staircases and would focus attention on the dark-and-light interplay of the second floor balustrades and the spaces above them.

The final scorecard on our negotiations with the Commission follows:

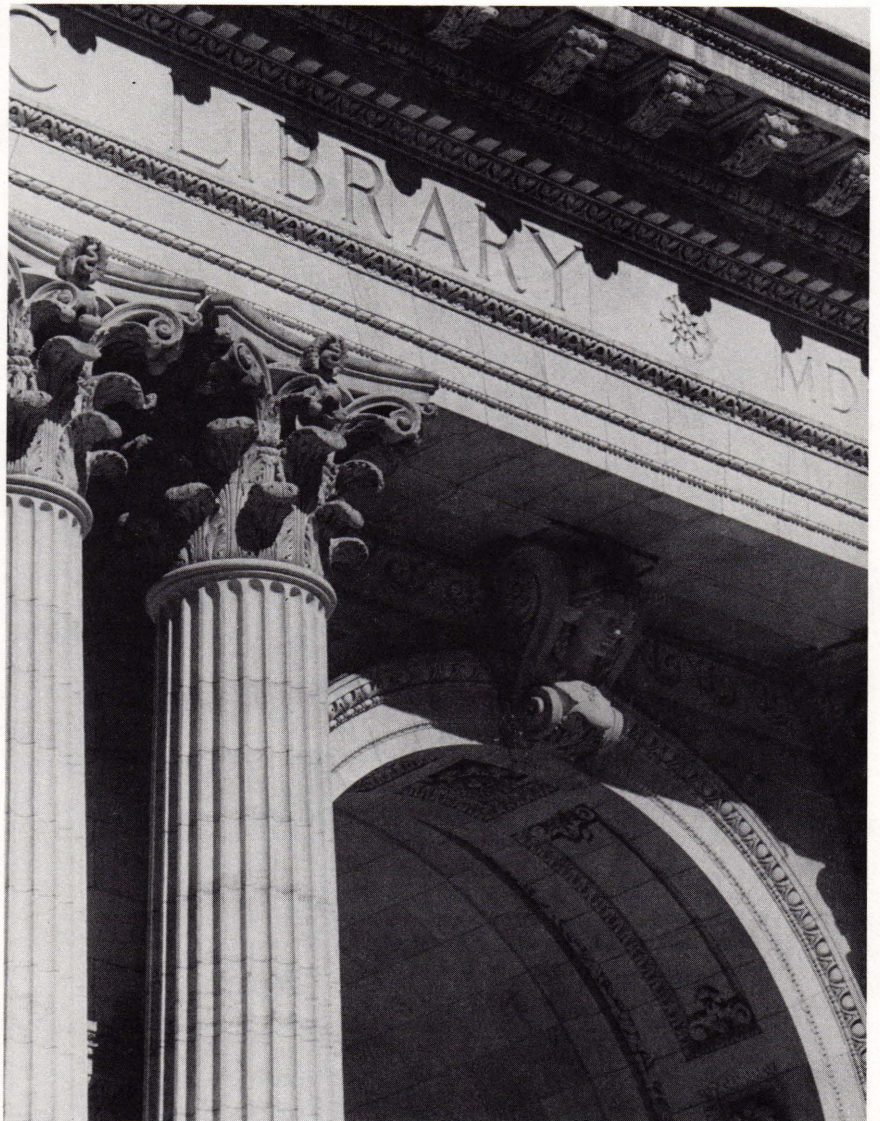
- The Commission approved the new revolving door.
- It asked us to get rid of the downlights—on the ground that such illumination was uncharacteristic of Victorian times—but suggested that we bring in two additional torcheres



*The coat room*



*The corridor*



*The portico*

to supplement the two already in place. Although there had been some concern that these additional torchers would hide the donors' names inscribed on the pillars that flank the Astor Hall interior arch, this turned out to be a superlative solution. The uprights and torchers inconspicuously relieved what Paul Marantz, our lighting consultant, described as a "1911 standard of gloom," more than doubling the footcandles. And the light from the torchers actually drew attention to the new fully visible donors' names and highlighted them. (Paul Marantz and John Altieri, our mechanical engineer, were sensitive to all the issues and made major contributions to our work.)

- The Commission decided that it was more important to sanctify the Carrere and Hastings design than to produce an integrated solution that might be considered an improvement. The first floor voids are now partly filled with desks and other furniture—movable items are outside the Commission's jurisdiction—and the capacity of the two cloakrooms has

been increased from about 200 to 2600. Moreover, the coat-checking operation, discreetly tucked away under the staircases, is not visible from Astor Hall at all.

#### **The Portico**

In the portico, we were half-lucky. One of our objections was to belatedly fulfill an intention of Carrere and Hastings, who had called for three globe lights that for some reason were never installed. We designed the lights—each component of which weighed up to 1,000 pounds—and then set about figuring out how to hang them. The original architects had thoughtfully provided conduits but there was no structural connection. The unknown condition of the concrete structure above the arch made it imperative to invent a secure and independent structural connection through 5 solid feet of concrete between the structural floor of the third floor and the top of the arch from which the fixtures would hang.

We opened an interior floor above the arch, drilled 2 in. diameter holes

through the concrete and the marble arch below, inserted steel rods through these holes, connected these rods to steel plates in the floor above in order to distribute the load, attached a steel stirrup to the two rods on the underside of the arch, and then connected the fixtures to the stirrup. We designed a decorative canopy to cover these electrical and structural connections.

#### **The Future**

The Library restoration is far from finished. Still to be renovated are the Fifth Avenue plaza, the annex at 520 West 43rd Street, the Catalogue Room, the Photo Services Room and—best of all—the room formerly used as the circulating library. This long-closed room with its glass dome supported by painted cast iron is perhaps the most stunning architectural treasure within the Library. Programming is still under way, with the renovation scheduled to be completed in 1986. Still to come therefore: More problems—and more solutions.

# General Contractors

Specializing in  
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