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**Walter P. Palmer, 3rd**

Publisher



Welcome to the spring edition of *Construction Today*<sup>®</sup>, the region's premier source of information for construction executives. Now that negotiations are complete, it's time to get to work on rebuilding relationships and focusing on the 30,000-foot view of our industry. For the first time that I can remember, large owners of construction have reached out to the industry with many concerns. These owners expressed concern that the square foot cost of construction and the myriad of uncoordinated work rules prevalent throughout our workforce limit investment in our region. It's a simple equation; limited investment equals limited building, which in turn means limited jobs. The fact that major development cannot happen in our City without Federal, State and local help limits the investment of private developers, which in turn limits the amount of construction spending, which limits the number of construction jobs.

Some associations and bargaining teams chose to work on these issues, and some have chosen to look the other way. This is a tipping point in our industry and I believe that those who choose to put their ear to the ground and listen to our customers will have a better chance to succeed. Those who choose to fall back on the traditional roles of labor and management will ultimately be left behind. Owners know it and so do many builders.

Many negotiating teams started the ball rolling to reform our contracts and work rules. They have set a course that tells our customers that "we hear you" and "we are responding to your concerns." Many teams pledged to continue to meet and work on work rules that will make us more competitive. To those of you who want to move forward and ensure that the principals of our industry continues, let's get back to the table. And for those who choose to look the other way, you will be left behind, just like an old cell phone.

Speaking of old, this issue focuses on the topic of great importance to our region, and that is of historic reconstruction and renovation. And you will also notice that *Construction Today*<sup>®</sup> has been doing a little renovation of its own.

What always fascinates me about construction is that it's an industry filled with people that do things with their minds and hands. We seem to give tremendous praise to those who work on the new, but in this issue we are only focusing on those who focus on the existing and the old. General Building Contractors Association (GBCA) members have been working on buildings over several generations. Many contractors in our region have built structures and then renovated them several times, each time upgrading with new technology while preserving the traditions of the past. We could only do this by investing in our craftsmen in traditional crafts and also looking to new technology for getting projects completed on time and within budget.

# Construction **TODAY**

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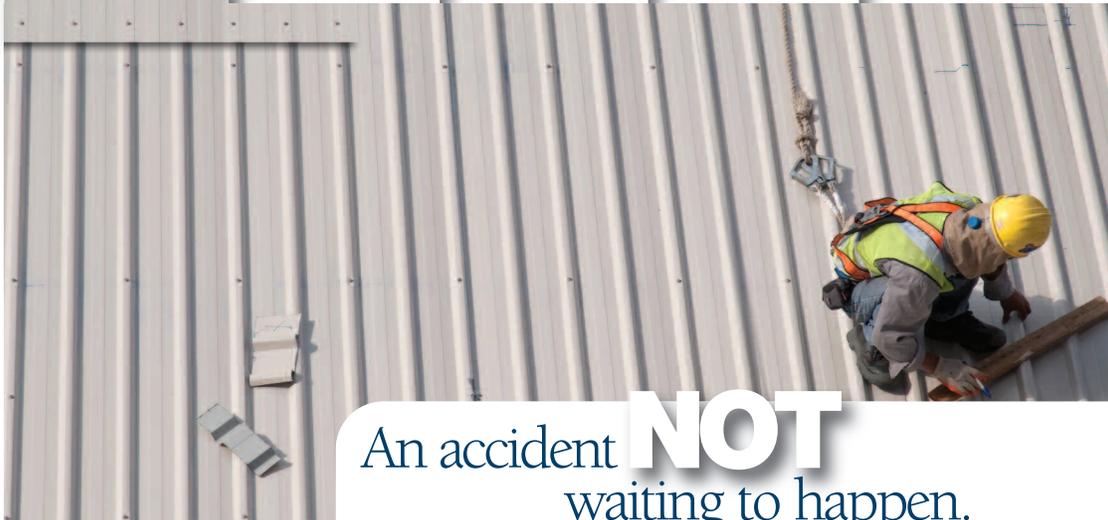


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Cover: Map of Philadelphia in 1886 courtesy of the Library of Congress. Inset: Independence Hall Tower Restoration.

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# EMPLOYEE MISCLASSIFICATION

## Criminal and Civil Penalties Now Possible for Misclassification of Independent Contractors

By Marc Furman, Esq. and Ericson P. Kimbel, Esq.

On February 10, 2011 the Pennsylvania Construction Workplace Misclassification Act (the Act) went into effect. The Act includes criminal penalties for those who misclassify their own employees, or those who contract with a company while knowing that company's intent to misclassify its employees as independent contractors. Other penalties for violation include fines, incarceration, stop-work orders and administrative penalties. As stated by the Pennsylvania Department of Labor & Industry (DLI), the Act's enforcement agency, "misclassification of employees as independent contractors is illegal for all commercial and residential construction in Pennsylvania," and it applies to all public and private projects.

The Act defines construction to include "erection, reconstruction, demolition, alteration, modification, custom fabrication, building, assembling, site preparation and repair work done on any real property or premises..." 43 P.S. §933.2. This broad definition appears to include all aspects of vertical construction.

In order to be considered in compliance under the Act, an independent contractor must (1) have a written contract, (2) be free of control or direction of the work, and (3) be customarily engaged in an independently established trade, business or

profession. The third element includes the following criteria: ownership of one's own tools, realization of profit or loss from that business, prior work as an independent contractor, a separate business location and maintenance of at least \$50,000 of liability insurance. If the above elements are not satisfied, the purported independent contractor will be considered an "employee" under the Act and the above listed penalties may be imposed upon the employer (or an officer or agent of the employer) and, in certain circumstances, upon those who contract with the employer.

Could a general contractor found to be liable for civil and/or criminal penalties also be held liable for its subcontractor's employees' back benefits and taxes?

Further, each misclassified independent contractor is considered a separate violation of the Act. There are criminal and civil fines up to \$1,000 for a first violation and up to \$2,500 for each subsequent violation. Other criminal penalties include a third degree misdemeanor for a first violation and second degree misdemeanor for subsequent violations.

The back benefits and taxes owed under the Act may far outweigh the other monetary penalties. Liability for unpaid unemployment and/or workers' compensation benefits, federal, state and local taxes, and other remittances for multiple employees, together with penalties and interest, could reach into the hundreds of thousands of dollars.

Just as troubling is the concerted action provision under the Act. That section provides that a contracting party "which intentionally contracts with an employer knowing the employer intends to misclassify employees in violation of this act, shall be subject to the same penalties, remedies or other actions as the employer..." 43 P.S. §933.4(e) (emphasis added). Thus, liability extends from the non-compliant employer to the contracting party when the contracting party enters into the contract knowing of this problem. The language of this section

To avoid possible non-compliance, all independent contractor and subcontractor relationships should be reviewed.

raises several obvious issues concerning intent and proof of intent.

A finding of concerted action treats the concerted actor as the employer for purposes of the "penalties, remedies or other actions" under the Act. Could a general contractor found to be liable for civil and/or criminal penalties also be held liable for its subcontractor's employees' back benefits and taxes? Could pursuit of such recovery only occur when a subcontractor is insolvent? These and other questions are not answered by the text of the Act.

The Act does include a good faith defense, which provides "it shall be a defense to an alleged violation of this section if the person for whom the services are performed in good faith believed that the individual who performed the services qualified as an independent contractor at the time the services were performed." 43 P.S. §933.4(f). All persons alleged to have violated the Act will obviously attempt to assert this defense.

The Act addresses two other types of violations. A party may not require or demand an agreement or document which results in a misclassification under the Act. Monetary penalties for violation of this provision are in the same amounts as those set forth above. It is also a violation to retaliate against any person for exercising one's rights under the Act.

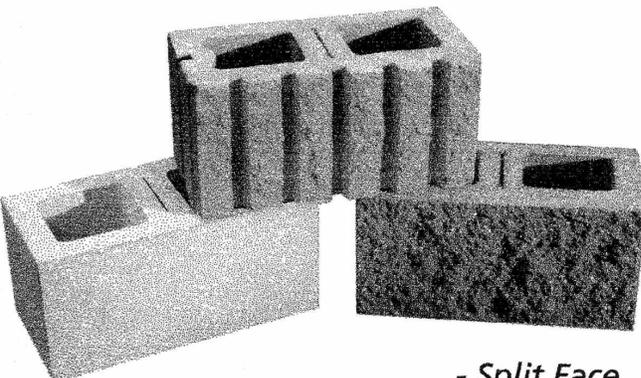
Finally, the DLI has the ability to issue a stop work order. 43 P.S. §933.4(c). If the employer does not respond to a DLI investigation, the DLI has the option of petitioning a court for a stop work order, or immediately assessing penalties. The stop work order is effective 24 hours after the date of issuance. The impact of a stop work order would be devastating to an employer's cash flow, current contractual relationships and future attempts to obtain work. It would also disrupt job progress, most likely cause delays and impact all parties up the contractual chain.

To avoid possible non-compliance, all independent contractor and subcontractor relationships should be reviewed. Contractual provisions regarding the Act should be included in all forthcoming contracts and independent contractor agreements. All project sites should also be posted with the Act requirements poster. The DLI has provided a work site poster, a guidance statement and a misclassification complaint form on its website, [http://www.dli.state.pa.us/portal/server.pt/community/li\\_home/5278](http://www.dli.state.pa.us/portal/server.pt/community/li_home/5278).

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One clock face in the process of being removed from Level 5

# INDEPENDENCE HALL TOWER RESTORATION

Iconic Tower is in the Process of a Detailed 14-month Renovation

By Charles Tonetti and Lisa Godlewski

Prior to the Marquis de Lafayette's visit to the United States in 1824, the Nation's beloved Independence Hall was in disrepair. In fact, in 1781 the tower's wooden section was removed and a low pyramidal roof and spire replaced the deteriorated steeple. But as Lafayette's arrival drew closer, interest in restoring the building grew and Independence Hall became the object of one of the early American efforts at historic preservation. Built in 1828, the architect William Strickland designed the replacement steeple to loosely resemble the original tower, but added clock faces on each of the 4 elevations increasing the tower height to 168' - 7/4".

The tower is currently scaffolded during a 14-month rehabilitation project funded by the American Recovery and Reinvestment Act (AARA). The \$4.9 million restoration is due to be complete in December 2011. Prior to the current restoration, the last restoration efforts for the tower took place in the 1980's. The purpose of the important tower rehabilitation is to correct and prevent further decay of the tower's exterior skin. If not addressed, this decay would severely impact the historic integrity of the structure and compromise the condition of this World Heritage designated site.

The renovation includes repointing and replacing damaged brick masonry,

installing and replacing wood shingle roofing and flashings, restoring and painting window sashes, frames and doors. Carpentry repairs include painting and caulking all exposed wood decorative building elements. This project also requires reinforcing new clock faces and bracing at all building elevations, refurbishing historic copper urns, replacing the supporting weathervane structure, and replacing the tower's outdated lightning protection system.

The tower is divided into nine levels and each level is receiving its own renovations. It is crucial that the historic elements of each level are left intact and that any elements added to the tower are as close a match to the original fabric of the tower as possible, says Charles Tonetti, Chief Historical Architect for Independence National Historical Park.

For example, on Levels Four, Five, and Six of the tower, the wooden walls are a unique example of what is considered to be an early pre-fabricated building technique. The wooden boards, cut with a beveled edge to help channel water to the outside, also feature overlapping iron rods running vertically through the boards. It is believed that with the large ship-building community located only a few streets away, the walls may imitate the canal barge building techniques of the time. This may also

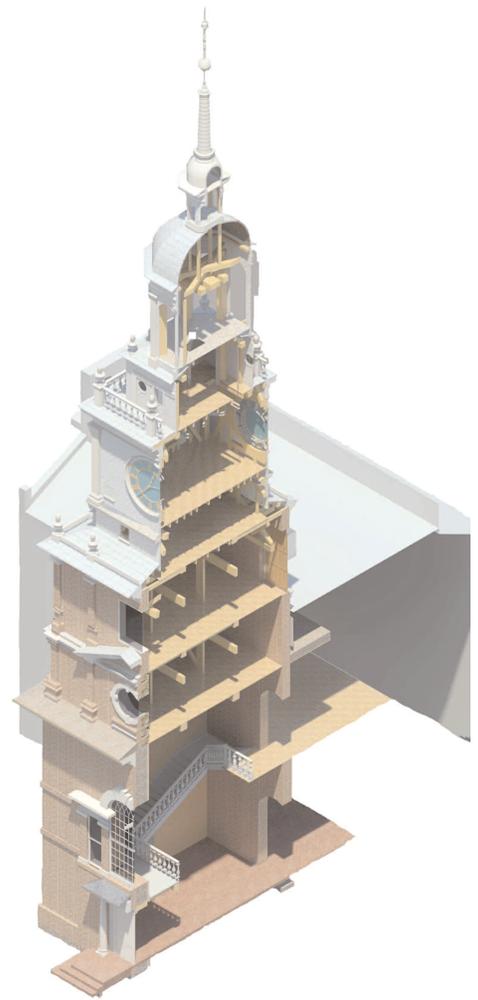
explain why currently there are no other examples of this pre-fabricated building technique in the country.

According to Tonetti, years of moisture have penetrated the wood siding of the tower, causing the iron rods holding the boards together to rust. As rust takes over, the increasing circumference of these rods has stressed and cracked several of the 1828 boards. In an effort to prevent further destruction, and restore those boards already damaged, the current restoration is in the process of removing the wood sided walls of the tower.

However, before the tower could be deconstructed, it was critical that all mem-

the wooden walls are a unique example of what is considered an early pre-fabricated building technique

bers of the restoration team understood the unusual 1828 tower assembly. In addition, the condition and the role that the iron rods performed needed to be better understood. Using non-destructive x-ray technology, the iron rods' condition was checked to see how infiltrating moisture had affected them. The x-rays revealed that the rods had rusted, losing most of their cross sec-



TOP: Cross-section illustrating the nine levels of Independence Hall Tower.



LEFT: A carpenter is installing the new wood shingle roof at Level 9.

BOTTOM: Deteriorated roofing boards at Level 9 are being replaced with new boards that match the existing boards in size and dimension.



tion, at joints in the siding. The x-rays also revealed that rust had spread out into the adjacent siding, causing iron sickness. Iron sickness occurs when a chemical reaction occurs between wood fibers and rust, leading to the decay of the wood.

A separate approach was taken for each level depending on the siding's character and condition. On Level Six, the x-rays revealed not only that the iron rods and siding were in very poor condition but the wood's surface was encrusted with graffiti dating back to the middle 1800s. Therefore, Level Six siding was removed and saved as a historical document. On Level Five, the rods and siding condition varied so, instead, it was decided to inspect each board to determine what could be saved and reinstalled. Level Four rods and siding were in good condition and, therefore, will remain place.

Given the way the wood siding was installed, little was understood about how best to disassemble and reinstall the siding. A mockup duplicating the tower's construction was constructed and then taken apart by local craftsmen apprentices. This was done so that the design team for the project might better understand what problems might occur once the tower was under construction and develop contract documents that would address the possible problems.

Currently, Level Five walls have been removed, identified as to location, and are evaluated as to their condition. Boards that cannot be reinstalled will be used as templates for new siding so they match in size, dimension and profile. Salvaged boards will be conserved and reintegrated into the building at Level 5. Since the original function of the rods is not completely known, new stainless steel rods will be substituted for the iron rods when the siding is reinstalled to preserve the unique assembly. Mock-ups of the tower walls are currently on display on Independence Square's south side.

The level of detail that encompasses this project shows the dedication the National Park Service has toward preserving this landmark for future generations. Tonetti talks about the extreme care being given to modern building materials used, down to the number of tree-rings per inch

Currently there are no other examples of this pre-fabricated building technique in the country.

on the red western cedar shingles covering the roof. Mortar samples have been taken and chemically analyzed so exact mortar recipes can be followed. He also talks about the detailed analysis of the ingredients of white paint used over the centuries so that today's paint can offer visitors the exact look and feel of the building as it would have appeared in 1753, and later in 1828.

Whenever possible, the materials and craftsmen working on this project are locally sourced. Timber comes from old growth forests in Maine, the four clock face restorations are being completed by a firm in West Chester, PA. Local craftsmen are conserving the windows and a local metal conservator is restoring the weather vane. Not only does this help the tower to retain its authenticity, as all of the original

material would have come short distances to the building site, it helps employ a local workforce. Tonetti was impressed with the level of craftsmen who are already located in Philadelphia due to the large number of historic structures we have on hand.

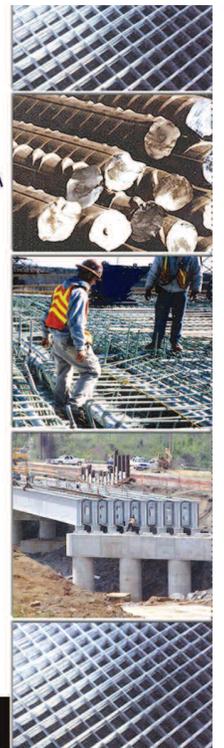
Craftsmen take great pride in working on the numerous construction sites in and around the City. Only a few can look at the skyline of the City and say "I built that." This sense of pride is something that is shared by the craftsmen of 1828 and those of 2011. Thanks to Americans' continued commitment to preservation and with help from the AARA, this project energized a local workforce to keep this World Heritage Site functioning at its best.

Charles Tonetti is the Chief Historical Architect for Independence National Historical Park. Lisa Godlewski is the Director of Public Affairs for the General Building Contractors Association and Editor of Construction Today® magazine.



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Homestead Main Hotel Exterior/Tower

# INTANGIBLE QUALITIES

## Hospitality Preservation & Stewardship: An IQ Approach

By Deborah Fulton Rau

This is the story of three American resorts - The Homestead, Pinehurst, and Bedford Springs - each an incomparable historic landmark, each with a unique set of preservation solutions. For architect David Rau, and his team at 3north - the style, structure, and form of each property make up the outward, tangible parts of their preservation efforts. Rau has found that the broader story of a property's inward, intangible qualities, discovered deep within in its site, context, and history, serves not only to enrich, but also to simplify the complexities posed by preservation and stewardship challenges.

Rau and his team of fellow designers - landscape architects, interior designers, graphic designers, artists, and historians believe that every historic property has a unique story, a collection of narratives bound within its landscape and walls, waiting to be discovered. Through a process Rau named "IQ," an acronym for "Intangible Qualities," he and his team work together to discover, analyze, and elucidate that story, translating it into design ranging from architecture, landscape architecture, and interior design to way-finding, artwork, interpretation, branding, and product development. Rau, who likes to refer to himself as the "architect of last resort" for near-extinct properties, has worked within his signature IQ

approach for over two decades now. He has facilitated the rejuvenation and rehabilitation of a dozen historic resorts and inns with dates ranging from the 1770s to the 1970s.

Rau began to develop his IQ process in 1991 at the start of what would become a decades-long project to rejuvenate the aged and declining Homestead Resort in Virginia's Hot Springs. A history buff, he had long been interested in the narratives of buildings and their sites. Intrigued with the strong sense of the intangible - those things largely unseen - that seemed to coalesce over time to define a property's unique sense of place, Rau delved into the Homestead's distant and not-so-distant past. He found an abundance of fascinating facts, legends, and lore. Working closely with the resort's owners, he found that shared knowledge of the resort's history and context placed designers, owners, contractors and craftsmen on a common ground of understanding, which facilitated decision-making and direction. More importantly, Rau knew that presenting his findings through theming, branding, and storytelling would create a unique and compelling experience for guests.

Recognizing "the importance of storytelling as the elementary condition of historical explanation," as the writer and his-

torian Simon Schama succinctly put it, the Homestead's history and context was resurrected as a storyline, which served as a meaningful basis for authentic design and responsible development for over two decades. The Homestead's intangible qualities are rich, encompassing the geography and mythology of the spring water site, the facts of the 19th century origins of the buildings, the healthful mission behind its founding, the regional mountain valley character of its landscape, the lives of loyal staff and celebrated guests, the resort's traditions of food, amenities and service, the evolution of its architecture and interiors, and the chronicle of its changes over time.

As an overarching theme, Rau resurrected the 18th century origins of the Homestead when the first guests sought out its healthful mountain setting and medicinal natural springs. In addition to directing restoration and renovation work that brought the declining property up to contemporary standards and codes, Rau "brought the outside in" to the interiors of the resort, dictating changes that were unquestionably authentic: walled-in sleeping porches were re-opened to bring in fresh mountain air, windows were uncovered to let in natural light, a new full-service luxury spa replaced aged and outmoded spa options, and refreshed interior design featured the colors, flora, and fauna of the valley's natural environment and wildlife.

The resort's history and context were showcased in murals and paintings commissioned from Virginia artists who celebrated the resort's spectacular setting, venerable history, and celebrity guest list, which included twenty-two U.S. Presidents. Subsequent work included the renovation of a historic casino building to serve as a golf clubhouse and the new design of a hillside pool and cabana complex. Rau's work at the Homestead culminated in 30,000 SF expansion of the resort's conference facilities.

Next on the agenda came an IQ Master plan for Pinehurst, America's great golf destination, originally laid out by the firm of Frederick Law Olmsted as a retreat for stressed Bostonians in North Carolina's healthful "pine ozone." Based

on IQ discovery and research, which included the owners' development goals, Rau recommended re-positioning the resort's original lodging house, The Holly Inn, as a five-star, luxury destination targeted at social guests and executive groups.

a property's intangible qualities simplify the complexities posed by preservation

Based on research in the resort's archives, three conceptual IQ themes were developed to guide the design of "the Holly," which had opened a century before on New Year's Eve, 1895. The IQ themes emphasized outdoor recreation and contemplation in nature, pine trees and native flowering plants, and the early evolution of golf at Pinehurst. The project, a complete "gut" restoration and renovation of the exterior and interior, was carried out carefully according to federal preservation standards. Interior architecture and design work included custom casework and furniture, the purchase of period North Carolina antiques and accessories, and the research and development of custom millwork, carpet, wall-paper, tile, and fabric patterns. An artwork program utilized the resort's rich archives of photographs and graphic materials to tell the story of the early years of the resort and the first years of golf in America.

Rau and his graphic design staff developed a refreshed set of Holly Inn brand marks based on the inn's historic signs, stationery, and menus. The goals of the project, which were to transform the aged inn to the resort's crown building, to tell the story of the early days of golf at Pinehurst, and to maximize lodging revenues, met with immediate success, and the project qualified for over \$700,000 in preservation tax credits. Later work at Pinehurst, which included renovation of the resort's largest lodging building, the Carolina Inn, and the design of a new spa, followed the original tenets of the IQ Master Plan for the resort.

One of Rau's largest IQ master plan and historic hospitality projects was the four-year, \$120 million renovation of Bedford Springs, a 19th century mountain spring water resort in western Pennsylvania. Although listed on the National Register of Historic Places in 1984 and further distinguished as a National Historic Landmark in 1991, the 2200-acre Bedford Springs resort had closed, dilapidated and flood-damaged, in 1992. Rau first developed an IQ Master Plan before embarking on the



immense project, which included painstaking restoration of six historic buildings, the new design of a 30,000 SF spa and guest room wing, total renovation and design of the landscape and grounds (including a new outdoor pool complex and the restoration of the golf course and the resort's historic trails), and comprehensive interior design, including restoration of interior architecture as well as new finishings, furnishings, and fixtures. The IQ team also created sign and way-finding systems for the interior, exterior, and grounds, and created over 1500 pieces of IQ artwork and plaques, utilizing historic documents and photographs, which now tell the tale of Bedford Springs throughout the resort.

Three conceptual themes, which guided the overall design of the resort, addressed the transformation of Bedford Springs from the late 18th through the early 20th centuries. One theme, "Transformation of the Spirit: Springs Eternal," celebrated the resort's natural springs origins. For more than two centuries, through an astonishing assortment of cups, containers, and bottles, and an array of baths, health regimens, and treatments, the *raison d'être* for Bedford

Springs remained the mineral water of the seven springs. Another theme, "Transformation of a Nation: America's Home," paid homage to America's roots. For over two hundred years, Bedford Springs provided a safe haven for America's citizens, from the most ill to the most powerful. From frontier explorations through the American Revolution, from the Civil War through the Great War, Bedford Springs hosted countless American presidents, politicians, and civic leaders. A final theme,

"Transformation of the Frontier: A Palace in the Wilderness," recognized the transformation of Bedford Springs from a colonial frontier settlement to grand mineral springs resort within a century. The rustic Stone Inn, constructed in 1806, stood in stark contrast to the monumental Colonnade Building, completed in 1842, the wooden open porch lodging buildings, constructed in the 1880s, and the pool building, completed in 1905. The unlikely presence of classical buildings at the edge of the frontier prompted

LEFT: Bedford Springs Interior/Foyer view

RIGHT: Holly Inn Exterior at Dusk

BOTTOM: Bedford Springs open air porches



this observation by historian Daniel Rupp in 1846: “This is a palace in the wilderness . . .”

Over the course of three years of intensive, multi-disciplinary work, the IQ team amassed a number of stories related to the renovation of Bedford Springs, which have now become yet another part of resort’s IQ. Rau addressed preservation design questions such as, “How do we revitalize the historic interiors in a way that honors their integrity, but incorporates a fresh, contemporary aesthetic?” by using creative custom color palettes and patterns based on original finishes. Many room treatments produced surpris-

How do we revitalize historic interiors to honor their integrity but incorporate a fresh, contemporary aesthetic?

ing and now legendary results; no less than fourteen different historic wallpaper patterns were utilized in the resort’s tavern. The entire Bedford Springs team celebrated small miracles: in a property celebrated for its seven mineral springs for over two hundred years, incredibly an eighth spring was discovered by workers

during construction. Rau addressed human-interest questions like, “how will we use a local collector’s forty-year stash of Bedford Springs’ antique tools in a meaningful manner?” by displaying them in glass boxes, as if they were contemporary art objects.

Most poignant among the stories of Bedford Springs are the memories of the gracious reactions of the townspeople of Bedford, whose renewed pride of place was matched only by their appreciation of the enormous economic boost to their town. A local quilting group, upon hearing of repairs needed to the resort’s gargantuan, 39-star, antique American flag, volunteered to stay up through the night to mend it properly in time for opening day. Now, as the great flag hangs behind the reception desk, every arriving guest stands witness to this combined tribute to America’s history and the region’s community involvement. Such stories now take their place among the tangible and intangible experiences of visiting Bedford Springs today.

David Rau’s discovery and recognition of intangible qualities – history and context, stories over time, unforeseen moments, unique solutions - serve an invaluable purpose in helping to perpetuate the preservation of long-serving properties such as these three, legendary American resorts. This signature IQ approach and process can provide an authentic storyline, create a meaningful and consistent design aesthetic, foster goal and mission consensus within an organization (or even with an entire town), and provide compelling guest experiences - all while preserving historic properties and distinguishing them with a brand of integrity within the broader hospitality market. |

Deborah Fulton Rau, an architectural historian, worked for over two decades on large-scale renovation projects in New York City before turning her focus to projects nearer to home in Virginia; she is the author of several publications on the architecture of Boston, Chicago, and New York City.



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# PRESERVATION AND THE NEW TRADITIONALISM

## Architecture Trends Move Away from an Obsession with “Modernism” and Towards Traditionalism

By Alvin Holm

There is a new agenda in architecture, powerful and wide spread, though not adequately recognized in academia or the mainstream industry. New attitudes in preservation circles are part of it and a vast array of architects, builders, and planners are beginning to be heard as they conspire to create the New American Renaissance. A little over a century ago the United States experienced a stunning rebirth of beautiful civic buildings, idyllic urban parklands, and wholesome storybook suburbs. “From sea to shining sea” great cities took form, raising skyscrapers, noble city halls, temples of commerce and splendid civic museums to embrace the legacy of Western culture that our forefathers expressed in our founding documents. A self-confident nation celebrated a progressive tradition and moved into the future with its ideals intact.

We have had bumps in the road since then. But recoveries have also been made, like the Heritage movement in the wake of the Great Depression, when historic buildings were documented and preservation began as an architectural discipline, when national parks were established and a methodical study of American Culture was undertaken to record, among other things vernacular buildings. We believe we needed what seemed to be fast disappearing,

and we set about on another 20 years of building brilliantly in traditional styles. Then in the wake of WWII, unaccountably, our nation turned against the past, renouncing traditional training in schools of art and architecture, and embarking on the relentless modernist venture that persist today.

Once again however, we are turning to retrieve what we had forsaken. And again it appears essential to our future that we learn anew the arts that made our nation great. For too long now, roughly 50 years, we have followed the exhilarating modernist agenda of renouncing the past for an as-yet-to-be defined future. “That was then; this is now,” has come to be the wisdom of the moment. The construction industry has been conspicuously betrayed by that mantra, as witnessed by the sorry state of our cities today - the long vacant acres of zealous urban renewal, the featureless facades of commercial buildings, and above all, the ubiquitous sprawl. But now, we see the light, and with a little help from our traditionalist friends, the evolving preservation industry is helping to show the way.

Voices from various parts of the construction industry are now singing, “Move over Modernism! Tradition is rising again!” I was amazed to read strongly worded reactions to this year’s selection in

Record Houses of 2011, taking the editors to task for frivolous structures that meet none of today's major requirements of economy and sustainability, let alone code compliance, functionality, or apparent comfortability. All this, with explicit denunciation of modernism, appears online in recent issues of the *AIA Committee on Design Digest*.

At the Spring Quarterly Meeting of the Carpenters' Company, we heard a discussion of new ways for architects and builders to relate contractually with project owners for closer teamwork, which benefits all three parties. Listening to this in 2011, many of us smiled to remember that's how it was in 1743, when our Hall was built -- when designers, builders, and

owners were one. The Master Builders in the Great Tradition often practiced all trades combined. They were sculptors as well as masons, painters as well as designers, and everyone worked together toward a common goal understood by all. So here we go again, if all goes well!

In another Hall earlier this month, a large group of architects, builders and product suppliers met for the first of a series of local conversations on "Traditional Practices in the Modern World." Although Historic Preservation was the topic of most of the presentations, the general enthusiasm for traditional building, coupled with a strongly anti-modernist sentiment, pervaded all discussion. The venue for the convention was Ivy Hall, home to the International Institute for Culture (I.I.C.) an organization whose traditional values are in perfect accord with the themes of the occasion. In 1999, the I.I.C. undertook major renovations and restoration of the beautiful Georgian Revival building designed by Charles Barton Keen a hundred years earlier. I, myself, was the lucky architect chosen for that work, and the very happy architect to address that throng of enthusiastic devotees of traditional building.

Because Modernism has single-mindedly focused on the boundary breaking, all modern buildings are experimental. It is no wonder they don't last long.

As if to bless our common goals, the blossoms bloomed in Overbook Farms during our meeting. Many attendees had never realized until then how beautiful that neighborhood is today. It is a community designed and built a century ago by a team of brilliant architects, planners and builders, inspired by the idealism of the Arts and Crafts Movement. The spirit still pervades the neighborhood in many wonderful ways.

All of the sessions at Ivy Hall elicited lively discussions and happy consensus. We spoke of the importance of technical knowledge of the nature of materials, once well understood when tradition was the



<p>AREAS OF PRACTICE</p> <p>BUSINESS LAW</p> <p>CONSTRUCTION LAW</p> <p>DISPUTE RESOLUTION</p> <p>EMPLOYMENT LAW</p> <p>ESTATE PLANNING &amp; ADMINISTRATION</p> <p>REAL ESTATE LAW</p> <p>RETIREMENT PLANS &amp; EMPLOYEE BENEFITS</p>	<p>BRING US YOUR ISSUES, YOUR QUESTIONS, YOUR CONCERNS.</p> <p>FROM LITIGATION TO BUSINESS DEALS, THINK OF US AS YOUR LEGAL SHOP.</p> <p><b>JACOBY DONNER P.C.</b> ATTORNEYS AT LAW</p>
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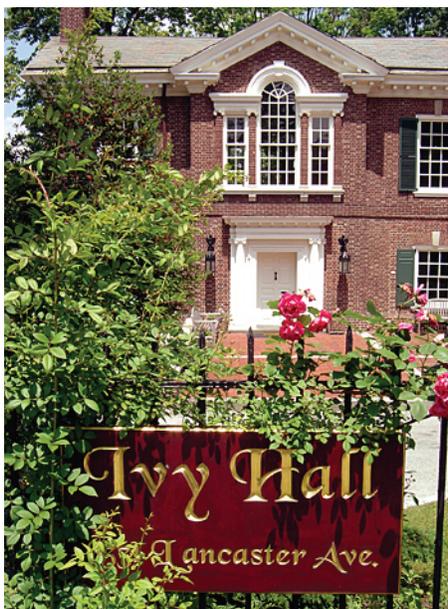


teacher, but now woefully neglected. Architect Milton Grenfell reminded us of how fresh and new the National Gallery of Art in Washington appears today, although a century old, while its very modern West Wing, designed by I.M. Pei, is literally falling apart. It is losing its stone skin, literally a disaster of bad detailing and woeful misunderstanding of material behavior.

Because Modernism has single-mindedly focused on the new, the different, the boundary breaking, etc., all modern buildings are, to one degree or another, experimental. It is no wonder they don't last long. And now, as many notable modernist buildings are passing the age of fifty and achieving historic landmark status, we are finding them notoriously difficult to restore. Traditional buildings that are designed to endure for the long term (by employing time-tested construction techniques) are also relatively easy to maintain, and when neglected, they are not difficult to restore.

The notable restoration architect, John Milner, who is equally prominent as a designer of traditional buildings, introduced another discussion at Ivy Hall. He recalled that for all of his attention at the University of Pennsylvania Architecture Program, he emerged with very little real understanding of actual architecture. It was later, from his work with the National Park Service, that he really learned about buildings. I can attest to the same experience, though it was twenty years after receiving my Penn. M. Arch., when my involvement in restoration altered much of what I had been taught to believe in school. And that launched my new life as a devotee of the Classical Tradition. I'm sure a great many of us can relate to that experience.

By now my theme is clear. One more example should suffice, again from personal experience. When first, out of love for old buildings, I became involved in restoration work, I was surprised to find my colleagues were almost all zealous modernists. They were interested in beautiful old buildings, but they were adamant about how wrong it was to build "like that" today. "That was then and this is now" was the tiresome refrain. It was forbidden to design an addition to an historic building in anything that resembled the



Exterior view of Ivy Hall a Georgian revival mansion in Overbrook Farms, Philadelphia.

same style. It was mandated by the "Secretary's Guidelines" that additions must be "of our time." Worse still, if an architect is designing within a certified historic district, he must by no means do anything resembling the historical context.

I will suppress my real feelings about this pervasive (and perverse) policy, but I cannot disguise my jubilation of knowing it will soon pass away. An excellent roundtable discussion was published recently in *Traditional Building* magazine that suggests the shift is occurring. Steve Semes, as the author of the book *The Future*

*of the Past*, was the leader of the roundtable, and he will again conduct a similar discussion at the ICOMOS conference in June. The relaxation of that single stipulation in the Secretary's Guidelines will, at one stroke, clear the way for a vast new wave of traditional building in America.

Finally I would like to note a modern-day parable about "greening" older buildings from the April 18, 2011 issue of *Time* magazine. The author writes "another myth is that it's harder to get energy savings out of old buildings" and she proceeds to explain why it is actually often much easier. The case in point is the recent retrofitting of the great Empire State Building in Manhattan from 1931. The retrofit cost of \$13 million will pay for itself in three years, thanks to the 38% reduction in annual energy consumption. And the whole atmosphere is happy too for the enormous reduction in carbon emissions! And we eager "environmentalist preservationist traditionalist" designers are smiling quite happily as well. |

Alvin Holm AIA is a Center City Philadelphia architect in private practice since 1976, specializing in traditional design with projects throughout the country. He is one of the founders of The Institute of Classical Architecture and Art and today serves as 2nd Vice President of the National Sculpture Society.

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# —HISTORIC— PRESERVATION

## GBCA Members Preserve the Historic Landscape of the Region

**Preservation** today is a dynamic term. It is used to describe one of the more important tools used in community revitalization and economic development throughout the five county Philadelphia region.

### The Sheep Barn

By Lucy Strackhouse

The Fairmount Park Historic Preservation Trust (the Trust) revitalizes historic buildings by searching for long term tenants and new uses that provide for the cost of restoring and maintaining historic struc-

tures located throughout 9,200 acre Fairmount Park.

The Trust began in 1993 with a city ordinance that provided the structure for the Trust to long term lease, develop, advocate and manage historic resources in Fairmount Park. Early projects included leasing the Valley Green Inn to the Friends of the Wissahickon (FOW). The FOW and the restaurant operator invested substantial capital into major improvements at the landmark building that had suffered from neglect over the years and in return they received a long term lease with the stipulation that they continue to operate the building as a public restaurant.

The Fairmount Park Historic Preservation Trust leases buildings to stewardship organizations and individuals in public/ private partnerships that benefit



Valley Green Inn in the Wissahickon Valley

the building, Fairmount Park, the public and the leasing organization. Over thirty-two historic buildings are leased throughout the park in partnerships with numerous organizations. The Trust has attracted more than eleven million dollars of capital investment to Fairmount Park preservation projects since 1993.

In 2008, the Trust began working with the Cancer Support Community to locate a home in Fairmount Park for their new Cancer and Research Training Institute. Several historic buildings were considered, but the best choice was the Sheep Barn located near their sister facility at Ridgeland Mansion. The Trust was the recipient of a very generous grant from the William Dietrich Foundation for the initial restoration of the Sheep Barn in 2000 and had used the building for our offices and conservation studio since that time. The Trust relocated to another park property, Thomas Mansion, and the Cancer Support Community moved forward on the project.

The Cancer Support Community secured a Redevelopment Capital Assistance grant from the State of Pennsylvania which provided the basis for the funding needed to rehabilitate the Sheep Barn for use as offices for the new Institute. The grant required a fifty percent match so fundraising campaigns were utilized to raise the remaining funds for the project.

The CSC engaged George Wilson of Meyer Design as architect and Bittenbender Construction as the general contractor. The project went through a rigorous approval process beginning with the Trust's review of the project design and the requirement to have all work conform

to the Secretary of the Interiors Standards for Preservation. More than sixty construction and related industry jobs were generated with this project and over \$1,000,000 was invested into the rehabilitation of the sheep barn and nearby Ridgeland Mansion.

The project kicked off in early 2011 with interior demolition work, followed by systems rough-ins and numerous discussions and meetings on everything from how to waterproof the cupola, to the color of the stain for the new exterior door, to the problem with the soft soils in the middle of the new pathway. Joe Bray, project manager from Bittenbender said, "This has been an interesting project because we have been able to revitalize a historic barn by upgrading the space and making it a pleasurable environment for the new Cancer and Research Training Institute."

The Sheep Barn rehabilitation was completed in mid April 2011. The Institute's staff have moved in and are enjoying their new space. According to Joanne Buzaglo, Senior Director of the Institute, "We were thrilled to move into a historic sheep barn.

We hope it becomes a destination for researchers and health professionals who come to Philadelphia from all over the world to develop innovative programs to help support cancer patients and their families."

The Trust was impressed by the attention to historic details given by all of the project's participants. For instance the existing antique door locks were copied and placed on the new doors further complementing the historic ambience of the barn. The existing interior wooden truss system was emphasized with insertion of drywall panels and insulation between the wooden rafters to preserve the historic barn framing system and make the wood-

BOTTOM LEFT: Groundbreaking ceremony at the Sheep Barn in December 2010 with representatives from the Cancer Support Community, Bittenbender Construction, Northstar Advisors, Meyer Design and the Trust

BOTTOM RIGHT: Sheep Barn March 2011

BELOW: Historic image of Sheep Barn Courtesy Fairmount Park Archives

More than sixty construction & related industry jobs were generated and over \$1 million was invested into the rehabilitation



en members a spectacular feature of the large, multipurpose room in the center of the building.

Construction is now focused on Ridgeland Mansion including the installation of a new HVAC system, electrical updates, masonry repairs and painting of the entire 5000 sq. ft building. Remaining site work includes milling and repaving the existing lane to Ridgeland Mansion and the Sheep Barn, installation of new plantings and the relocation of the historic guardbox to a more prominent location at the entrance to the campus. The project partners expect the project to be finished by mid May with the installation of the new sign.

The Sheep Barn rehabilitation was completed in mid April 2011

Kim Hinkleman, Executive Director of the Cancer Support Community at Ridgeland Mansion said, “As we near the end of our construction project at Ridgeland Mansion in West Fairmount Park, I am so impressed with the partnership we have enjoyed with the Fairmount Park Historic Trust, Fairmount Park, PIDC, Meyer and Associates, Northstar Advisors and Bittenbender Construction. We have created a beautiful campus, which includes our existing space in Ridgeland Mansion and its Barn and now with the added space at the Sheep Barn, we are fully equipped to serve cancer patients and their families, as well as conduct cutting edge research around the psychological impact of the disease.

This project is a stellar example of adaptive reuse of one of Fairmount Park’s unique buildings; the new use ensures the protection of this historic asset for decades to come and the Trust looks forward to assisting both organizations with the stewardship of these properties.

Lucy M. Strackhouse is the Executive Director of the Fairmount Park Historic Preservation Trust, Inc.

## Atsion Mansion

By Old Philadelphia Associates

The Atsion Mansion was built in 1826 as a summer home for Samuel Richards. Richards, a prominent ironmaster from Philadelphia, was the operator of the Atsion furnace along the Mullica River. After Richards died in 1842, the property was passed down through his heirs, and finally sold to another Philadelphia merchant, Maurice Raleigh. The Raleigh family was the last to use the mansion as a residence. When Joseph Wharton purchased the property in 1892, he used the mansion for packing and storage for his cranberry production. The State of New Jersey acquired the property in 1955.

Prior to the restoration in 2008, the existing structure had no provisions for heat or air conditioning, and had remained vacant for many years. Several of the plaster ceilings on the third floor had collapsed and the entire interior had numerous cracks in the walls and ceilings. The “crown molding” on the first floor was made of ornate plaster and several sections of the molding were missing and required replacement. The goal was to completely restore the plaster back to the original condition.

All areas that required complete replacement mandated the use of “means and methods” and materials matching the original. New wood lathe was installed prior to the installation of the scratch coat, base coat and finish coats. This presented a challenge in finding lathe that matched the

existing in width and thickness. After contacting several suppliers, Old Philadelphia Associates (OPA) was able to find the proper material. The next challenge was to install the lathe. Traditionally, the installation of lathe was considered a trade within itself and not plasterers’ work. OPA purchased the proper tools and the plasterers trained themselves as to proper installation. All cracks were routed out and new base coat and finish coats were installed. An additional requirement was to match the existing finish in texture. Several “mock-ups” were installed and the approved finish was duplicated by all plasterers. The replacement of the crown molding required “Old World” skills from



ABOVE: Porch view of Atsion Mansion

BELOW: Finished work at Atsion Mansion, Wharton State Forest, N.J.



the plasterers. A special form was made to carve the new plaster matching the existing profiles. The plaster restoration took over three months to complete.

The exterior of the existing stone structure was coated in stucco and a “scored and colored finish coat” had been applied. This finish coat had been applied over the original some time in the 1950’s. The finish coat contained high amounts of Portland cement and needed to be replaced with material matching the original in color, texture, tinsel strength and scoring pattern. It was also determined by the architect that numerous areas of the stucco had been removed to the stone substraight and replaced with a high Portland cement material, resulting in damage to the stone

All areas that required complete replacement mandated the use of “means and methods” and materials matching the original

substraight. Elevation drawings were generated to locate the areas of removal and replacement.

There was a considerable challenge in defining a “means and methods” for the removal of the 1/8” finish coat. Several methods were used and it was determined the best method was to use chipping guns. Upon removal of the finish coat most of the previously replaced stucco became exposed. OPA’s next obstacle was to remove the Portland cement to the face of the stone without damaging the historic stone. This was accomplished by the use of light-weight chipping hammers. The removed areas were replaced in two coats using the approved materials. The final hurdle in the restoration of the exterior was to color the stucco material to match the original. To do this the project team located an area of the original stucco under a porch roof. A core was taken to use in matching the color. A dye was added to the approved stucco mix and after several attempts, a final color was approved. In order to keep the individual batches of material consistent in color, the concrete pigment was weighed and equal amounts

added to the sand, lime, and cement. The finish coat was applied and floated “flat and smooth” on all elevations. The Architect provided a scoring drawing for each elevations matching original. It was required that the scores match in depth of the original. This was another difficult task however; the plasterers that restored the interior were successful installing this very tedious finish.

Today the mansion appears as it was back in 1826. As such, it does not contain plumbing, electricity, or heat other than fireplaces. The home, unfurnished, is offered as an architectural tour, reflecting on the Greek Revival style of the building.

Old Philadelphia Associates  
contributed to this article.

## Christ Church Philadelphia

By Bill Cobb

In 1695, a small group of Philadelphians bought a muddy field next to the market and Christ Church was born. It was the first parish of the Church of England (Anglican) in Pennsylvania and the church where the American Episcopal Church was born from the ashes of the Church of England in 1776 as the new country was born. According to historian David McCullough “no other church has played a more significant role in our nation’s birth.”

The original church structure was a small brick and wooden structure that fit into its Quaker-dominated surroundings in the late 1600’s. The current church was started in 1727 and has long been considered one of the finest Georgian structures in America. It was built around the original Church and the original was then removed from the inside. The steeple, designed by Robert Smith and financed by a lottery organized by Benjamin Franklin, was the tallest structure in the colonies for 75 years.

The interior is as impressive as the exterior. It includes the baptismal font from the 1300s donated by All Hallows Church London in which William Penn was baptised, a pulpit from 1769 build by Thomas Folwell and a chandelier still in use since its installation in 1740. Those

The steeple was the tallest structure in the colonies for 75 years



The iconic Christ Church steeple



The current church was started in 1727 and is considered one of the finest Georgian structures in America.

Company was engaged to perform the work. Phase I was completed in the fall of 2006 and included the complete restoration of two vertical bays of the building to test the building conservation and methodologies in advance of the main exterior restoration project.

Phase II included the complete building envelope conservation work including roofing and flashings, drainage system, balustrade restoration, masonry restoration, window and door restoration and exterior painting. That work was completed in summer 2007 after which work continued in the fall and winter inside the sanctuary. This entailed scaffolding the entire nave and galleries, installing fire protection in all areas of the church along with structural work, sanctuary lighting, plaster restoration and painting.

The exterior brickwork had been repointed in different areas at different times with varying results. This required a great deal of repointing, completed by Nancy Smith Company, to the highest restoration standards to return the façade to a uniform and accurate condition. Major cleaning was not required due to the hardness of the brick and is a tribute to the quality of the original materials. Custom shapes needed to replace severely deteriorated bricks were produced by Stiles and Hart Brick Co.

The original wood window sash were reglazed with leaded glass in the 19th century. When they were removed for restoration, the congregation voted to put back the clear glass. For this project, the window frames were restored in place and the sash were removed, restored and re-installed by Haverstick-Borthwick. All restoration painting inside and out was completed by Buttonwood Painting.

The sanctuary restoration included a new electric service by Vasoli Electric Company, complete sprinkler coverage by Oliver Sprinkler Company including a

ABOVE: A graduated brick walkway navigates a several foot drop from the sanctuary to the Neighborhood House.

LEFT: The new entranceway showcases a stained glass window that had been hidden in storage for years.

who worshiped there regularly include George Washington, Benjamin Franklin, Betsy Ross, Robert Morris, Absalom Jones, Benjamin Rush, John Penn (William Penn's grandson), Francis Hopkins and many others. They sat in designated pews which are still in use today.

When Independence National Historical Park was formed in the 1950s, only two properties within the park remained in private hands; Carpenters Hall and Christ Church. The owners of these national treasures were left with the responsibility to preserve and restore their buildings for all of our citizens without the benefit of the government funding that covers Independence Hall and the rest of the park, an awesome task to be sure.

A massive restoration began in 2005 to preserve the church, preserve and re-purpose the Neighborhood House, preserve the archives and artifacts and preserve the historic burial ground. Restoration Architect Frens and Frens, LLC was engaged to develop a restoration plan for the Sanctuary, and Haverstick-Borthwick



deluge system to protect the steeple and a fire alarm system connected to the central security room of Independence National Historical Park to protect this unique treasure for the future.

In spite of the tight schedule and disruptive nature of the work, the interior construction was completed between Christmas Day of 2007 and Good Friday of 2008 while maintaining the Church's unbroken record of never being closed for worship.

In 1910, the Church purchased the block to the west of Christ Church to build a three-story structure that could care for the people of the neighborhood. Right through the depression, Neighborhood House was a center for programs for all of the needy residents of this section of Philadelphia – primarily Irish Catholic and Russian Jewish. It was the only facility large enough to accommodate significant gatherings in the area.

As the times and needs of Old City have evolved, the old parish house desperately needed to be brought up to date with current safety and access standards that would ensure the preservation of this precious piece of American history. The Christ Church Preservation Trust engaged architects Voith & Mactavish to design the renovations with Haverstick-Borthwick continuing as the contractor.

An existing stair tower was renovated and upgraded to code-compliant egress before the main project was begun to maintain a legal exit from all levels during the entire project. This allowed the building to be occupied and functional without interruption. Once the new tower was opened for use, the atrium and elevator at the heart of the renovation was begun.

The renovated spaces include new restrooms, a multi-purpose room, new cast changing rooms and rising seating for theater space, and new archive rooms. In order to make Neighborhood House accessible to all, an elevator was installed within a new entrance and glass atrium off of American street facing Christ Church. A graded brick walkway was put in to navigate the several foot drop from the church sanctuary, through the North garden and out to the sidewalk in front of Neighborhood House, with special care to reuse the same historic iron gates as well

as leave the final resting place of so many of our celebrated forefathers undisturbed.

The old gym on the 4th floor was converted to a theater, complete with renovated dressing rooms, and a collection of small rooms on the main floor became one large multi-purpose room for exhibitions and receptions. The new 2-story glass entrance way with its grand sloping roof showcases a stained glass window that had been stored away for years, featuring the signing of the Magna Carta and a pastor blessing the Founding Fathers. Archive rooms in the basement were also renovated to upgrade the storage of the rich history of Christ Church and the Neighborhood House.

With careful accommodation, the Neighborhood House has been brought back to life; while preserving its historical character and intrigue, it has been made accessible and viable for Old City Philadelphia today.

Bill Cobb is the President of Haverstick-Borthwick Company in Plymouth Meeting, Pa. He is a past president of the GBCA, Director of the AGC and has been involved in preservation projects in Pennsylvania and New Jersey for over 40 years.

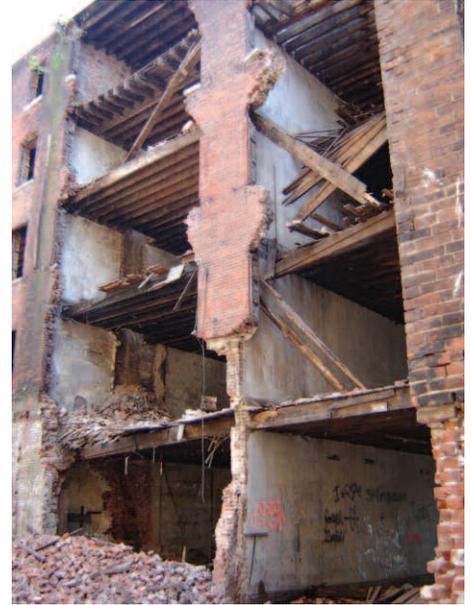
## Old City Mercantile Residences

By Graham W. Stewart

On Front Street, just north of Market Street, sits a row of early 19th-century warehouses representing some of the last remaining structures of maritime architecture in Philadelphia. They were built by Stephen Girard, a local ship owner and merchant of the period. The warehouses were used as storage and counting houses with the lower levels leased to shop owners. The historic reports identify coffee beans, cordage and lumber as the dominant materials housed and manufactured there.

These Old City warehouses have all been listed as "significant" structures on the Philadelphia Historic Register and are also listed on the National Historic Register placing it under purview of the National Park Service.

Care was taken to utilize the materials found onsite including brick, slate, bluestone, marble, schist and cobblestone.



Rear of the building subsequent to the partial collapse prior to the start of construction. Clemens was contracted shortly after the collapse to stabilize the remaining walls and rebuild the facade with the materials and character of the early 19th century.

The restoration and renovation of these warehouses was performed in two parts. The first included the stabilization and rebuilding of damaged building elements. This was followed by the complete renovation of the exterior, the addition of new structures complimentary to the old, and the interior fit out 35 high-end residential units. During these phases, historic elements were recreated in different mediums including brick, stone and wood. The project lasted one year and overcame many logistical and structural challenges. The Preservation Alliance for Greater Philadelphia awarded this project a Grand Jury Award winner in 2010.

Prior to Clemens Construction Company signing with the developer to complete the major renovation, two rear façades of the six warehouse buildings separated from the party walls and collapsed. This eliminated the strength of the unifying all the structures together and

These represent some of the last remaining structures of maritime architecture in Philadelphia.



LEFT: The rear facade after the walls were painstakingly rebuilt. The new addition is also represented.

BOTTOM: Front exterior close to the end of the project.



with the weight of the collapsed floor cause stress and possible more failure to the sides. Clemens was called in to stabilize and rebuild the portions of the structure that had fallen down. This phase included shoring the structure at all weak points including all window openings, installing tie backs and blocking at each elevation and floor level and rebuilding the rear facades with the material and character of the early 19th century construction. It also included rebuilding of brick cornices and archways.

After this emergency repair work was completed, the contract was finalized to complete the rehab and renovation of the original project scope including the remaining exteriors, adding a 5-story addition and dormer and fit out of 35 high-end residential units, many with bi-level living spaces with open staircases and exposed masonry or large wooden storefronts. This work consisted of major structural work including underpinning, adding a strapping and ground anchor system, replacement of nearly all the massive old growth joists and beams and recreating historic elements in windows, 10-foot high wood paneled storefronts at resident entrances and additional brick and marble replacements, matching size and color of the period.

Due to the classification of these buildings on the historic registers, all of the exterior work and some of the interior work were under the scrutiny of the two historic agencies. In order to meet the expectations of these agencies, and those of the project team, the workmanship needed to portray both quality and a sense of the craftsmanship of the period.

Care was taken to utilize the materials found onsite including brick, slate, bluestone, marble, schist and cobblestone. Much of the exterior repair came down to painstakingly piecemeal work done by hand.

The wooden storefront was a project of its own undergoing several historic reviews with different elements pulled from different eras as the historic warehouses changed with time and elements were replaced. 10-foot high Spanish cedar door and window storefronts were built to mimic the old warehouse style

doors that allowed for delivery of large bundles of merchandise directly from the ships. The French-style casement windows underwent numerous reviews and mock-ups to match both the trim detail and original function of the warehouse windows. Miscellaneous period hardware, including shutter pintels were also replaced.

There were many interesting aspects of this project that required innovation and selective materials, but the two areas that demanded the most were the work on the exterior masonry and the floor replacements on the interior.

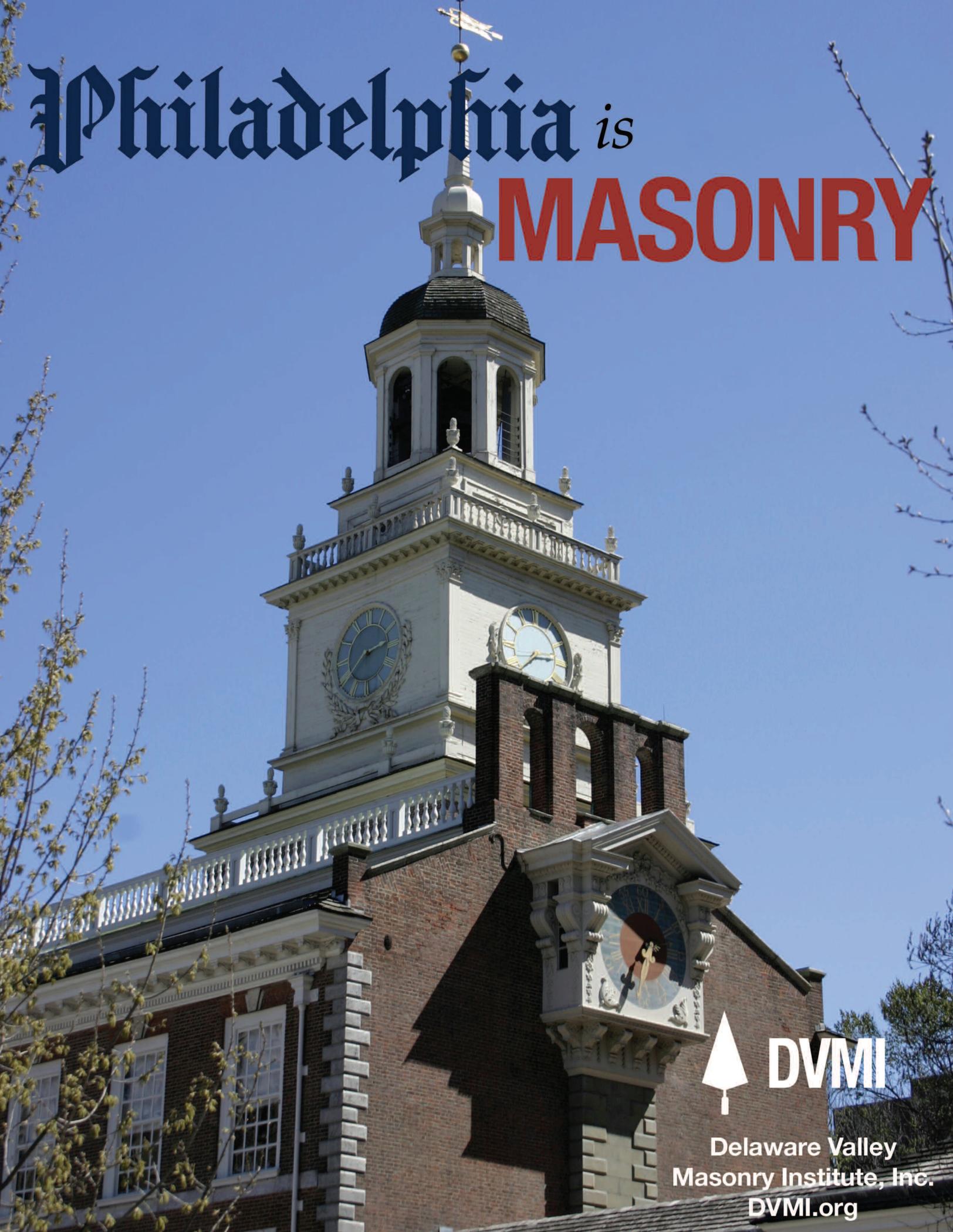
The majority of the exterior skin required brick replacement and repointing. To match the brick, salvaged brick from the initial collapse was reused. In addition, the existing brick on the rear of the 6th building (where the addition was being added) was peeled off and reused to fill deteriorated areas in both the front and side elevations which are visible from the street and interstate I-95. In other areas where marble, bluestone and gneiss were needed, and the salvaged material was not sufficient, stone was brought in from local sources that matched the mineral composition and character of the existing stone. The rear well areas and foundation of all the buildings were constructed with a local metamorphic stone known as Wissahickon schist.

The floor joist and structural beam replacements challenged innovation and logistics. The joists spanned the full 22-foot span and were solid Oak measuring nominal 3 inches by 12 inches. The mere weight and size of the joist required logistics in temporary support, access and teams to remove them from the site. The floor joists were then shipped to a nearby plant and dried out and milled to wood plank flooring.

The team worked closely with both the Philadelphia Historic Commission and the National Park Service to complete a project that is modern and functional but is true to Philadelphia's proud maritime history. |

Graham W. Stewart is a Senior Project Manager at Clemens Construction.

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# SEASONED SAFETY PROFESSIONALS

## SSPs are Part of a Truly Successful Safety Program

By Hiliary Holloway

Like so many other things, the quality of safety service quite often tends to be a conscious business decision. As I am writing this article, the economy is still weak and unemployment remains high, particularly in construction. One of the few bright spots of this economy is that workplace accidents are down and the safety records of many organizations “appear” to substantiate they are putting forth greater safety efforts.

Unfortunately, the reality is many of these “improved, safer” records are the direct result of fewer workers and work exposure hours. Many of the retained workers tend to be more experienced and tend to file fewer fraudulent claims. On a strictly professional and selfish level, I would also tell you many of my more experienced and respected fellow Safety Professionals suffered disproportionately.

Responding to basic time honored business practices, many of us “Seasoned Safety Professionals” (SSPs) were simply replaced by clearly less experienced (read that less expensive) alternatives. Many of these “less expensive” alternatives proved that running a safety program was so easy that “... even a caveman can do it!” In that landscape, I saw many of my associates go through lengthy periods of unemployment and/or succumb and eventually accept almost entry-level pay jobs. Clearly some employers benefitted and received a signif-

icantly better safety value during this period. Aside from the human toll, we all rationalized and understood why this was happening, “it is supply and demand,” and “it is business.” We figured that eventually things will change and “Seasoned” safety professionals will become valued again. Well I believe that change has occurred.

the quality of safety service quite often tends to be a conscious business decision

Hallmarks of an experienced professional of any kind include observing, digesting and understanding, remaining steady, adjusting and never panicking or overreacting. Specifically, “effective” safety professionals (not to be confused with “safety cops”), tend to be the most versatile, respected and listened to individuals within the organization. To be truly effective, they must be fluent in communicating with AND BELIEVED BY BOTH the field and the executive officers, and not afraid to tell either “about their ugly baby.” Not only do most of my fellow SSPs practice the aforementioned, most of us picked up a few other practical skills during this period. We learned to ramp up our networking, digest the latest regulatory trends and use our experience to “truly understand” today’s business. We deliberately became better,

more complete and intentionally more diverse in our concept as to where safety fits in with a modern organization. We identified, studied and became fluent in discussions pertaining to “The Whole Picture”, and then we went beyond. We discovered where we really were in the business scheme of things, where our value resided and what said value was. Like the character Steve Austin on the “Six Million Dollar Man”, we became more valuable employees by virtue of becoming contemporarily “bigger, faster, stronger and smarter.” We looked beyond the obvious and traditional and learned other terms, practices and concepts, including some hugely successful concepts and practices not normally associated with our business, namely the business practices of sports and politics. We learned and now understand that sports teams and politicians only want to win because it ultimately affects their bottom line, and they only make moves they think will make them winners.

We learned to compare business with, as Caesar Milan, “The Dog Whisperer” often says, “living for the present, not what happened in the past.” We were forced to clearly understand that modern, successful organizations will not value or reward past performance as there are newer, “flashier” acceptable alternatives. Following sports news, we also learned to understand supply and demand, “fits under the salary cap” and even became familiar with a completely new to safety term, “free agency.” While we knew we had to become relevant and valued again, we just hadn’t quite figured out how or when we’d get the opportunity. And of all the unlikely allies, I believe OSHA has given us said opportunity.

Truly successful safety programs have never been about “following OSHA rules”, “being in OSHA compliance” or “getting around OSHA” but rather has always centered around sound technical advice, effective communication, credibility, relationships and eventually establishing and maintaining a safe culture. Sure, just about any designated “Safety Guy” armed with the OSHA 30 course and an hour and a half of field experience credentials can “get you by most days”, ... but whoa to the organization counting on those “most days” credentials to save them on “THAT DAY.”

Truly successful safety programs have never been about “following OSHA rules”

Until recently, following a “routine” OSHA inspection, that is an inspection that did not involve an accident or high publicity, it was very typical for a company to attend an Informal Conference and receive relief in the form of either a citation classification and/or penalty adjustment. Please note, just the financial implications of these changes alone would require more space than this article allows. Just ask any safety person about receiving a “Serious” Violation, placement into the “SVEP program”, and it’s long-term financial consequences. There is also the very real possibility of potentially being removed from approved bidders’ lists because of their safety record. Additionally, accidents and safety issues/concerns have increasingly become the focus of several news and other media outlets. Today, any highly publicized safety related incident easily becomes a major and usually negative distraction, often resulting in the unwanted and unplanned diverting of resources and attention. Obviously the best defense against this scenario would be to avoid it, and the best means of avoiding it would be engaging an SSP.

I am predicting the combination of recent significant changes in OSHA

enforcement, the continuing rise of insurance costs and financial bottom line impact recognition will cause most modern organizations to further invest in, value and nurture effective safety programs. For those who still don’t get it, there is also the increased visibility and subsequent embarrassment, negative public sentiment and the ultimate loss of potential clients and business which typically follows “apparent” safety failures. All of this appears to be the setting for a Perfect Storm which will almost dictate the engagement of SSPs to minimize if not eliminate the potential huge financial damage ultimately incurred as the result of a single accident and/or OSHA inspection.

I’ve noticed lately that Safety job openings are significantly up and “high end SSP” positions are particularly hot. Not surprisingly, these postings are most prevalent in the Petro-Chemical, pharmaceutical, and insurance fields along with the major construction contractors, particularly global companies who seek their business. For several reasons, I for one am glad to see this safety value emphasis emerging, did I mention we learned about “Free Agency?” |

Hiliary Holloway, Jr. is the Director of Safety for the General Building Contractors Association.



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# GOVERNMENT UPDATE

## Harrisburg

**Budget** As this edition of Construction Today ® heads to press, the Governor and General Assembly are getting ready for FY 2011-12 budget negotiations. The next time you open these pages, you are likely to be reading about a very lean \$27 billion and change state budget and landmark changes in tort, education and welfare reform.

While many key issues surrounding a state spending plan for the coming year remain in play, there are indicators that suggest the final budget wrap will have no new taxes for Pennsylvania's construction industry.

**Business Privilege Tax** In April, the General Contractors Association of Pennsylvania (GCAP) successfully lobbied the State Senate Finance Committee to report Senate Bill 405 – legislation that will protect contractors from local business privilege tax ordinances that threaten to nip them twice for the same work. Working with other statewide business organizations who support our position on the issue, we met with the Chairman of the Committee and key staff to ensure that SB 405 moves forward in the legislative process.

**Procurement** The Senate State Government Committee also reported a bill important to GCAP in April. Sen. Kim Ward of Westmoreland County introduced SB 637. This legislation adds a new section to Pennsylvania's Public Procurement to help prevent contractors who cheat when they are competing for public works jobs.

Specifically, the bill requires that as a precondition of being awarded a contract for a public work, that prior to the execution of the contract, contractors must provide the Commonwealth agency with which the contract will be made, a verification statement that says the contractor has verified the Social Security numbers of all its existing employees through the Social Security Number Verification System (NVS) and will verify all new employees through the E-Verify program. Subcontractors must do the same. And since E-Verify and NVS aren't perfect, the bill provides good faith protections for contractors.

**Separations Act** On the Separations Act front, GCAP continues to work to educate Pennsylvania lawmakers about why the time is right to eliminate this archaic law. In addition, we continue to work with our partners in the education community in support of a mandate waivers program that gives

school districts the flexibility to choose a single prime delivery method if they deem that to be the best option for their particular project.

**Prevailing Wage** Elsewhere in the General Assembly, there continues to be a lot of discussion on bidding thresholds for public works and proposals for changes to Pennsylvania's Prevailing Wage law. Given the political make-up of the state legislature, it is possible that we will see some changes in these areas, but it is too early to know exactly what those changes might be. In any event, GCAP is not expecting major revisions to Prevailing Wage in the immediate future.

In May, GCAP will host the House Labor Relations Committee at the Greater Pennsylvania Carpenters Joint Apprenticeship and Training Committee's facility in Lebanon, PA. The Committee Chair has agreed to the visit, GCAP was in the process of finalizing details as *Construction Today*® headed to print. Look for a full report about the visit in the next issue.

## Philadelphia

**Mobile Crane Legislation** Philadelphia City Councilman Jim Kenney (AL) is in the process of drafting legislation that will cover mobile cranes in the City of Philadelphia. Like his Tower Crane legislation of 2008, this legislation is aimed at improving worker and pedestrian safety in and around construction sites.

This legislation will be drafted over the summer and will be introduced in the fall. The General Building Contractors Association (GBCA) will keep the industry informed as the legislation progresses.

**Green Advantage Training** On May 5, 2011 members of the GBCA joined with the Department of Licenses & Inspections (L&I) to participate in Green Advantage Training. This was done through a Federal grant and served to promote improved energy efficiencies in local building practices. L&I reached out to the GBCA in an effort to build a partnership between the trades and our Department in improving the level of sus-

tainable construction in Philadelphia for the future.

**Paid Sick Time** Recently City Council had fought strongly for legislation to require private sector employers to provide paid sick leave for all employees working within the City of Philadelphia (Bill 080474). If passed, employers with 10 or more employees would be required to pay 9 sick days and those with 10 or fewer employees would be required to pay 5 sick days per year. This applies to office personnel.

Members of the GBCA responded to City Council calling for a clarification on how the legislation would impact collective bargaining. As written the legislation did not specifically address collective bargaining agreements. GBCA members got their message across that since there is no exemption written into the legislation for contracts that are collectively bargained, that this requirement would be detrimental to collectively bargained agreements.

Currently this legislation sits on Council's suspension calendar, thanks to the grassroots efforts of several GBCA members. |



# PRESERVATION & FIBRE OPTICS

## Upgrading the Famed Four Seasons Restaurant in the Landmark 1957 Seagram Building

By Gersil N. Kay

Modernist architect Mies van der Rohe's Seagram Building in New York City, now designated a National Historic Landmark, was erected in 1957. The building's Pool Room, with a white marble surface pool in the center, is surrounded by four life-sized trees which changed with the seasons, hence the name, Four Seasons.

By 1996 the large openings for the uplights in the 5-foot diameter tree planters had become receptacles for debris and the underwater pool fixtures were corroded. For this reason, although all other original illumination was to remain, lighting for the pool and trees had to be replaced. Initially the Pool Room commission appeared very simple – just upgrade the obsolete lighting in the central water feature and the trees surrounding it.

However, it evolved into a complete redoing. Constant changes required 22 separate lighting quotations alone. Moreover, there were restrictions. For example, everything had to end up looking exactly like the original design, which was sacrosanct. Secondly, the job had to be done within two weeks. In addition to the pool and tree lighting, the final scope of work included installing a new professional kitchen; new electric service; installing improved pool plumbing con-

trols; and adding new marble pool cladding.

Two mockups showed that glass fibre optics was the only illumination that could satisfy all of the client's practical and conservation requirements. They included preservation of the original design, longevity of service, freedom from glare and heat, energy conservation, and ease of maintenance. Automated color changes for holidays and private parties was also desired. The client expected the new lighting to last at least another forty years. On New Year's Day, 1997, the Four Seasons closed for two weeks.

*The sign of a good restoration job is when the structure looks like it did when first built.*

This project was a textbook case of the need for extremely close coordination to compress the construction efficiently into the time allotted, while retaining architectural integrity. All the adjacent trades - floor, marble, plumber, carpet, carpenter, electrician - had to work simultaneously to conceal the glass light guides as they ran from the four planters, under the channeled floor and up through the new double marble pool facing.

Preliminary historical research, normally needed, was not required in this case because all of the new illumination hardware was miniaturized and concealed.

Although every construction site should have a general supervisor who is present daily, such a person is especially needed to monitor historic projects. He/she should have authority to make decisions on the spot so as not to delay progress. Holes in decorative surfaces or structural members should only be made with permission from the architect or other in charge, and then there should be a specialist on hand to repair such penetrations. Existing chases, conduits and other interstitial spaces should be found and used first for the introduction of modern mechanical/electrical systems before considering other means of concealment.

The “fast-track” method of construction is not usually suitable for historic buildings. As many details as possible should be known before the first nail is hit. Lower-salaried office personnel can do much preliminary work so the higher-priced craftsmen can move directly to their specialties.

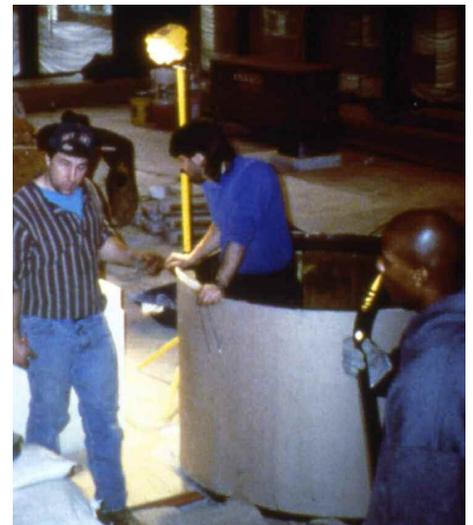
The first step was to open the large crate of fibre optics, count the components and mark locations, check them for breakage in shipment, put protective covering over the tail ends and the common end of each harness, and then store them until used. When ready to install is not the time to discover missing or broken parts. This could delay the project past the rigid opening date.

The power and control wiring was done independent of fishing the glass tails. Obviously the restaurant kitchen had priority on manpower, so the fibre-optics got attention sometimes only by one electrician. This was real working-by-the-seat-of-the-pants, with design problems often solved on site by the craftsmen. An apprentice suggested an easy way to untangle the long coiled glass harnesses. He stood on a large toolbox, dangled the tails by the common end, and let gravity do the work.

Originally there were four 9” diameter holes for the hot incandescent tree lights

in each of the four planters. Cleaning out the planters was a veritable archeological dig as all manner of objects were found thrown in during four decades. Once the large tubs were emptied, the carpenters built four heavy wooden protective partitions to be inserted within them. These were to allow removal of the realistic seasonal plantings, which are set in heavy concrete bases, from the central chamber, without disturbing the light sources in the side portions of the same containers. Electricians assembled slotted metal supports to keep the illumina-

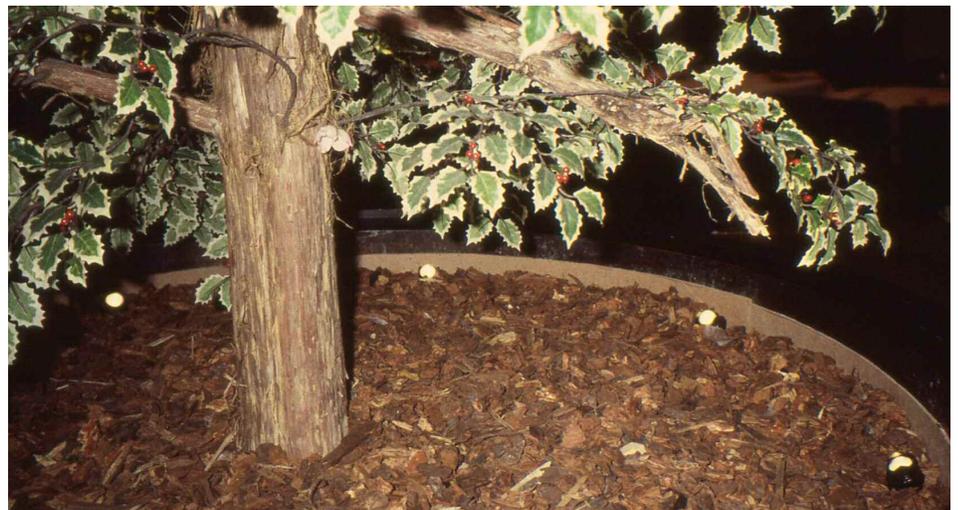
tors at a convenient height for relamping beneath the planter cover.



TOP: Men working on installing new planters in 1997.

MIDDLE: The eight adjustable fittings in each planter

BOTTOM: Mies Van der Rohe's Segrams Building





View of the Pool Room with fibre optic lighting.

Concealed in each of the four large planters around the pool, are two light sources, one for one quarter of the pool, and one for each tree. To begin with, the floor men created a trench from each planter to the pool. This was to hide the tails coming from the bottom of the planter. For protection while in the trench, six sets of three tails each were fished through six short pieces of 1" flexible plastic conduit. Meanwhile, the marble setters cut into the four corners of the original marble pool sides to make room for the light guides. They would later add new vertical cladding to cover these recesses.

The planters' removable tops, covered in wood chips to look like it held a live tree, were in four quarters to be handled easily. To keep the wood chips from falling down on the projectors and creating a fire hazard, a fine metal mesh screen was put under them. Adequate space to dissipate the heat from the light sources within the planters also had to be allowed. This is essential for all

# STEEL ERECTORS ASSOCIATION OF METROPOLITAN PHILADELPHIA AND VICINITY

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types of lighting. There were eight adjustable miniaturized bronze fittings at the outer edge of each planter. Alternate tails were aimed at the lower tree; the others at the top.

Once the installation started, the safest storage space for the harnesses, now partially encased in flexible conduit, was in the empty pool (at least until the plumber worked with a blow torch, when the glass coils had to be moved out of his way as he progressed around the corners). An electrician's helper assembled the special hooded tail covers that kept the light from bouncing out of the pool into the nearby diners' eyes. In this way, they were ready for installation on a production-line basis. Adhesives were ruled out to attach the underwater light guides to the marble, because they would leech through and discolor the white stone. The solution was a custom marine grade stainless steel metal band, drilled with 68 holes. It was attached under the lip of the pool to support the glass tails.

glass fibre optics satisfied conservation requirements

Once the tails were pulled through, the fittings were ready to be added. The marble setters worked alongside the electricians so that as each end of the pool was fitted with the fibres, they inserted the new slabs. All the while, the plumbers were also in the pool (dry) with their blowtorches, putting in the new pipes and controls, as the floor men were covering up the four trenches.

The total equipment used included eight metal halide projectors (two in each planter); glass harnesses containing 72 light guides for the pool (four were spares), and eight for each planter. A six-color wheel was added to each projector, which then required all eight to be synchronized in order to act in unison.

Now modern plumbing empties and refills the pool automatically, instead of the primitive garden hose. With a flick of a switch, there are now automated colorful lighting effects, along with the vastly

improved COOL white illumination for every day.

This fascinating project was the first major commercial use of glass fibre optics functional architectural lighting in New York City. It indicated that basic education for everyone from building owner to design professionals and contractors, enables work to be done on any age historic property on time, on budget, yet still sensitive to original design and fabric. This type of on-going, recession-proof undertaking can become a usual business practice, with profit for practitioners, plus retention of the public's cultural heritage.

Regular patrons found the lighting brighter and more comfortable, but did not notice a change from the original design. That is the sign of a good restoration job, when the structure looks like it did when first built. The lighting in the Pool Room is still going strong, fourteen years later. |

Gersil N. Kay, IESNA, is the founder and President of Conservation Lighting International Ltd. and is a lighting designer, consultant, author and lecturer.

## HAVERSTICK-BORTHWICK

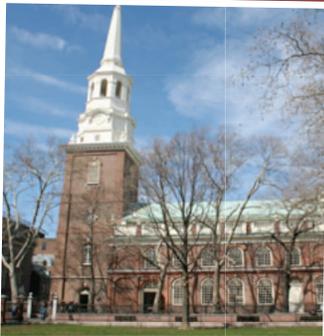
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**Institutions:** Children's Hospital of Philadelphia, Pennsylvania Hospital, and Jefferson Hospital

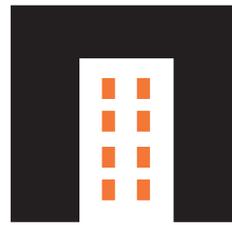


## NAWIC HOSTS ITS SPRING 2011 "MENTORING A GIRL IN CONSTRUCTION" CAMP

The National Association of Women in Construction (NAWIC) Philadelphia Chapter concluded its MAGIC (Mentoring a Girl in Construction) Camp with a certificate ceremony at the General Building Contractors Association (GBCA) held on Friday, April 22. The camp, open to area high school girls, was attended by 15 students who spent a week getting an introduction to the construction industry.

Their week included visits to the Sprinkler Fitters Training Center, District Council 21 and the Finishing Trades Institute, the IBEW Local 98, the Carpenters Joint Apprentice Committee School (Carpenters JAC), a blueprint reading class, a professional panel presented by local women in construction, a jobsite tour of the Barnes on the Parkway and finally, a luncheon and certificate ceremony at the GBCA headquarters.

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## O'DONNELL & NACCARATO'S SEAN KENNEDY, PE ASSISTS WITH RESCUE EFFORT IN JAPAN

On March 11, as the world witnessed the devastation in Japan caused by the 9.0 magnitude earthquake and ensuing tsunami, Sean Kennedy was on alert for the possible deployment of Virginia Task Force 1 (VATF-1).

As a long time structural specialist for Fairfax County's Urban Search and Rescue team, Sean Kennedy and his team were deployed to assist with the search and rescue efforts of past natural disasters around the world including the earthquake in Haiti last year, the school collapse in Petionville, Haiti and Hurricane Katrina. While in Haiti, Mr. Kennedy and his team assisted in the rescue of 16 victims and also evaluated buildings for structural integrity in portions of city grids in Port-au-Prince.

Virginia Task Force 1 is one of only two teams in the United States trained and certified by the Federal Government to respond to international emergencies. Members of the Task Force maintain operational readiness 24 hours a day; 365 days a year and are prepared to be called into action whenever a disaster strikes.

The team, deployed last month Japan, was comprised of 72 personnel, six search and rescue canines to help sniff out survivors trapped under rubble and debris, search and technical rescue personnel, physicians, paramedics, structural engineers and other support personnel. The team took 75 tons of gear and equipment, including listening devices, cameras, saws and jackhammers into disaster zone. They also carried with them enough food and water to be self-sustaining during their 14 day mission.

As a structural specialist for the team, Mr. Kennedy's role was to provide structural evaluations of buildings ravaged by the earthquake and tsunami. Mr. Kennedy evaluated how to best stabilize structures and also assists with the movement of heavy rubble to allow for the rescue of survivors who may still be trapped in collapsed buildings.

Nick Cinalli, President & CEO of O'Donnell & Naccarato is "proud to once again have one of O'Donnell & Naccarato's best helping to save lives during this devastating natural disaster."

## ANNUAL GBCA GOLF OUTING TO BE HELD JUNE 20, 2011

The Annual GBCA Golf Outing will be held on Monday, June 20, 2011 at the Philadelphia Cricket Club. This event, known for its challenging courses and "all you can eat" lobster attracts a crowd of over 200 golfers each year.

Details are available at [www.gbca.com](http://www.gbca.com).

## THE GRAHAM COMPANY HONORS LIBERTY MUTUAL WITH EXCELLENCE IN SERVICE & PARTNERSHIP AWARD FOR ITS SUPERIOR CLAIMS PERFORMANCE

The Graham Company presented its 9th annual Excellence in Service and Partnership award to Liberty Mutual Group, the nation's 5th largest property and casualty insurance company. The prestigious award was presented to Liberty Mutual's Commercial Markets' claims department in recognition of its overall claims performance in 2010.

Effective claims management is central to the Graham Company's risk management approach, so it demands that its insurance carriers not only provide best-in-class claims service to clients, but also establish a collaborative partnership with the Graham Company.

The Excellence in Service and Partnership award was presented at Graham's corporate headquarters in Philadelphia. Over 30 executives from Liberty Mutual, including the carrier's top claim representatives attended the presentation. George Neale, Executive Vice President of Commercial Market Claims at Liberty Mutual Group accepted the award on behalf of Liberty Mutual. Neale said, "We are honored to receive this award as it underscores what we believe to be many of our core values and strengths. Receiving an award from your broker partner who is on the front line with you brings a different depth to the award."

## DEATH OF JOSEPH R. FARRELL, JR.

We regret to inform you of the death of Joseph R. "Joe" Farrell, Jr., April 24, 1920 - April 20, 2011 at Haverford Estates in Bryn Mawr PA, with family members at his side. Mr. Farrell was a few days shy of his 91st birthday.

Mr. Farrell was born in Drexel Hill PA and lived in the western suburbs of Philadelphia most of his life. Upon retiring, he moved to Florida and South Carolina before returning home to be close to his family. He is survived by his five children and seven grandchildren and one of his three sisters.

As a general contractor, the family business was known in Philadelphia for its values and business ethics, helping subcontractors grow their businesses and creating innovation with structural concrete formwork systems. Mr. Farrell and his father working with a local structural engineer, developed a system based on the principals of using standard lumber sizes which reduced labor costs, and helped gain the maximum reuse of lumber material which resulted in greater efficiencies and eliminated waste.

In the 1970's Mr. Farrell served on the board of directors and became the President of the General Building Contractors Association (GBCA) in Philadelphia and he later went on to be active in the Associated General Contractors (AGC) of America. During the sixty four years in the family business, many diverse structures were built in the tri-state area; universities, health care facilities, schools, shopping malls, churches and classrooms. He always spoke with great pride of the Superintendents and Foremen who grew up in the family business and who lead the daily construction efforts in the field. He understood and believed in the value of teamwork.



2011 Magic Camp Attendees

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LaborLink is an update published by the General Building Contractors Association (GBCA) for the purpose of communicating information on labor negotiations and labor matters to the GBCA membership, media and other parties interested in the union construction labor market in Philadelphia. [Visit LaborLink](#)

**Current LaborLink News**

**NEGOTIATIONS UPDATE: Carpenters on Strike**  
From the Metropolitan Regional Council of Philadelphia & Vicinity (Carpenters) website:  
**ON STRIKE:** The Carpenters Union is on strike against all General Building Contractor Association Members and Interior Finish Contractor Association Members effective May 1, 2011. All other Associations and Independent contractors can continue to work. [Read More...](#)

**NEGOTIATIONS UPDATE: Extension ? Operating Engineers 542**  
Please note: there is a one-week extension of the contract with Operating Engineers 542

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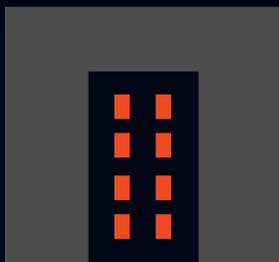
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**DATE:** November 14, 2011

**TIME:** 3:30 - Excellence Awards Program  
4:30 - Networking Reception

**LOCATION:** Hotel Palomar, Philadelphia

**ASSOCIATIONS & UNIONS**

DVMI - Delaware Valley Masonry Institute, Inc.

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LECEt, The Laborer's - Employer's Cooperation and Education Trust and The Laborer's District Council of Metropolitan Philadelphia & Vicinity. P215-922-6139, Web Site: www.LDC-PHILA-VIC.org.

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Steel Erectors Association of Metropolitan Philadelphia and Vicinity.

SEE OUR AD ON PAGE 40.

Union Iron Workers of Local 401, "Building America Since 1896" 11600 Norcom Road, Philadelphia, PA 19154. P215-676-3000.

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**ATTORNEYS**

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**GENERAL CONTRACTORS & CONSTRUCTION MANAGERS**

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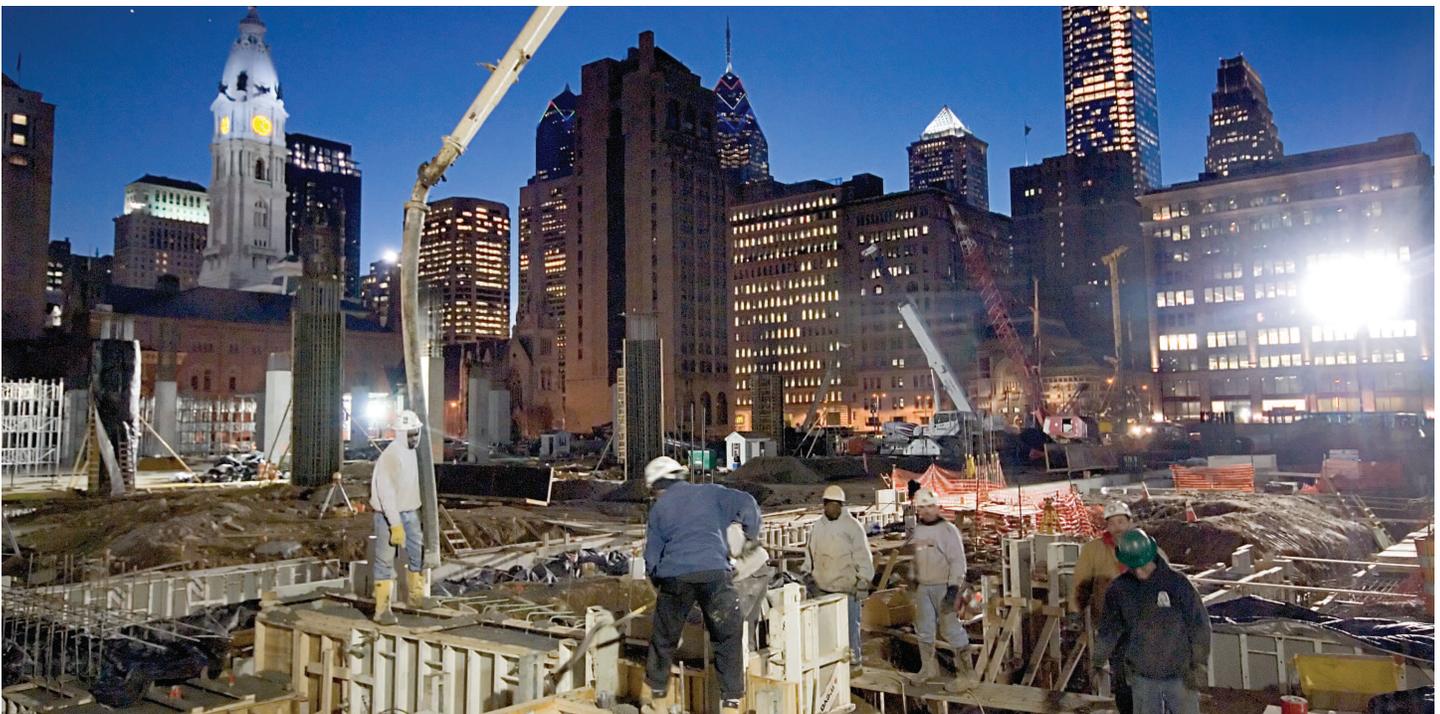
SAFESPAN Scaffolding, LLC., 258 Brodley Road, Aston, PA. P1-877-977-SPAN, Web Site: www.safespan.com.

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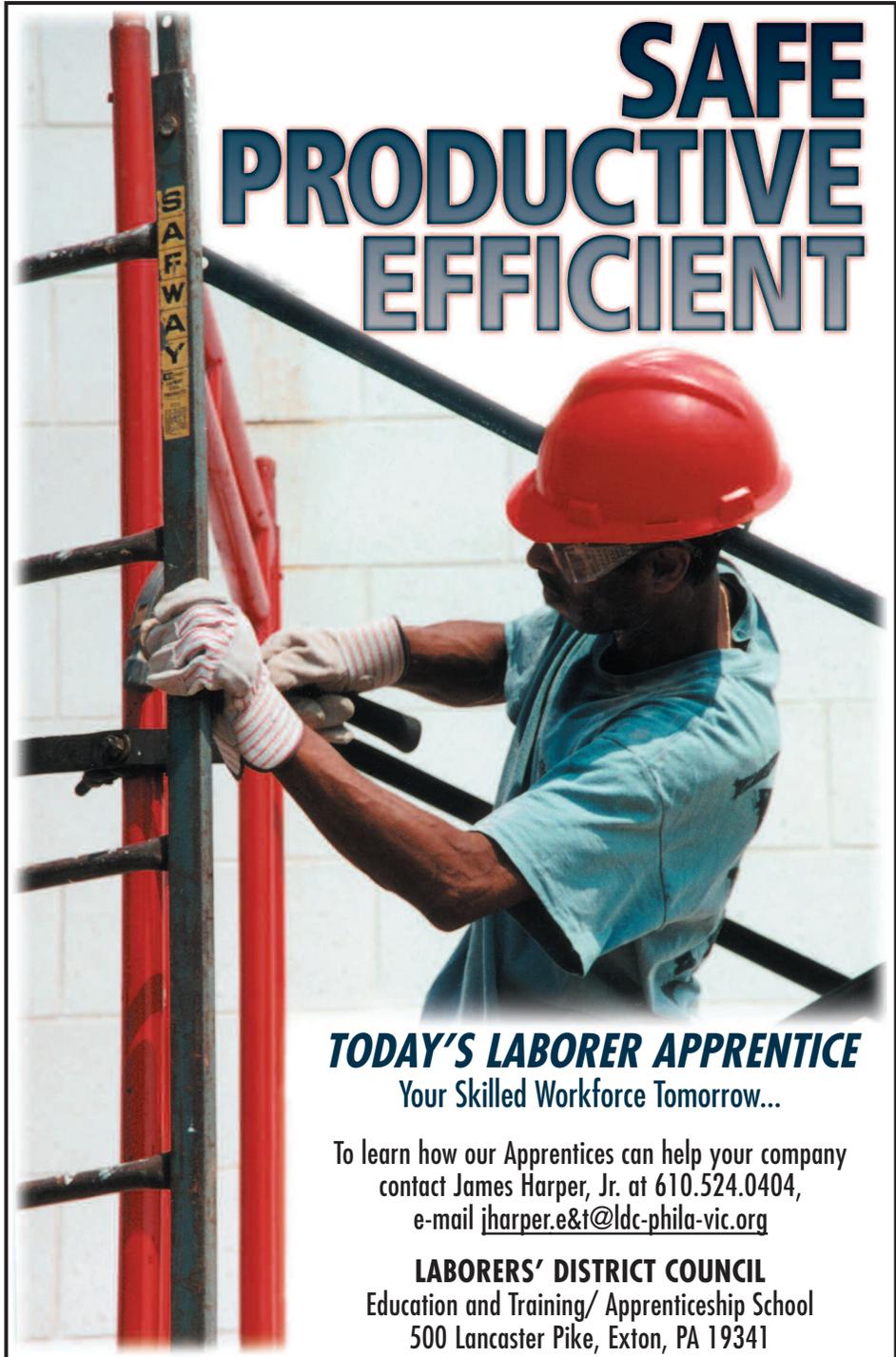


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