

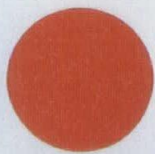
Fall 1992

Vol. 5 No. 4

\$2.50

PennsylvaniaArchitect

JOURNAL OF THE PENNSYLVANIA SOCIETY OF ARCHITECTS

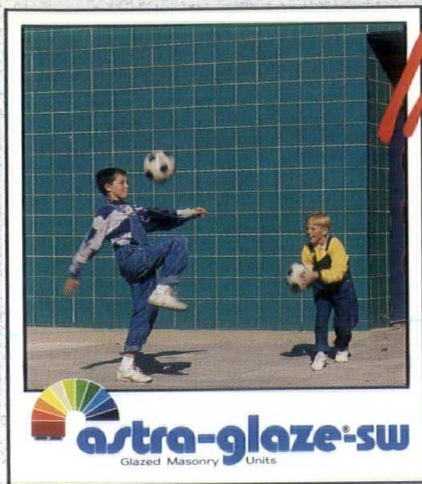


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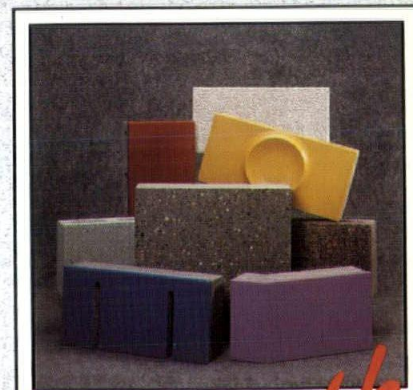
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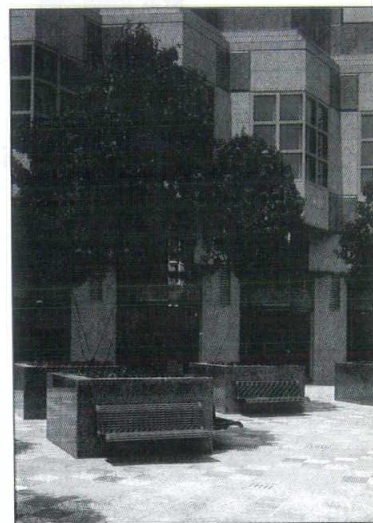
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The Editor's Letter

At the risk of being redundant, I would like to devote part of my editorial to the September Annual Meeting of the Pennsylvania Society of Architects. I beg the indulgence of those of you who attended the meeting.

Now in its fourth year, the *Pennsylvania Architect* continues to maintain its strong position among the leaders of architectural magazines published by state chapters. As you know, the magazine is distributed to all members of the Pennsylvania Society of Architects and others outside the profession such as legislators and school and hospital administrators.

The change in our advertising marketing team has begun to result in some increase in advertising sales, although it is sometimes hard to notice that the corner has been turned. The construction sector of the economy continues to be a drag on the efforts to achieve a level of financial stability which would preclude the need for the subsidy provided by the PSA. In passing let me tell you that while national and other regional architectural magazines across the country have seen their advertising revenues continue to slip, the *Pennsylvania Architect* has actually increased its advertising pages. As a result, the subsidy provided by the Board continues to decrease. However, let's not become complacent. If any of our readers know of a company that you feel should advertise in the *Pennsylvania Architect*, please contact Winterhalter Sales at 412/776-1432. Believe me, it would be greatly appreciated.

We have sought and continue to seek ways to contain the publishing costs while maintaining a high quality appearance. Additional savings have been gained this year by going to a second class mailing and eliminating the envelope. I trust this has been a satisfactory compromise.

Finally, I thank the membership for the projects that are regularly submitted and the opportunity to showcase the architecture of PSA members. Of course, with a limited number of pages with which to work, the Editorial Board sometimes has tough choices to make and some projects, regrettably, have to be put aside.

Looking forward to another,

John A. Fatula, AIA
Editor

The Pennsylvania Architect

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Susan Maxman, FAIA Honored by Girl Scouts as a "Woman of Achievement"

Valley Forge, PA—Freedom Valley Girl Scout Council presented award-winning architect Susan Maxman, FAIA with the "Woman of Achievement" Award in the "World of the Out-of-Doors" category at the "Women of Achievement" Dinner on Thursday, September 10, 1992, at the Philadelphia Marriott West in Conshohocken. The event, chaired by Bernice Bricklin, Esq., honors women in a variety of fields who have achieved outstanding success in their business or profession, in community service, or in special service to women or girls.

Susan Maxman is truly a "woman of achievement." Ms. Maxman was elected as the first female president of the American Institute of Architects (AIA), a position she will assume in December of 1992. In 1991 she won the prestigious AIA Honor Award for the Hill Unit at Camp Tweedale, a winterized cabin complex in Oxford, Chester County, designed for Freedom Valley Girl Scout Council. Ms. Maxman is especially concerned with the impact architecture has on the environment.

Ms. Maxman is an exemplary role model for girls, as are the other five honorees: Lifetime Achievement Award - Selma Burke, a world renowned sculptress - her sculpture of F.D. Roosevelt is the image used on the dime (from Bucks County); World of the Arts - Ann Wyeth McCoy, painter, musician and composer (from Chester County); World of People - Jeung Hi Kim, founder of the Korean Women's Support Committee of Women's Center of Montgomery County (from Montgomery County); World of Well-Being - Corazon G. Gemil, M.D.,

founder of the Rape Crisis Council in Chester County (now called "Victim Witness Assistance of Chester County") and first female chief of staff at Chester County Hospital (from Chester County); and the World of Today and Tomorrow - Patricia Defibaugh, chairman of Aloette Cosmetics (from Chester County).

Freedom Valley Girl Scout Council serves more than 18,000 girls in Bucks, Chester and central Montgomery Counties. Corporate sponsorships are available. For more information, call Freedom Valley Girl Scout Council at 215/933-7555.

Haas to Head Society in '93

John C. Haas, AIA, was elected president of PSA at a recent meeting of the PSA Board of Directors. Prior to his election he served for five years as a member of the PSA Board representing the Middle PA Chapter. He is president and chief executive officer of John C. Haas Associates of State College, PA.

Robert Nalls, AIA, was elected president-elect and will head the Society in 1994. Mr. Nalls is an associate in the architectural firm of Dagit-Saylor Architects in Philadelphia. He has served as a member of the Board since 1991.

Harry Rutledge, AIA, from the Central PA Chapter, was elected secretary. Mr. Rutledge is vice president-architecture at BASCO Associates, an architectural/engineering firm located in York.

Robert J. Crowner, AIA, was elected treasurer. Mr. Crowner is a principal in the firm of Crowner King Architects in Erie. Mr. Crowner has served as a representative of the Northwestern PA Chapter for the past five years.

PSA Special Awards

Each year the Board of Directors of the Pennsylvania Society of Architects presents special awards to celebrate outstanding contributions to the profession. In 1992 the Board chose to present two awards at its Annual Meeting held on September 22nd at the Hotel Bethlehem in Bethlehem.

Contribution to the Profession by Furthering Artistic Appreciation

This award was created to recognize individuals or groups from either the public or private sector for contributions that have furthered the appreciation for the arts. This year the award was presented to The Moravian Pottery and Tile Works.

The Moravian Pottery and Tile Works is a registered National Historic Landmark operating as a living history museum producing tiles in a manner nearly identical to that employed in 1900 by the founder and builder of the Tile Works, Henry Chapman Mercer.

After a succession of owners following Mercer's death, the County of Bucks purchased the Tile Works in 1967 and cleaned, organized and expanded the facilities. Reactivation of the factory began in 1974 under the administration of the Bucks County Department of Parks and Recreation, and involved research into Mercer's

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Window Reflections The Artistry of the Willet Stained Glass Studios

By: Beth Kephart Sulit

Light, Louis Kahn once said, is the measure of things already made, the giver of all presence. And how mysterious an element it is; how difficult to modulate, render, and predict.

Few know this any better than the makers of stained glass windows, who have been filling architectural vessels with colored light since at least the 10th century A.D. Stained glass window designers rely on molten sand, lead, solder, and putty to bring their visions to light; with thousands of shards of hand-blown glass, they open wide the building's eye.

Of the handful of major stained glass studios still operating in the U.S. the Willet Studios in Chestnut Hill, PA, bears one of the richest and longest histories. It is a family business with a worldwide reputation, a studio which recognizes that stained glass windows are in many ways the handmaidens of architecture. In this issue of Pennsylvania Architect, we take a closer look at the world of stained glass windows and at some of the people who make them.

The year was 1906 and William Willet, a Pittsburgh-based designer of stained glass windows, was in the midst of an aesthetic controversy. At issue was the Willet-designed medallion window just installed in Pittsburgh's new First Presbyterian Church. At odds were the artistic sensibilities of the congregation and the window's maker. Ultimately, the church congregation prevailed—finding the Willet window so very unlike the opalescent-like, tiffany-type picture windows in vogue at the time that it vanquished the work behind a sheet of canvas and an army of new organ pipes.

Ralph Adams Cram, an influential neo-gothic architect, could not have

disagreed more. Having seen the Willet window before it was banished, Cram invited Willet to create a similar medallion for the chancel of his Calvary Episcopal Church in Pittsburgh. It was a work that proved to be one of the largest and most important of its kind.

Willet's star was on the rise. By 1910, the 12-year old Willet Studios had won the prestigious International Competition award for the windows in the new Cadet Chapel at West Point—a contract which evolved into the longest continuous commission in stained glass in the U.S. By the time he died in 1921, Willet, by then a resident of Chestnut Hill, PA, had designed and executed windows for Proctor Hall at Princeton University, The World War I Memorial Window in the Trinity Episcopal Church of Syracuse, NY, and Calvary Episcopal Church in Philadelphia, among others.

Today, three generations and well over 10,000 commissions later, the Willet legacy lives on. Willet stained glass windows are a presence in all 50 states and 14 foreign countries, and the studio's work is integral to such buildings as the American Research Hospital in Krakow, Poland; Children's Chapel in the National Episcopal Cathedral in Washington, DC; the Church Center at the United Nations in New York City; the Museum of Science and Technology built for the World's Fair in New York; and the National Temple of The Latter Day Saints in Kensington, MD. Willet windows are also on display at the Smithsonian Institute, the J.F. Kennedy International Airport, and the Meguro Church in Tokyo.

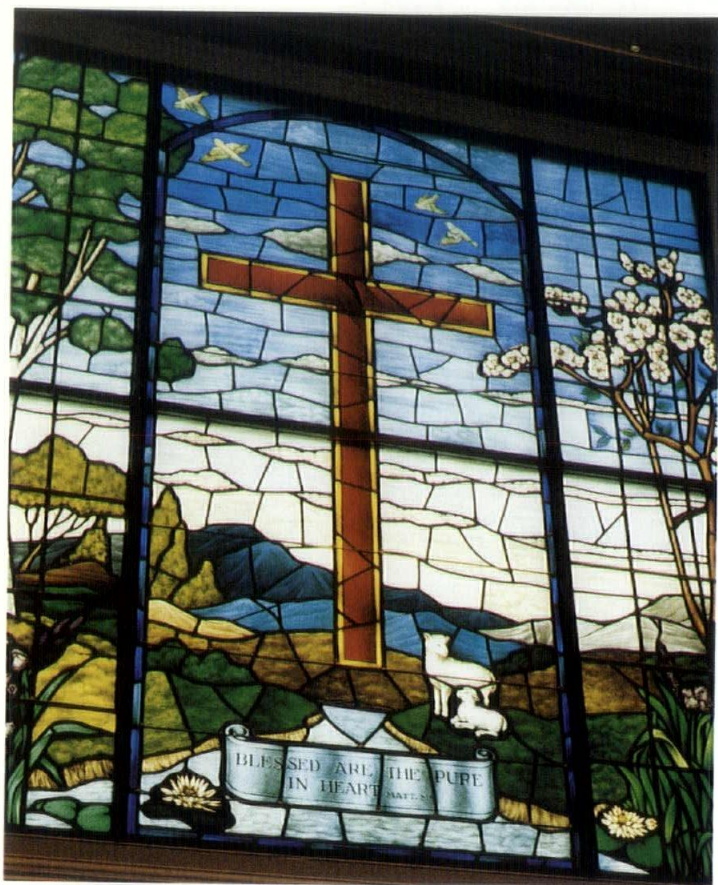
Willet Studios is, moreover, a prime force in stained glass window restoration. Approximately 50% of

the studio's commissions focus on replacing or rebuilding historic windows which have succumbed to vandalism and old age. Windows erected during the 1920s and 1930s are particularly vulnerable; because the lead used during that time was typically purer, it tends to oxidize more easily than the specially formulated lead that has been used since the early 1970s.

Since 1960, Willet Stained Glass Studios has made its home in an old converted winery in a mostly residential neighborhood in Chestnut Hill. It is a deep, cool, solid place, a place where spirits thrive.

Downstairs lie all the tools of stained glass window manufacturing: the long, wide tables of traditional craftsmen, small-scale window designs (typically drawn to one-inch scale), full-blown cartoons and pattern drawings, racks upon racks of hand-blown glass (some 10,000 square feet and approximately 600 colors and textures in all), double-bladed pattern scissors, glass cutters, H-grooved channels of lead, solder, protective sheathings, and the like. Small, squarish booths on the western wall yield quiet and light; there, studio glass painters bring the cut glass to life with faces and patterns and shapes too minute or intricate to be delineated with lead. On the south side of the building, a circa 1930 kiln waits to fire the vitrifiable paint to the glass. Finished window sections lean against the walls. Towards the back, up a short flight of steps, the visitor discovers a 24-foot wall of glass—a window equipped to display the variety of pieces being created down below.

E. Crosby Willet, grandson of the studio founder and Willet Studios president since 1965, greets his guest



*Southwestern Presbyterian Church
Philadelphia, PA*

entry in the *Encyclopedia Americana's* 1948 edition.

During today's interview, Crosby Willet is trying to remember the last time he spent a Sunday in his own church home. He strolls his mind back over the recent weeks and months, stopping here and there along the way to report an anecdote, a witticism, a lesson learned. He tells of church committee meetings, dedication ceremonies,

extraordinary building coordination challenges. He warns of the danger of poorly designed and executed stained glass windows. He talks of the importance of blending traditional craftsmanship with new ideas, of developing windows that reinforce architectural ambitions and imbue the space with the proper moods. He speaks to the power of stained glass.

Willet diverges, for a time, to reflect on the individuals who have made the design and execution of studio windows possible: his employees. There are some two dozen of them at work right now—designers, pattern makers, glass selectors, glass cutters, glass painters, solderers, office assistants, a librarian, even his wife, Gussie, who plays a key administrative role. Many of the studio employees are Willet fixtures—their tenures tracing all the way back to their days as studio apprentices four decades or more ago. Some have come here far more recently. Glass painter Nadia Shoukri is, for example, a former

Egyptian glass painter who served a brief apprenticeship with Willet before taking on the work as a fully certified artist. Jane Collins is a former nun who brings her special understanding of the Bible and iconography to her work as a designer and glass painter.

Willet then returns to the question at hand: Does he have an opportunity to spend many Sundays at home? He backtracks more slowly, now, reporting the details of each Sunday past. Last week, he says, he was in Charleston, West Virginia, for the dedication of the 12 new faceted glass windows in the Centrum of Christ Church United Methodist. Slides of the windows reveal great colorful bursts of light—abstract patterns which evoke (but do not depict) moods and events ranging from the creation to love to music and praise. One window is entitled "Let There Be Light," another, "The Window of Hope," yet another, "The World is My Parish."

Designed by artist Charles Lawrence, the Christ Church windows are, says Willet, wonderful reinforcements of the strong, authentic design of the church. Which is not to suggest that everyone saw their innate beauty so quickly.

With a smile, Willet recalls one of his very first presentations to the Charleston church design committee. One committee member, an elderly man, was not quite sure of the abstract design; he kept looking for something real—identifiable—within the design. Willet suggested that the man lie down on the floor and look up at the design to view the windows the way they would be seen from the pews. The man complied. "He got down on the floor and he looked up," said Willet. "And after awhile he began to nod, saying that, yes, now he did indeed see something real—something like a flower—within the abstract design."

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in an office on the second floor. He is a gentle-mannered, unpretentious man whose vast knowledge of stained glass windows reflects a lifetime of experience; Willet was a Studios employee during his teenage summers and gained experience at a glass manufacturer prior to becoming a full-time member of the Studios. About his office are scattered hard-back books and well-thumbed magazines, a bright-colored wedge of faceted glass, several finished glass works, articles and schedules and important paper stacks, gifts and miscellaneous photos.

On the far wall of the second-floor office hangs a charcoal portrait of former studio chairman Henry Lee Willet, Crosby's father and a leading force in stained glass manufacture and innovation from the 1920s right on through to his death in 1983. Henry was one of the first stained glass window manufacturers to be named an honorary member of the American Institute of Architects, and his technical expertise and aesthetic philosophies inform numerous articles and history books; he even co-authored the stained glass window

Lang Performing Arts Center Swarthmore College

Location: Swarthmore, Pennsylvania

Architect: Dagit-Saylor Architects

The Swarthmore College Performing Arts Center (PAC) is a project of complexity, both in program and in site. Located on the edge of the campus adjacent to the Crum Woods, PAC was planned to be an extension of Mitchell/Giurgola's Lang Music Building which was built in the early 1970s. The site is at a major crossroad on the campus for both students and vehicles.

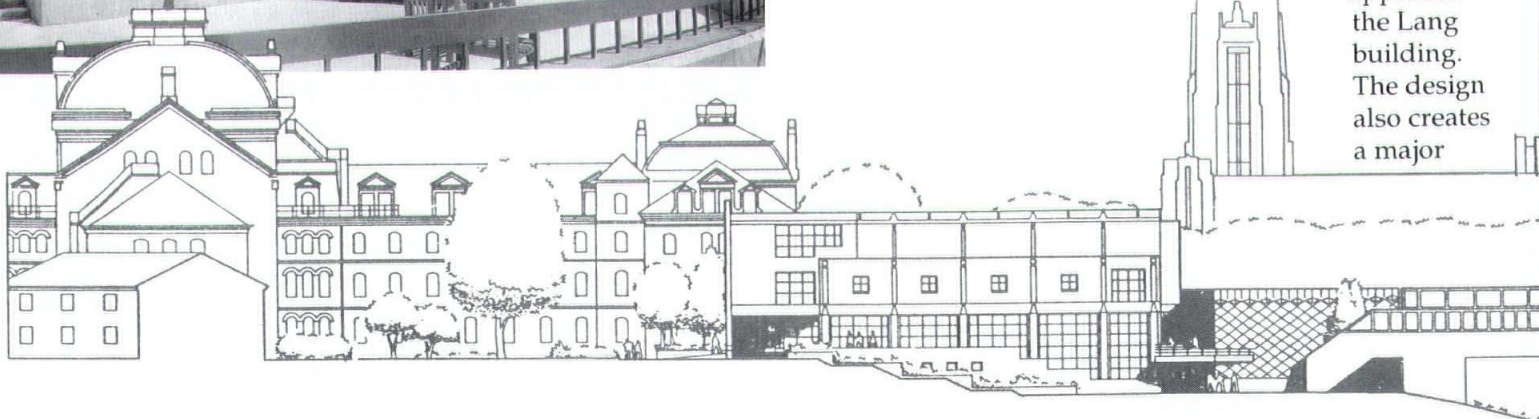
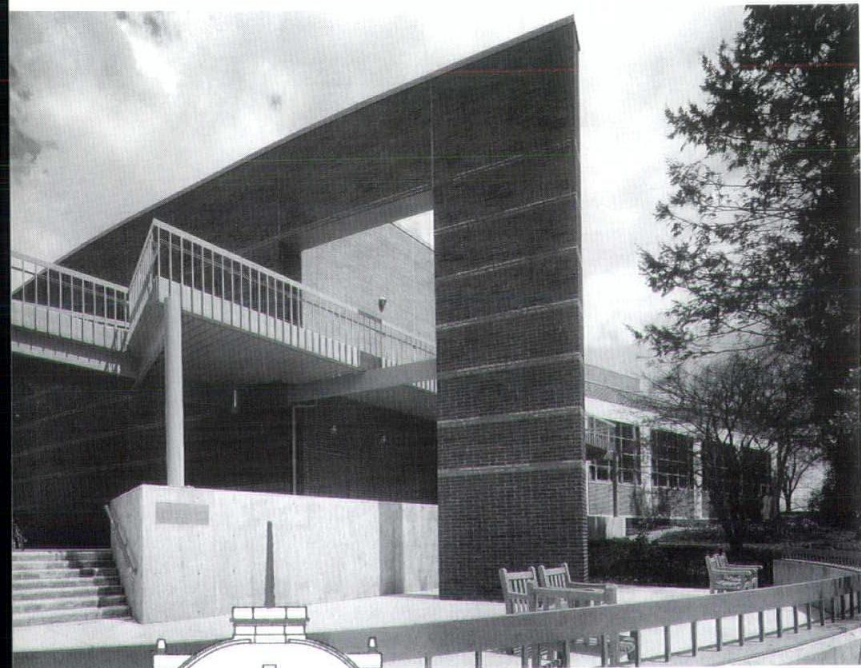
The program's principal components are a 369-seat convertible theater, a 284-seat cinema theater

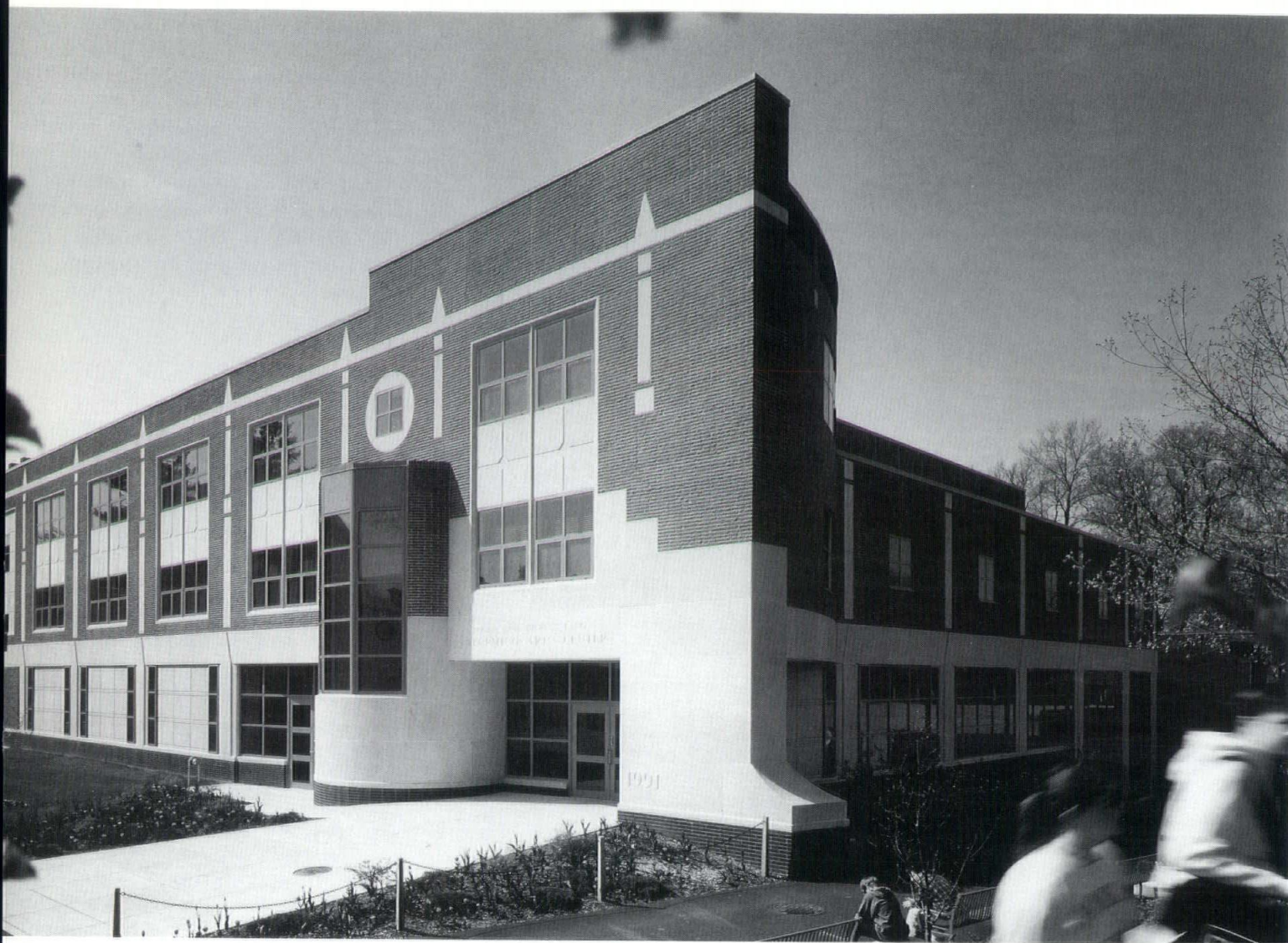
(which can be combined with the convertible theater for a total of 882 seats, including portable seats), a studio theater, two dance studios, a small art museum and the English Department. The project is to bring

harmony to the delicate edge between woods and campus and become part of the crest of the hillside, unifying Lang, the several overlook structures and the great amphitheater within the woods. Views to the woods from within the building were to be specifically developed from the public lobby and the dance studios to serve as a constant base reference to the crest of the hill.

The layout of the scheme clearly sets out to make the four facades respond to different issues of the campus while creating a unity with both Lang and the older campus buildings. The "collegiate gothic" inspired facade contains the English Department, which screens the mass of the theater inside and contains the principal entry. All facades use varying amounts of grey rusticated brick with cut stone trim which

diminishes as the facades approach the Lang building. The design also creates a major





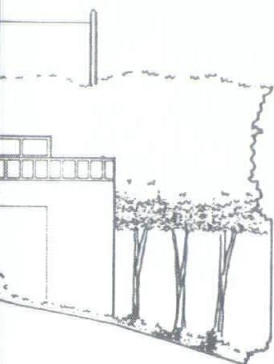
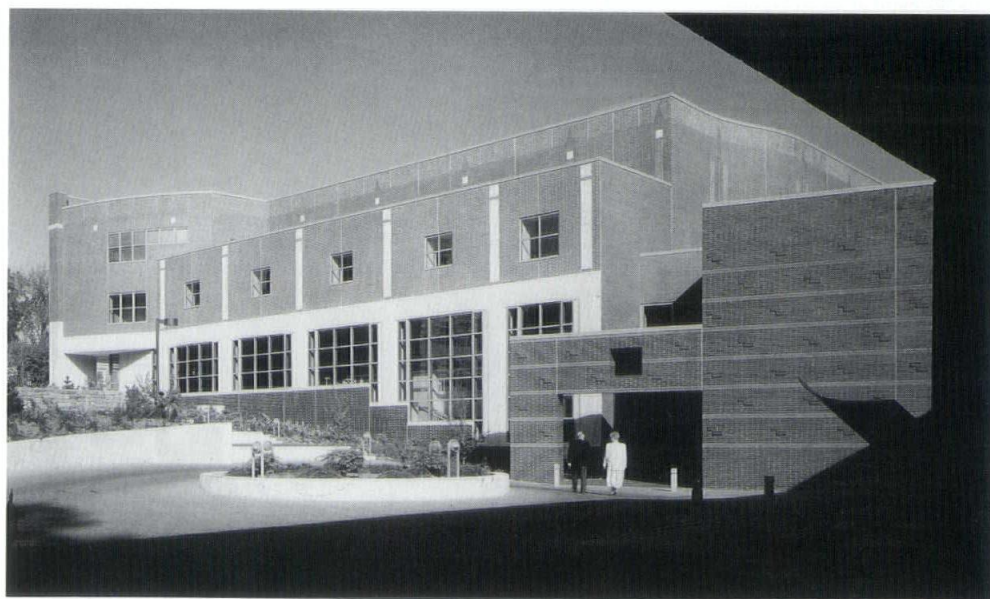
entry court for both Lang and PAC, making Lang an integral part of the campus after years of being isolated behind a building since demolished for this project.

On the interior, the theater complex dominates the scheme. It is surrounded by a lobby on two sides, and approached principally from the east entry past the art museum. A

major stair at the east entry leads up to the English

Department, the position of which breaks down the mass of the theater while addressing the campus with

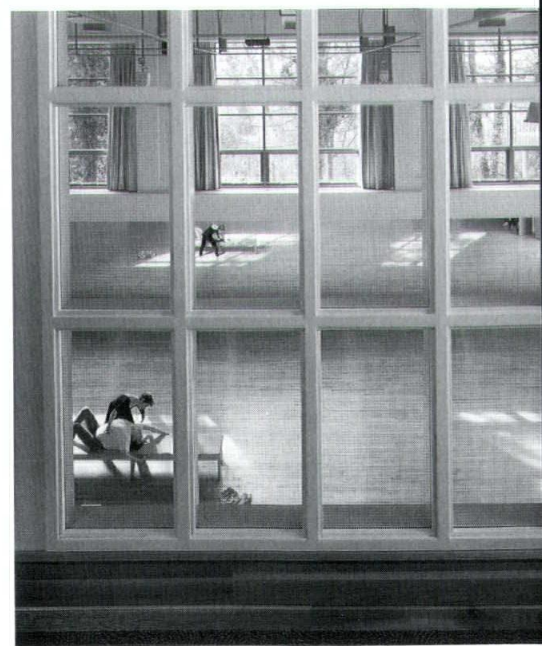
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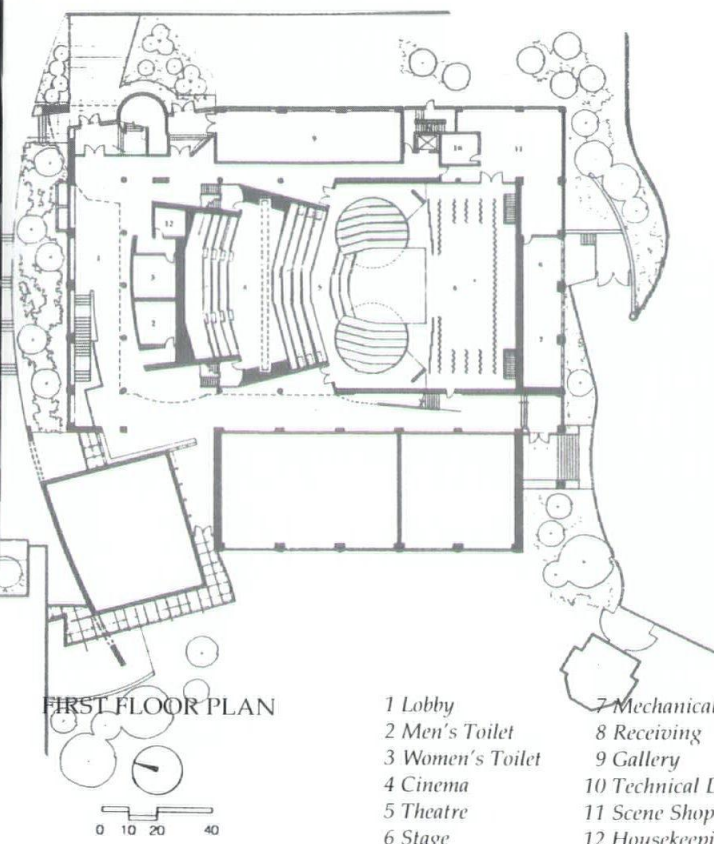


the project's academic face. The lobby of the theater overlooks the studio theater, the dance studios and the entry court. The theater and cinema are programmed to be acoustically independent by virtue of a concrete wall which rises from the floor below when the combined hall is not needed. Thrust stage, theater-in-round and traditional proscenium performances are possible by virtue of the moving seat turntables and hydraulic lifts.

The structure is steel frame with brick and block walls trimmed with cast stone. The principal engineering innovation is the screw-jack concrete wall which serves as an acoustical and visual divider between two parts of the theaters. A special, basket weave, resilient wood flooring is employed in the dance studios, while tension-wire grids are found in both the black box and main hall. Painted drywall, oak and carpet flooring comprise the primary interior finishes. □

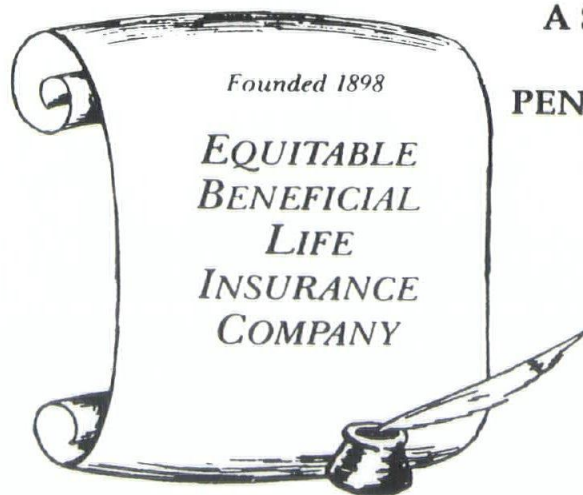


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Rothman Gallery Franklin & Marshall College

Location: Lancaster, Pennsylvania

Architect: Reese, Lower, Patrick & Scott

Contractor: Warfel Construction Company



The varied art collection of Franklin & Marshall College was displayed throughout the campus, since it did not have a permanent gallery in which to exhibit. With the construction of a new

college bookstore, an area in the lower level of Steinman Hall Student Center became available. The college took this opportunity to provide a home for their extensive and diverse permanent art collection, the first real home the collection has ever known.

The 4,000-square-foot space was to include three galleries:

1. The Fine Art Gallery to house the 19th century paintings and drawings, 20th century art and an extensive Oriental collection. The vast artistic medley will be displayed on a rotating schedule.

2. The Pennsylvania Room to house the eclectic collection of colorful folk art made by or for people from all over Pennsylvania. Pieces to be displayed include quilts, fraktur and spatterware.

3. The Hostetter and North Rooms, period rooms to house early 19th century furniture, decorative art and portraits, which were previously displayed with the natural history exhibits at North Museum.

In addition to the galleries, the college requested seminar or classroom space, as well as offices

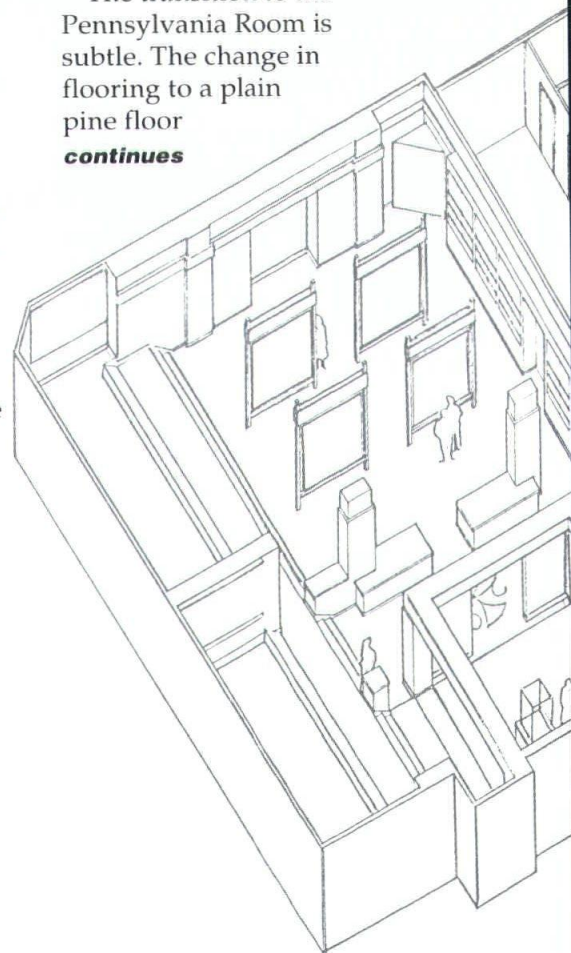
and a workroom for the curator and her student staff.

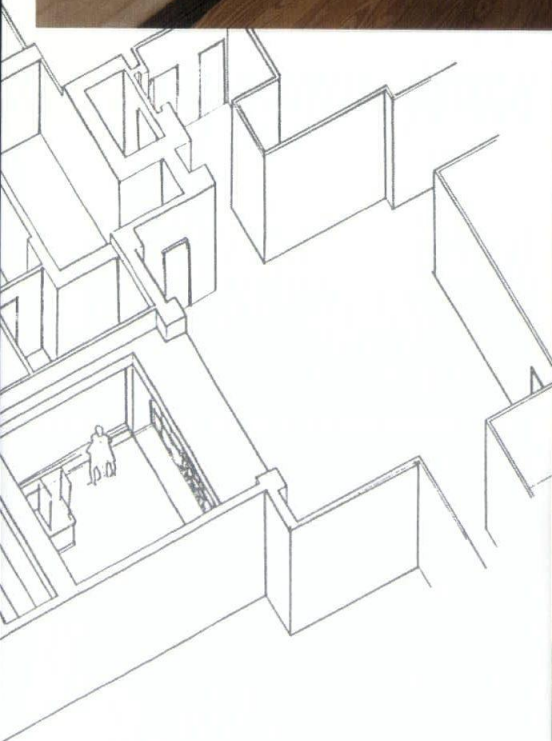
The intent of Rothman Gallery was to make it accessible to the students, a place where they felt comfortable and wanted to frequent. The double glass entry doors and glass wall of the entrance encourage students and visitors alike to journey into the gallery.

Rothman Gallery is organized into three distinct galleries. Upon entering, one is introduced to the fine art gallery. The design and finish of the walls allow for multiple installation and the rotation of the fine art on a semester basis. The carpeting is cool and sophisticated, to capture the essence of the gallery.

The transition to the Pennsylvania Room is subtle. The change in flooring to a plain pine floor

continues

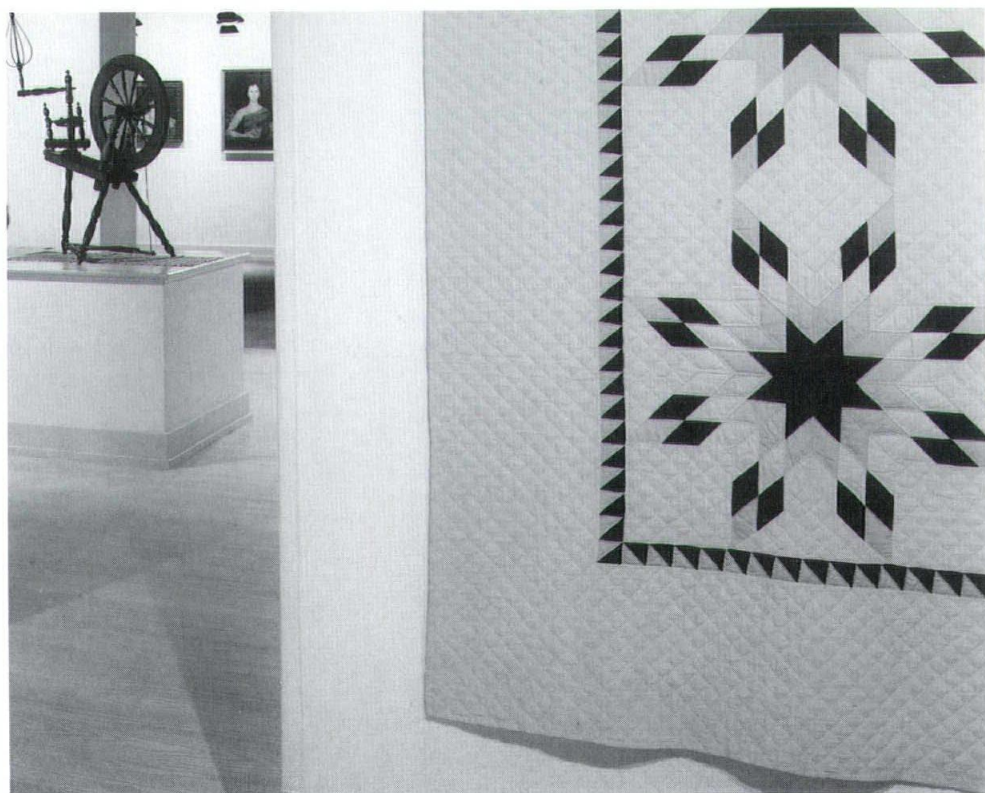
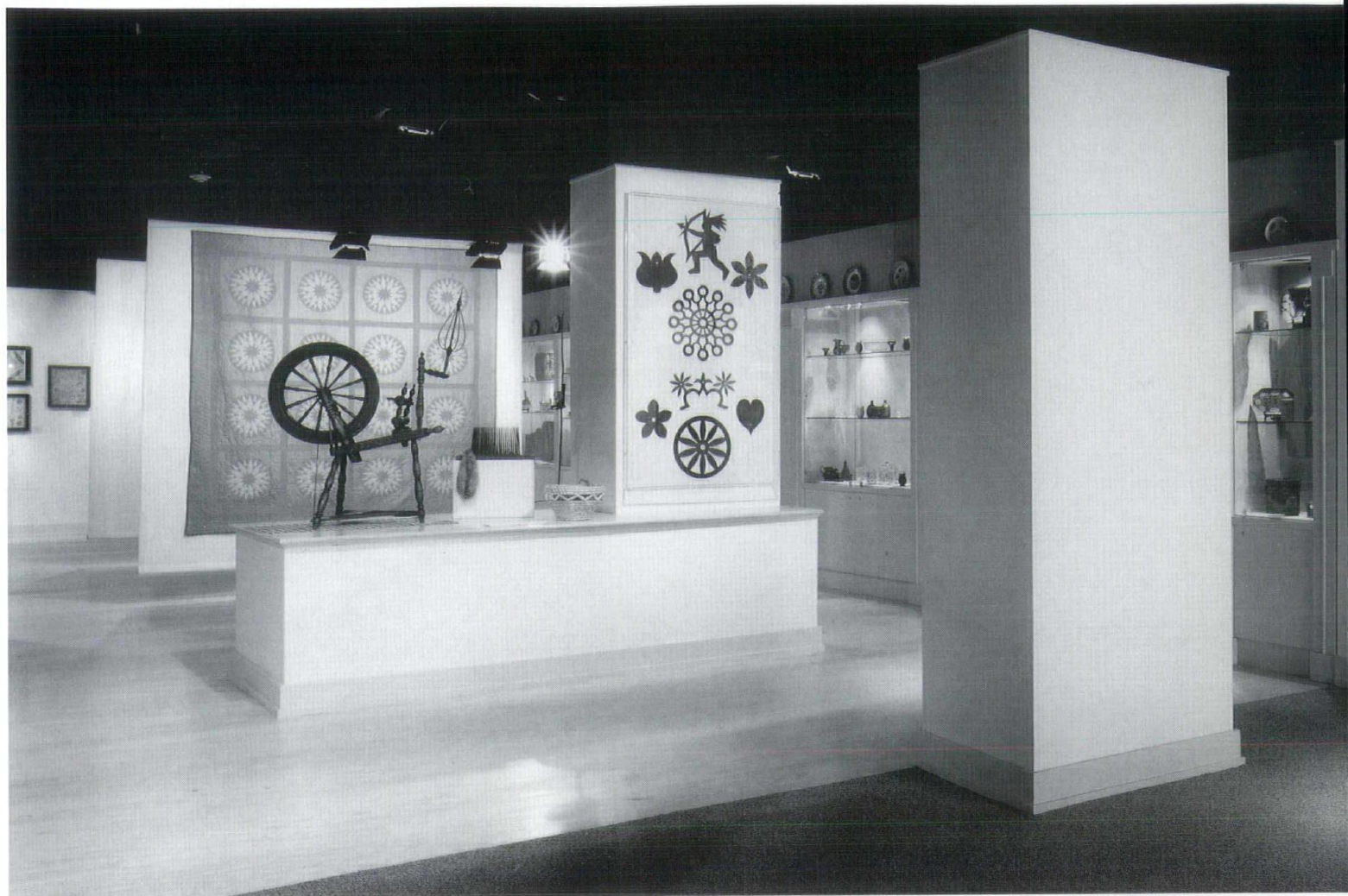




Axonometric View

2'
SCALE





indicates entry into this gallery. The structural columns were enhanced in size to create an additional entry statement. The display platforms were designed to complement the location and massing of the columns and create harmony with the gallery. Eight quilts can be displayed on four muslin frames which are suspended from the ceiling. This creates the effect that the quilts are literally floating in the gallery. The muslin frames are easily removable for trustee and alumni functions. The brightly-lit glass front cabinets provide an ideal viewing area for the fraktur and spatterware.

The Hostetter and North Rooms are visually separated from the other two galleries. Steps lead to these rooms, which are viewed from a concourse. Visual access to the period rooms is monitored with an invisible barrier alarm, prohibiting access into these galleries.

The exposed ceiling throughout the Rothman Gallery, painted flat black, is a contemporary touch that creates an internal drama in contrast to the 19th century objects that occupy three quarters of the space.

The exposed ceiling also allows for additional height, fooling the eye and avoiding a compressed space that may interrupt or compete with the art on display.

The lighting in the fine art and Pennsylvania galleries is flexible and easily rearranged for the rotating displays. The climate control system maintains constant temperature and humidity levels. The prep room also houses the elevator to the lower level, where the archival storage is located. The seminar room, attached to the Pennsylvania Room, provides an area for class study related to the displays and creates a hands-on curriculum tie with the American Studies and Art Departments. □

Lighting Design: John Reese

Interior Design: Reese, Lower, Patrick & Scott

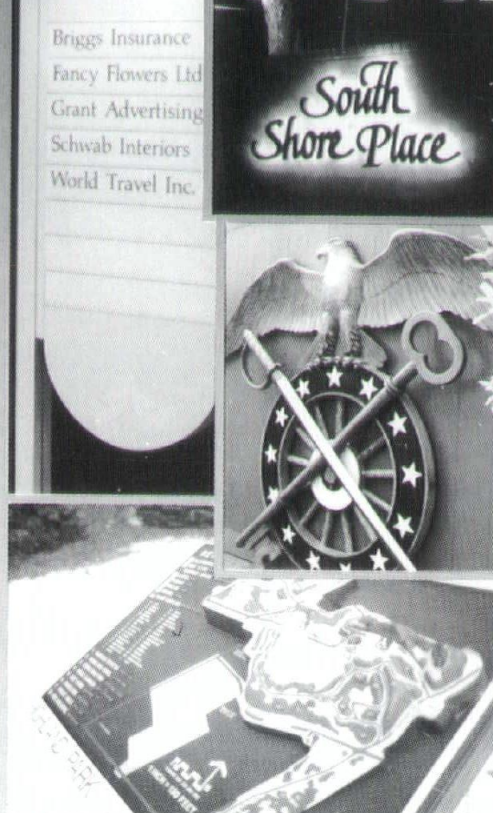
Electrical Contractor: Line Specialties, Inc.

Mechanical Contractor: CMC Mechanical

Photography: Larry Lefever

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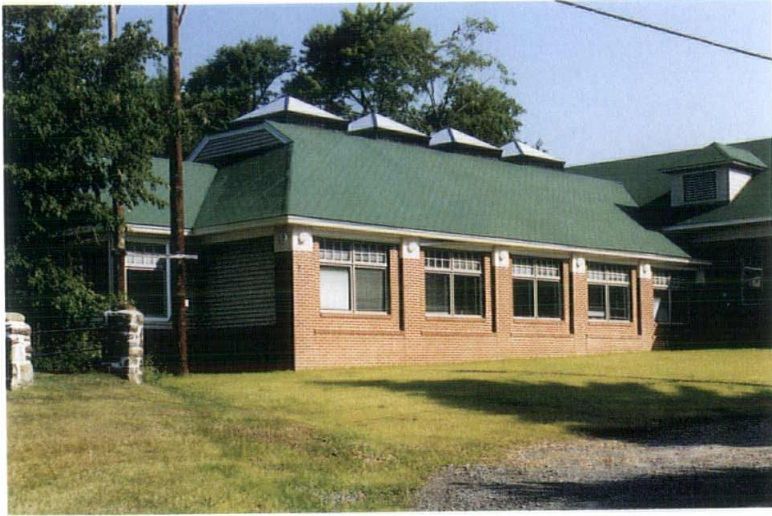
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Clymer Library

Location: Pocono Pines, Pennsylvania

Architect: Eyerman . Csala . Hapeman & Handman



Located on a rural road in the heart of a year-round Pocono Mountain recreational community, the 60-year-old, one-story, masonry structure was initially used as a fire station. When a new fire station was

library board of directors, the township decided in 1990 to upgrade the building both in size and quality to serve the increased cultural needs of the growing community.

The small site necessitated careful placement of new construction at the minimum setback lines stipulated under the current zoning ordinance.

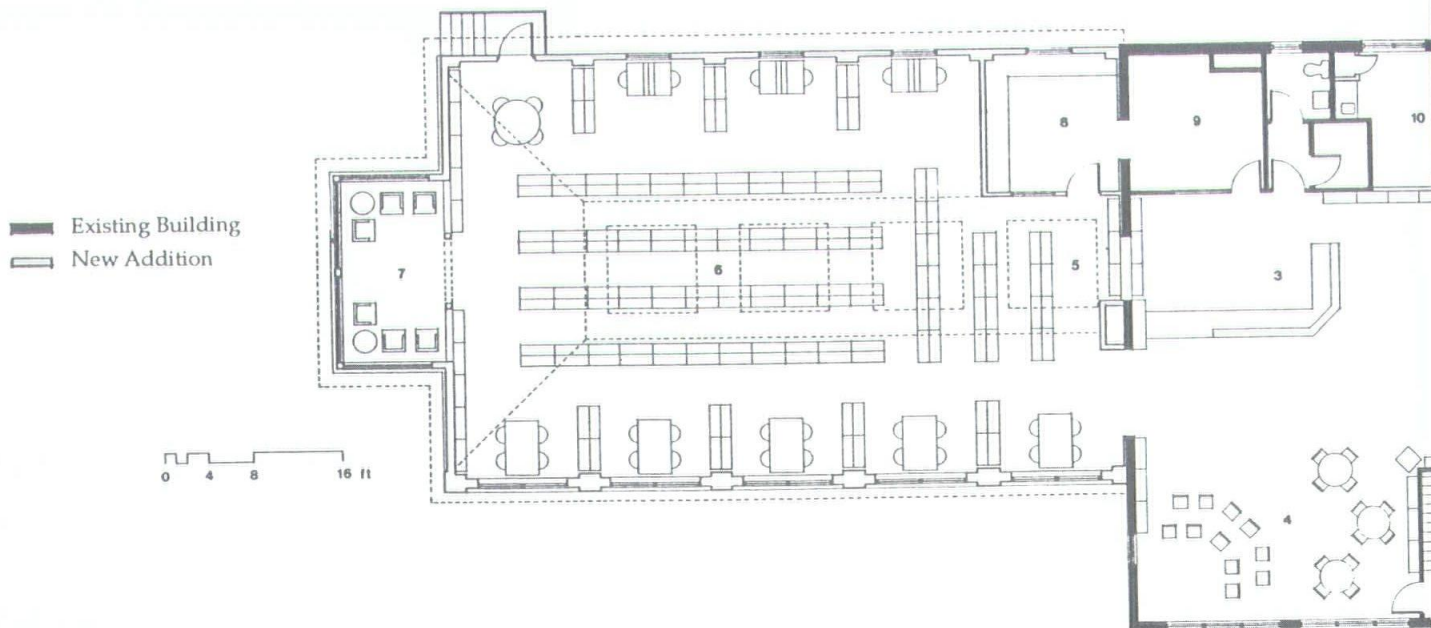
The following spaces were to be accommodated: Entrance Lobby, Checkout Desk area, Children's area, Main Stack area and a small Reading Room. Various supporting spaces were to be reused or added as needed.

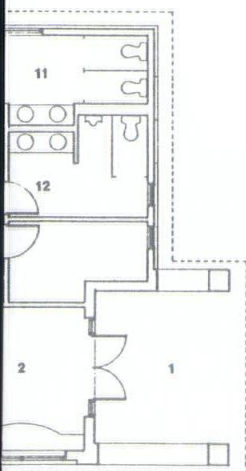
The most efficient parking location to fit within the limits of the very tight site falls on the northeasterly side of the site which invites placement of the new entrance and vestibule for easy access by car.

The design of the enlarged facility developed logically from both the program and site constraints. The

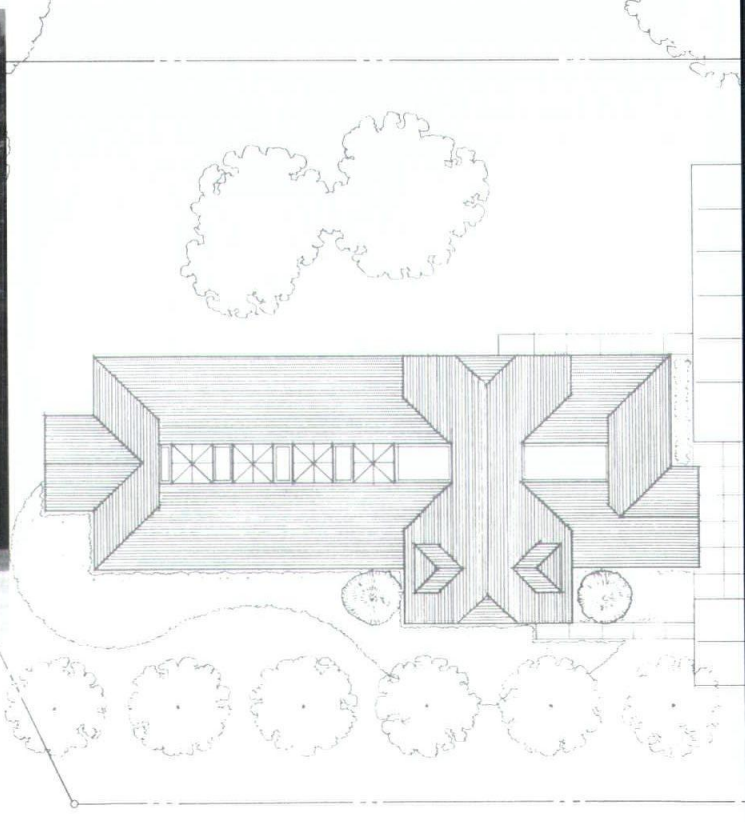
continues

built 12 years ago, the township adapted the building to serve as a small rural library staffed by volunteers. Through the impetus of a very active





- | | |
|----------------------|--------------------|
| 1 Covered Entry | 7 Reading/Sun Room |
| 2 Vestibule | 8 Office |
| 3 Check-Out | 9 Librarian |
| 4 Children's Section | 10 Staff |
| 5 Low Stacks | 11 Women |
| 6 High Stacks | 12 Men |



0 20 40 ft

concept was to "bracket" the former firehouse with two new "bookend" additions, the smaller of which is the covered entry with exposed trusses that presents a taste of what awaits the visitor inside.

The existing building was re-designed as Reception, Control and Checkout Desk Area. The remaining open space is flexibly furnished and serves as the Children's Area. Note that organized children's activities are scheduled at otherwise quiet library hours. The former firehouse doors were filled to their maximum size with new windows above a child's height window seat.

The larger second addition houses the Main Stack Area. This 60-foot by 60-foot space is open to the roof with four translucent skylights for best utilization of daylight. Heavy laminated wood trusses create an interesting shadow pattern across the open space and emphasize the size of the room as an important public space for cultural/educational use.

A small Reading Room is also included at the far end of the large addition. This room had to be reduced to minimum size in order to comply with zoning setbacks. The placement of windows around three sides allows a view of existing trees on the site, avoids a closed-in feeling and is meant to evoke the feel of a comfortable "Sun Room."

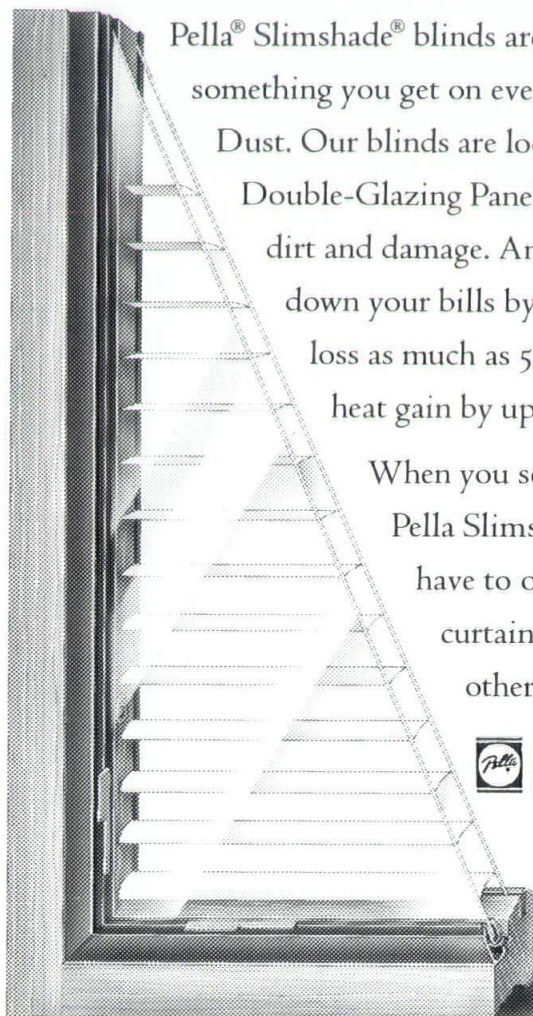
The use of exterior materials was dictated by the existing building. Common red face brick was used for the front and side elevations. Special ground and tinted CMUs were used as accents in certain locations in lieu of stone. Vinyl siding was used as a cost-saving measure for the rear elevation through which another future addition may expand.

All roofs are of a steep 7 in 12 slope and green fiberglass shingles typical to the region were specified. Gutters were not called for so as to allow all snow to slide off.

The construction cost limits stipulated by the township were strictly adhered to, although this caused the elimination of all designed landscaping except seeding. It is hoped that the library volunteer organization will soon be able to finance the implementation of all planting originally included in the contract documents in order to complete the project. □

Mechanical & Electrical Design: Martin/Rogers/Associates
Structural Design: Borton-Lawson Engineering
Landscape Architect: ARCHITERRA, PC
Photography: Richard M. Ross
Gottfried P. Csala
Carl J. Handman

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Princeton University Art Museum

Location: Princeton, New Jersey

Architect: MGA Partners

The Princeton Art Museum is a complex representing three periods of architecture. McCormick Hall, the original Venetian Gothic building, was designed by Ralph Adams Cram in 1921. In 1963 an addition by Steinman & Cain added galleries, a library and an

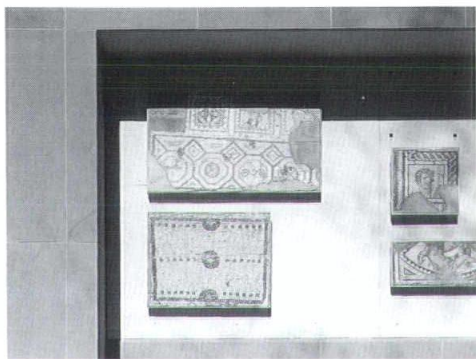
large storage rooms and mechanical equipment spaces are on the lower floor. On the floor over the galleries are staff offices and the conservation studio. Administrative offices are on the gallery level.

In the existing central court, the stairs were relocated from the center of the space to the south end, making a more flexible space for sculpture. The surrounding galleries were given permanent walls to increase hanging space. These new walls stop short of the ceiling in order to maintain the presence of natural light from the central court that was a desirable quality of the original design.

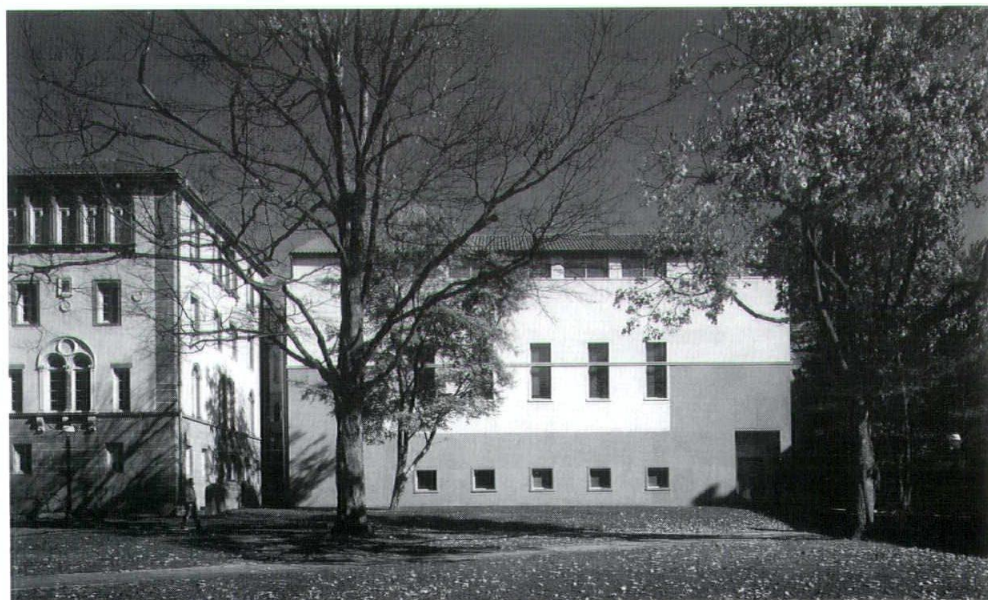
The addition and renovations create a gallery plan with an integrated sequence of spaces, oriented to the axis. A break in the sequences is provided by a lounge that overlooks a garden of evergreens.

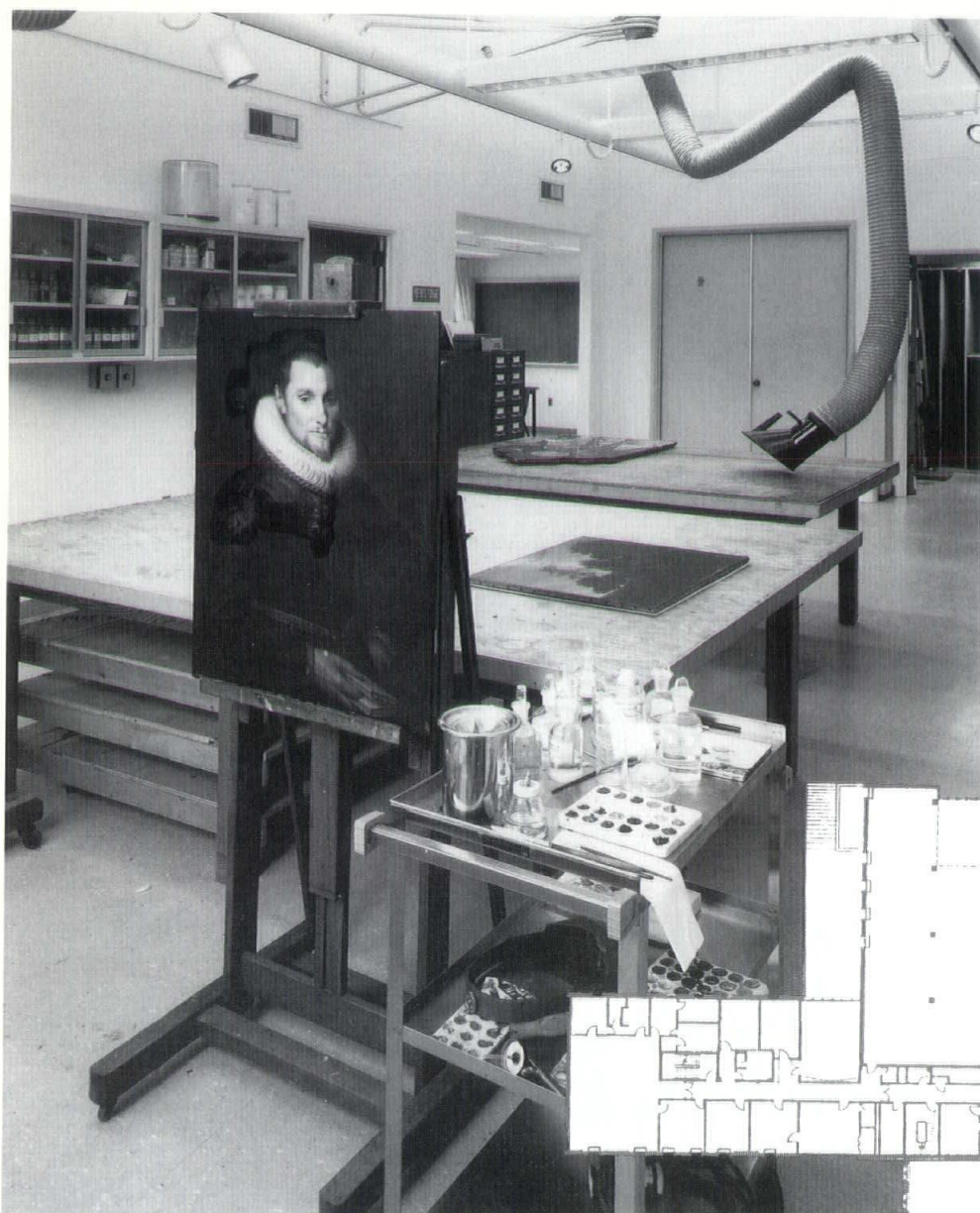
The original building facade inspired the new facade: the first story is brownstone; the upper part

auditorium. The galleries were organized around a long skylit court on axis with the entrance. The court provided access to smaller galleries one-half flight up and one-half flight down. The plan of the new addition repeats the principles of the 1963 addition. The central gallery continues the existing axis of the earlier work. A new service entrance,



The south face of the museum contains a niche to display mosaics.

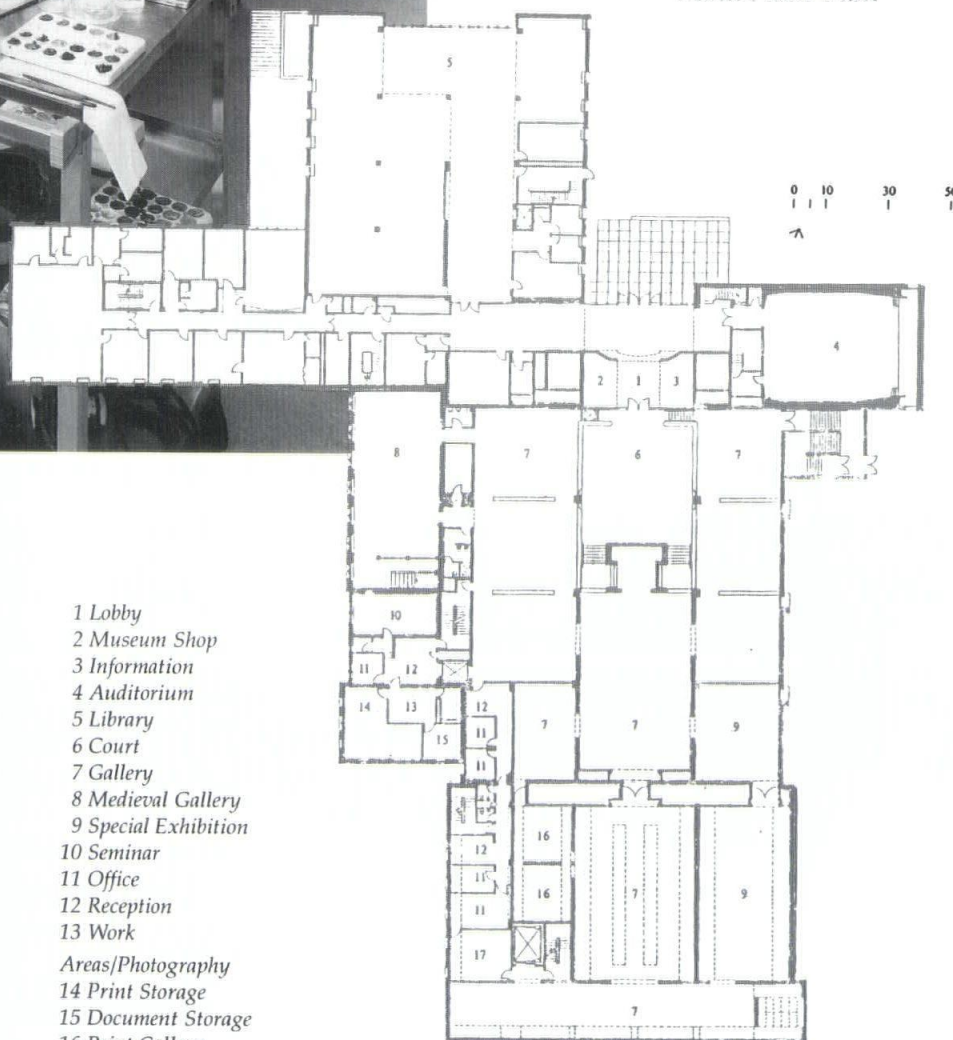




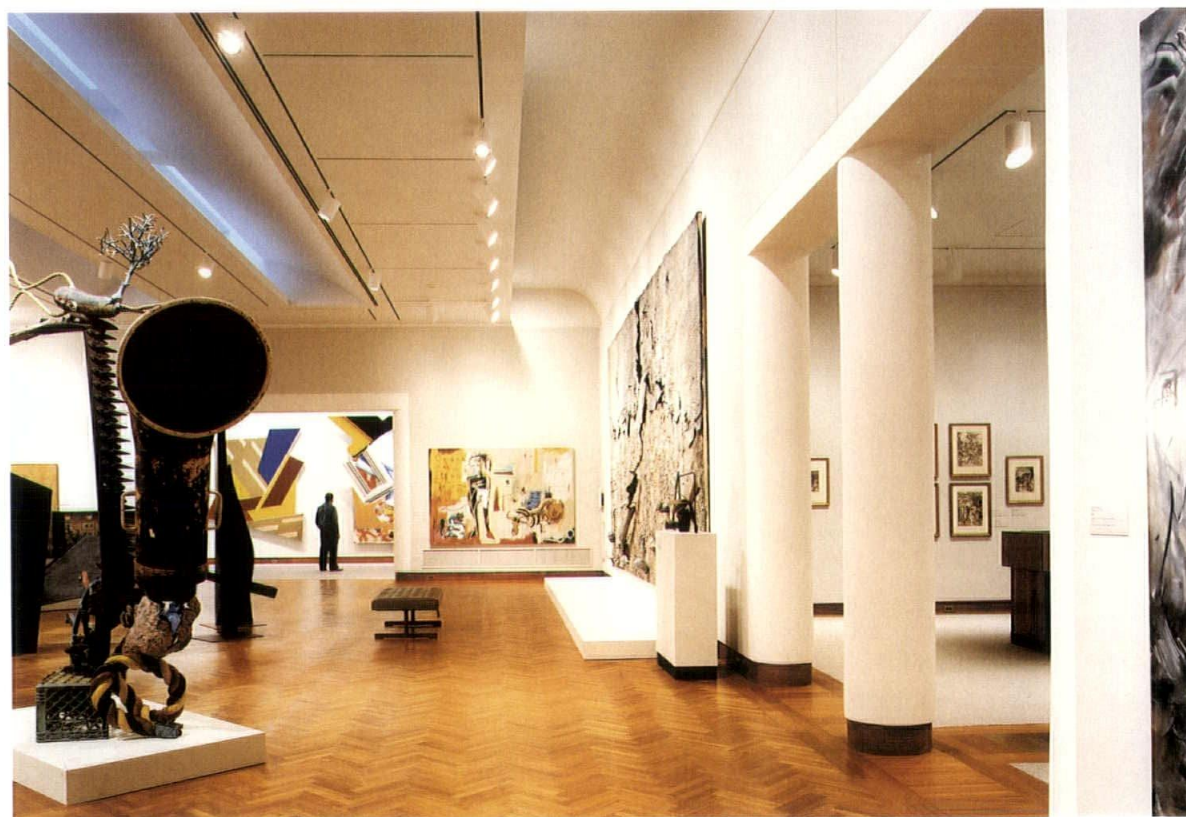
of the walls are cream-colored stucco with limestone trim. The red-tiled roof of the addition is extended from the original structure. The south face contains a niche designed to display mosaics obtained by the museum from Antioch. The new addition frames adjacent courtyards in the tradition of the Princeton Campus. □

continues

Main Floor Plan

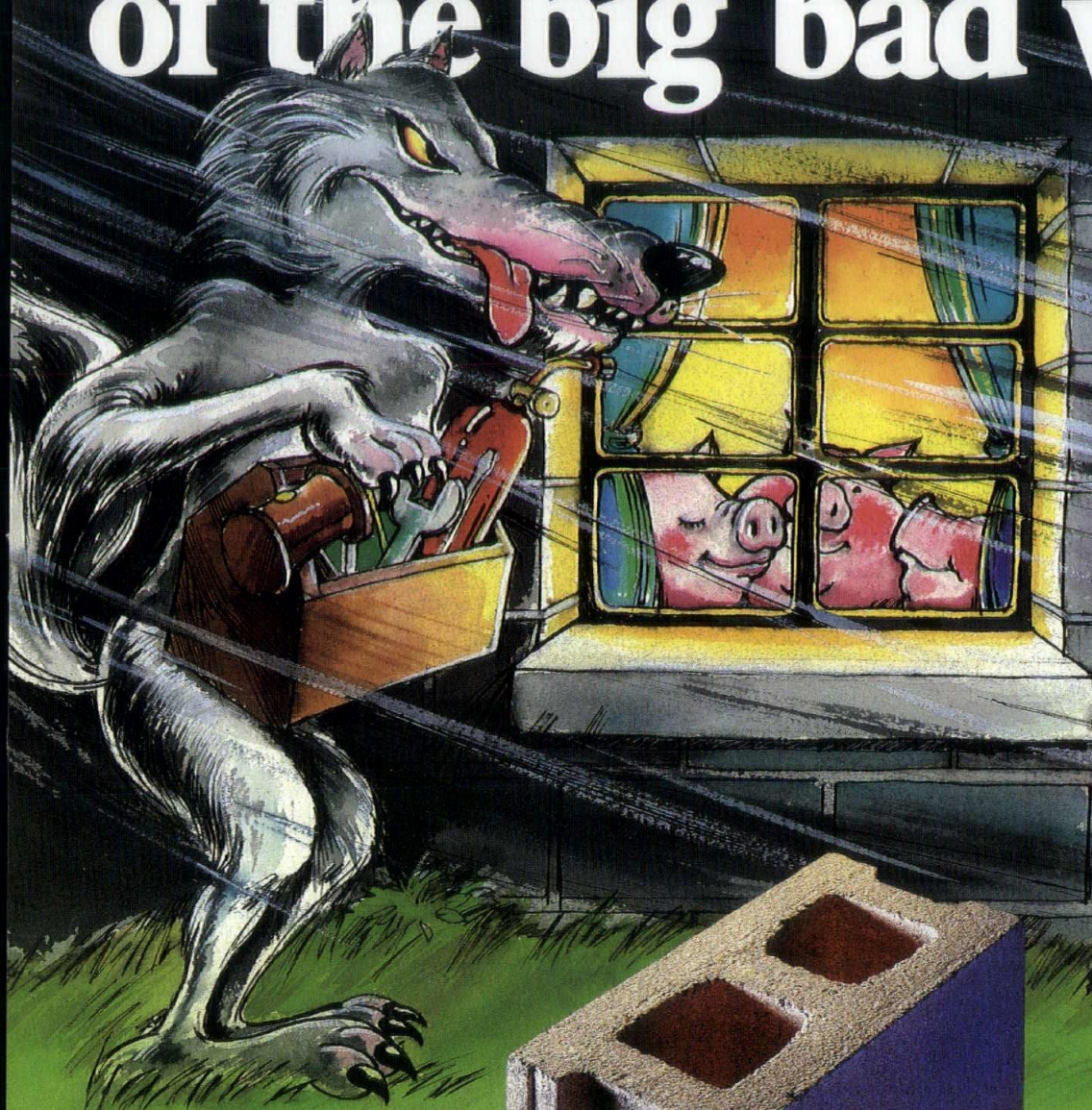


- 1 Lobby
- 2 Museum Shop
- 3 Information
- 4 Auditorium
- 5 Library
- 6 Court
- 7 Gallery
- 8 Medieval Gallery
- 9 Special Exhibition
- 10 Seminar
- 11 Office
- 12 Reception
- 13 Work
- Areas/Photography
- 14 Print Storage
- 15 Document Storage
- 16 Print Gallery
- 17 Conference



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Lighting Design:
George Sexton Associates
Photography: Tom Bernard

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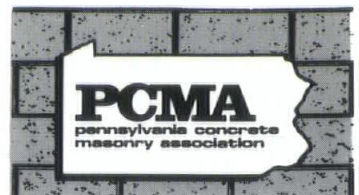
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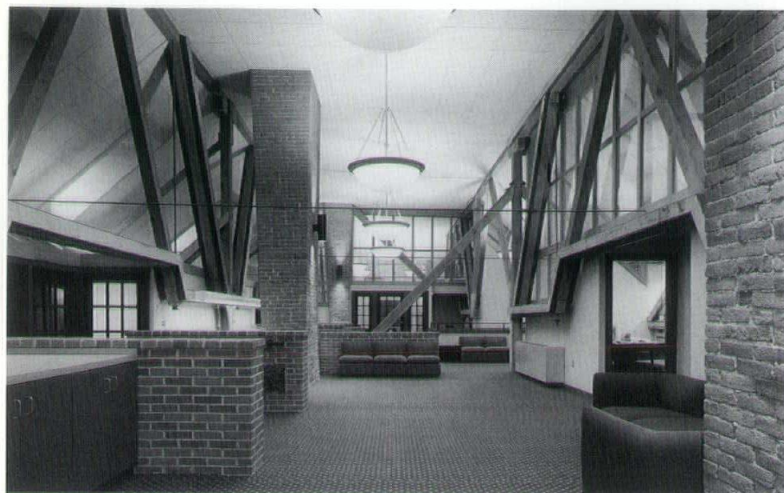
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CVA3

Central Pennsylvania Chapter Awards



Architect:

David Lynch & Associates
Lancaster, Pennsylvania

Project:

Glatfelter Hall, Fourth Floor Renovation
Gettysburg College
Gettysburg, Pennsylvania

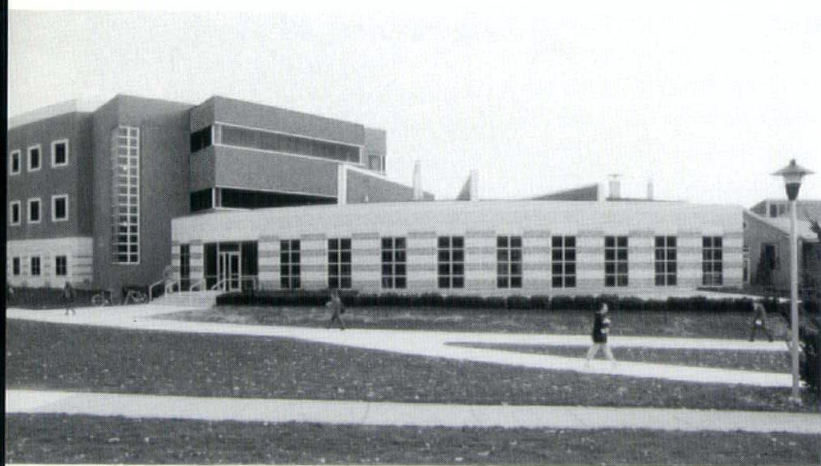


Architect:

Reese Lower Patrick & Scott Architects
Lancaster, Pennsylvania

Project:

Nitrauer Elementary School
Lancaster, Pennsylvania



Architect:

The Kostecky Group
Wormleysburg, Pennsylvania

Project:

Frey Hall of Engineering
Messiah College
Grantham, Pennsylvania

Architect:

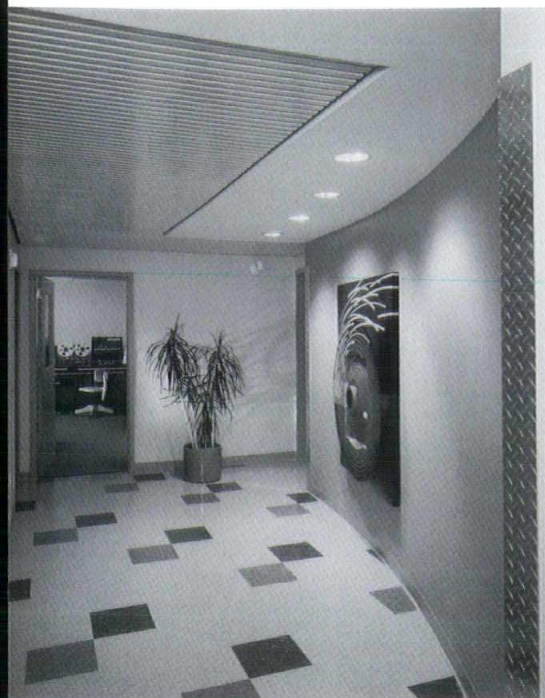
The Kostecky Group
Wormleysburg, Pennsylvania

Project:

Monroe County Adult Correctional Facility
Hamilton Township, Pennsylvania



Bucks County Chapter Awards



Architect:

Raphael Syphers Architects
Doylestown, Pennsylvania

Project:

The University of the Arts
Renovations to Jazz/MIDI
Department
Philadelphia, Pennsylvania



Architect:

Frederick Cowan and Associates
Elkins park, Pennsylvania

Project:

The Cloisters
Cape May, New Jersey

Architect:

Lynn Taylor Associates, Doylestown, Pennsylvania

Project:

St. Paul's Church, Renovations to Interior, Doylestown, Pennsylvania

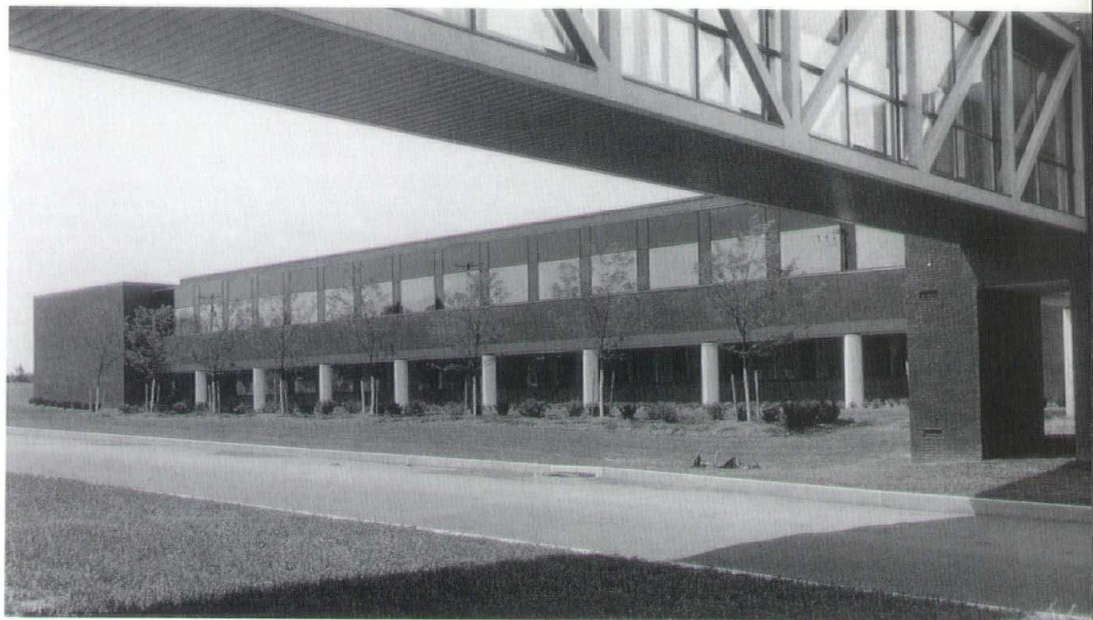


Architect:

Diserod and Wolff, Inc. Architects
Hatfield, Pennsylvania

Project:

North American Drager Building
Telford, Pennsylvania

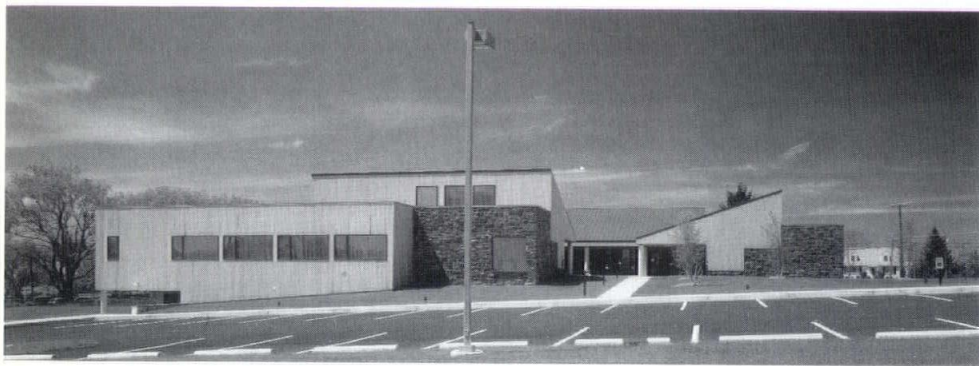


Architect:

Diserod and Wolff, Inc. Architects
Hatfield, Pennsylvania

Project:

Life Mark Medical Center
Sellersville, Pennsylvania



Architect:

Rochelle Pripstein, Architect
Chalfont, Pennsylvania

Project:

Pond House
Chalfo

Architect:

Bohlin, Powell, Larkin and Cywinski Architects
Philadelphia, Pennsylvania

Project:

Bucks County Free Library
Doylestown, Pennsylvania



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techniques, analysis of equipment on site and needed, hiring a staff of college ceramics students, testing processes and glazing, and making tiles. Current production follows techniques used by Mercer as faithfully as possible in an attempt to maintain the look and spirit of his original tiles.

Contribution to the Profession by a Non-Architect

This award honors individuals, corporations, associations or other groups not practicing architecture. Recipients are cited for their direct contribution to the profession through a variety of fields. This year's award was presented to Thomas Hine.

Mr. Hine has been the architecture and design critic of the Philadelphia Inquirer since 1973. During that time he has written more than 1,000 columns, reviews and articles on architecture, city planning, historic preservation, landscape, public art, industrial and graphic design and other parts of the constructed environment. His columns have also appeared in the New York Times, the Chicago Tribune and more than 100 other newspapers.

He has taught at Temple University and the University of Pennsylvania and has lectured before four national meetings of the AIA and to many professional, university and museum groups. □

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Window Reflections continued

The story raises a key point. "The beauty of stained glass windows lies in the spiritual quality of their color, design, scale, and detail," said Willet. "The subliminal effect of the light through the window. For me, portrayal is always secondary."

Willet then turns his mental calendar back one week to Mother's Day, and a stained glass window dedication ceremony in Southwestern Presbyterian Church of Philadelphia. There the focus was the single 8' by 8' backlit window that now hangs in the very center of the church behind the

pulpit. The scene—sheep along a running stream, the sky pink with evening sun, flowers in full bloom, birds in flight, a central ruby-colored cross—is pastoral, peaceful, evocative. It is, above all, inspirational.

Finally, Willet travels back another week to Georgia, to the First Presbyterian Church of Atlanta and the dedication of the Chancel Rose Window. It is, says Willet, one of the best traditional gothic windows the Studios has produced in a very long time; according to the dedication program, it possesses "the elements of grace and beauty of the great West Rose of the 13th century Rheims Cathedral." At its center, Christ sits above a rainbow. Rivers of life flow from His feet, a book bearing the signature of the Alpha and Omega rests in His hand. In the trefoils that surround the window, angels bearing musical instruments sing an unending chorus.

The diversity of the Willet windows dedicated in just three weeks' time is extraordinary. One wonders how, with 20 to 30 projects in production at any one time and just three full-time designers on staff, the Studios can continue to develop new and meaningful ideas. Willet credits the boundless creativity of his artists, the encyclopedic knowledge of his long-time librarian and chief iconographer, and the unique circumstances of each commission. "We view every window commission with a fresh perspective," says Willet. "We don't believe in the cookie cutter approach."

Willet does, however, believe in traditional values: careful and meaningful design, lasting craftsmanship, commitment, quality, respect for a building's architectural and spiritual intent. Stained glass windows can, he says, radically change any interior environment. It is up to the stained glass artist to make sure that that change is for the good—that light will move through the glass in a way that moves the room, the mood, and the heart. □

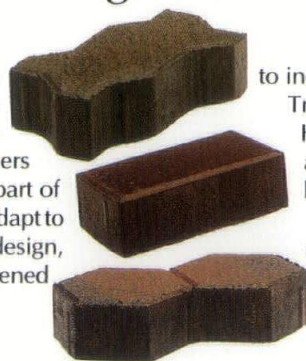
Beth Kephart Sulit is a freelance writer residing in Glenside, PA.



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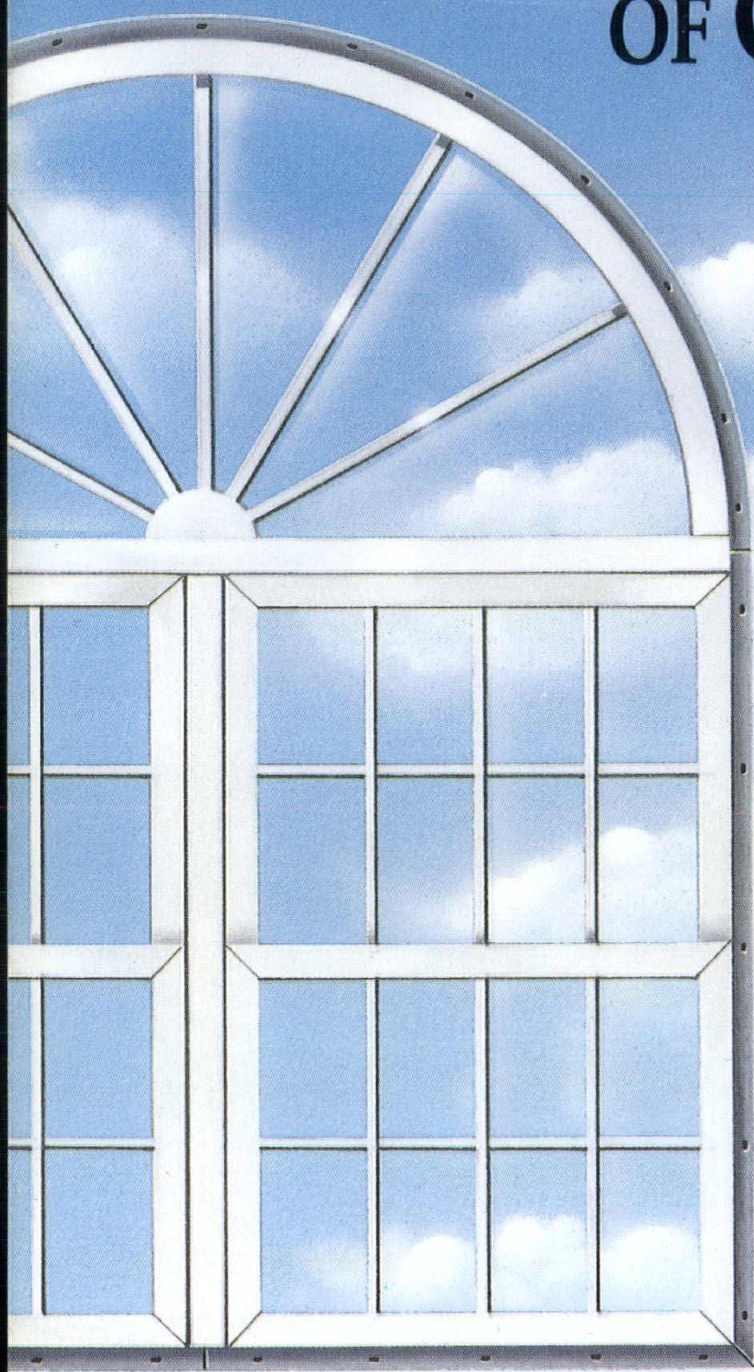


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