



# Founder's Hall & the Girard Chapel

## Girard College, Philadelphia

### Preservation Plan

Preservation Studio, Fall 2014

Graduate Program of Historic Preservation  
University of Pennsylvania School of Design

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# Part 1: Introduction

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Stephen Girard's Will

- The Will Map

- Founder's Hall and the Will

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# 1.1 Executive Summary

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As a capstone for the second and last year in the Historic Preservation program, in conjunction with the thesis, studio is intended for students to apply the knowledge and skills acquired in their first academic year to real world situations. With an advisor, the students are taken through the proper methodology of for creating an in-depth conservation plan. In this course, students collaborate to produce a conservation plan involving the assigned site, and working with actual clients to address historic preservation issues. Teams work closely with advising faculty to produce a professional grade conservation plan by synthesizing a semester's worth of research and planning.

Over the past four months the Girard College Studio Team has studied the two most significant and monumental buildings of Girard College in North Philadelphia, - Founder's Hall and the Girard Chapel. As the two buildings could not be studied in isolation from the College, research included the institution to provide general background, context, and foundation for the rest of the semester. In the first phase, the Girard College Studio formulated a basis of knowledge and understanding of the needs of the College and how these affected the buildings in question. A mid-term presentation and a memorandum analyzed and synthesized the wealth of information gathered. During the process the Girard College Studio identified stakeholders and formulated possible interventions. Team members worked both individually and together to create a unique conservation plan.

# 1.2 Scope and Methods

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## Project Scope

The research for this project covers the historical background, and physicality of the buildings, and present context surrounding the buildings of Founder's Hall and the Chapel on the campus of Girard College. Though the proposals and report address conservation and preservation issues at Girard College in terms of only those two buildings, the report delves into the broader institutional context. In order to better understand the needs of Founder's Hall and the Chapel, the Girard College Studio surveyed the entire campus including the institution's history, current context, staff, and students. Furthermore, we examined relationships between Girard College and the greater Philadelphia area including the surrounding neighborhood, historic institutions, cultural institutions, and community groups. This allowed us to define our constraints to make more accurate recommendations and produce a more comprehensive and effective report.

This report is laid out methodologically, starting with a general introduction and background of the project and moving towards a more specific and detailed response to the preservation and conservation demands. The project begins in Part I with an in-depth discussion of the site including factors leading to the establishment of Girard College, a detailed narrative of its history, a building description, and a brief conditions assessment. The following section, Part II, reflects the analysis of the information gathered. It identifies the site values, stakeholders, character defining elements, issues of access and use, institutional relationships, and constraints. Part III is actions and intervention laying out proposals and guidelines so that Girard College can better address preservation and conservation concerns for the future of Founder's Hall and the Chapel. Part IV is the result of individual projects by group members addressing specific conservation and programming issues.

## Methods

Following the preservation planning model outlined for this class, the Girard College Studio Team followed a four step process of Research, Analysis, Actions and Interventions and Proposals as delineated in the division of sections within this report.

We began the research phase by visiting Girard College as a group to receive a tour and speak with Bruce Becker and Elizabeth Laurent. This initial visit was followed by a second visit a few weeks later to conduct a general conditions survey of both buildings. At the same time, students read a wide variety of sources pertaining to Girard College, including newspaper articles, histories, books, and notes, to gain a firm understanding of the principles guiding the school, the histories of the space, the current context of the buildings and institution, and how the site has changed over time. This included visits to the Girardiana Collection in Founder's Hall, the Athenaeum in Old City, and Penn Libraries. Once students had a framework for evaluation and further research and synthesized, the Studio divided tasks including archival and historic research, conservation evaluations, and interviews. The gathering of this information combined with the background knowledge led the studio into a second phase of the project.

During the second phase, the group synthesized the information we had acquired by identifying common themes, strengths, weaknesses, and tendencies apparent in Girard's management, history, and conservation practices. Students worked closely with faculty advisors to perform a SWOT analysis, brainstorm comparable sites, discuss institutional relationships, confirm current uses, and identify possible constraints. Students manipulated the gathered data in discussion, through diagrams, via writing, and by mapping. In this way, the Girard College Studio Team was better able to understand the scope

of the project, the context, and the motivating factors behind its programs, management, and conservation. The synthesis process also allowed us to analyze critical information such as limitations, needs, and trends of the buildings. This understanding allowed the team to move onto a final phase of response.

In our action and interventions to the buildings, individual projects were undertaken to address the needs identified in the previous two phases. These projects were selected based on their foreseen benefits and practical application. In this final phase, students worked collaboratively and individually to create the plan and proposals. Proposals use figures, maps, history, and comparable sites to detail plans that address three major components for the preservation and conservation of Girard College's Founder's Hall and the Chapel: An assessment and set of recommendations for the physical needs of Founder's Hall and the Chapel to institute better overall short-term and long-term care of the properties; Programmatic recommendations targeting ways to increase activities and potential alternative uses of the built environment at Girard College, and finally; management plans that include methods to improve functionality and organization.

# 1.3 Statement of Significance

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Girard College was the first school in the United States to provide a free education to children from economically adverse backgrounds, established in 1831 as a grand act of philanthropy by Stephen Girard. The design of its buildings reflect certain guidelines stipulated in Girard's will to facilitate his educational mission. Founder's Hall is considered to be one of the finest and most important examples of Greek Revival architecture in America and the Girard Chapel is considered an important, early-twentieth century example of American ecclesiastical architecture for its combination of a classical design with Art Deco motifs and mixed religious iconography. Later in its history, the College set the precedent for desegregation in American private schools during the Civil Rights Movement. The College continues to advance Stephen Girard's mission, "one of the greatest single acts of American philanthropy."

# 1.4 Site Description

## *Girard College Campus*

Girard College lies in the lower portion of North Philadelphia directly north of the Fairmount and Francisville neighborhoods, and south of Brewerytown, Sharswood, and North Central. The campus is bordered by four streets: its north, south and west boundaries formed by North, South and West College Avenue, respectively with its eastern boundary formed by Ridge Avenue.

The grounds of Girard College take the form of a rectangular forty-five acre site, the outline of which is surrounded by a ten-foot high wall of rubble masonry. It sits amidst a mixed-use but primarily residential neighborhood containing homes, small businesses, and churches. The site is an abrupt shift from the urban to the pastoral, being at odds with the cityscape around it. Its open landscape, with large trees, lush lawns, and scattered buildings contrasts with the density of its built surroundings. The vast site emerges at an acute angle from the rigid pattern of Philadelphia's street system. When viewed from the air, it is in stark contrast to the urban sprawl which surrounds it, giving the appearance of a narrow island of green in a sea of grey.

The College is made up of twenty three buildings placed on either side of a main road that runs from east to west across the middle of the campus. The eastern section of campus contains the college's original buildings oriented parallel to Girard Avenue, a street contemporary to their construction from 1833 - 1847. The western section of campus contains more recent buildings oriented parallel to the encircling wall. The axis of the college shifts at the Chapel, creating a kind of node. The main entrance to campus is directly in front of Founder's Hall and consists of an iron gate flanked by two marble guardhouses. The current layout of the campus is shown on maps provided below.



Figure 1.4.2 Aerial view of campus. (Google Maps)

## *Founder's Hall Architectural Description*

### Exterior

Corinthian Avenue leads to the main gate of Girard College. Towering behind it is the Grecian temple facade of Founder's Hall. Founder's Hall was originally the main building on campus, housing all of the College's classrooms and, for many decades, its chapel. Designed by Thomas Ustick Walter, with heavy influence from Nicholas Biddle, it was constructed between 1833 and 1848. As the years passed, its academic use was reduced and eventually abandoned, but its significance to Girard College and American architecture never diminished.



Figure 1.4.1 Campus Aerial, 1947. (Girard College History Collections)



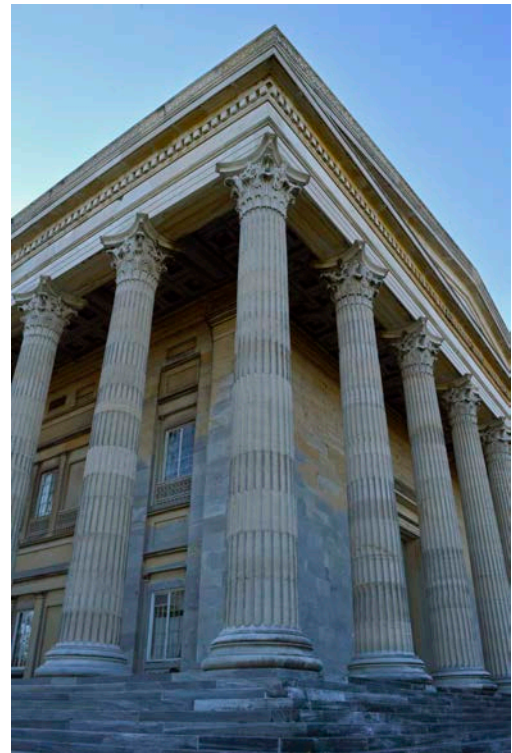
Founder's Hall is a three story, Greek revival style building in a peripteral Grecian temple form executed lavishly on a grand scale. In classic temple style, it has a low, duopitched, pedimented roof resting on columns of the Corinthian order. Founder's Hall has a closed, double anis temple central block with a surrounding single-rowed peristasis consisting of two octastyle porticos with adjoining walkways. The building sits on an eight-foot high perimeter stair consisting of eleven steps. At a height of over ninety feet, with dimensions of roughly one hundred by one hundred and fifty feet, being constructed almost entirely of marble, the building is nothing short of "the consummation of the Greek Revival, America's architectural idealism embodied in marble."<sup>1</sup>



*Figure 1.4.3 South elevation. (S. Loos)*

The decoration in Founder's Hall centers on the articulation and superb craftsmanship of architectural details rather than ornamentation. The tympanum and the walls, for example, are undecorated, giving emphasis to the beauty of the marble, the flawless assembly of pieces, and the grandeur of its proportions. Founder's Hall is both imposing and elegant in its structure and form.

The thirty-four massive columns of Founder's Hall's exterior are constructed of solid marble, weighing a total of one hundred tons each. Each column's shaft measures six feet by fifty-five feet and are made of fifteen marble drums. The shafts swell in a gentle curve towards the center, and taper in near the capital. They are carved with twenty-four flutes which are rounded at the base, with fillets terminating under the capital in water leaves. The shafts rest on rounded bases which measure nine feet by three feet.<sup>2</sup>



*Figure 1.4.4 Northeast corner. (S. Loos)*

Each base is made up of a convex torus and ovolo molding shaped in a quarter round, between which lies a concave cavetto. The base is then topped with a slender double astragal.<sup>3</sup>



*Figure 1.4.5 Column base, south elevation. (S. Loos)*

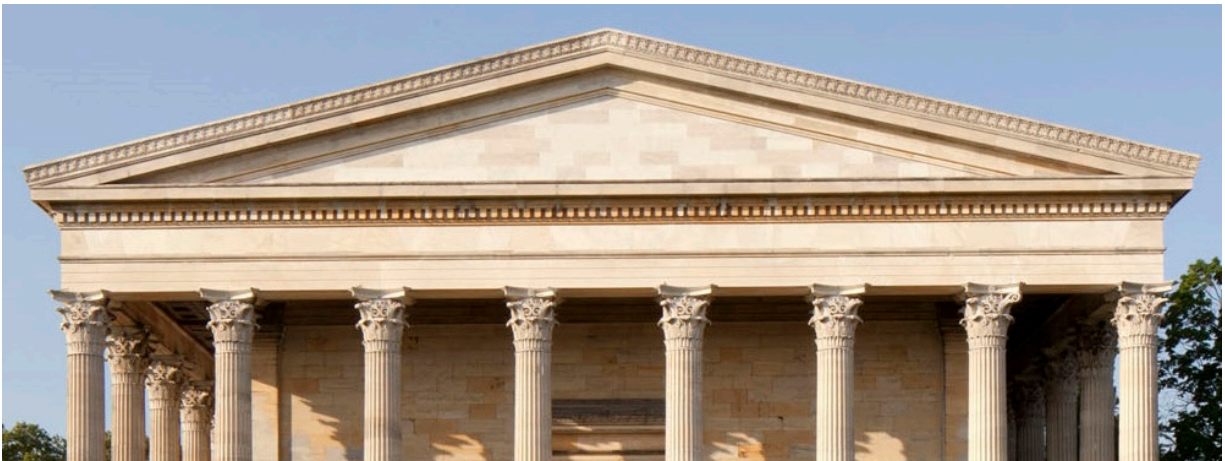
The capitals of the exterior columns are composed of four decorative sections of Chester County marble. The lowest section is an annular row of sixteen water leaves. Above this is a row of eight acanthus leaves interspersed with flowers. Emerging from this a row of delicate volutes and cauliculi. Centrally placed above this row is a pattern of alternating single honeysuckle and acanthus ornaments.<sup>4</sup>

The north and south porticos are topped with an entablature sixteen feet in height. It consists of three fascias on the architrave topped with a small molding, separating it from a flat frieze band. Above this is a dentiled cornice with a rounded bed molding as its base. A protruding geison rests directly above this. Atop the entablature is a flat pediment with edge mouldings, crowned with a raking cymatium cornice with a flower motif.<sup>5</sup>



*Figure 1.4.6 Column capital, south elevation. (Garry Norton, Girard College History Collections)*

The north and south exterior walls of the building's central block are identical and starkly unadorned. Their flat surfaces of ashlar marble blocks are interrupted only by a large central entryway and bookended by two side antas. The entry is sixteen feet wide by thirty two feet high, lined by moulded antepagmenta and crowned with a protruding cornice upheld by two consoles. The solid wooden entry itself is made of twelve rectangular panels, the central two of which function as the actual doors.<sup>6</sup>



*Figure 1.4.7 Entablature, north elevation. (Joseph E. B. Elliot)*



Figure 1.4.8 Entrance, south elevation. (S. Loos)

The east and west elevations are also identical, having four casement windows opening onto each room on the first and second floors, and a single window on each flight of stairs. The room windows are interspersed with antae and surmounted by architraves and cornices. Two five paned awning windows are at the base of each room on the third floor. The portico ceiling connecting the colonnade with the building's main body has rectangular coffering with egg and dart borders made of cast iron.<sup>7</sup>



Figure 1.4.9 West elevation. (S. Loos)

## Interior

The interior layout of Founder's Hall includes two open vestibules spanning the width of the building on the north and south that lead into four fifty by fifty rooms centered between them. These rooms are placed two by two, and originally had open floor plans. The building contains no hallways, so the rooms themselves must be traversed to move across it.<sup>8</sup>

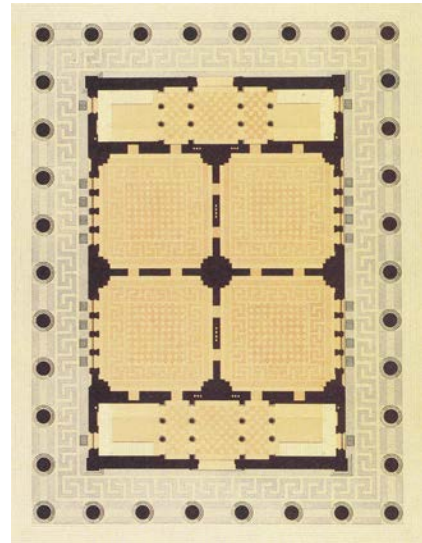


Figure 1.4.10 "Plan of First Story, Main Building by T. U. Walter (Girard College History Collections)

Half turn staircases with treads and risers of marble and cast metal balustrades topped with a mahogany rail are found in all four corners of the building and are accessible through the vestibules. The floor plan is repeated on all three floors of Founder's Hall.<sup>9</sup>



Figure 1.4.11 Side view of stairs. (Garry Norton, Girard College History Collections)

In each vestibule, two rows of four columns and antae are used for structural support. The shafts of all these columns are comprised of a single stone. The first floor columns are Ionic, the second floor Corinthian, and the third floor a delicate interpretation of the Corinthian order. Each pair of beams holds a trabeated stone beam topped with dentilled moldings.<sup>10</sup>

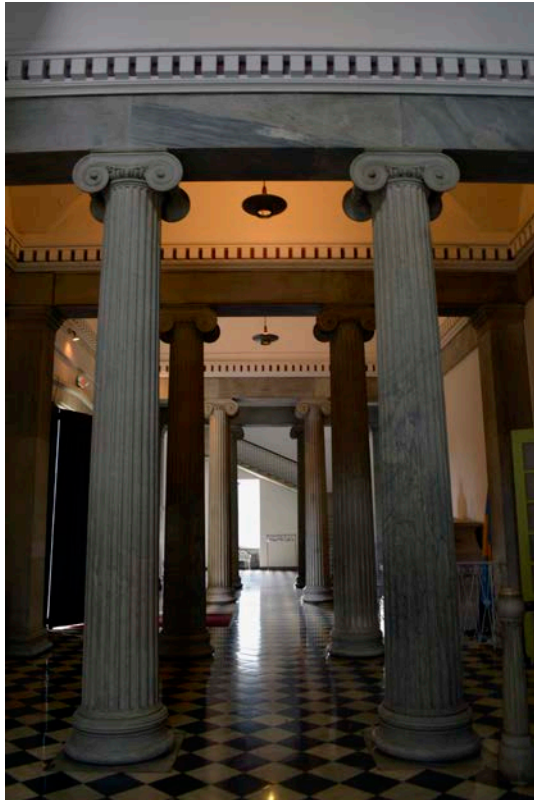


Figure 1.4.12 South vestibule. (S. Loos)

The rooms of the first two floors are groin vaulted and have a height of twenty-five feet.<sup>11</sup>



Figure 1.4.13 Southwest room. (S. Loos)

The third floor rooms have semicircular arches springing from their corners to form pendentive domes that have a height of thirty feet. Cast iron lay lights form the central part of these domes. Domes with central laylights are also found above the corner staircases.<sup>12</sup>



Figure 1.4.14 Southeast room. (Garry Norton, Girard College History Collections)



Figure 1.4.15 Stairwell and laylight. (Garry Norton, Girard College History Collections)

## *Girard Chapel Architectural Description*

The Girard Chapel is a unique Art-Deco style building with a wedge form designed for gatherings of the entire College and constructed almost entirely of Indiana limestone. Filling the space between two existing buildings when constructed, the Chapel's form is that of an isosceles triangle with a large curved tip and flat base vertices. The building is flanked on three sides by a concrete walkway with a low stone rail. Its exterior consists of a flat, unadorned base wrapping the building atop of which are placed Doric colonnades on the major elevations, alluding to the Grecian temple form of Founder's Hall. Above these colonnades are two distinct cornices using classical detailing which wrap the entire building. Disrupting this colonnade are the northwest and southwest bases of the triangular form, which have been cut back to allow for grand entrances with decorative surrounds. Capping the building is a steeply pitched, metal hipped roof.



*Figure 1.4.16 West elevation. (S. Loos)*

The external elevations are generally flat and unadorned save for the dual cornice and entrance door surrounds. The detailing on these features are also flat, indicative of Art Deco influences. The colonnades making up the visual bulk of the exterior are of the Doric order, lacking a base and capped with a simple curved echinus containing a central trapezoidal, keystone-like element and square abacus. Slender pilasters with capitals bookend the colonnades. The columns number six on the west elevation, four on the east, and ten on the south and north elevation.

Behind these colonnades are bronze grilles which cover the exterior windows. Above the colonnades are flat frieze and architrave bands divided by a slender molding. The lower cornice is wide and rectangular with wavy, root-like detailing between repeating lion and palmette motifs with mutules of three rows of six guttae on the underside of its eaves. The next portion of the wall is set back from the main elevation, creating a walkway. The roofline ends on this set-back parapet wall terminated or capped with a smaller cornice accented with large palmette acroterions fixed upon a flat, wide band.



*Figure 1.4.17 West elevation. (S. Loos)*

The exterior of the Chapel has a total of ten small entrance doors, three on the east, north and south elevations and one on the west, and two large entrance doors. The main entrance doors, constructed of glass, are covered with ornamental cast aluminum work in a rectangular grid pattern set in front of sheets of pale violet glass. In the two center panels of the main northwest and southwest entrance doors are ten figures representing virtues. Surrounding these are figures symbolizing events during the life, death and resurrection of Christ. Pediments above the entrance are decorated with Christian and Pharaonic iconography, the central and most prominent being winged angels worshipping the Lamb of God. Four winged limestone statues representing the Gospel Evangelists flank the two main entrances.<sup>13</sup>

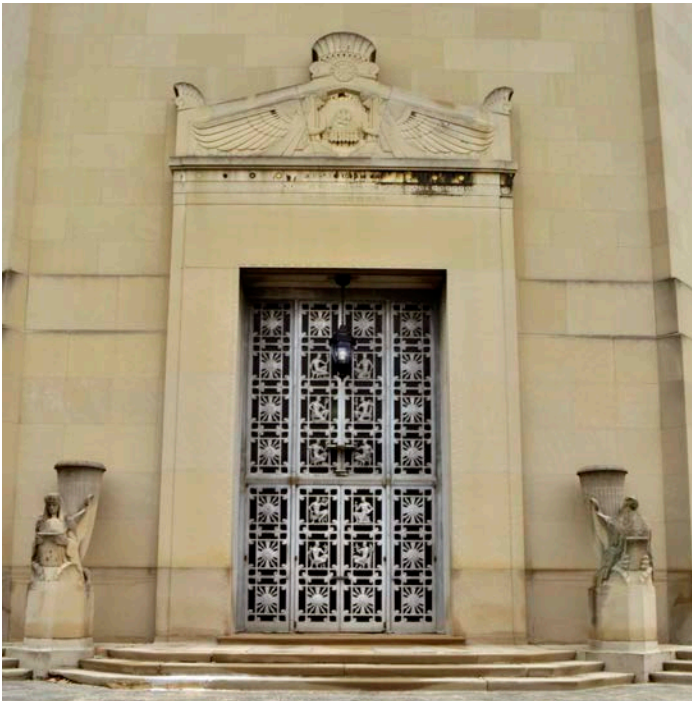


Figure 1.4.18 Northwest entrance. (S. Loos)



Figure 1.4.20 Detail of side entrance door. (S. Loos)

The side entrance doors are constructed of cast aluminum, having a flat surface adorned with crosses and Old Testament figures. On these doors are representations of the biblical characters of Noah, Moses, Jonah, Samson and Nimrod. Surrounding each of these characters are four different forms of crosses: the Greek cross, the Maltese cross, the cross of St. Andrew and the swastika.<sup>14</sup>

The Chapel's interior floor plan consists of a central sanctuary conforming to the wedge shape of the building at large, surrounded on three sides with a wide ambulatory connecting with a front atrium. The central space consists of a main floor in front of which is a stage, elevated seating and a choir loft behind. The main floor has four rows of Central American mahogany pews, and two raised rows on either side made of white African mahogany. In total, the Chapel has a seating capacity for twenty-four hundred persons.



Figure 1.4.19 Side entrance door. (S. Loos)

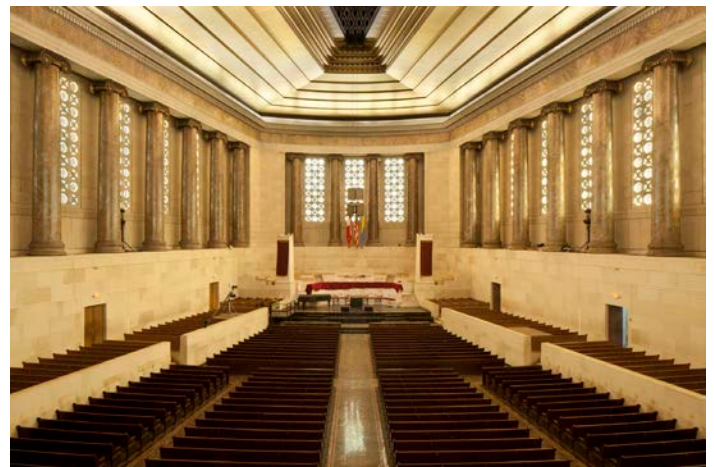


Figure 1.4.21 Sanctuary. (Joseph E. B. Elliot)

In the black stone floors of the rotundas immediately inside of the main northwest and southwest entrances are bronze grilles symbolizing Creation. Around the outermost edge of the which are the twelve signs of the zodiac. The star of David is centrally place in each. Twenty four bronze diamond shapes surround the circular grille in which the zodaic motif is repeated again interspersed with acroterion.<sup>15</sup>



Figure 1.4.22 Bronze grille. (Joseph E. B. Elliot)

Over the interior doorways of the rotundas are figures of four major Old Testament prophets: Isaiah, Jeremiah, Daniel and Ezekiel. In the floor of the atrium inside the main entrances are representations of New Testament parables made of cast bronze.



Figure 1.4.23 Bronze motifs. (S. Loos)

The three doors which lead from the atrium to the sanctuary are white mahogany and bear carvings of the six Sibyls. Twenty-six windows of warm toned glass line the sanctuary and are covered with bronze decorative grilles on their exteriors. Ionic scagliola columns line the space, nearly mirroring the dimensions and orientation of the exterior columns.

The most striking feature of the Chapel's interior, if not its entirety, is the terraced, triangular ceiling covered in gold leaf with a metal crosshatched grille. Its form both accentuates the layout of the building and ingeniously allows the sound of the large organ, with pipes placed above the ceiling, to reverberate in the grand hall.

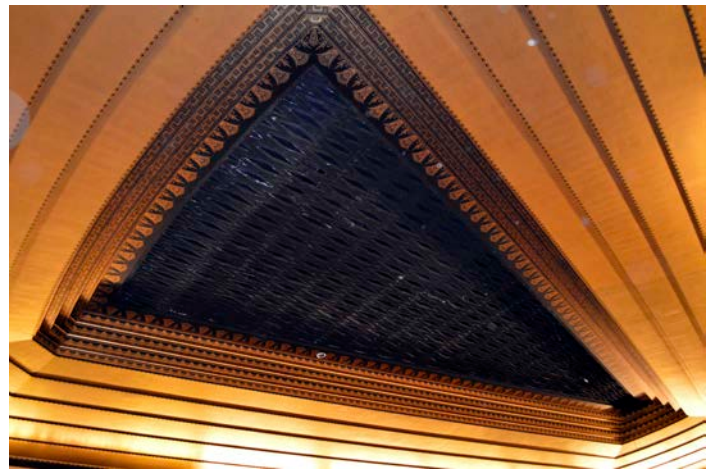


Figure 1.4.24 Sanctuary ceiling. (S. Loos)

While Founder's Hall was built in accordance to Stephen Girard's vision and to match the grandeur of his philanthropic project, the Chapel exemplifies the continuation of his mission while emphasizing his ideological stance towards ethical and moral education. Founder's Hall and the Chapel represent the didactic and spiritual program that together perpetuate the essence and legacy of Stephen Girard both internally, to the College, and externally, to the city.

**Notes:**

1 Michael J. Lewis, "Facts and Things, not Words and Signs: Stephen Girard and His College," in *Monument to Philanthropy: The Design and Building of Girard College, 1832-1848*, by Bruce Laverty, Michael J. Lewis and Michele Taillon Taylor (Philadelphia, PA: Girard College, 1998), 18.; *Historic American Buildings Survey, Historic American Buildings Survey: Addendum to Girard College, Founders Hall*, by James A. Jacobs, research report no. PA-1731 (Washington, DC: Library of Congress, 2000), 9, accessed October 1, 2014, <http://www.loc.gov/pictures/collection/hh/item/pa0731>.

2 Henry W. Arey, *The Girard College and Its Founder* (Philadelphia, PA: C. Sherman, Printer, 1852), 44-45.

3 Arey, *The Girard College*, 44-45.

4 *Ibid*, 45.

5 *Ibid*, 45.

6 *Ibid*, 46.

7 *Ibid*, 46-48.

8 *Ibid*, 49.

9 *Ibid*, 51.

10 *Ibid*, 51.

11 *Ibid*, 50.

12 *Ibid*, 50

13 The Girardiana Collection, "The Girard College Chapel," excerpts from a chapel address of June 4, 1939, given by Mr. Robert T. Anderson, Head of the Department of Grounds and Buildings, Girard College, 7-9.

14 Anderson, "The Girard College Chapel." 7-9.

15 *Ibid*, 9-11.



## 1.5 History



Figure 1.5.1 Board Room Murals by George Gibbs (Eryn Boyce)

### *Narrative History*

George Gibbs, the celebrated author and painter, installed four murals in the “Board Room,” the southeast room on the first floor of Founders Hall, above the Victorian bookcases that lined its square walls in 1928.<sup>1</sup> A part of the renovations that the “Directors Room” received that year, Gibbs’s murals depicted the four themes and stages of Stephen Girard’s life and legacy: mariner and merchant; citizen and

humanitarian; banker and patriot; altruist and benefactor. These murals captured the vision of the founder that Girard College encouraged its students to emulate and the ideals that he sought to instill in the children educated at his school. Despite the lofty goals embodied by Gibbs’s murals, the story of Girard College is one of controversy and struggle and the ultimate triumph of one man’s philanthropic vision. Although the mission of Girard College as outlined specifically in Girard’s Will

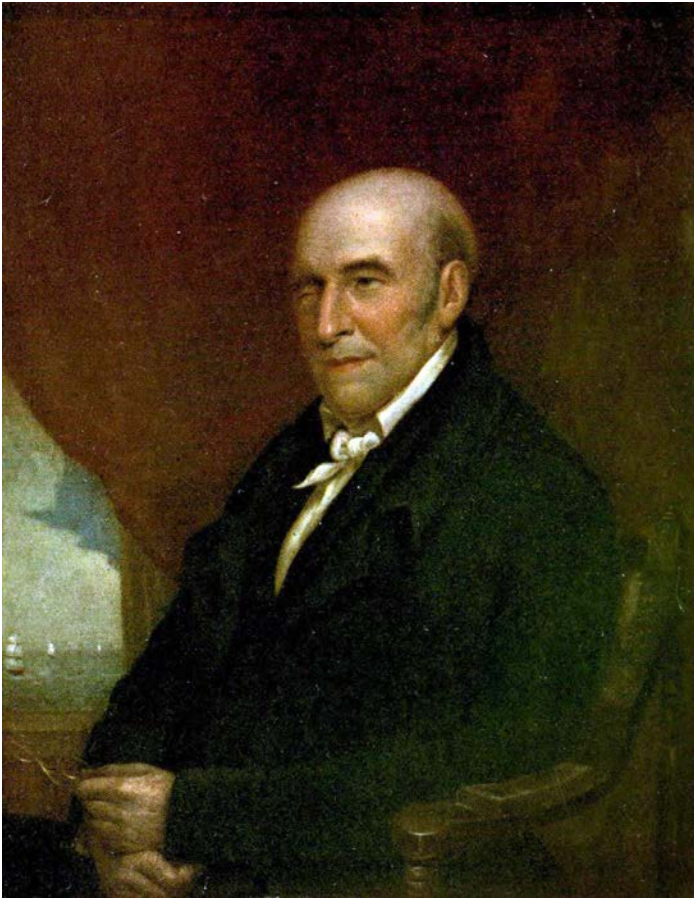


Figure 1.5.2 Stephen Girard by J. R. Lambdin (John Bach McMaster)

underwent dramatic changes over the school's nearly 170 year history, it always remained true to his original desire to provide underprivileged children with a better future and the education that he had not received as a child in France.

When Girard left France at the age of fourteen, he could not have known that he would assemble one of the greatest fortunes in the world nor that he would leave a lasting philanthropic legacy that would ensure his reputation well into the twenty-first century. Born in Bordeaux at the height of the Age of Reason on 20 May 1750, Girard grew up as a devotee and admirer of French Enlightenment thinkers, such as Voltaire, Montesquieu, and Rousseau. Although Girard infamously declared, "I was the only one whose education was neglected . . . I paid for my few months schooling out of my own pocket," biographers believe that he likely spent between six and seven years at a Catholic school in Bordeaux.<sup>2</sup> Nevertheless, a feeling of educational deficiency haunted Girard, as his decision to found a school upon his death came from a lifelong belief in the importance

of knowledge and an appreciation for the role that education played in ensuring a poor child a profession and a future.<sup>3</sup>

An early career as a merchant and sailor led Girard to Philadelphia in 1776, where his tutelage in the ideals of democracy and republican government under the French Enlightenment thinkers of his youth encouraged him to settle permanently.<sup>4</sup> Biographers and historians have chronicled in detail Girard's business ventures and his assembly of the nearly nine million dollar fortune that he left upon his death. Girard's commitment to education, as described by William F. Zeil, stemmed from his love for his adoptive country and his desire to ensure its future stability by educating its children.<sup>5</sup> "And especially, I desire," Girard stated in his Will, "that by every proper means a pure attachment to our republican institutions, and to the sacred rights of conscience, as guaranteed by our happy constitutions, shall be formed and foster in the minds of the scholars."<sup>6</sup> Girard emphasized a useful education, steering the future curriculum of his school away from the Classics in his Will in an effort to create useful citizens: "I would have them taught facts and things, rather than words or signs."<sup>7</sup>

Girard's desire to educate children did not appear spontaneously upon writing his Will. Girard, as eloquently illustrated by the contents of his library, provided for the education of numerous children, especially boys, under his protection and employ, such as E. Dupleiss, the son of a friend from New Orleans.<sup>8</sup> "And whereas," Girard stated in his Will, "I have been for a long time impressed with the importance of educating the poor, and of placing them by the early cultivation of their minds and the development of their moral principles above the many temptations, to which, through poverty and ignorance they are exposed; and I am particularly desirous to provide for such a number of poor male white orphan children as can be trained in one institution, a better education, as well as a more comfortable maintenance than they usually receive from the application of the public funds."<sup>9</sup>

Girard radically circumscribed the appearance that the main classroom building could take, as he specified the dimensions of each room



Figure 1.5.3 Thomas Ustick Walter's Competition Drawing for Founder's Hall and Dormitories (Girard College History Collections)

and even the thickness of the walls. "The said college," Girard stipulated, "shall be constructed with the most durable materials, and in the most permanent manner, avoiding needless ornament, and attending chiefly to the strength, convenience, and neatness of the whole."<sup>10</sup> "There shall be," Girard continued, "in each story four rooms, each room not less than fifty feet square in the clear; the four rooms on each floor to occupy the whole space east and west on such floor or story, and the middle of the building north and south; so that in the north of building, and in the south thereof, there may remain a space of equal dimensions, for an entry or hall in each, for stairs and landings."<sup>11</sup> Girard left two million dollars from the residue of his personal estate to "'the Mayor, Aldermen and Citizens of Philadelphia,' their successors and assigns, in trust" for the erection of a school "between High and Chestnut Streets, and Eleventh and Twelfth Streets."<sup>12</sup> A codicil added in 1831 relocated the school to "forty-five acres and some perches of land, called Peel Hall, on the Ridge Road, in Penn Township."<sup>13</sup> Today, Poplar Street, College Avenue, and Ridge Avenue demarcate the campus.<sup>14</sup>

Accordingly, the city of Philadelphia established the "Board of Commissioners of the Girard Estate" to manage the endowment for Girard's school for orphans and to establish the school as specified by the Will.<sup>15</sup> Initially, the board consisted of four city council members, who were elected to the board annually, and the

mayor. The board held a competition for the design of the classroom and administration building described by Girard. Entrants included some of the most celebrated American architects of the period, including William Strickland and John Haviland, who designed Girard College's neighbor Eastern State Penitentiary. After deliberation, the board selected the design of Thomas Ustick, Walter, a relatively young and inexperienced architect who had trained with Strickland and Haviland.<sup>16</sup> Following the leadership and advocacy of Nicholas Biddle, who became president of the board, however, the board encouraged Walter to discard his completion plans and designs and to develop a new scheme for the building. The end result, which Biddle enthusiastically supported, was a Greek Corinthian temple with a peripteral colonnade that followed the specifications set out by Girard's Will.<sup>17</sup> Walter submitted the final design on 24 April 1833 and construction began a week and a half later.

Sheathed in beautiful marble from West Chester, Pennsylvania, carved by John Struthers, Founders Hall and the four dormitories that Walter designed took fourteen years to construct.<sup>18</sup> Their cost exceeded Walter's original estimate of \$900,000 by \$1,033,821.<sup>19</sup> Girard College finally opened after the completion of a one and a quarter mile long ten foot high wall around the 45 acre campus when it admitted 95 white male orphans on 1 January 1848.<sup>20</sup> Enrollment rose to 300 boys within

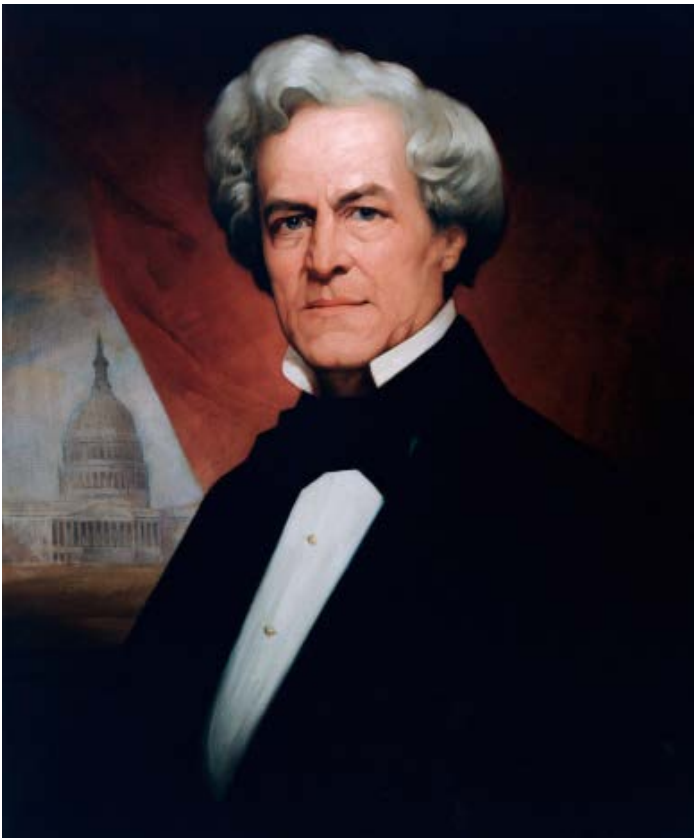


Figure 1.5.4 Thomas Ustick Walter (Architect of the Capitol)

two years, and Girard's vision was realized.<sup>21</sup> Unfortunately, the dimensions that Girard stipulated for the classrooms in Founders Hall rendered them completely inappropriate for teaching, as the large size and domed ceiling caused them to echo. To combat the acoustic problems school directors installed wooden frames with canvas stretched across them along the walls in December 1848.<sup>22</sup> These frames failed to deaden the sound, however,

and, as a result, the northwest room on the first floor and the southeast and the northeast rooms on the second floor were split in half and a plaster ceiling installed over the vaults in the 1850s.<sup>23</sup> Founders Hall continued to serve as the classroom building for Girard College until 1916.<sup>24</sup>

The campus continued to grow and change during this period as enrollment climbed and additional buildings were needed to accommodate a growing student body. While the 45 acres campus originally housed only five buildings – Founders Hall and the four dormitories designed by Walter – it held 34 buildings by 1931.<sup>25</sup> James and John Windrim designed the majority of these buildings, many of which disappeared due to large-scale demolition in the 1970s, in the Collegiate Gothic style.<sup>26</sup> In addition to these architectural changes, the administrative structure changed in 1869. Whereas the city of Philadelphia, as specified by Girard in his Will, initially administered the College's endowment, the Pennsylvania legislature created the Philadelphia Board of City Trusts to administer the endowment and the College in 1869.<sup>27</sup> The Board of City Trusts continued to manage the school and the endowment, apart from a brief hiatus in the 1950s and 1960s, into the first decades of the twenty-first century.

Apart from the physical and architectural changes that it experienced, Girard College's demographics remained completely static until the mid-twentieth century. Although the historical paradigm of the mid-twentieth

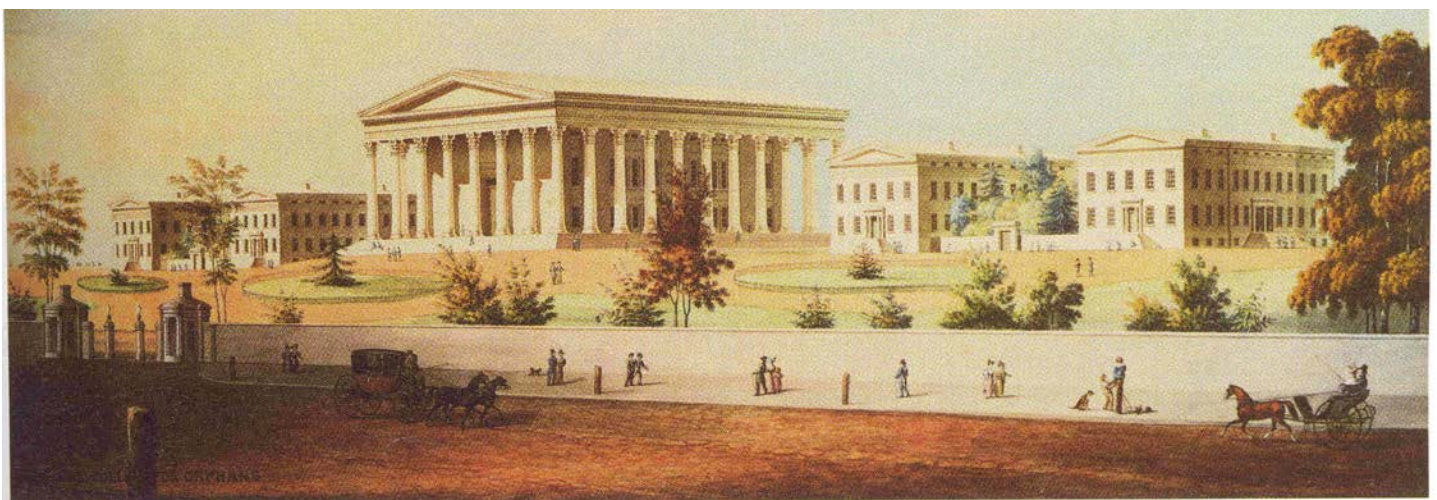


Figure 1.5.5 Final Design for Founder's Hall and Girard College by Thomas Ustick Walter (Girard College History Collections)

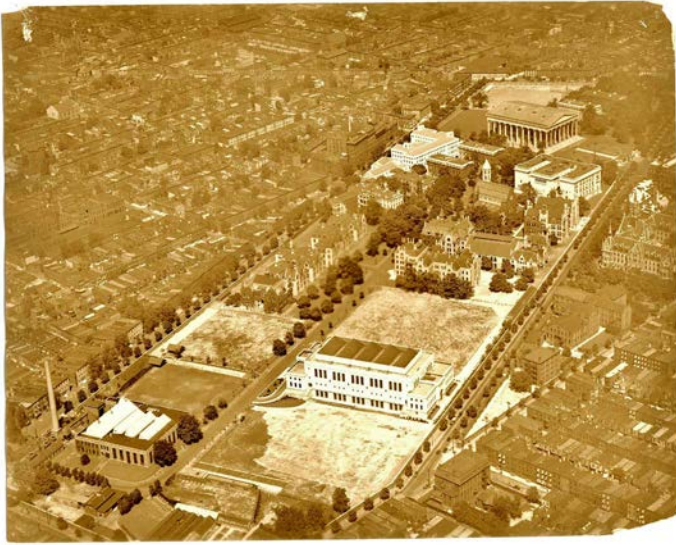


Figure 1.5.6 Aerial View of Girard College Campus in 1927 (Girard College History Collections)

century confines the Civil Rights Movement to the South, the Civil rights Movement extended into the North, including Philadelphia.<sup>28</sup> As the African American population continued to grow in the twentieth century – it reached approximately twenty percent of Philadelphia population of two million by the 1950s – and society's opinions of race and segregation began to change in the 1950s, the Philadelphia government enacted measures to counter discrimination.<sup>29</sup> Philadelphia became one of the first cities to adopt a Fair Employment Practices Law, and it passed a Home Rule Charter that denounced racial, ethnic, and religious discrimination in 1951.<sup>30</sup> The Charter also established a Commission on Human Relations to administer the fair employment provision legislation against discrimination and to foster better race relations in the city.<sup>31</sup> The Supreme Court issued their landmark decision in *Brown vs. The Board of Education*, which declared the segregation of public schools unconstitutional, three years later.<sup>32</sup> It was against this local and national background that civil right activists challenged the “poor white male orphans” provision of Girard’s Will.

Originally rural farmland, the neighborhood surrounding Girard College had transformed into an urban neighborhood of densely packed brick row houses that housed a predominantly black, working-class population by the 1950s.<sup>33</sup> To the residents of the neighborhood and Philadelphia in general, the ten foot wall surrounding the campus served as a physical manifestation of



Figure 1.5.7 Aerial View of Girard College Campus in 1935 (Girard College History Collections)

the institutional and legal controls that excluded its children from attending Girard College and receiving the benefits of Girard’s philanthropy. Despite repeated challenges to the school’s racial ban throughout its history, the Board of City Trusts argued that it was simply following the dictates of Girard’s Will by refusing to admit black students.<sup>34</sup>

The situation reached a turning point when Raymond Pace Alexander, the representative of the Philadelphia school district on city Council, and Abraham L. Freedman, a city solicitor, filed suit against Girard College in Orphans Court for denying admission to six African-American applicants in 1954. The challenge preceded the *Brown vs. Board of Education* decision by weeks. “As legal advisory on the Brown Case,” Hillary Kativa argued, “Alexander likely anticipated a favorable Supreme Court ruling, which would bode well for his campaign against Girard College’s racial ban.”<sup>35</sup> Although the Supreme Court ruled that the school’s ban on black students represented racial discrimination by the state of Pennsylvania and violated the Fourteenth Amendment, the decision also gave Girard College a loophole that enabled them to avoid integration for more than a decade.<sup>36</sup>

The Supreme Court’s decision rested on the characterization of the Board of City Trusts as an agent of Philadelphia, and, ultimately, the state. The Board of City Trusts saw itself, and Girard College, however, as a representative and agent of Girard’s wishes and not the state.<sup>37</sup> Accordingly, the Orphans Court allowed



Figure 1.5.8 Civil Rights Demonstrations at Girard College  
(Temple University Libraries, Urban Archives)

the school to circumvent the Supreme Court's decision by authorizing the creation of a new board of trustees to replace the Board of City Trusts in 1957. This tactic privatized the school and granted it the ability to enact whatever admissions policy it wished. Alexander and the government of Philadelphia insisted that the appointment of new trustees did not exempt Girard College from state law. The Supreme Court, however, supported the actions of the Orphans Court. In doing so, it brought the initial push to desegregate Girard College to an end in June 1958.<sup>38</sup>

The provisional board of trustees appointed by the Orphans Court in 1957 continued to act as a bulwark against integration until the mid-1960s. Renewed agitation against the racist admission policy of Girard College occurred with the election of Cecil B. Moore as president of the Philadelphia chapter of the NAACP in 1965. In contrast to Alexander, who represented the original tactics of the Civil Rights Movement and its belief in the American government and judicial system, Moore practiced the more radical and confrontational strategies of the next generation.<sup>39</sup> Consequently, Moore initiated a new campaign to desegregate Girard College in 1965. After race riots disrupted life in North Philadelphia the previous summer, Moore hoped to use the campaign against Girard College to redirect the Civil Rights Movement in Philadelphia to the improvement of the lives

of the city's black population.<sup>40</sup> "Shifting focus from 'We Shall Overcome to 'We Shall Overrun,'" Kativa explained, "Moore dismissed the tactics of an entrenched black leadership that he believed favored respectability over true reform and had failed to produce meaningful change in areas like school segregation."<sup>41</sup> As such, Moore dispensed with lawsuits and agitated for the desegregation of Girard College on the streets of Philadelphia.<sup>42</sup>

In the decade following the *Brown vs. Board of Education* and Alexander's lawsuit against Girard College, Philadelphia became increasingly segregated.<sup>43</sup> White flight to the suburbs and the ghettoization of black neighborhoods increased the segregation of Philadelphia's public schools.<sup>44</sup> Moore, recognizing that the American court system refused to force Girard College to desegregate, began a campaign of demonstrations and protests against the school next to its iconic wall on 1 May 1965.<sup>45</sup> The picketing campaign endured for seven months and seventeen days and attracted the attention of several national Civil Rights leaders, including Martin Luther King Jr., the national president of the NAACP Roy Wilkins, and James Farmer.<sup>46</sup> The trustees remained staunch in their anti-integration stance; however, Governor William Scranton and Mayor James H. J. Tate met with the president of the board of trustees, James A. Diemand, an alumnus of Girard College, to discuss legal and judicial paths for ending the school's racial ban in July 1965.<sup>47</sup> The protests and the meeting culminated in a new lawsuit filed by the city and state against Girard College in December 1965. The lawsuit reached the Supreme Court, which declined to hear an appeal of a lower court's decision that a private trust could not discriminate.<sup>48</sup> As a result, the battle to desegregate Girard College finally ended fourteen years after Alexander filed the first lawsuit on 20 May 1964.

Girard College admitted the first four black students in 1968. Although Moore and Philadelphia's Civil Rights leaders had won the battle, the war for mutual understanding between whites and blacks continued. The first four black students faced a racially charged atmosphere at Girard College for several years following the school's integration. One student, Charles Hickeys, even received death threats



Figure 1.5.9 Roy Wilkins and Cecil B. Moore  
(Temple University Libraries, Urban Archives)

from other students.<sup>49</sup> As the years passed and the school admitted an increasing number of black students each year, the situation stabilized and class cohesion grew as students established friendships and learned mutual respect and admiration. Girard College welcomed girls in 1984, and by 1988 the National Register nomination reported that “minority members have appeared in growing numbers among the student body and now constitute a majority of the students.”<sup>50</sup>

Girard College continued to change in the last decades of the twentieth century and first decades of the twenty-first century. The expansion of the school’s admission policy failed to prevent the size of the student body from falling rapidly from its peak of over 2000 boys in the 1930s to a low of 278 students in 1977.<sup>51</sup> The school experienced financial difficulties in the 1990s, which led to the elimination of the weekend program in 1992.<sup>52</sup> Today, Girard College houses 331 students, 45% of

whom are boys and 55% of whom are girls.<sup>53</sup> Unfortunately, the school faces an uncertain future, as rising costs and a financial downturn have hurt the endowment left by Girard and court cases and lawsuits leave the public uncertain about what Girard College Will look like in the future. Regardless, Girard College stands as a monument to the philanthropy of Stephen Girard and his belief in the importance and power of free education. Girard’s Will and the numerous lawsuits it instigated between 1831 and 2014 demonstrates the controversy that has and Will continue to surround the interpretation and practical implementation of Girard’s vision. At a time that public education did not exist in the United States – the Pennsylvania legislature did not pass laws for universal common education until 1836 – Girard recognized the importance of an education for the future success of children and worked to make it accessible to as many children as possible.<sup>54</sup> Girard College and its buildings, especially Founder’s Hall, stand as a monument to one man’s philanthropic dream and the city that both accepted and reshaped that vision over the centuries.

**Notes:**

1. Historic American Buildings Survey, *Historic American Buildings Survey: Addendum to Girard College, Founders Hall*, by James A. Jacobs, research report no. PA-1731 (Washington, DC: Library of Congress, 2000), 6, accessed September 29, 2014, <http://www.loc.gov/pictures/collection/hh/item/pa0731/>.

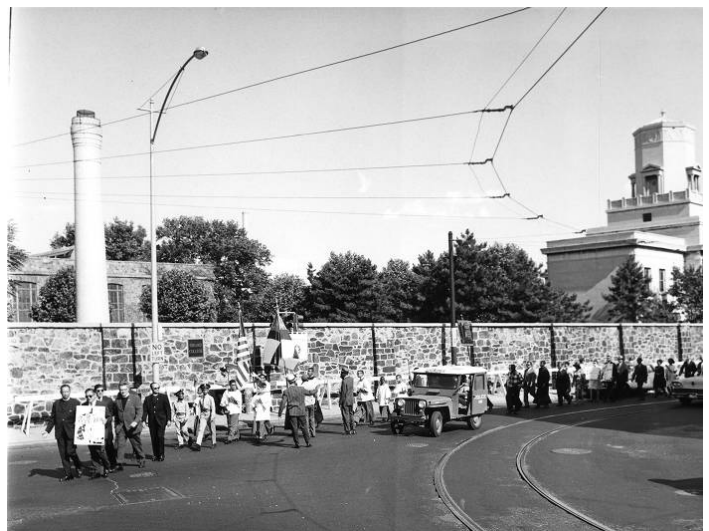


Figure 1.5.10 Civil Rights Demonstrations at Girard College  
(Temple University Libraries, Urban Archives)

2. As cited in William F. Zeil, preface to *A Catalogue of the Personal Library of Stephen Girard (1750-1831)*, ed. Margaret Connolly, comp. William F. Zeil (Philadelphia, PA: Girard College; American Philosophical Society, 1990), xvii.
3. Ibid.
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48. Lewis, National Register of Historic Places Nomination Form for Girard College, 9.
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53. "Girard at a Glance," Girard College, last modified 2010, accessed September 29, 2014, <http://www.girardcollege.edu/page.cfm?p=358>.
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## Timeline

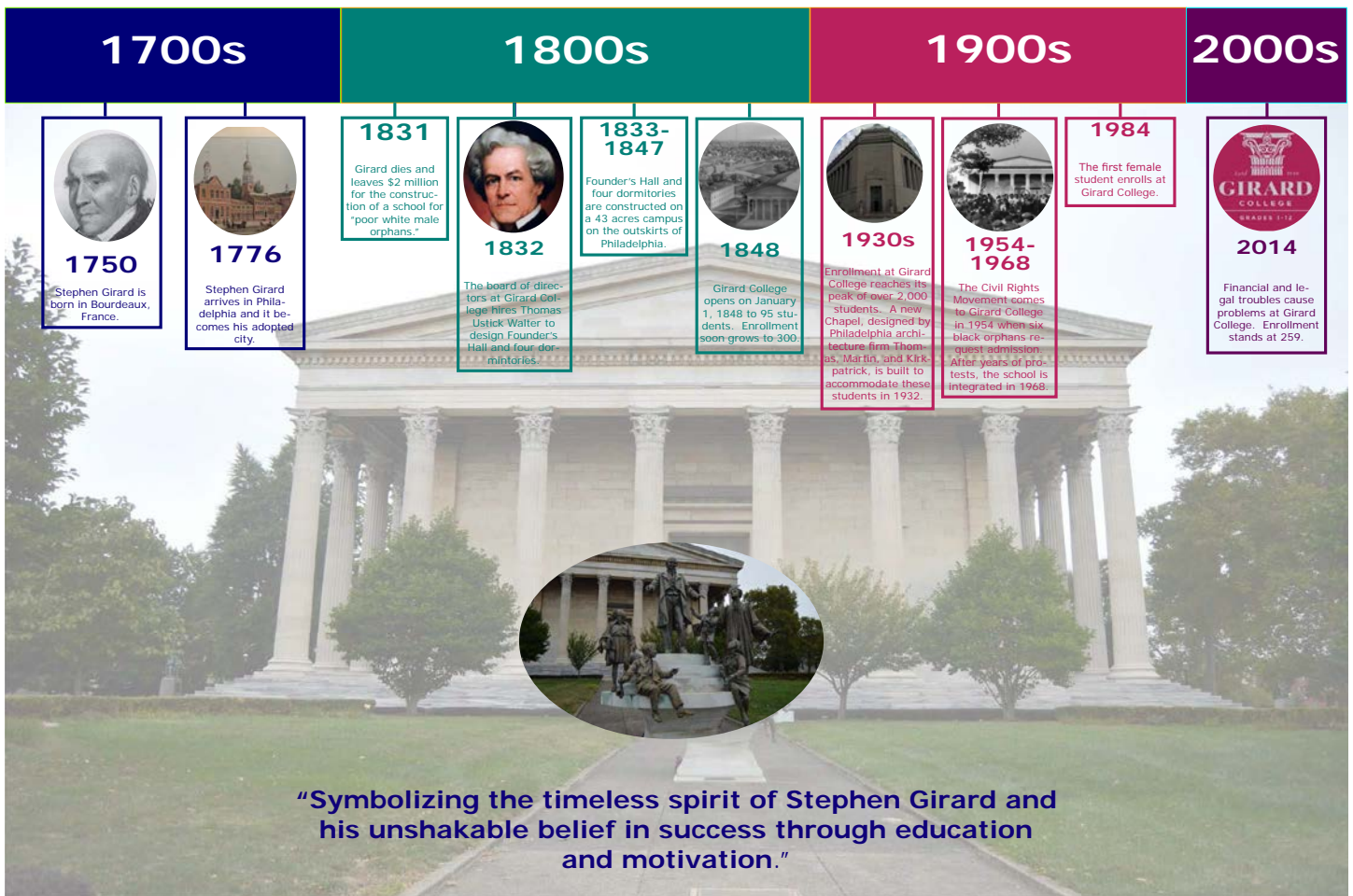


Figure 1.5.11 Timeline Showing the History of Girard College

### Sources for Timeline Images:

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Source: W.F. Langenheir, 1850

Figure 1.5.12 1850 Historical photo of South Gate of Girard College

CAMPUS EVOLUTIONARY MAPS

1849

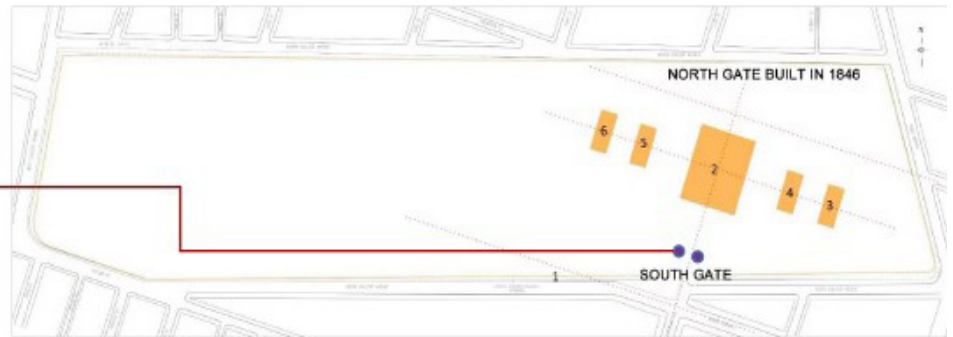


Figure 1.5.13 1849 Girard College campus map

1. The wall surrounding the Girard Campus. Constructed 1846-47. Designed by T. U. Walter,
  2. Founder's Hall. Constructed 1833-1847, designed by T. U. Walter, as a peristyle Corinthian temple with octastyle porticoes; three stories in height, fully vaulted, with dimensions approximately 111'\*169'; contains the tomb of Stephen Girard and also much of his collection of furnishing and art, including Canova's bust of Napoleon and Gevelot's Statue of Girard.
  3. Building One, also called 'Allen Hall.' Dormitory, initially used for the residence for officers and teachers. Built 1833-1848. Designed by T. U. Walter.
  4. Building Two, also called 'Bordeaux Hall.' Constructed 1833-1848. Designed by T. U. Walter.
  5. Building Three, also called 'Mariner Hall.' Constructed 1833-1848. Designed by T. U. Walter.
  6. Building Four, also called 'Merchant Hall.' Constructed 1833-1848. Designed by T. U. Walter.
- Buildings two - four originally used as dormitories.  
College Gatehouses - Octagonal lodges flanking the main gate. Constructed 1846-1847. Designed by T. U. Walter.  
Note on building alignment: The dotted lines show the relationship between the original buildings and the current city grid.  
Two octagon lodges were moved far apart with the maturity of the campus road system.

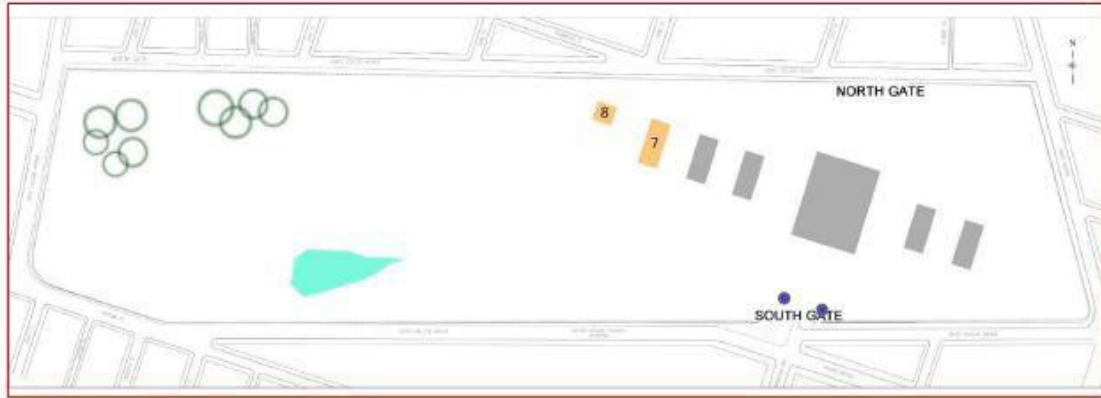


Figure 1.5.14 1875 Girard College campus map

Figure 1.5.15  
1875 Hopkins Map



Source:1875  
Hopkins Map

7. Building Five. Constructed 1850-1851. This structure served both as a facilities building and office space.

8. Building Six. Constructed 1856-1857. Originally designed as a 50' x 50' infirmary. Due to the increase in students it later became a dormitory. Used primarily as dining and service building.

Note on landscape: Northwest corner of the campus originally was wooded. The southwest corner of campus had a pond and swimming pool. In its first thirty years, the campus did not expand dramatically.

Note on main gate: Widened in 1871. Gatehouses moved along with them.

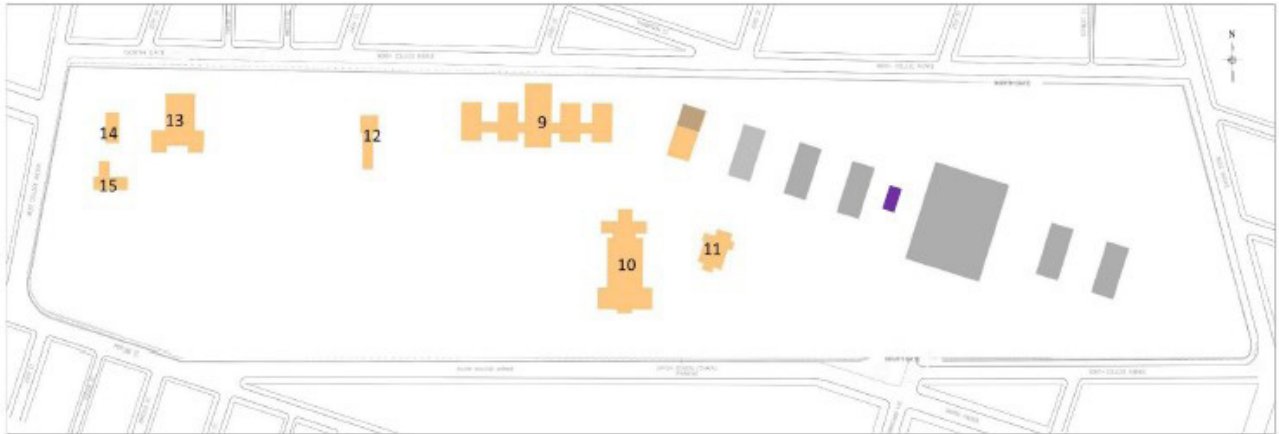


Figure 1.5.16 1889 Girard College campus map

10. Building Eight. Constructed 1880-1881. Designed by J. H. Windrim. Served as a larger dining hall for a growing student population.

11. The original neogothic chapel. Constructed 1876-1878. Designed by James H. Windrim.

12. Greenhouse for students training for a career in horticulture and landscape. Constructed 1887-1889.

Mechanical School building. Constructed 1883-1884. Designed by J. H. Windrim. Originally constructed of gray schist. Boiler house constructed at same time adjacent to building.

14. Carpenter's shop.

15. Stable.

Notes on landscape: Because of building expansion, the wooded areas on the northwest corner disappeared and the southwest pond was filled. The Civil War Monument (the purple block) was built in 1869 was built between Founder's Hall and Building Three. It was designed as a classical pedimented canopy over a statue of a soldier. Constructed of Ohio sandstone and carved by William Struthers and Sons.

Note on main gate: Iron gate installed 1882-1883.

Note on buildings: Building six enlarged 1880-1882, probably by John Windrim.

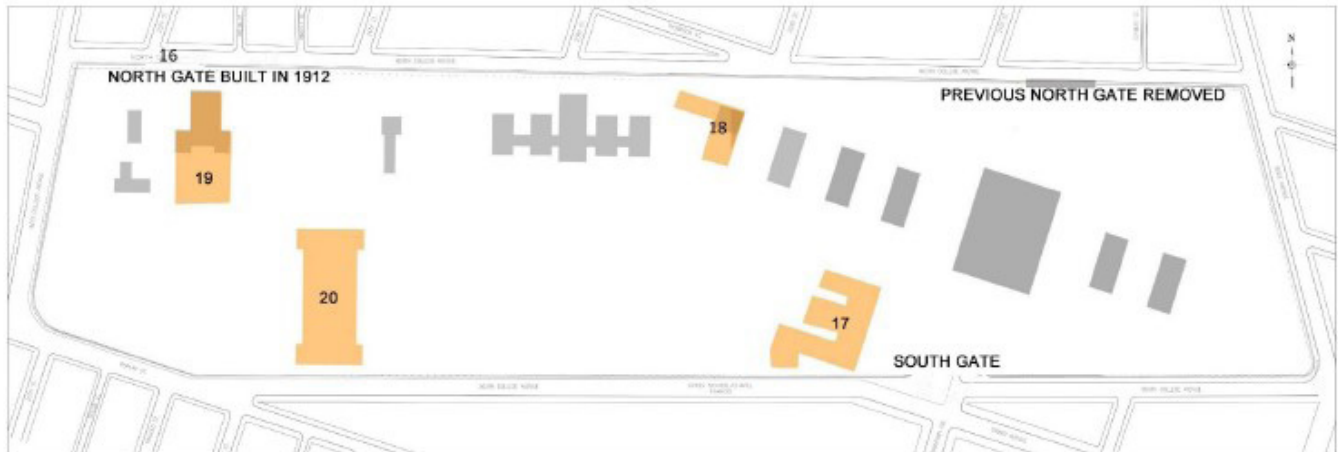


Figure 1.5.17 1930 Girard College campus map

16. A new north gate was added in 1912, moving it from 22nd Street to 25th Street. The old gate was filled in.

17. High School and Administration Building. Also called the 'Upper School.' Constructed 1913-1916. Designed by John T. Windrim. The new building replaced Founder's Hall as the main academic building.

18. The dormitory building was expanded throughout years

19. Mechanical school building doubled in size between 1924 and 1925. Expansion designed by J. T. Windrim.

20. Armory and Recreation Building. Constructed 1922-1924. Designed by John T. Windrim. It was prepared students for a military career.

Notes on landscape: Soldiers and Sailors monument erected in 1913. Bronze sculpture designed by J. Massey Rhind. Replaced Civil War monument.

Note on main gate: Iron fence expanded west along the wall, replacing stone sections in 1916, after completion of the Administration Building.

Notes on buildings: Building Nine constructed 1885-1886. Designed by J. H. Windrim. Located west of Building Eight. Built as dormitory and classroom.

Building Ten constructed 1889-1890. Probably designed by Addison Hutton. Located south of the Chapel. Built as a dormitory to house 200 boys.

Building Six enlarged again in 1897 by John Windrim.

Chapel's original octagonal tower replaced with square clock tower circa 1898.

Building Seven western addition constructed in 1912, designed by J. T. Windrim. Renamed 'Junior High' in 1927.

Greenhouse demolished in 1915.

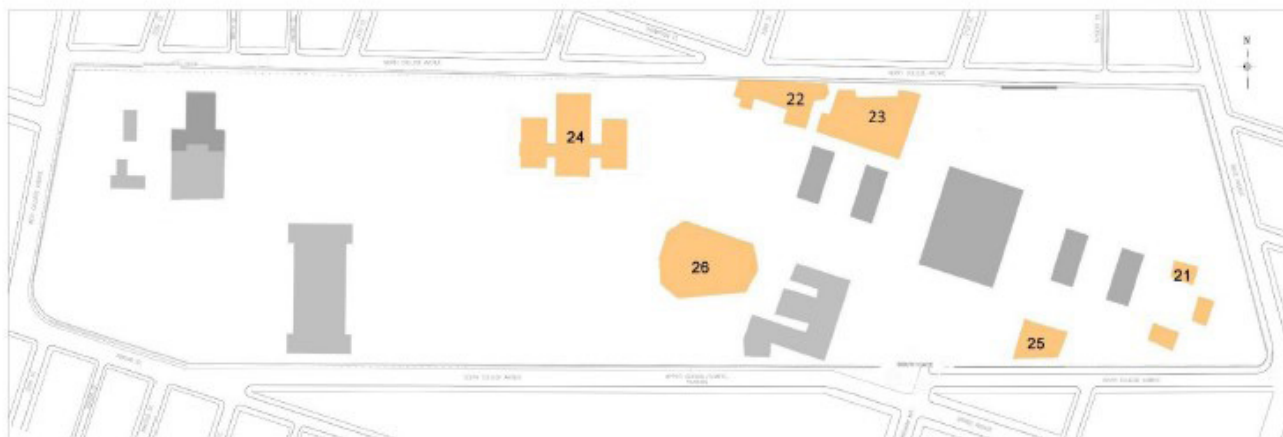


Figure 1.5.18 1975 Girard College campus map

21. Three staff houses for the president, vice president and superintendent. Constructed 1931. Designed by John T. Windrim.

22. East Boiler House. Constructed 1876-1877.

23. Laundry facility. Constructed 1876-1877.

24. Junior High School. Constructed 1929. Designed by John T. Windrim. Built on site of the original Building Seven.

25. Library. Constructed 1931-1932. Designed by E. Tilton.

26. Girard Chapel. Built 1931-1933. Designed by the firm Thomas, Martin and Kirkpatrick. Helped ease the crowded conditions of the former Chapel. First chapel demolished with existing chapel built on site. The new Chapel contained a large pipe organ supporting musical programming.

Note on main gate: Iron fence expanded east along the wall, replacing stone sections in 1933, after completion of the Library.

Notes on buildings: Buildings Eight, Nine and Ten demolished circa 1945.

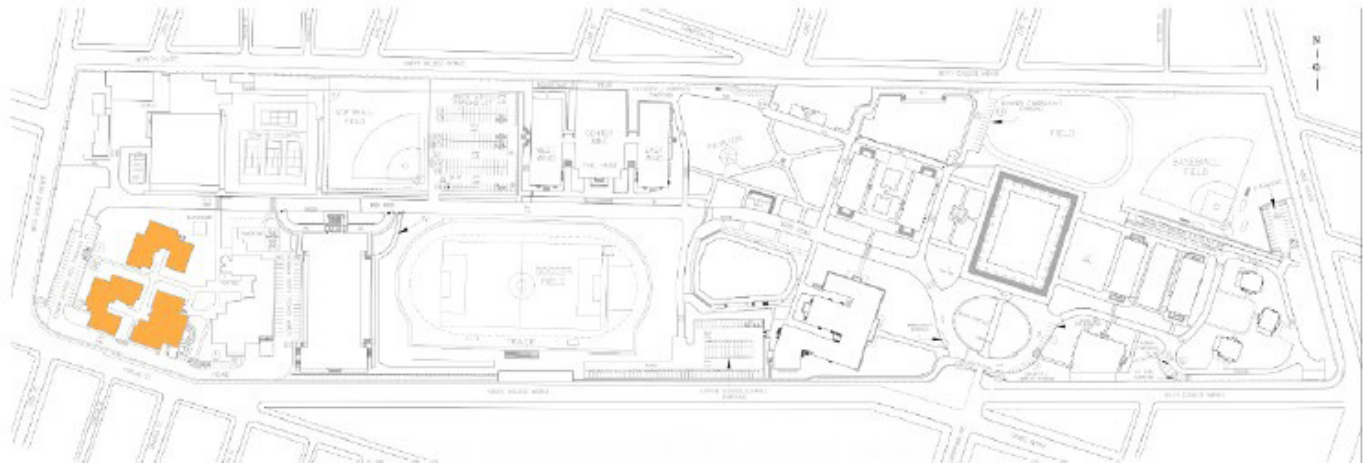


Figure 1.5.19 2014 Girard College campus map

27.Lower School Complex. Completed in 2011. Designed by Vitetta. also known as Good Friends Elementary School complex, includes three dormitories. It is the most recent building project on campus.

Note: Building Six demolished circa 1985.

**Notes:**

1. All the information of evolutionary maps section is refer to National Register of Historic Places Register Form.

# 1.6 The Will of Stephen Girard

Stephen Girard created Girard College through his Will, which was written in 1830 and amended in 1831 to relocate the school from a block on Market Street between 11th Street and 12th Street to its current location on College Avenue and Girard Avenue. In the Will, Girard specified everything from the appearance of the primary classroom and administration building, what became Founder's Hall, to the school's curriculum, to the diet of the students. Girard's Will continues to play a powerful role in shaping the appearance of Girard College and the decisions of the Board of City Trusts, who govern the school. Girard College and its buildings, especially Founder's Hall and the Chapel, are inseparable from the influence of Girard's Will. As such, a map of Girard's Will appears below. It demonstrates Girard's lifelong philanthropy and interest in improving the lives of his friends and family and Philadelphia's inhabitants through investment in infrastructure, charities, and educational institutions.

Map of Stephen Girard's Will

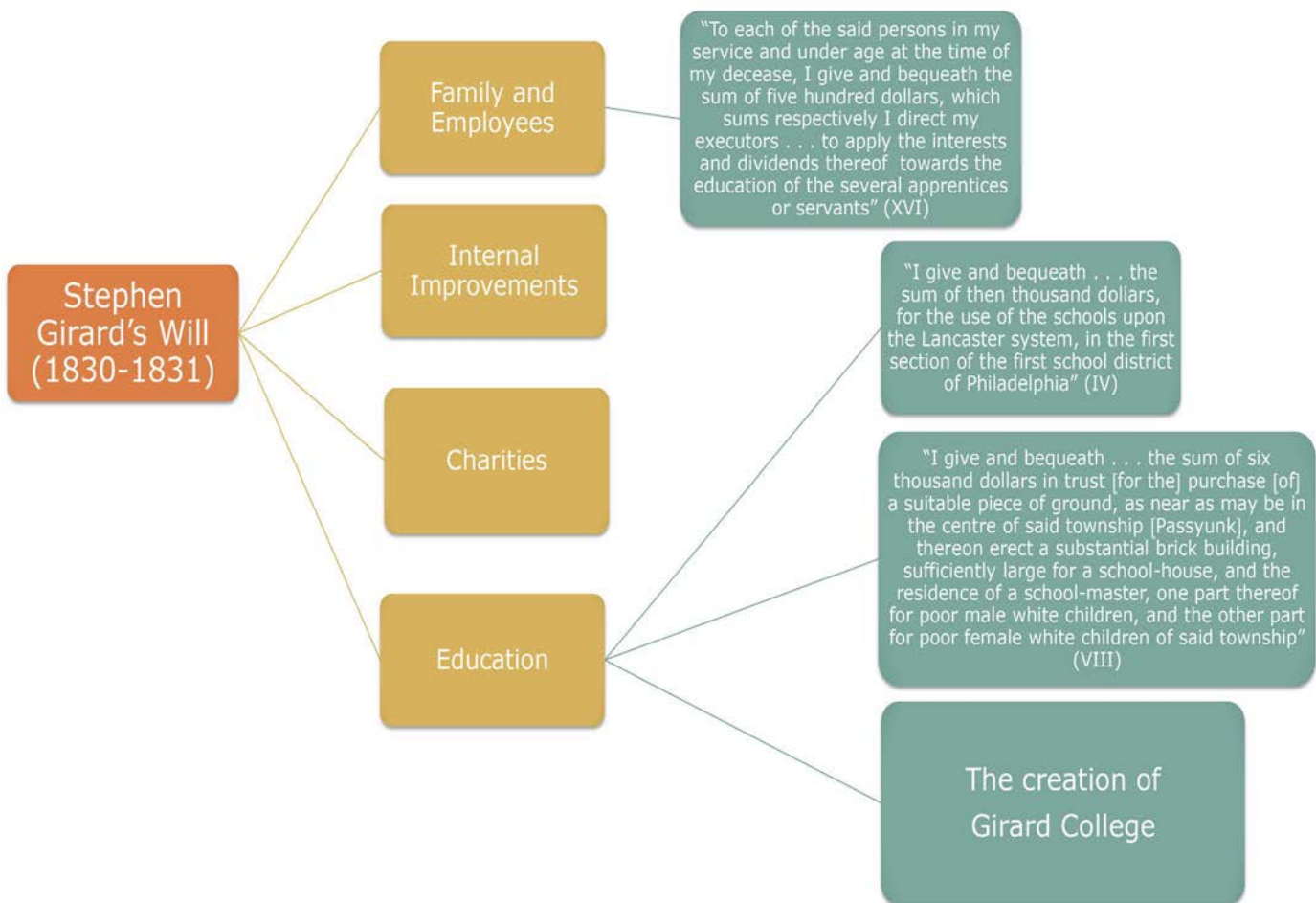


Figure 1.6.1 Map of Stephen Girard's Will: General Outline



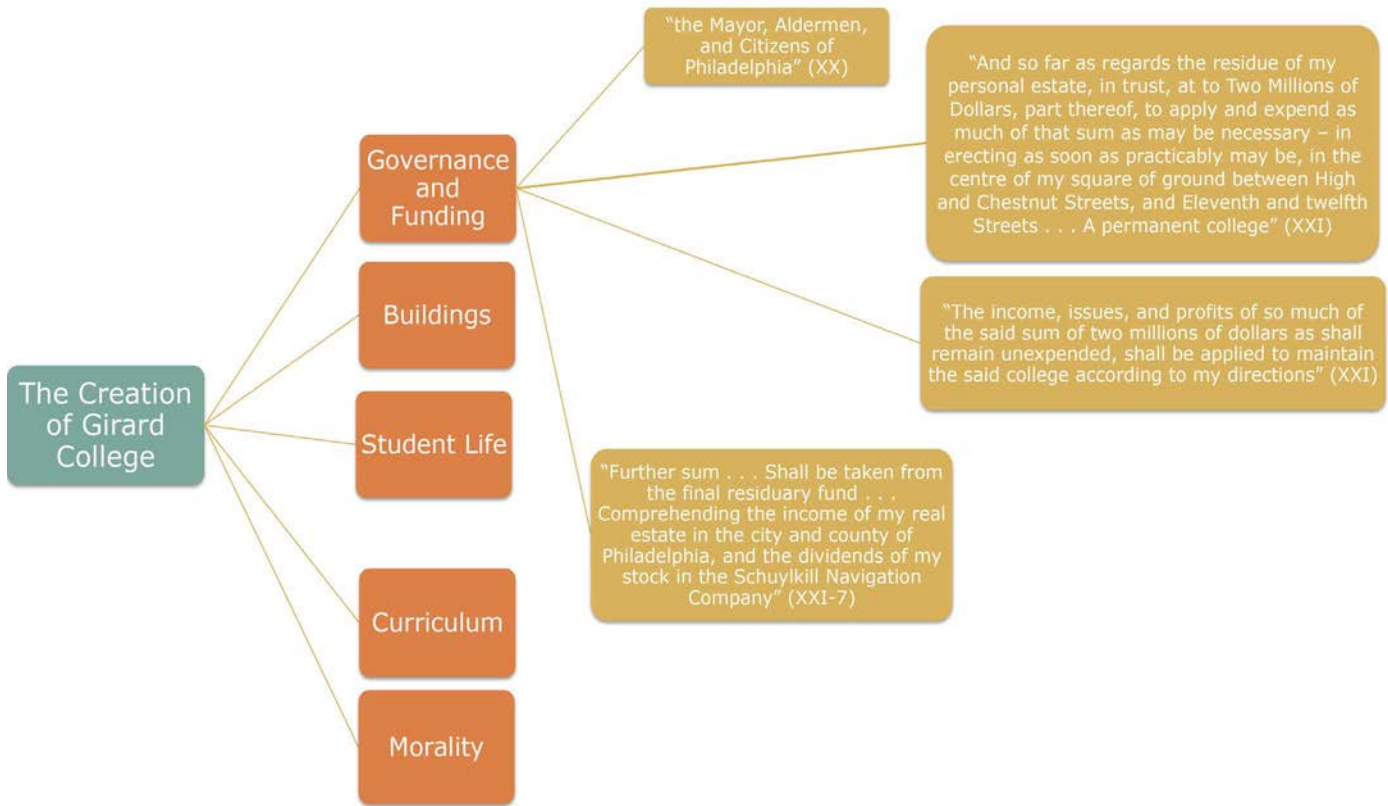


Figure 1.6.2 Map of Stephen Girard's Will, Creation of Girard College: Governance and Funding

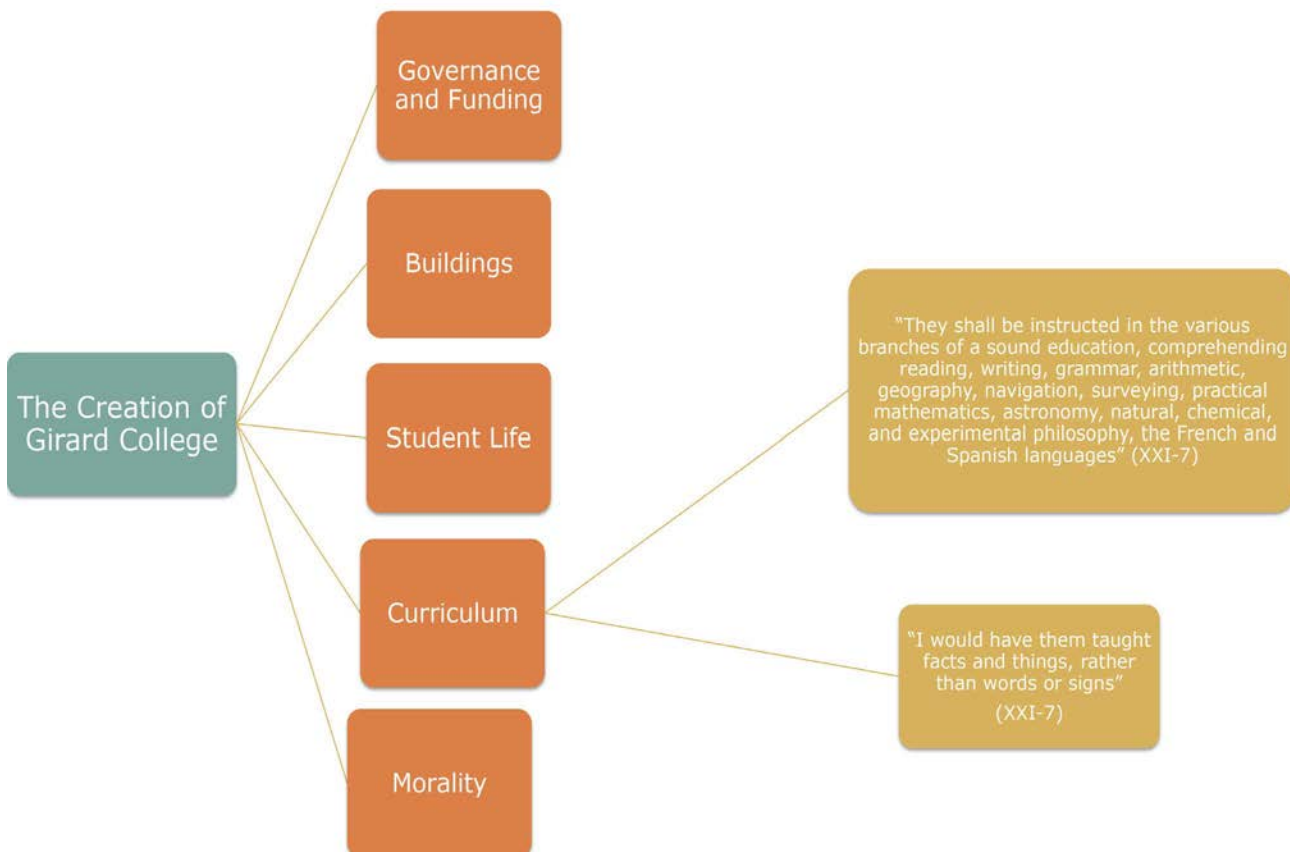


Figure 1.6.3 Map of Stephen Girard's Will, Creation of Girard College: Curriculum

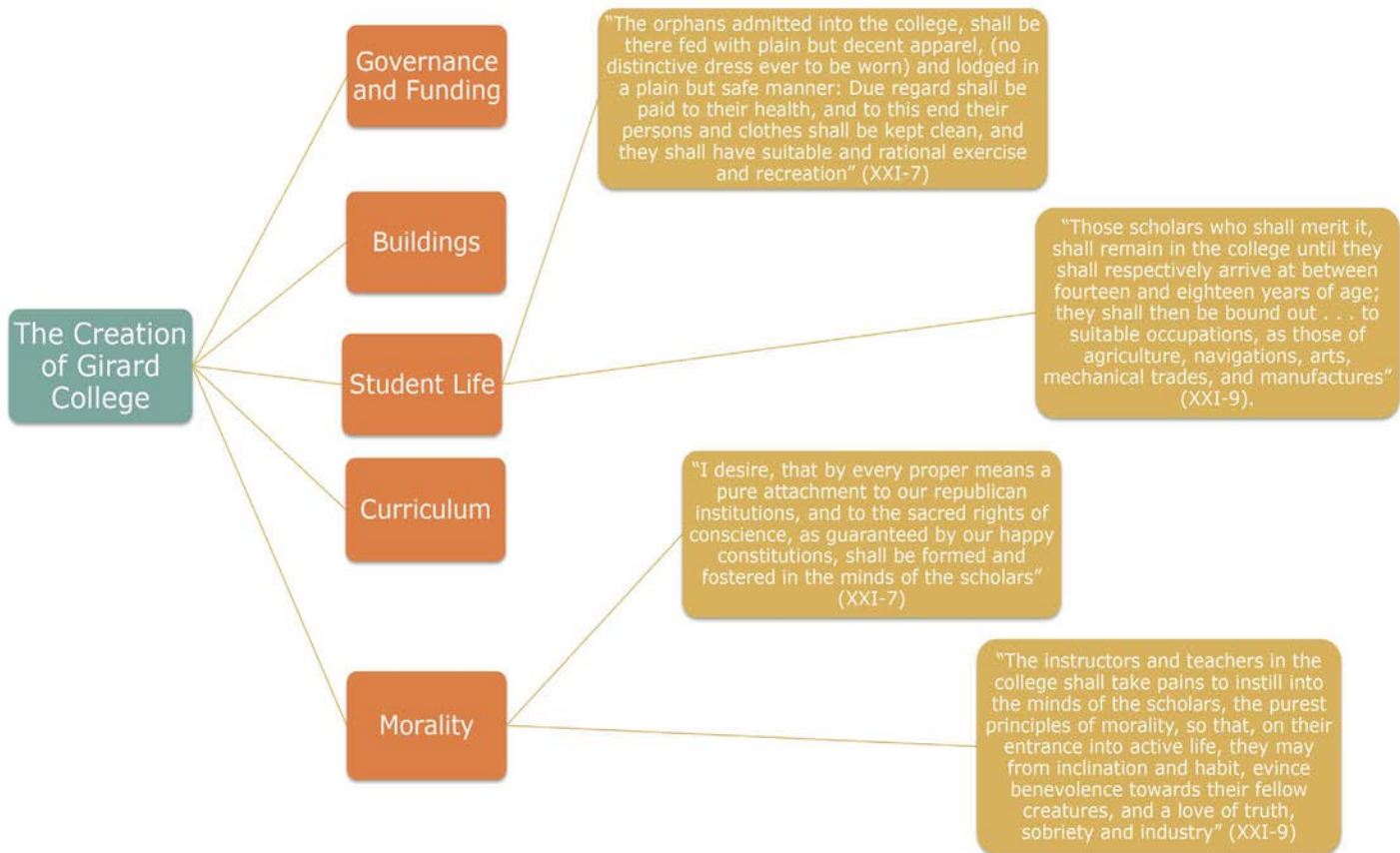


Figure 1.6.4 Map of Stephen Girard's Will, Creation of Girard College: Student Life and Morality

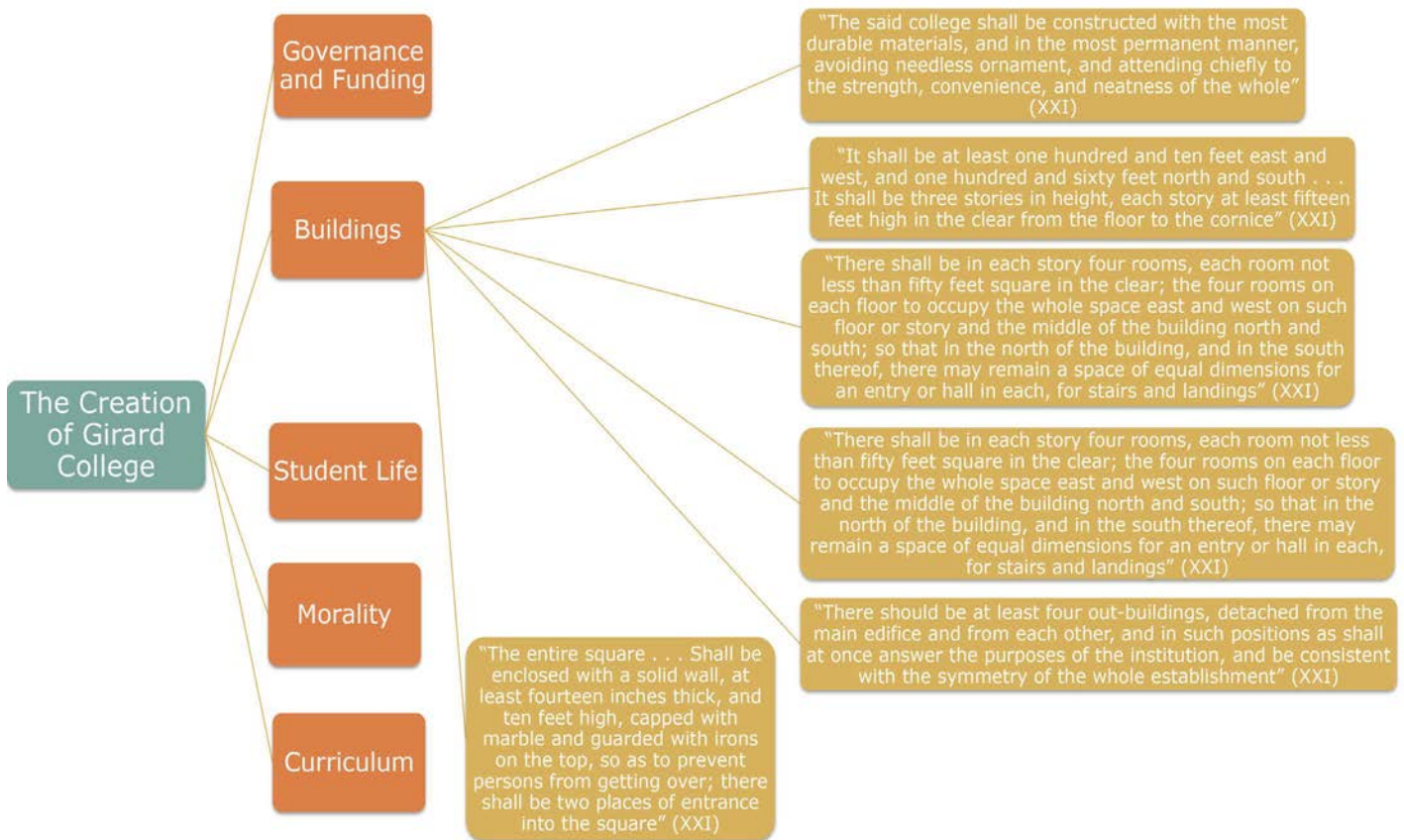


Figure 1.6.5 Map of Stephen Girard's Will, Creation of Girard College: Buildings

## 1.6 Founder's Hall and the Will

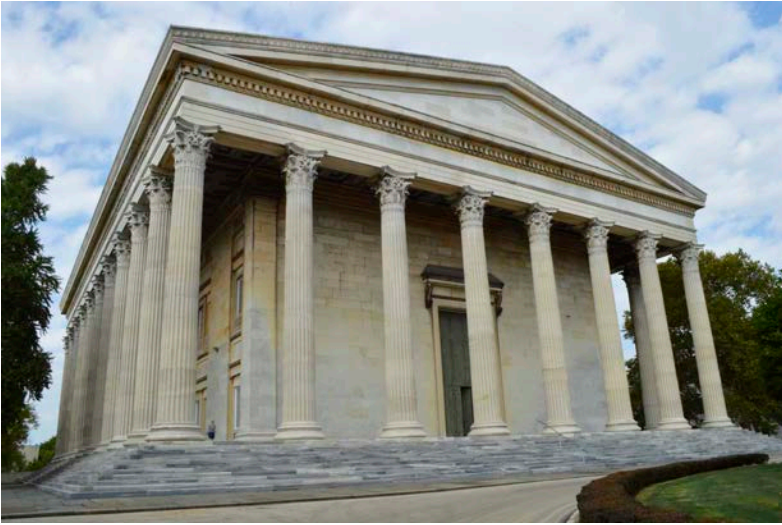


Figure 1.6.6 South elevation. (S. Loos)

*"The said college shall be constructed with the most durable materials, and in the most permanent manner..."*

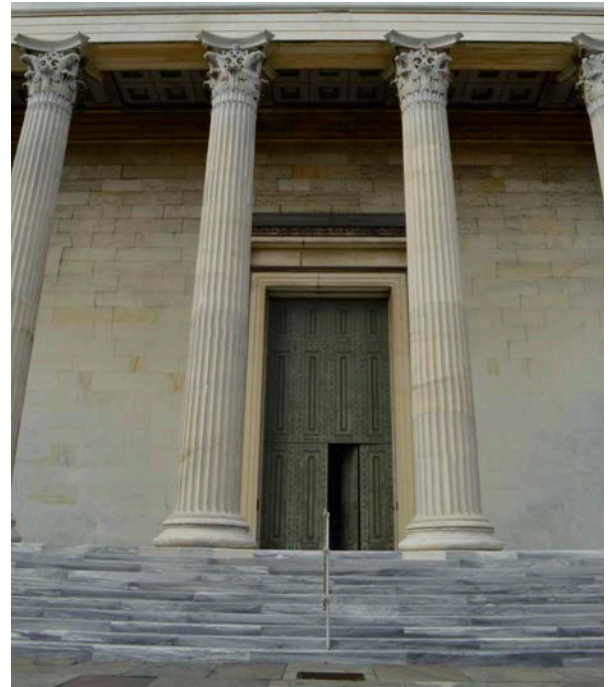


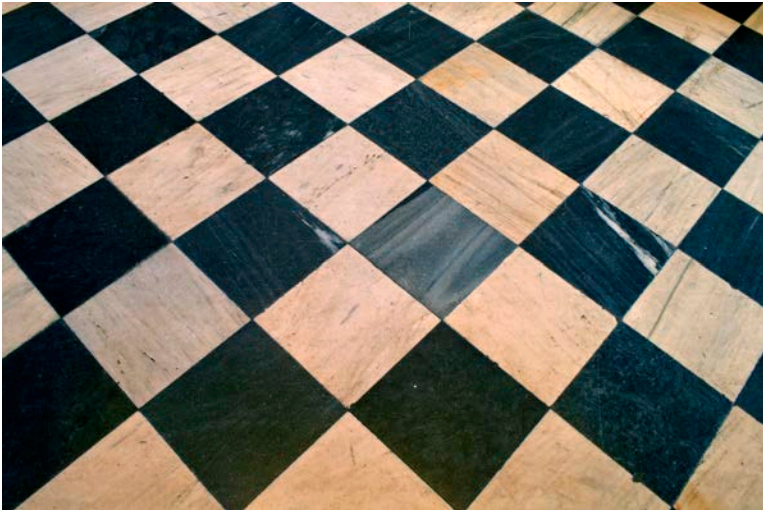
Figure 1.6.7 South entrance and cella wall. (S. Loos)

*"...avoiding needless ornament..."*



Figure 1.6.8 West elevation. (Garry Norton, Girard College History Collections)

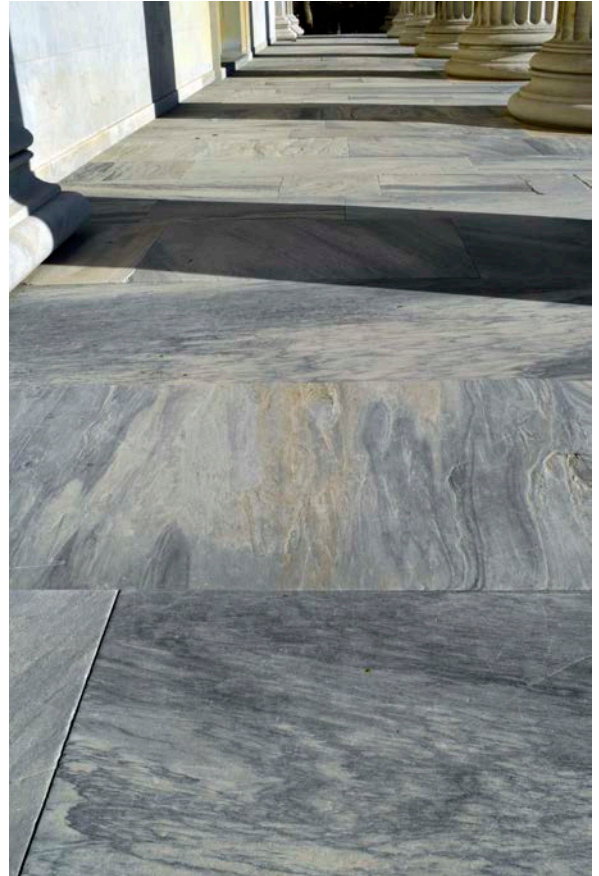
*"It shall be three stories in height, each story at least fifteen feet high in the clear from the floor to the cornice..."*



*Figure 1.6.9 Marble floor, north vestibule, 1st floor.  
(S. Loos)*

*"The floors and the roof to be formed  
of solid materials..."*

*"The floors and landings as well as  
the roof shall be  
covered with marble slabs..."*



*Figure 1.6.10 Pavers, south portico.  
(S. Loos)*



*Figure 1.6.11 Marble floor, southwest room, 1st  
floor. (S. Loos)*



Figure 1.6.12 Southwest room, 1st floor.(S. Loos)

*"The floors and the roof to be formed of solid materials on arches turned on proper centres..."*



Figure 1.6.13 Attic above portico.  
(HABS)

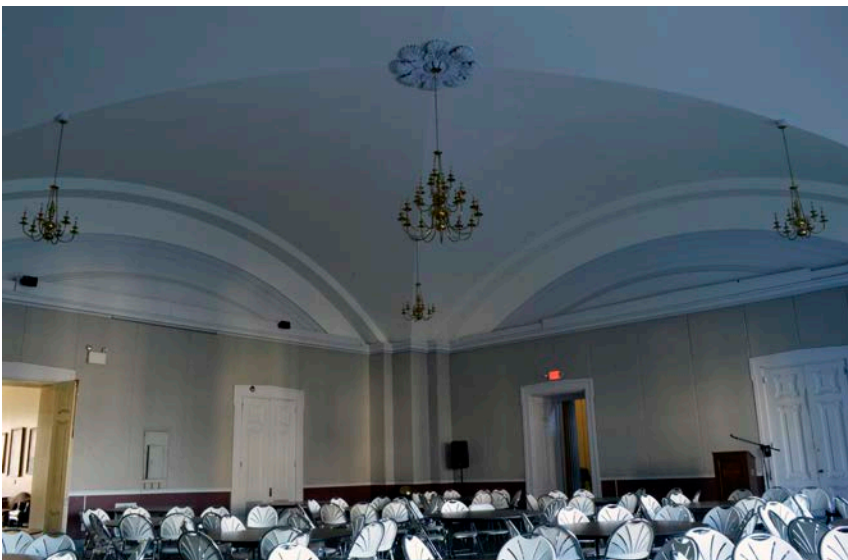


Figure 1.6.14 Northeast room, 1st floor. (S. Loos)

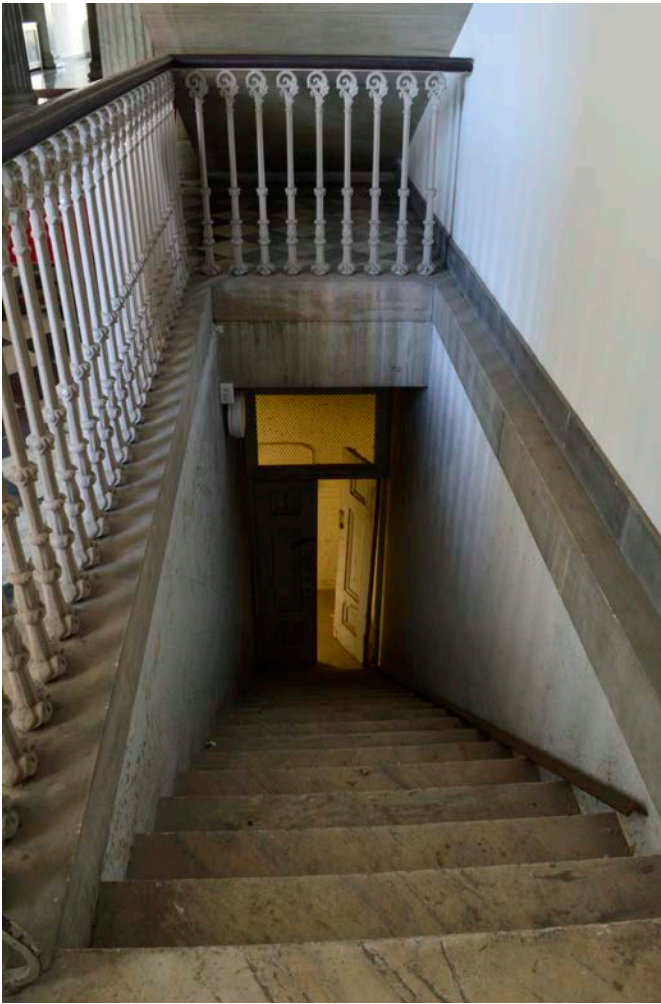


Figure 1.6.15 South vestibule staircase. (S. Loos)

*"...and access to them (cellars) from the inside shall be had by steps, descending to the cellar floor from each of the entries or halls hereinafter mentioned, and the inside cellar doors to open under the stairs on the north-east and northwest corners of the northern entry, and under the stairs on the south-east and south-west corners of the southern entry..."*

*"...there should be a cellar window under and in a line with each window in the first story—they should be built one half below, the other half above the surface of the ground, and the ground outside each window should be supported by stout walls..."*



Figure 1.6.16 West portico. (S. Loos)

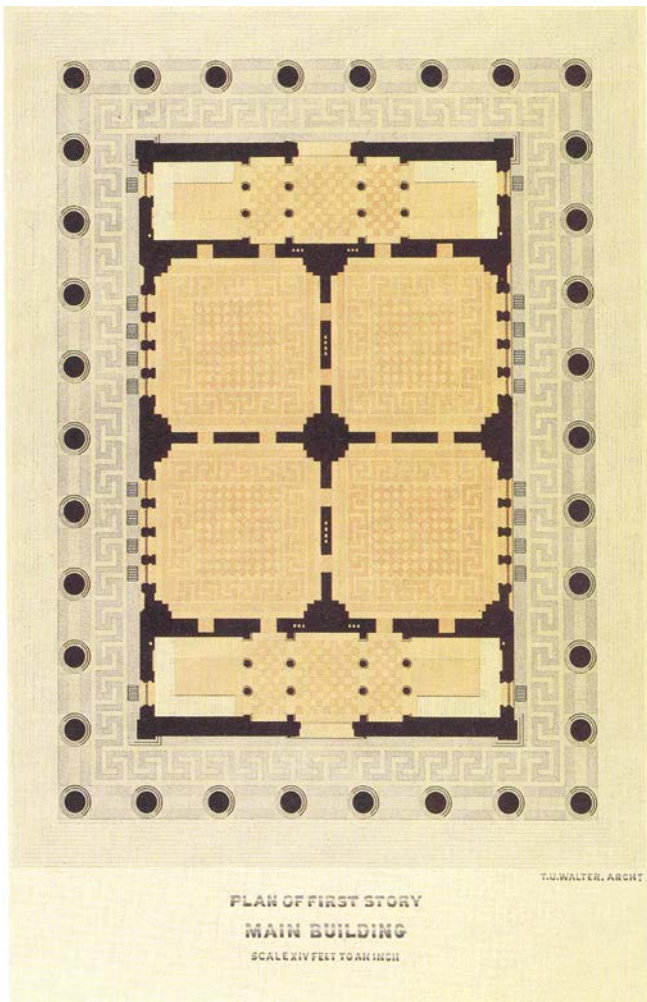


Figure 1.6.17 "Plan of First Story, Main Building by T. U. Walter (Girard College History Collections)

*"There shall be in each story four rooms, each room not less than fifty feet square in the clear; the four rooms on each floor to occupy the whole space east and west on such floor or story, and the middle of the building north and south; so that in the north of the building, and in the south thereof, there may remain a space of equal dimensions, for an entry or hall in each, for stairs and landings..."*

*"In the north-east and in the north-west corners of the northern entry or hall on the first floor, stairs shall be made so as to form a double stair-case, which shall be carried up through the several stories; and, in like manner, in the southeast and south-west corners of the southern entry or hall, stairs shall be made, on the first floor, so as to form a double stair-case, to be carried up through the several stories..."*

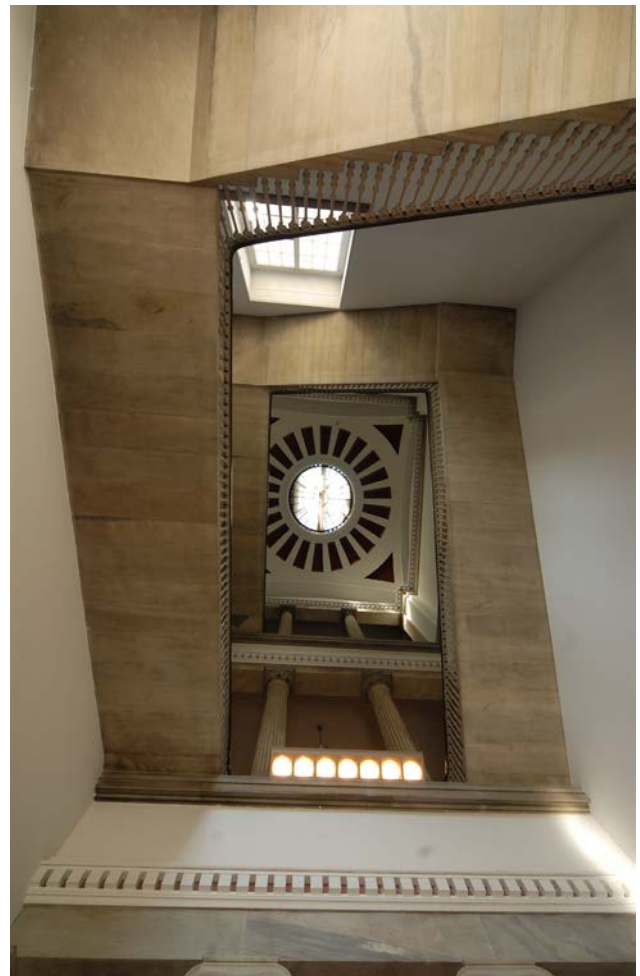
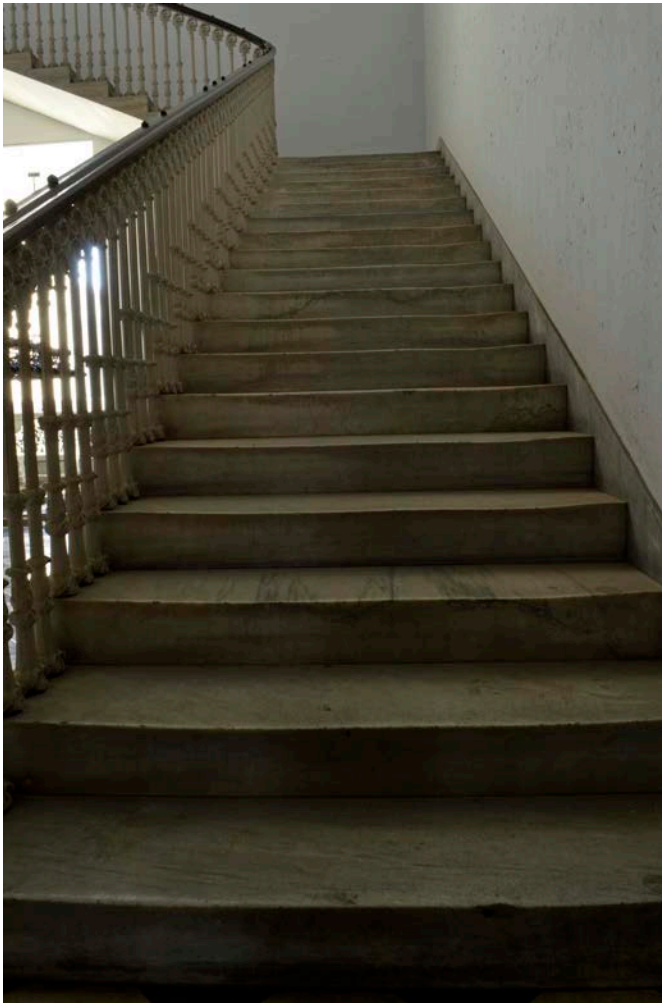


Figure 1.6.18 Stairway of south vestibule. (Gary Norton, Girard College History Collections)



*"...the steps of the stairs to be made of smooth white marble, with plain square edges, each step not to exceed nine inches in the rise, nor to be less than ten inches in the tread..."*

*Figure 1.6.19 South vestibule staircase. (S. Loos)*

*"...the first floor shall be at least three feet above the level of the ground around the building..."*



*Figure 1.6.20 Southwest corner. (S. Loos)*





*"The outside walls shall be faced with slabs or blocks of marble or granite..."*

*Figure 1.6.21 South elevation wall. (S. Loos)*

*"In case it shall be found expedient for the purposes of a library, or otherwise, to increase the number of rooms, by dividing any of those directed to be not less than fifty feet square in the clear, into parts, the partition walls to be of solid materials."*



*Figure 1.6.22 Northwest room, 1st floor. (Garry Norton, Girard College History Collections)*



Figure 1.6.23 Southeast room, 2nd floor. (Garry Norton, Girard College History Collections)

*"A room most suitable for the pose, shall be set apart for the reception and preservation of my books and papers..."*

*"There shall be two principal doors of entrance into the college..."*

*"...there should in each instance be double doors..."*

*"...and those opening outward to be of substantial wood work well lined and secured..."*

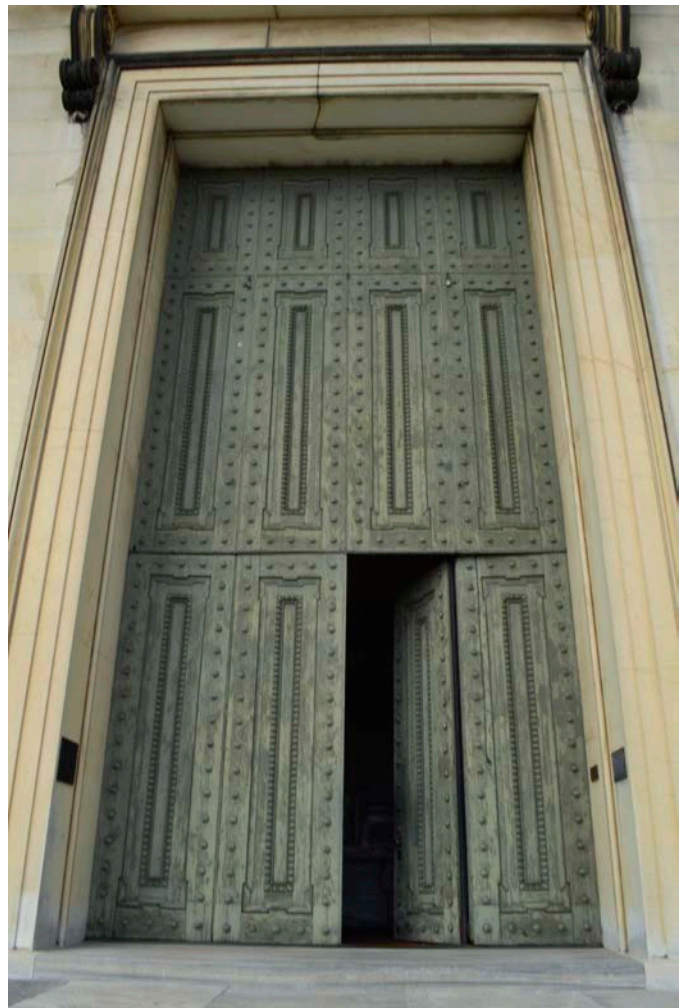


Figure 1.6.24 South entrance doors. (S. Loos)



Figure 1.6.25 West elevation. (S. Loos)

*"...the windows of the second and third stories I recommend to be made in the style of those in the first and second stories of my present dwelling-house, North Water Street, on the eastern front thereof; and outside each window I recommend that a substantial and neat iron balcony be placed, sufficiently wide to admit the opening of the shutters against the walls..."*

*"...the windows of the lower story to be in the same style except that they are not to descend to the floor, but so far as the surbase, up to which the wall is to be carried, as is the case in the lower story of my house at my place in Passyunk Township..."*



Figure 1.6.26 West elevation. (S. Loos)

# 1.7 Previous Reports

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## *Founder's Hall, Girard College, Architectural Assessment*

Henry J. Magaziner, 1996

- Assessed the conditions of the building, focusing on issues related to the Girard Collection.

## *Report on Current Conditions, Structural Investigation and Mortar Analysis*

Structural Maintenance, 1999

- Surveyed building exterior.
- Findings superseded by Vitetta Report.

## *Girard College, Architectural Investigations on Founder's Hall*

Vitetta, 2001

- Studied the exterior conditions on the building in greater depth.
- Conducted cleaning and repair mock ups.
- Provided a recommended testing program which is still relevant today.

## *Founder's Hall, Needs Assessment Report*

AnnBeha Architects, 2004

- Assessed possible alternative use scenarios.
- Determined characteristics and limitations of the building and costs of alternative uses.
- Provided recommended actions.
- Despite being a decade old, the report's findings and recommendations are still very much relevant to the building today.

## *Window Assessment for Founder's Hall*

Vitetta, 2008

- Assessed conditions of all windows on east and west elevations.
- Made drawings of windows and illustrated conditions.
- Made recommendations on preservation and repair actions for windows.
- Supported jointly by a \$25,000 Keystone Historic Preservation grant from the Pennsylvania Historical and Museum Commission and by the GCAA's (Girard College Alumni Association) "Founder's Keepers" fund.
- Led by architect Joseph Sorrentino, Jr., of Vitetta.

## *Feasibility Study*

Agoos Lovera, 2012

- Facilities assessment of fifteen campus buildings.
- Undertaken to determine the cost efficiency of renovating some buildings and mothballing others.

## *Exterior Masonry Assessment*

Kelly/Maiello Inc.

- Investigated the exterior of Founder's Hall for life safety issues to comply with Philadelphia's Tall Buildings Code.

## *Restoration of the South Entrance Doors*

Vitetta, 2014

- Made recommendations on preservation and repair actions for doors.

# Part 2: Analysis

Site Values

Stakeholders

Survey Report

Character Defining Elements

Conditions Survey

Girard College Today

Institutional Relationships

Constraints

SWOT Analysis

# 2.1 Values

**Social** - Girard College holds social value because of its role as a philanthropic institution and its impact on the citizens of Philadelphia. The College's assigned duty and ultimate purpose, as mandated by Stephen Girard himself, has always been to better the lives of the underserved. Girard's current mission statement highlights the need to continue to provide essential enriching programs for students. In addition to this, the College holds cultural value because of the buildings on campus, the museum in Founder's Hall, and the events that take place in its spaces

**Educational** - Education is vital for the students and alumni as it is the heart of the

mission that Girard intended in his Will. It is important to continue to extend this legacy to future generations. It also holds educational value because it is home to a large archive of valuable documents and records related to Stephen Girard and the College.

**Historic** - The College holds historic value because of the age of the institution, its direct connection with Stephen Girard, its inherent relationship to the City of Philadelphia, the significance of Founder's Hall and the Chapel to architectural history.

**Architectural** - Girard's architectural

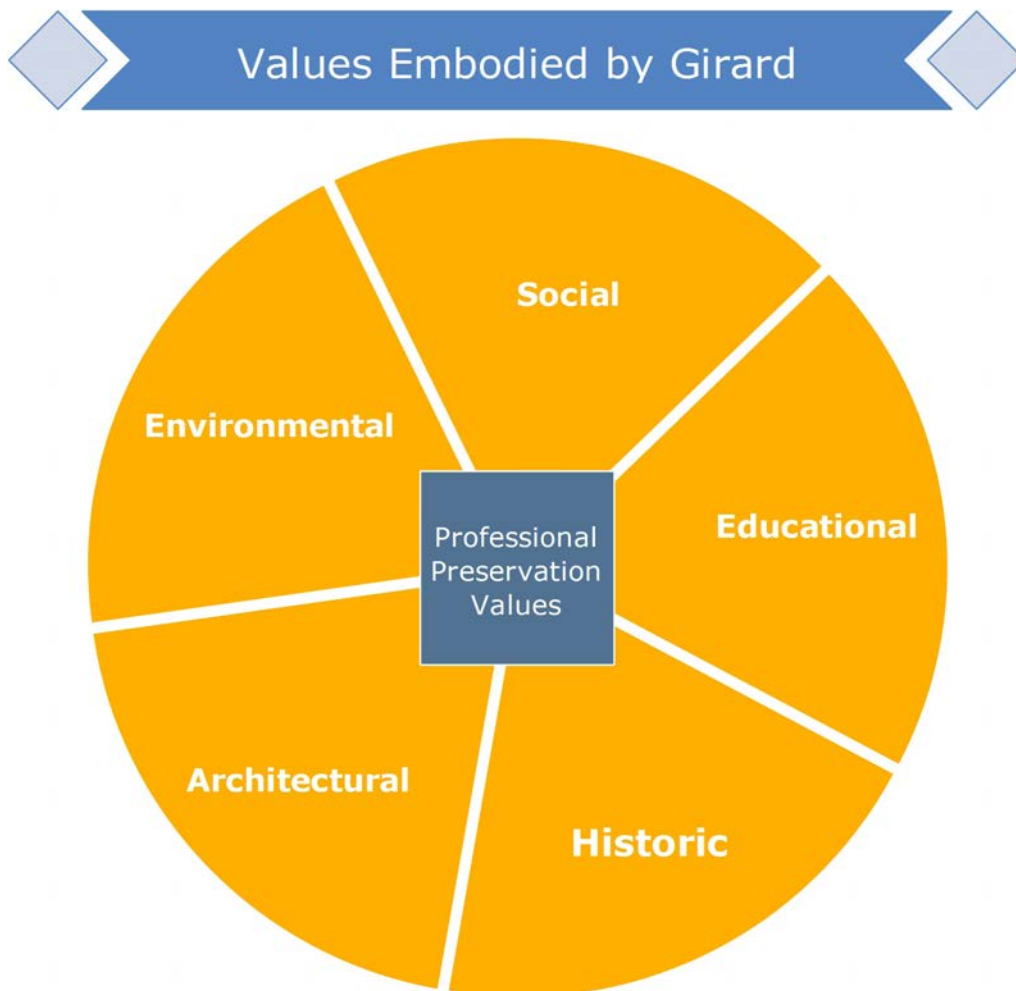


Figure 2.1.1

importance derives from the significance of Founder's Hall and the Chapel. Founder's Hall is one of the definitive examples of Greek Revival architecture in America. Its dimensions, scale and materiality make it nothing short of a monument. The architectural values also pertain to the overall design and architecture of the campus. With its marble-clad and classically designed buildings, few campuses in America can boast the high quality of design of their built environment as Girard does.

**Environmental** - The College's environmental values result from the architecture, insularity, and the people who (especially students) who populate the campus. A large part of the environment is the wall surrounding Girard. The wall acts as security for students who are the first and most important priority for Girard. The environment of Girard College result from both the affects of the built environment, the designed landscape, and the (visceral, yet) intangible atmosphere.

## 2.2 Stakeholders

Girard College Studio identified the main stakeholders of Girard College in terms of responsibilities and interest each group holds. The three major areas for different groups to claim interests in are finance, education, and architectural heritage. Many groups are stakeholders in multiple categories.

**The Board of Director of City Trusts** is the overarching body associated with the government of Philadelphia responsible for overseeing the endowment and large financial decisions concerning the college as specified by Girard's Will.

**The Administration** oversees the day-to-day operations of the college including important decisions regarding the education, discipline, and well-being of the students on campus.

**Museum Archives of Founder's Hall** is the organization that oversees Girard's

personal collection as well as interfacing with visitors, managing unexpected tasks, and providing stewardship of Founder's Hall.

**Founder's Keepers** for Founders Hall is the Alumni association that is an independent non-profit 501(c)(3) that is independent from the college. It helps raise money for Founder's Hall.

**Faculty and Staff** help carry out the directions of the administration, provide a conducive learning environment for the students, and take part in an active and hands-on role in carrying out Girard's will.

**Students** aged 6-18 years of age between grades K-12 attend Girard College.

**Parents of students** come from low-income backgrounds and are rarely on campus for extended periods of time. Parents are responsible

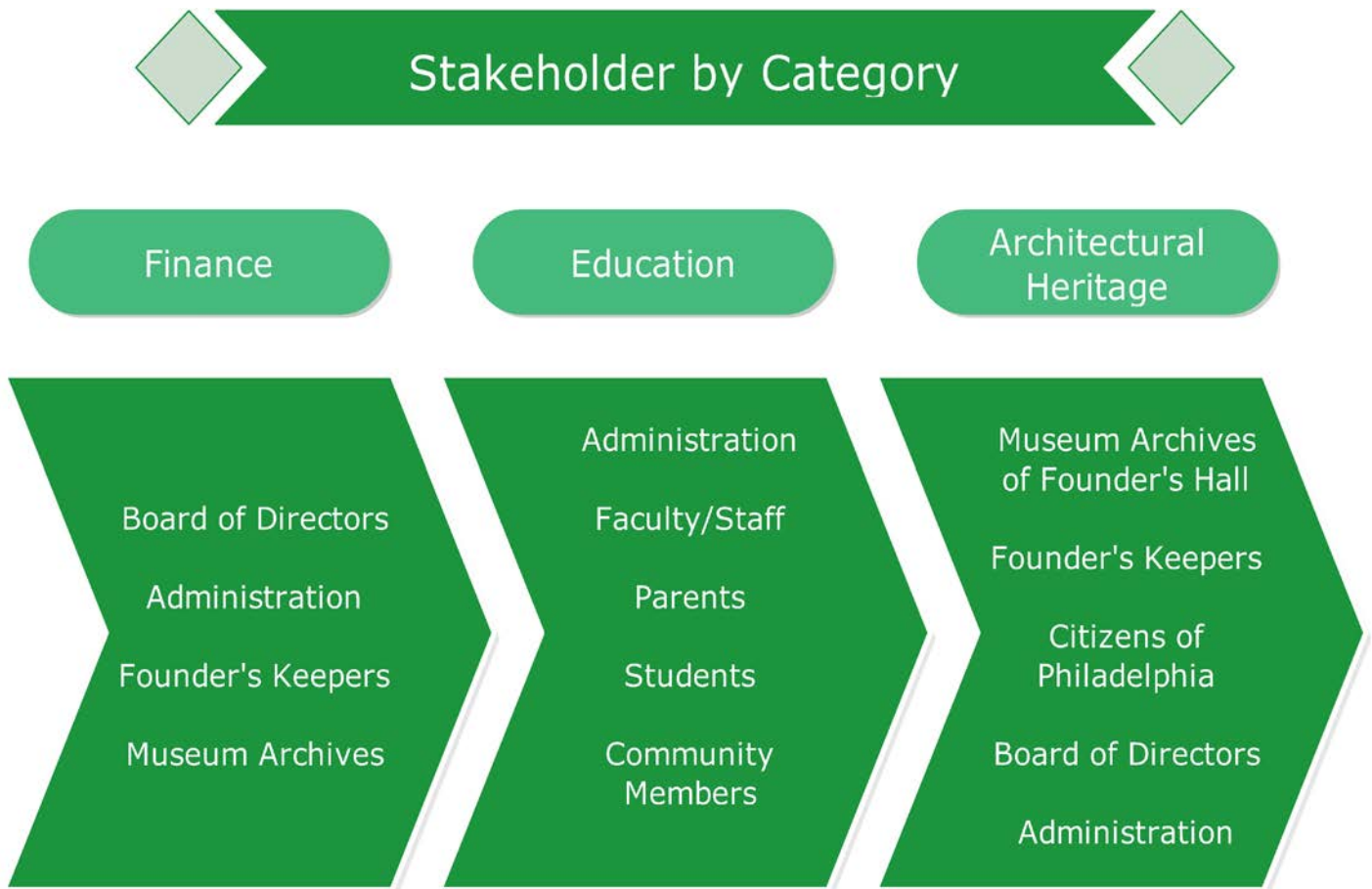


Figure 2.2.1



for arranging the pick-up and drop-off their student every weekend when students go home.

**Community Members** include a whole host of people from direct neighbors, academics (Architects, Historians, Organists, University Students, Visitors to Campus), and other folks interested in the architectural history of Girard College.

**Citizens of Philadelphia** are limited to the residents of the city of Philadelphia.

## 2.3 Survey Report

Understanding the meaning of Girard College and its buildings presents a unique challenge. The Girard Studio Group submitted an online survey to the Girard College community, which included current students, faculty and staff, alumni, and parents and legal guardians in an effort to understand how these stakeholders view Girard College and its educational mission, interact with the campus and its historic buildings, especially Founder's Hall and the Chapel, and, most importantly, how the school's historic buildings impact the campus and those who inhabit it. In the end, 114 people responded to the survey, though not every respondent answered every question.

Associated closely with the memory and legacy of Stephen Girard, the Girard College campus serves as a visual celebration of Girard's philanthropy and belief that access to a free education could ensure the future success of underprivileged and underserved children. Over the course of its 166 year history, Girard College has housed thousands of students. Understandably, these alumni develop a deep attachment to the school and its buildings and become heavily invested in their future. As such, it came as no surprise that the overwhelming majority of respondents (62.83%) were alumni. The next largest group of respondents (19.47%) were members of the school's faculty and staff. They were followed by respondents who defined their affiliation

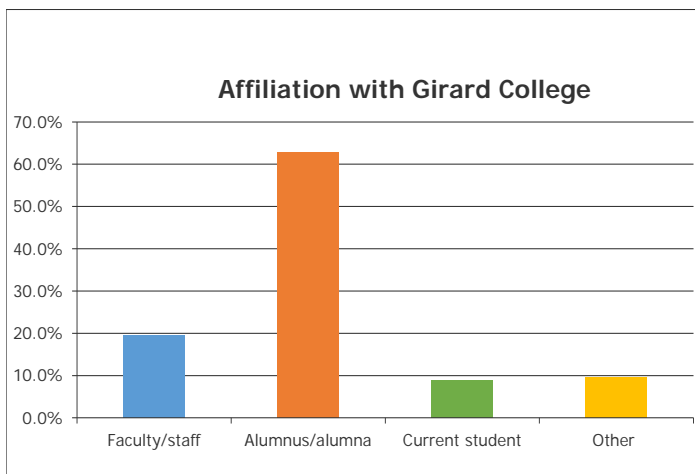


Figure 2.3.1 Chart Showing the Affiliation of Respondents to Girard College

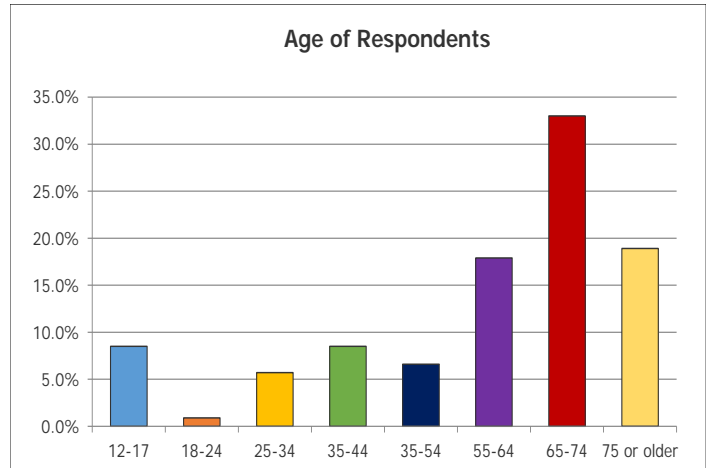


Figure 2.3.2 Chart Showing the Age of Respondents

with Girard College as other (9.73%). The respondents who placed themselves in the other category were parents, legal guardians, or family members of Girard College students or alumni, though one two alumni and one member of the staff placed themselves in the other category. Current students represented the smallest group of respondents (8.85%) who indicated their affiliation to Girard College.

Demographically, the respondents were primarily male (77.38%) and over the age of 65. 33.02% of respondents were between 65 and 74 years of age, while 18.87% of respondents were over the age of 75. Given that Girard College did not admit female students until

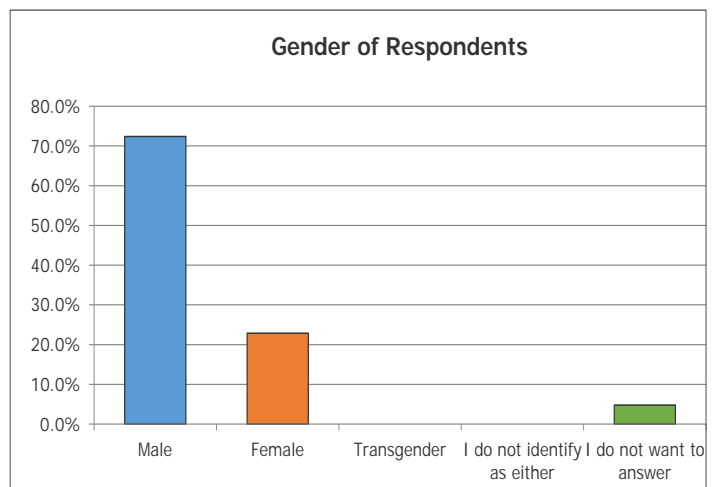


Figure 2.3.3 Chart Showing the Gender of Respondents

Rating Attributes of Girard College Campus								
Attributes	Excellent (1)	Very Good (2)	Good (3)	Fair (4)	Poor (5)	No opinion	Average Rating	Response Count
Founder's Hall	61	27	11	6	4	5	1.95	114
The Chapel	73	29	3	5	2	1	1.56	113
Accessibility (the ability to access the campus and its buildings)	32	29	21	14	9	9	2.70	114
Wayfinding (the ability to orient oneself to the campus and to find a way through it)	77	22	7	3	3	2	1.59	114

Figure 2.3.4 Table Showing How Respondents Rated Attributes of Girard College Campus

1984 and the number of alumni who responded to the survey, it not surprising that the majority of respondents were male and over the age of 65. As the alumni do and should hold a powerful voice within the Girard College community, their input provides important insight into the school, its campus, and its buildings.

The survey revealed several trends that support the conclusions and suggestions offered by the Girard Studio Group in this report. The respondents emphasized the monumentality of the campus and its buildings, describing it as "beautiful," "magnificent," and "impressive." In fact, 30 out of 106 respondents chose "beautiful" as the first adjective that they associated with the Girard College campus. The theme of safety also clearly emerged in the adjectives respondents associated with the campus. Adjectives such as "safe," "peaceful," "oasis," and "home" appeared several times. "Historic" and beautiful were the most common adjectives chosen by respondents as the second adjective they associated with the campus, both appearing 9 out of 101 times. These themes and adjectives reappeared in the responses

from the 95 respondents who chose to list a third adjective for the Girard College campus. Clearly, respondents value the Girard College campus for its beauty and the sense of safety, community, and home that it projects.

The respondents also noted, however, a certain level of deterioration on the campus, describing it as "neglected," "deteriorated," and as "needing maintenance." Similar adjectives appeared much more often in association with Girard College's buildings. While respondents commonly described the buildings as "beautiful," "magnificent," and "historical," adjectives such as "old" and "neglected" appeared more often than they had with regards to the campus. Through the adjective choices, however, emerges the belief that Girard College's monumental buildings, which respondents label "architecturally artistic," "unique," "imposing," and "the finest architecture in the world," deserve to be preserved and need more maintenance than they currently receive.

Respondents overwhelmingly agreed that Girard College's historic buildings are valuable to the

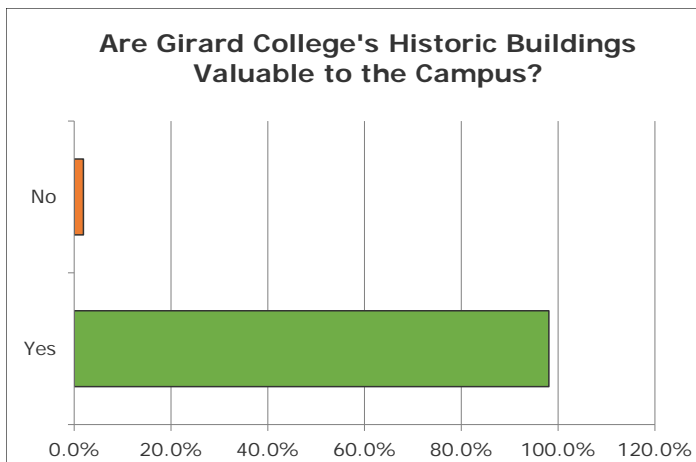


Figure 2.3.5 Chart Showing if Respondents Value Girard College's Historic Buildings

campus. In fact, 98.15% of respondents or 106 out of 108 respondents stated that the historic buildings are valuable to the campus, while only 1.85% or two out of 108 campus stated that they are not valuable to the campus. Respondents noted that Girard College's historic buildings are valuable because they provide continuity between the past and the present and serve as a visual reminder of Stephen Girard's educational legacy. The monumentality of the buildings makes the campus unique and enables the children, faculty, and alumni to feel like they are part of something larger than themselves. One respondent summarized the reason that more than 98% of respondents value Girard College's historic buildings: "They offer consistency and a tether that connects all who have passed through those walls. They were beautifully constructed and designed which is a lost art. They offer a glimpse into history which once lost Will never be recaptured." The personal and emotional connections and memories that

students and alumni develop(ed) through the years that they call(ed) the school home and the sense of community that the campus created also contributes to the sense of connection that respondents believe the historic buildings create between the past and the present. The two respondents who disagreed, cited the high cost of maintaining the buildings as the reason for this opinion.

The most surprising trend that emerged from the survey was the equal importance that respondents placed on the Chapel and Founder's Hall. The majority of respondents indicated that they only visit Founder's Hall and the Chapel between one and five times a year (50.00% for Founder's Hall and 42.73% for the Chapel). Of course, the data is skewed by the fact that the majority of respondents are alumni who are not on campus on a regular basis during the school year. The alumni noted that they visit the Chapel primarily for Founder's Day and special events, while current students indicated that they visit the Chapel for monthly chapel services, concerts, graduation, and other ceremonies. Interestingly, six respondents reported that they visit the Chapel for emotional reasons: to reconnect with good memories. As such, the Chapel clearly functions as an important tangible vehicle for intangible memories for many students and alumni. Although 44 out of 88 respondents stated that it was important or very important for them to have access to the Chapel, 15 out of 88 respondents stated that it was not very important for them to have access to it.

The responses regarding Founder's Hall revealed

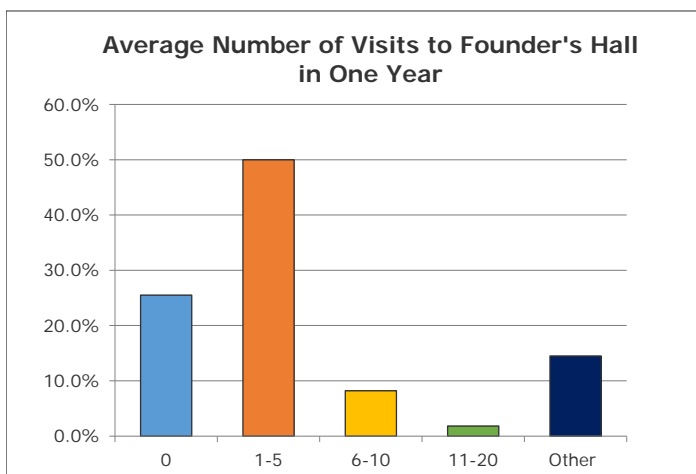


Figure 2.3.6 Chart Showing Average Number of Visits by Respondents to Founder's Hall in One Year

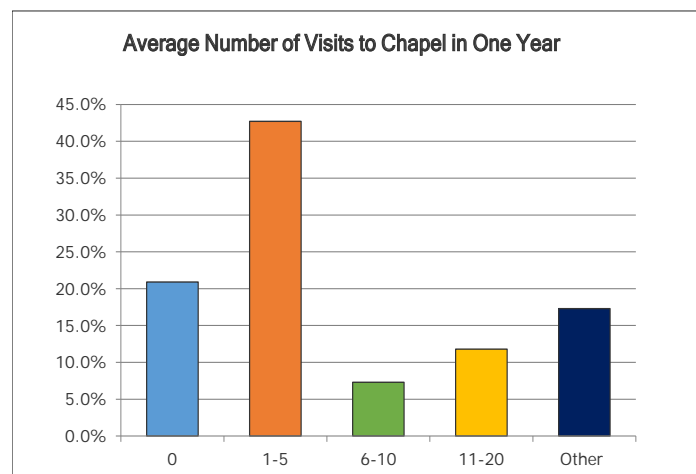


Figure 2.3.7 Chart Showing Average Number of Visits by Respondents to Chapel in One Year

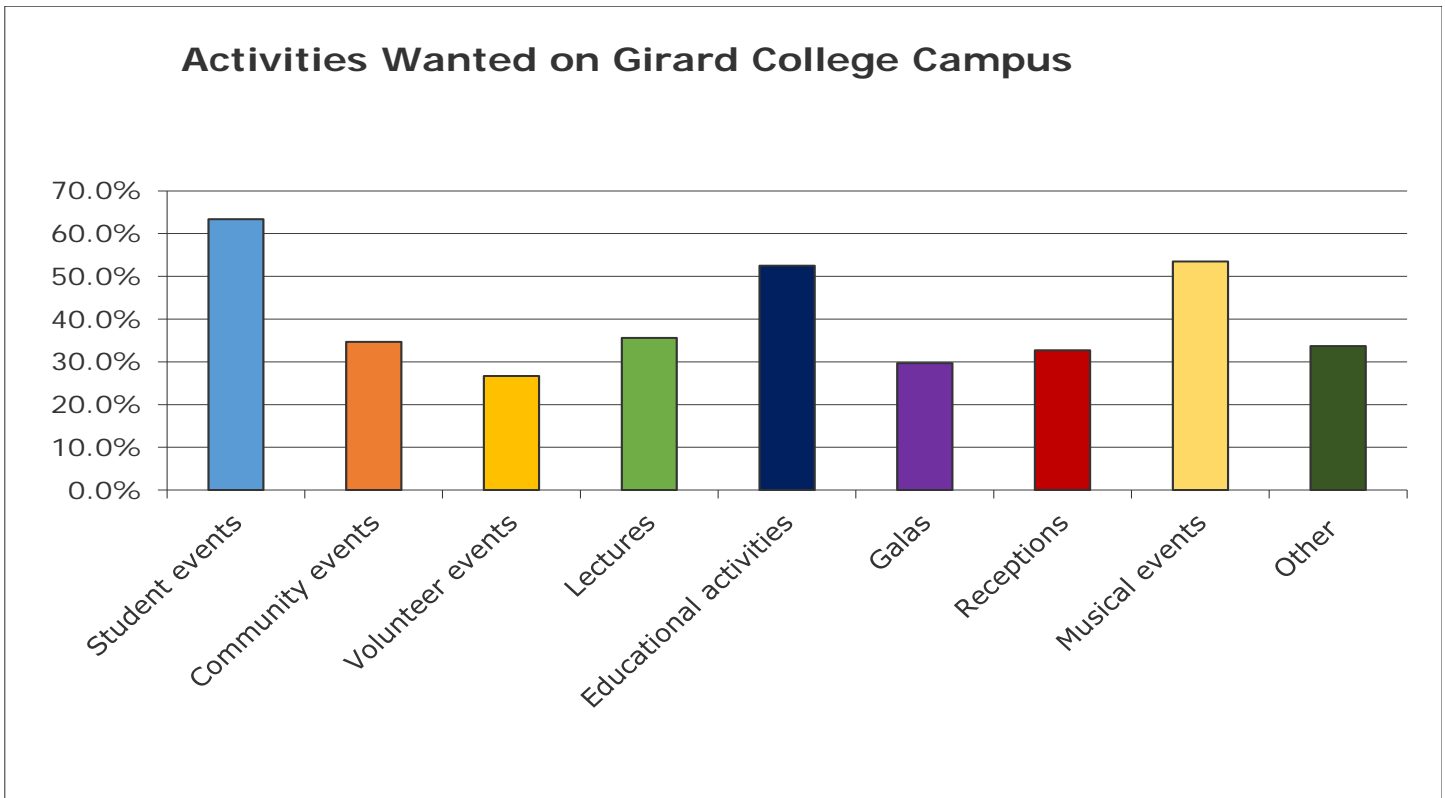


Figure 2.3.8 Chart Showing the Types of Activities Respondents Want Girard College to Hold

similar patterns. The majority of respondents indicated that they visit Founder’s Hall for Founder’s Day celebrations, alumni events, special events and lectures, tours, prom and dances, and school trips and programs. Similar to the Chapel, three out of 84 respondents reported that they visit Founder’s Hall to revisit memories and reconnect with childhood memories. Like the Chapel, Founder’s Hall also appears to function as a valuable vehicle for intangible memories for some students and alumni. While 49 out of 86 respondents indicated that it was important or very important for them to have access to the Chapel, 16 out of 86 respondents indicated that it was not very important for them to have access to it. One respondent did describe it as the “architectural heart of the campus,” and another respondent stated that everyone should be required to take the tour.

Almost every respondent displayed a positive opinion of the wall. In fact, only five out of 103 respondents revealed negative or ambivalent feelings about the wall. 34 respondents explicitly noted that it provided them with a sense of safety and security. 15 respondents stated that it was central to the identity to the school through its association with Stephen Girard and

creation of a unified, enclosed campus.

As anticipated by the Girard Studio Group’s recommendations, 59.81% of respondents believe that a mix of Girard College activities and outside activities would work best in Founder’s Hall. It should be noted, however, that 47.66% of respondents believe that increased use by Girard College would work best in Founder’s Hall. Similarly, 61.11% of respondents believe that a mix of Girard College activities and outside activities would work best in the Chapel, and 38.89% of respondents believe that increased use by Girard College would work best in the Chapel. Overall, however, the majority of respondents (63.37%) stated that they would like to see more student activities on the Girard College campus, followed by musical events (53.47%), educational activities (52.48%), lectures (35.64%), and community events (34.65%). Interestingly, 33.66% of respondents placed “other” events over receptions (32.76%), galas (29.70%), and volunteer events (26.73%). Respondents defined other events as everything from theatrical events in the Chapel and opera to vocational training. Several respondents used the other category to express their wish for more events that welcomed or involved Girard

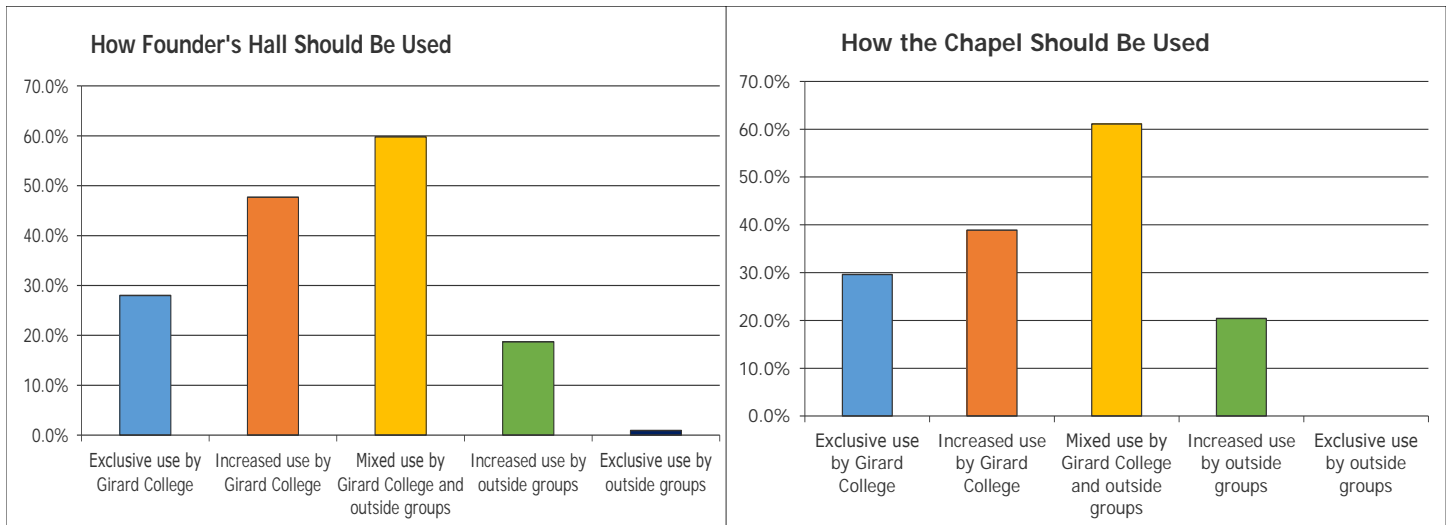


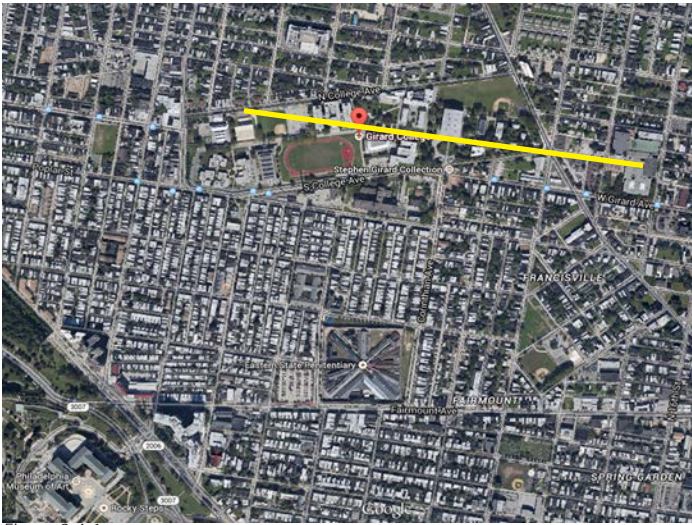
Figure 2.3.9 Chart Showing How Respondents Believe Founder's Hall and the Chapel Should Be Used

College parents and staff appreciation events. One respondent used the other category to express her hope that Girard College will continue to place its students and community above outsiders and will not allow their need to raise revenue to take over. In general, respondents chose the other category because they want all of the events listed to occur on the Girard College campus.

back to Stephen Girard, and an identity. Girard College and its buildings are an integral part of the members of its community. Any future actions undertaken on the campus should respect the tangible and intangible aspects of the campus and its historic buildings, especially Founder's Hall and the Chapel.

In the end, the survey supported many of the conclusions that the Girard Studio Group reached through other research and the recommendations contained below. The Girard College community loves the school, the campus, and the buildings and wants to see them preserved for future generations. They recognize the uniqueness and monumentality of the campus and the strength of its historical and educational legacy and want to share them with outsiders and future students. Several respondents noted that Girard College should play a greater part in the Philadelphia experience as it represents a time of cultural, political, and social change in Philadelphia and the United States and the contributions of Stephen Girard, a nationally important figure in the development of America. Respondents exhibit a sense of frustration with the current administration's stewardship of these "magnificent" buildings and a desire to see them cared for as befits the legacies associated with them. Respondents see the campus, especially Founder's Hall, the Chapel, and the wall, as architectural treasures that should be preserved. More important however, for the Girard College community, the campus and its buildings provide them with a sense of place, a historic lineage that stretches

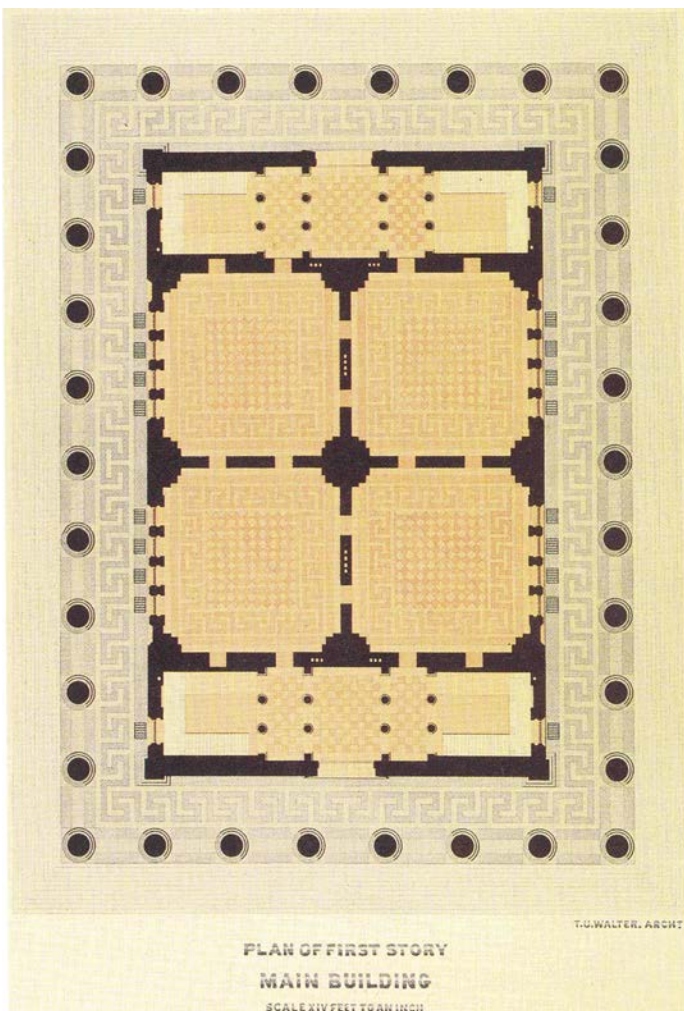
## 2.4: Character Defining Elements: Founder's Hall Spatial Layout: City Scale



Girard College's campus stands apart from the grid system of Philadelphia streets in northern Philadelphia. It is interesting to note, however, that its first buildings, Founder's Hall and its four associated dormitories, are in fact lined up with W. Stiles Street, which discontinues when it runs into the south east corner of the diagonally-oriented campus and is indicated here by the yellow line. It is also curious that its historical neighbor, Eastern State Penitentiary, is also askew from the grid, though lining up squarely with Fairmount Avenue.

Figure 2.4.1

## Spatial Layout: Floor Plans



Plans show the same design for each floor, with four 50'x50' rooms organized back-to-back without internal corridors, and four staircases, one in each corner of the front and rear vestibules and indicated in the light tan in the corners of this plan, drawn by designer TU Walter.

Figure 2.4.2

# Spatial Layout: Volume



Figure 2.4.3



Figure 2.4.4

Essential to the nature of Founder's Hall is the volume of the spaces defined within. There are two specified volumes repeated here.

The first is the vestibule, a space repeated at the front and back of the building, including its high ceilings articulated by columns, the entry door, stairs that wrap up the corners, and the oculi above these stairs.

The second is the volumes of the original classrooms, with their lofty vaulted ceilings above a fifty foot square floor plan. Four such rooms are arranged in a square with no corridor space, on all three floors, and their volume is the essential core of Founder's Hall.



Figure 2.4.5

These spaces are especially impressive on the third floor, where the ceiling vaults are each topped with an oculus like those above the stairwells.

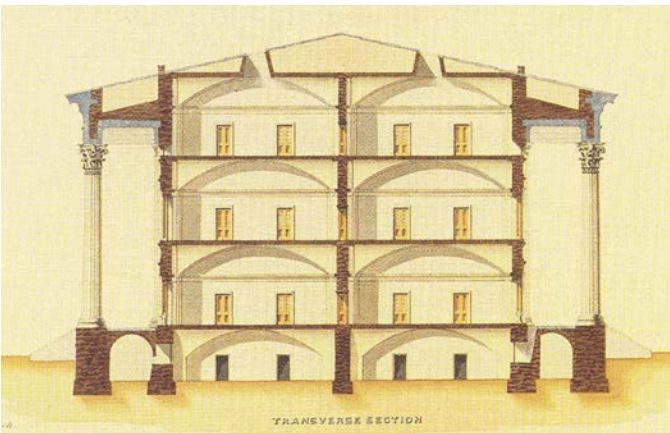


Figure 2.4.6

These volumes help shape and define the entirety of the architecture of Founder's Hall.

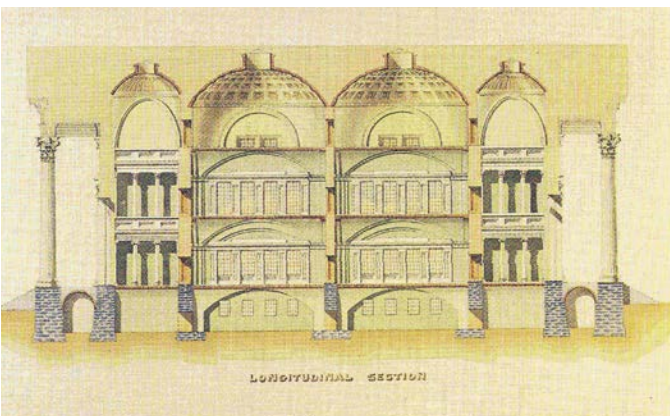


Figure 2.4.7



# Spatial Layout: Exterior Architecture



Figure 2.4.8



Figure 2.4.9



Figure 2.4.10



Figure 2.4.11

The exterior elevations are paired in two distinct designs. The primary elevations, facing north and south, are austere, with their very traditional Greek style colonnade and entry doors. The east and west elevations, also edged by the colonnade, have their straight facades articulated with windows to allow natural light into the interior.

The three critical design elements to the exterior elevations are the peristasis, or the continuous colonnade surrounding this Greek Revival monument that is visible from the street, making it a defining feature of this school even today; the marble exterior stairs that run the perimeter of the building; and the marble Corinthian columns.

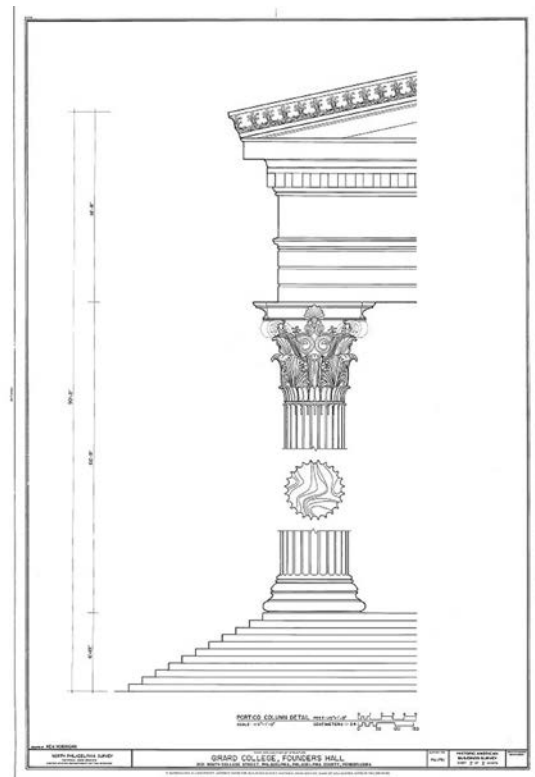


Figure 2.4.12

# Architectural Features



Figure 2.4.13

**ENTRY SEQUENCE:** Founder's Hall's entry sequence is defined by four rows of marble columns, holding marble beams, the corner staircases that wind all the way up to the third floor, and the massive wooden door. Light shines down from round laylights in the corners and reflects off the polished marble floors towards the door. Moving from the massive outside scale through the door to a grand entry hall, decorated with the tomb of Stephen Girard, is an essential experience of the building.



**WINDOWS:** Windows are only present in the East and West facades of the building, to allow natural light into Founder's Hall. On the first and second floors, they are tall vertically-oriented rectangular windows situated at a standard height from the floor. Girard had recommended in his will that they be designed in the style of the windows on the eastern facade of his dwelling on North Water Street. On the third floor, windows are smaller, horizontally oriented rectangles, opening to the outside at a very low level in the rooms. The second floor windows are protected on the outside by substantial iron grilles. Although Girard's will recommended that all the windows have the iron grilles, they are only present on the second floor.



Figures 2.4.14 and 2.4.15



Figures 2.4.16 and 2.4.17



Figure 2.4.18

**ROUND LAYLIGHTS:** Oculus style laylights with two layers of glass penetrate the roof at eight key places in Founder's Hall. Each corner in the vestibule has a laylight centered on the staircases, allowing light to reflect and illuminate down the white-painted walls and pale grey marble. Each of the four classrooms on the third floor also has a laylight at the apex of their domed ceilings, a primary source of light for rooms that only otherwise have small, low-lying windows.

# Decorative Finishes



Figure 2.4.19

**GIRARD'S TOMB:** The tomb of Stephen Girard and his statue, both made from marble, sits in the South vestibule, welcoming students and visitors into the building. Stephen Girard's remains were reinterred here behind the statue by Nicholas Gevelot twenty years after his death, after Founder's Hall was completed.



Figure 2.4.20

**MARBLE FLOORS:** Marble tile floors adorn every room in this building. Most are tiled irregularly in mottled grey, white, and black tiles, but the front vestibule sports a very formal black and white checkerboard pattern.



Figure 2.4.21

**STAIR RAILINGS:** Founder's Hall has stair railings that are made of ornate cast iron topped with a wooden hand rail, which is articulated by small knobs on its surface to prevent the students from sliding down them.



Figure 2.4.22

**LIBRARY BOOKCASES:** In the board room are built-in book cases, designed by TU Walter after the building's completion. These help to show how even early on, Founder's was evolving. With the hard perimeters set by Girard's will, there is not a lot of room for change, but this room adapted to the need for bookshelves while still fulfilling the intent of Girard's design.



Figure 2.4.23

**PAINTED PLASTER FINISHES:** Decorative finishes original to TU Walter's design help change these spaces from huge blank boxes to smooth-finished groin vaults and domes in the ceilings articulated with fine details. They help the rooms adhere to one another.



Figure 2.4.24



Figure 2.4.25

**HISTORIC MURALS:** In the board room are four painted in 1928 by celebrated author and painter George Gibbs. A part of the renovations that the "Directors Room" received that year, Gibbs's murals depicted the four themes and stages of Stephen Girard's life and legacy: mariner and merchant; citizen and humanitarian; banker and patriot; altruist and benefactor. These murals captured the vision of the founder that Girard College encouraged its students to emulate and the ideals that he sought to instill in the children educated at his school. This room is the museum space for the building, and these murals celebrate the legacy of Girard in a space that is used both for board meetings and for educational programs.



Figures 2.4.26, 2.4.27, 2.4.28, and 2.4.29

# Character Defining Elements: The Chapel

## Spatial Layout: Building Form



Figure 2.4.30

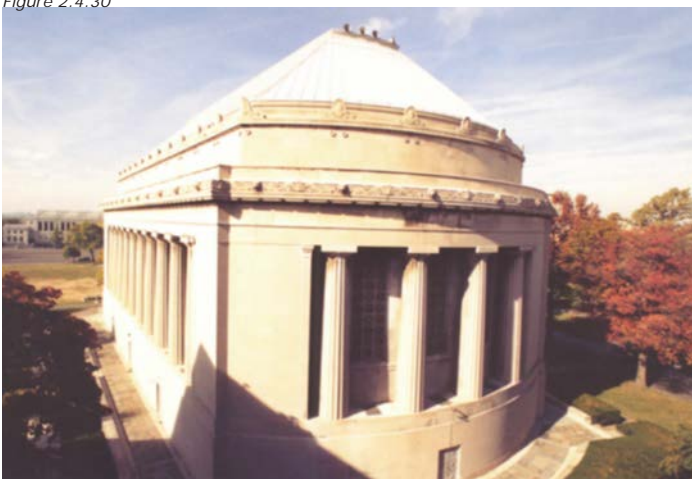


Figure 2.4.31

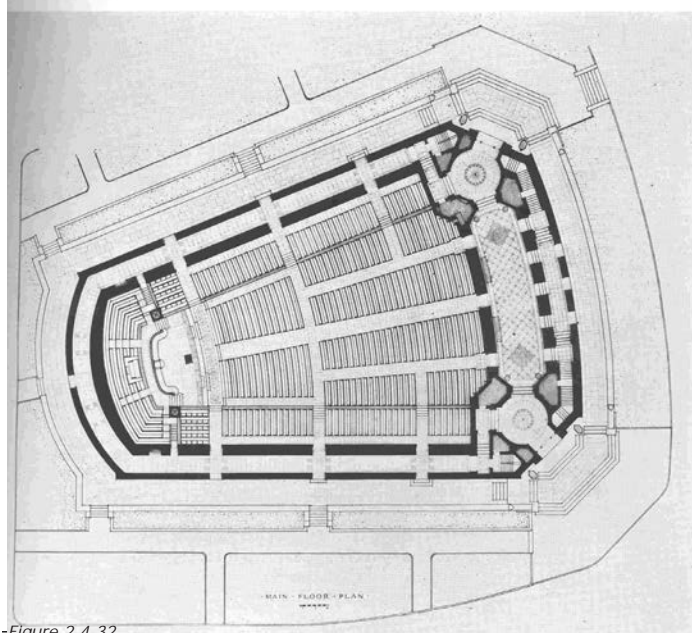


Figure 2.4.32

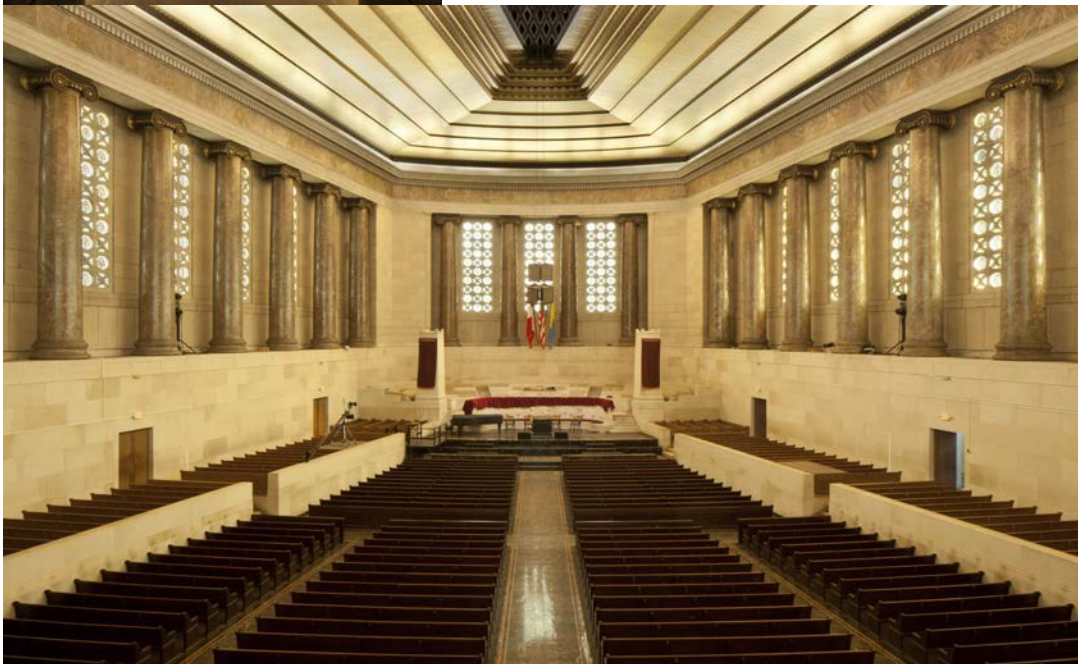
The character of the Chapel is best encapsulated in its odd form. A wedge-shape of a massive scale, it is impossible to grasp from the ground as you approach it, with its classically inspired colonnade and Art Deco finishes. For this building, the most important feature is its volume. As you can see in the plan, it is this very funny wedge. Approaching it, as I mentioned, it is impossible to grasp, but when you enter into the sanctuary, the shape, the enormity, and the impossible lightness of the interior hit. Its central volume is its entire shape and its defining characteristic, around which every other element is formed.

FLOOR PLANS: Plans show that the Chapel's wedge shape has an open sanctuary with no interior divisions, flanked by an ambulatory that runs around its perimeter. It also clearly shows the two main entrances, as well as ten additional doors.

# Spatial Layout: Volume



One of the most significant features of the Chapel is the volume of the sanctuary itself. This massive volume determines the form of the entire rest of the building, which molds itself to the wedge-shaped hall. Not just an open auditorium, this space rises from the single story hallways with a distinctive grandeur that defines the character of the space and the experiences contained within.



*Figures 2.4.33, 2.4.34, and 2.4.35*



# Architectural Features



Figure 2.4.36

**ROOF:** The roof of the Chapel is notable. It stands out, unnecessarily protruding up as a pyramidal extrusion of the floorplan. With a simpler flat roof, the Chapel would look a lot more common, blending into the background of the campus with ease.



Figure 2.4.37

**CORNICE:** The cornice is an example of the art deco and classical motifs that decorate this structure, using a common classical theme from the campus and blending it with newer stylistic elements.



Figure 2.4.38

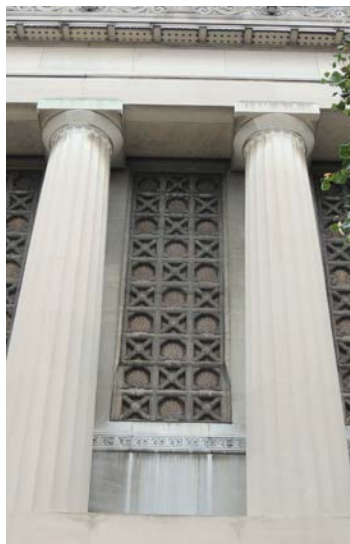


Figure 2.4.39

**COLONNADE:** The fluted doric colonnade that surrounds the Chapel is a stylistic nod to the rest of campus, especially to Founder's Hall. Additionally, while the Chapel's volume, form, and decorative features stand out as unique, without the colonnade, it would be a simple stone box articulated with windows, and far less appealing.



Figure 2.4.40

**ENTRY SEQUENCE:** The entry sequence is essential to the Chapel. You move from the bright out of doors with its unlimited headroom, into the dark ambulatory, and from there into the bright and spacious sanctuary. In a very Frank Lloyd Wright kind of way, you are compressed and released, somewhat by headroom, but mostly by the quality of the light.



Figure 2.4.41



Figure 2.4.42

**DOORS AND STATUARY:** The doors to the Chapel and the statuary are adorned with mixed religious iconography. This is not exactly a non-denominational space, but more a non-religious spiritual space. This is a space that celebrates the wisdom of all the denominations, and indeed the universe itself, mixing Greek and Egyptian with Christian and astrological.



Figure 2.4.43

# Decorative Finishes



Figure 2.4.44

**GLAZING AND LIGHTING:** The glazing and lighting designed for this space is intended to create an invigorating experience. In the entryway and ambulatory, the lighting is soft, blue, and indirect. In the sanctuary, though, the light is gold, brilliantly bright and illuminating every corner. Inside the sanctuary, the light is golden and bright. Moving from the soft blue light in the ambulatory into this bright space brings a sense of awe and wonder. The lighting was carefully contrived to create this sensory experience, giving the space an almost holy feeling.



Figure 2.4.45

**SANCTUARY CEILING:** This ceiling is intricately designed around the horizontally-installed organ pipes, and enables them to best take advantage of the unique acoustics. The ceiling is notable for its triangular grille, above which resides the 6829 pipes of the Aeolian-Skinner Organ. In this arrangement, the sound falls from the ceiling around you, which is a unique experience of such a romantic instrument.

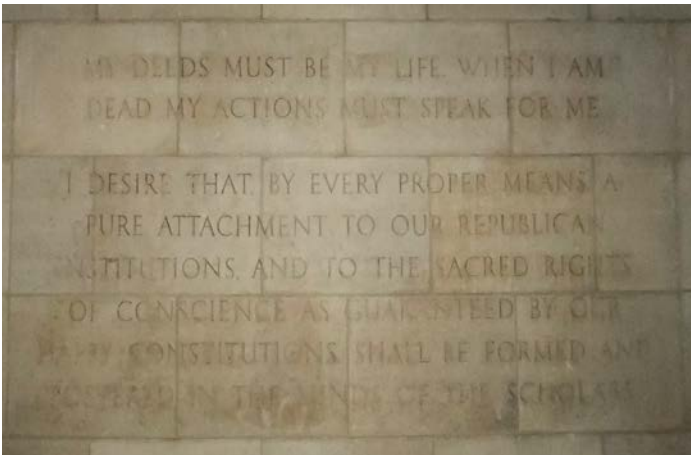


Figure 2.4.46

**CARVED QUOTES:** Quotations have been inscribed into the stone walls of the ambulatory, taking the inspiration of the mixed religious iconography and adding the inspiration of great words related to moral and scholarly life to add strongly to the educational message of Girard.

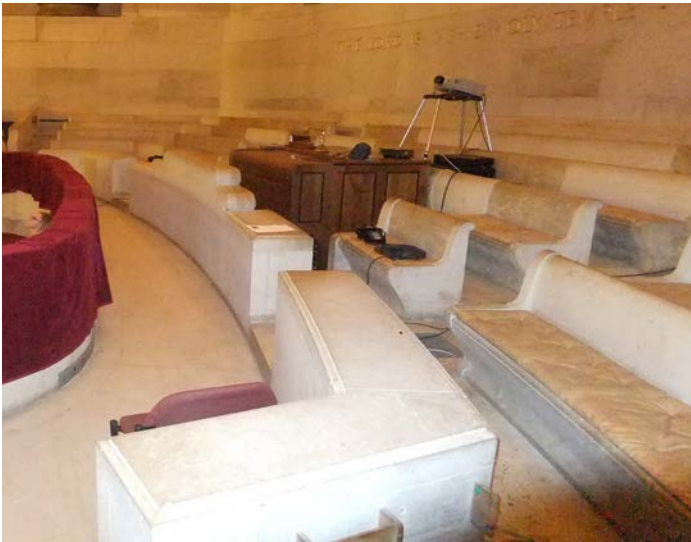


Figure 2.4.47

**STAGE PEWS:** Amid all the light and air in the sanctuary are stone pews on the stage, heavy and permanent amid the awe and wonder. They bring the mind back to the serious business of the school, that is, the importance of educating the young, and it reminds us that even though this is a spiritual space, this is still an educational space. Those who sit in the stone pews and speak from the stage are given weight. It is an inspirational space, intending for students to enter, feel part of something greater, and feel inspired to be a better contributor to that greatness.

**ORNATE FLOORS:** The floors exhibit delicate patterns of stone and metal, reflecting the similar plethora of iconography as the rest of the building.



Figure 2.4.48



Figure 2.4.49

# Image Sources

- Figure 2.4.1: Google Maps Satellite  
Figure 2.4.2: TU Walter's First Floor Plan, Plate 28, Monument to Philanthropy, by Bruce Laverty et al.  
Figure 2.4.3: Sam Loos  
Figure 2.4.4: Garry Norton, Giardiana Archives  
Figure 2.4.5: Garry Norton, Giardiana Archives  
Figure 2.4.6: TU Walter's Transverse Section, Plate 32, Monument to Philanthropy, by Bruce Laverty et al.  
Figure 2.4.7: TU Walter's Longitudinal Section, Plate 31, Monument to Philanthropy, by Bruce Laverty et al.  
Figure 2.4.8: Garry Norton, Giardiana Archives  
Figure 2.4.9: Garry Norton, Giardiana Archives  
Figure 2.4.10: Giardiana Archives  
Figure 2.4.11: Giardiana Archives  
Figure 2.4.12: HABS  
Figure 2.4.13: Sam Loos  
Figure 2.4.14: HABS  
Figure 2.4.15: HABS  
Figure 2.4.16: HABS  
Figure 2.4.17: HABS  
Figure 2.4.18: Garry Norton, Giardiana Archives  
Figure 2.4.19: Garry Norton, Giardiana Archives  
Figure 2.4.20: Lindsey Uhl  
Figure 2.4.21: Garry Norton, Giardiana Archives  
Figure 2.4.22: HABS  
Figure 2.4.23: Garry Norton, Giardiana Archives  
Figure 2.4.24: Lindsey Uhl  
Figure 2.4.25: Sam Loos  
Figure 2.4.26: Lindsey Uhl  
Figure 2.4.27: Lindsey Uhl  
Figure 2.4.28: Lindsey Uhl  
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Figure 2.4.30: Garry Norton, Giardiana Archives  
Figure 2.4.31: Garry Norton, Giardiana Archives  
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Figure 2.4.33: Joseph E. B. Elliott  
Figure 2.4.34: Joseph E. B. Elliott  
Figure 2.4.35: Joseph E. B. Elliott  
Figure 2.4.36: Lindsey Uhl  
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Figure 2.4.41: Lindsey Uhl  
Figure 2.4.42: Giardiana Archives  
Figure 2.4.43: Blair Winter  
Figure 2.4.44: Lindsey Uhl  
Figure 2.4.45: Lindsey Uhl  
Figure 2.4.46: Lindsey Uhl  
Figure 2.4.47: Lindsey Uhl  
Figure 2.4.48: Joseph E. B. Elliott  
Figure 2.4.49: Lindsey Uhl

## 2.5 Building Conditions Survey

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### **METHODOLOGY**

A baseline conditions assessment of Founder's Hall and the Chapel at Girard College was undertaken in September 2014. One team of three people visually examined the exterior and interior of each building to record evidence of physical deterioration and wear and past repairs. Our assessment began on the exterior of each building where all elevations were surveyed, and then moved to the interior, where only accessible spaces were surveyed. All members evaluated the observed conditions while one person kept notes and another took representative photographs. The Founder's Hall team began their observations in the basement and then progressed vertically through the building. The Chapel team focused entirely on the first floor of the building as the basement could not be accessed. The notes and photographs were then compiled in the following report. This report reflects a general survey of the conditions that could be observed visually from the ground. A more complete conditions assessment of both buildings, especially on the exterior, is recommended.

### **SUMMARY OF FINDINGS**

Both buildings are monumental structures, purposefully constructed to last the ages with solid, durable materials. Overall, Founder's Hall and the Chapel were found to be in very good, if not excellent condition, with the observed conditions of the exterior and interior being generally the natural result of decades of wear from weathering and regular use. Both buildings appear to be in excellent structural condition, save for one condition on the interior of Founder's Hall. The interiors especially are in exceptional condition, given their age and use, with most observed conditions being cosmetic.

### **FOUNDER'S HALL**

The exterior of Founder's Hall was generally in very good condition. Areas of biogrowth, atmospheric soiling, coloration, and wear were observed. Small sections of marble blocks on the main walls had burst, revealing rusted iron fasteners beneath. The cast iron coffered ceiling over the portico also exhibited significant soiling in addition to peeling paint. In some instances, coffers had been removed. Like the marble blocks, the marble columns suffered from biogrowth, atmospheric soiling, possible black crust formation, coloration, and surface erosion. Dutchman repairs were noted on the bases of several columns. The marble pavers of the portico and marble perimeter steps did not present any biogrowth, atmospheric soiling, or discoloration, but showed significant signs of wear. This included the abrasion of the steps, and displacement and delamination of some pavers.

The interior of Founder's Hall was overall in very good condition, with the observed pathologies being mostly cosmetic in nature. On the first floor, all four rooms and both vestibules contained peeling paint. There were also areas of cracked plaster in several rooms. While the marble tiled floors in the south vestibule were in excellent condition and clearly received regular maintenance, the floors in the ballroom and the north vestibule were scuffed, but undamaged. The greatest concern on the first floor appeared in the north vestibule, where several marble beams were cracked in the

same location across the length of the vestibule. As the museum rooms on the second floor could not be accessed when the assessment was performed, only the south and north vestibules were examined. Like the first floor, these vestibules were in very good condition, but contained peeling paint and cracked plaster. These were more extensive than those on the first floor. The third floor was in fair to good condition. Each room and vestibule contained extensive areas of peeling paint, and cracked and missing plaster. The glass of the domed laylights in each room and vestibule were broken or even missing in some cases. The marble floors on the third floor were scuffed and worn.

## CHAPEL

The exterior of the Chapel was generally in very good, if not excellent condition, with the identified deterioration processes being mostly aesthetical and none found to be severe. Structurally, the building appears to be in excellent condition with no active conditions affecting the mechanical properties of the stone. Most of the observed conditions appear to be natural reactions of the given material to weathering and the environment. No immediate interventions are needed to preserve or improve the condition of the building itself. A more detailed assessment and diagnosis of the exterior along with a recommended treatment plan, was conducted by Samuel Loos as an individual project and is included in Part IV of the larger report.

The interior of the Chapel was in excellent condition. The observed conditions were almost exclusively cosmetic in nature, disrupting the visual integrity of the space. These included wax staining at the base of the walls of the ambulatory, hair cracks on the scagliola sanctuary columns, oil stains on stone walls in the sanctuary and peeling paint and cracked plaster in various spaces. The cracks on the columns were deemed to not be structural. The oil stains on the stone walls along the main pews appear to be from students resting their heads against them. Other observed conditions were more severe, but isolated. These included cracked marble floors and damaged metal floor decorations in the atrium. Additionally, decades of use by students showed itself on the aluminum side entrance doors, where several handles were damaged or missing. Only one condition was observed which warrants immediate attention and intervention. There was a section of plaster missing over the southeast colonnade behind the stage of the sanctuary and showed signs of water damage.

# FOUNDER'S HALL

Founder's Hall is a three story, Greek Revival building that resembles a Greek peripteral temple. The low gable roof rests on massive Corinthian columns. The building sits eight feet above the ground and is accessed by eleven steps that surround the building. The building stands ninety feet tall and measures approximately one hundred by one hundred and fifty feet. The building is clad in West Chester marble, though the internal structure is brick. It was designed by Thomas Ustick Walter, with heavy influence by Nicholas Biddle, and constructed between 1833 and 1847. Girard College used the building as a classroom building from the opening of the school on January 1, 1848 to 1916. It's size, style, and decorative elements reflect the dictates of Stephen Girard. Today, the building houses the Stephen Girard collection on the second floor and hosts special events on the first floor.

## ROOF SYSTEM

Founder's Hall has a low, duo-pitched gable roof. Large tiles of marble originally covered the roof of Founder's Hall. Terne covered stainless steel sheetmetal was installed over the original marble roof in 2012 after the roof began leaking in 2007.

- The roof was not reviewed. It is assumed to be in good condition.



*Figure 1.1. Metal roof on Founder's Hall.*

## GUTTER SYSTEM

Internal marble gutters connect to internal downspouts that carry water to underground pipes. The downspouts are visible in the basement and appear to be made of iron.

- The gutter system was not reviewed.
- It was noted that there have been problems with algae growth in the gutters in the past. This has caused the downspouts to leak. The situation should continue to be monitored.



## CLADDING

The north and south exterior walls of the building's main body are identical. They consist of ashlar blocks of marble masonry. A large central doorway grants access to the interior. There are eight Corinthian columns that support an architrave and pediment on these elevations. These columns are made of the same marble as the walls.

The east and west exterior walls are also identical. Like the north and south walls these are clad with ashlar blocks of marble masonry. Eleven Corinthian columns support the roof. These columns are also made of marble. The north, south, east, and west facades have not been substantially altered since Founder's Hall was constructed.

### Conditions

#### South Elevation:

- There are lights in parapet.
- There is cracking, soiling, and bursting on the marble blocks.
- The column bases have dutchman repairs.
- There is interior soiling on the columns.
- There is peeling paint, cracking, and soiling on the ceiling coffers.
- Settling is evident on the south porticos.
- There is a loose marble tile on the south portico.

#### West Elevation:

- There is an orange-yellow coloration, probably caused by a formation of calcium oxalate, on the exterior wall and interior of the columns.
- There are lights attached to the exterior wall. These are not hidden in the ceiling coffers like those on the south elevation.
- There is bursting of the marble on the exterior wall.
- The column bases have dutchman repairs.
- Settling is evident on the west porticos.
- There is a loose marble tile on the west portico

#### North Elevation:

- There is an orange-yellow coloration, probably caused by a formation of calcium oxalate, on the exterior wall and interior of the columns.
- Possible biogrowth on the ceiling coffers and columns.
- There are coffers missing from ceiling.
- The portico floor is extremely soiled.
- There is delamination of the marble portico pavers.
- Rusted iron fasteners have caused marble blocks to burst.
- There is a hawk nest on top of one of the columns.



*Figure 1.1 - Soiling on south elevation.*



*Figure 1.1 - Interior soiling on columns and coffers on south elevation.*



*Figure 1.1 - Marble bursting and rusted iron fastener visible on south elevation.*

East Elevation:

- There is an orange-yellow coloration,
- probably caused by a formation of calcium oxalate, on the exterior wall and interior of the columns.
- There is biogrowth on the columns.



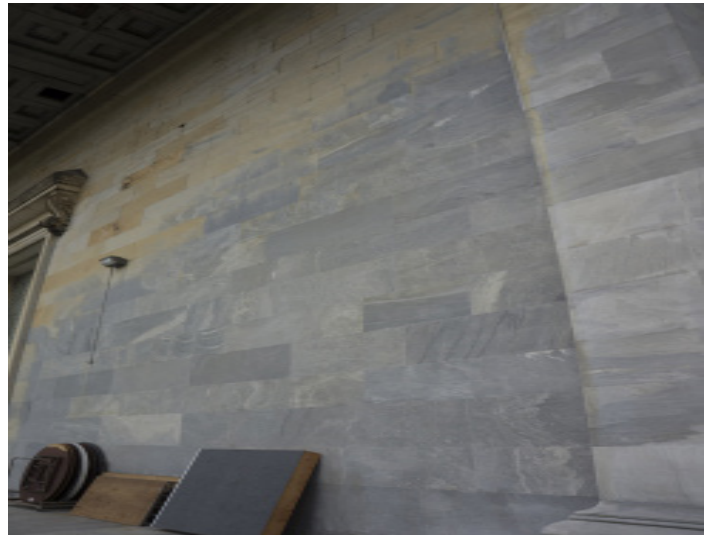
*Figure 1.1 - Missing tile from ceiling over portico on north elevation.*



*Figure 1.1 - Delamination of marble paving stones on portico of north elevation.*



*Figure 1.1 - Dutchman repair on south elevation.*



*Figure 1.1 - Coloration and light fixtures on north elevation.*



*Figure 1.1 - Dutchman repair on west elevation.*



*Figure 1.1 - Biogrowth on columns on east elevation.*



*Figure 1.1 - Biogrowth, soiling, and chipping on columns on west elevation.*



*Figure 1.1 - Cracked marble paving stones on portico on north elevation.*



*Figure 1.1 - Biogrowth, coloration, and bird guano on east elevation.*

## FRAMING

The framing is brick and relies on a system of arches, inverted arches, barrel vaults, and groin vaults. Thomas Ustick Walter designed the brick structural system.

- There are no known structural concerns.

## WINDOWS

The east and west elevations have six wooden, casement windows on the first and second floors. There are six awning windows on the third floor. All windows lack exterior shutters and storm windows. The first floor windows are currently in the process of being restored off site. There are also windows into the basement which were not surveyed.

### Conditions

West & East Elevations:

- The first floor windows themselves are in the midst of being restored, though the sills were in poor condition.
- The second floor windows are in poor condition.
- There are cracks in some of the window panes on the first floor.
- There is rusting of the iron railings over the second floor windows.
- There are interior shutters on all of the windows, though several of these shutters have been painted or swollen shut.
- There is peeling paint on the windows.
- There is soiling below the windows on the first floor.



*Figure 1.1 - Soiling below window on west elevation.*



*Figure 1.1 - Windows being restored on east elevation.*

## DOORS/ENTRIES

The entrances are sixteen feet wide by thirty two feet high made of solid wood with embossing and egg and dart decoration. They are made of twelve rectangular panels. Only the two central panels function as doors. There is weatherstripping on the doors. The door knobs and keyholes are made of brass. The entrance appears that they have undergone few alterations aside from many campaigns of painting.

### Conditions

#### South Elevation:

- There is peeling, chipping and cracking in the paint on the front door.
- There is rot at the bottom of the door.
- The marble lintel above the door is cracked.

#### North Elevation:

- This is clearly a service entrance as there are chips in the stone.
- The rear door is in worse condition than the front door.
- There is peeling paint on the rear door.
- A knob is missing from the rear door on the interior.



*Figure 1.1 - Peeling, cracking and chipping paint on door on south elevation.*



*Figure 1.1 - Rot at bottom of door on south elevation.*



*Figure 1.1 - Cracked lintel above door on south elevation.*

## INTERIOR: FIRST FLOOR

The interior layout of Founder's Hall consists of two vestibules than span the width of the building. These are on the north and south sides. The vestibules give access to four rooms. These rooms are placed two by two and originally had no divisions. The building contains no hallways. Rooms on the first and second floor are groin vaulted and have a height of about twenty five feet. Rooms on every floor are finished with plaster and painted. There is wood floor trim in each room. Doors between these rooms are made of wood and painted. Marble stairs are cantilevered into the wall and have cast iron balustrades and mahogany banisters. The staircases are located in all four corners of the building and accessed through the vestibules. The floor plan is repeated on all three floors of Founder's Hall. The north-west room was divided in half in the 1850s, and the kitchen added later.

### Conditions

- There are cracks in the stone columns in the south vestibule.
- There are cracks in the marble beams above Stephen Girard's tomb.
- There are water stains on the roof of the men's room.
- There are water stains on the roof of the women's room, though they are not as bad as those on the men's room.
- The laylight in the roof is broken. It is possible that water has leaked or still leaks through this laylight.
- There is peeling and chipped throughout the first floor.
- The marble tile floors in front hall are in good condition and clearly well maintained, though some tiles are cracked.
- There is a limited amount of peeling paint in the Board Room.
- There are patched plaster cracks in the Board Room.
- The doors between the rooms on the first floor were swollen.
- A portion of the floor from ballroom to the north vestibule has been patched.
- There is peeling paint in the rear vestibule.
- There are cracks in the marble beams in rear hall. These were all in the same location.
- There are nicks and cuts in columns in the rear hall.
- The column near women's restroom is clearly lower than the other ones.



*Figure 1.1 - Peeling paint on bookshelves in Board Room.*



*Figure 1.1 - Representative of layers of paint on interior doors.*



*Figure 1.1 - Representative of peeling paint around staircase.*



*Figure 1.1 - Crack in marble beam in north vestibule.*

## INTERIOR: SECOND FLOOR

The northeast and the southeast rooms on the second floor were divided in half in approximately 1850. They have permanent plaster walls and flat plaster ceilings. There are storage rooms and bathrooms in the north hall.

### Conditions

- There are cracks in the marble beams of the south and north halls.
- There is peeling paint and cracked plaster in the south and north halls.
- There are plaster cracks in the north hall that affects the entire wall.
- The northeast and northwest stairs had textured marble treads between the first and second floors. These are not original.

## INTERIOR: THIRD FLOOR

The third floor rooms have domes that are thirty feet high. Cast iron laylights allow light from the skylights on the roof to enter the rooms. Domes with central laylights are also found above the corner staircases. Two air conditioning condensers are located on third floor in room 306. The windows are covered with wood panels.

### Conditions

- There is peeling paint in all of the rooms.
- The marble floors have been poorly maintained and are scuffed.
- There is chipping on several of the columns in the south and north halls.
- The doors to the attic in the south and north halls are deteriorating and show a loss of the wood fabric.
- The laylight in room 306 is broken.
- There are plaster cracks by the condensers in room 306.
- The laylight in room 305 is missing.
- There is extensive peeling paint in room 305.



*Figure 1.1 - Representative of peeling paint in third floor halls.*

- There is a hole in the plaster ceiling by the laylight, cracked plaster, and missing plaster on the dome in room 305.
- One of the panes in one of the windows was cracked in room 305.
- A section of plaster beneath the dome in room 303 has been cut out. It may be possible that this was to remove a damaged portion of plaster.
- There are cracks in the plaster walls in room 303.
- There is peeling paint in room 303.
- There is cracked and missing plaster on both sides of door to 305 in room 303.
- The laylight in room 303 is missing.
- Missing plaster on the dome in room 303 has exposed the brick framing.
- Room 303 is in the worst condition.
- Room 304 houses school records and could not be accessed.
- There is peeling paint in the north hall. The laylight on the northeast side of the rear hall is missing glass panes and one pane is ready to fall.
- There are cracks in the marble beams in the north hall.
- There are cracks in the plaster walls of the northwest staircase.



*Figure 1.1 - Broken panes in laylight in room 306.*



*Figure 1.1 - Peeling paint and damaged plaster in room 305.*



*Figure 1.1 - Representative of plaster cracks in north and south halls.*



*Figure 1.1 - Cracked window pane in room 305.*





*Figure 1.1 - Section of plaster removed from dome in room 303.*



*Figure 1.1 - Exposed brick framing in room 303.*

## INTERIOR: BASEMENT AND FOUNDATIONS

The basement is full height and is taller than the typical full height basement as Girard required in his will. The walls are made of brick and rubble fill. The rubble appears to be schist. There was ductwork and plumbing located in the basement.

### Conditions

- The walls have been whitewashed, though it appears that this has not been maintained. It may have been washed away by water infiltration over the years. It is unclear if this was original.
- There is some evidence of water staining and damage beneath the exterior grates.
- Some settling is evident in the walls.
- There is moderate brick delamination or spalling, efflorescence, and evidence of patching in the walls.
- The concrete floor appears to be in good condition with few cracks.
- There are mortar voids in the brick portions of the walls.
- There are open mortar joints in the brick portions of the wall.



*Figure 1.1 - Basement with brick barrel vaults and rubble fill.*



*Figure 1.1 - Brick deterioration and loss of whitewash in basement.*

## SYSTEMS: ELECTRIC AND LIGHTING

- All of the lighting appears functional.
- Girard College is careful to maintain the lights.
- The electric system was not reviewed.

## SYSTEMS: PLUMBING

- There are iron pipes in the basement.
- The plumbing was not reviewed.



*Figure 1.1 - Pipes running through basement.*

## SYSTEMS: HVAC

- The air conditioning unit is located on the third floor.
- The HVAC system was not reviewed.

## MISCELLAENOUS ISSUES

- There was a dead bird on the third floor. Birds have been noted to enter the building on a regular basis if the south or north doors are left open.



*Figure 1.1 - Dead bird found on third floor.*

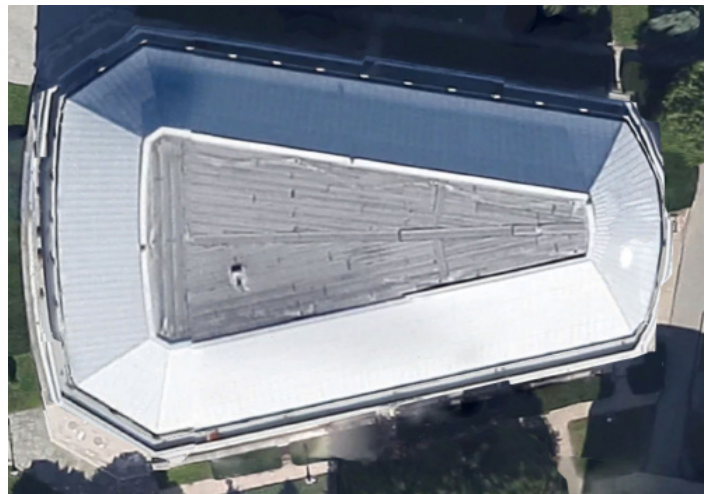
# CHAPEL

The Girard Chapel is an Art-Deco style building with a wedge form. It was designed by the architectural firm Thomas, Martin, and Kirkpatrick and constructed almost entirely of Indiana limestone. It was constructed in 1933 and replaced an earlier chapel. Concrete walkways surround the building. Doric colonnades, which sit atop a flat masonry base, surrounds the building. Above these colonnades are two cornices. The primary entrances are located on the northwest and southwest elevations.

## ROOF SYSTEM

The Chapel has a steeply pitched, metal hipped roof. The roof has not been altered.

- A leak in the roof was reported and repairs were undertaken in November 2014. The nature of the problem is unknown.
- A brief survey of the roof was conducted in November 2014. It appears to be in very good condition.



*Figure 1.1 - Chapel roof.*

## GUTTER SYSTEM

- The gutter system was not reviewed.

## CLADDING

The Chapel's main building component is Indiana limestone. The external elevations are generally flat and unadorned save for the dual cornice and entrance door surrounds. The detailing on these features are also flat, indicative of Art Deco influences. The colonnades making up the visual bulk of the exterior are of the Doric order, lacking a base and capped with a simple curved echinus containing a central trapezoidal, keystone-like element and square abacus. Slender pilasters with capitals bookend the colonnades. The columns number six on the west elevation, four on the east, and ten on the south and north elevation.

### Conditions

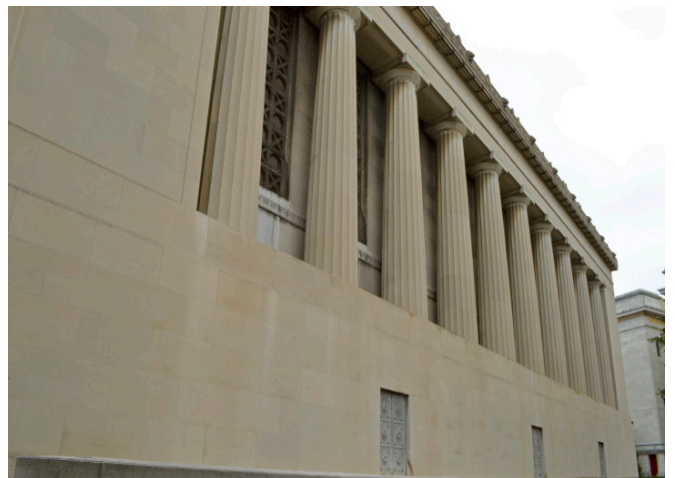
- There is erosion on all exposed limestone surfaces
- Black soiling is present on every elevation. It was found primarily along planar changes or carved ornamentation which accumulate and retain water. It is also found on sheltered areas on the backs of columns and on the bronze grilles of the sanctuary windows.
- Orange lichen and green algae are present on the north elevation along the first two horizontal planes of the Chapel base, being concentrated at the northeast corner.
- Bleaching, or a gain in the lightness of the stone, is present on the primary elevations directly below the bronze grilles.
- A pale yellow band is present directly below the first cornice on all elevations.
- Bird excrement is present on the south elevations on the upper portions of the wall and grilles behind the colonnade.
- Damp areas are present on the second horizontal base of the west elevation and behind the colonnade on the west elevation.
- A green-blue stain from the copper flashing is present on the column capital of the south elevation.



*Figure 1.1 - Biogrowth on pediment above entrance on northwest elevation.*



*Figure 1.1 - Deterioration of west elevation.*



*Figure 1.1 - Bleaching beneath window grilles and black soiling on southeast elevation.*

## FRAMING

- The framing was not reviewed.

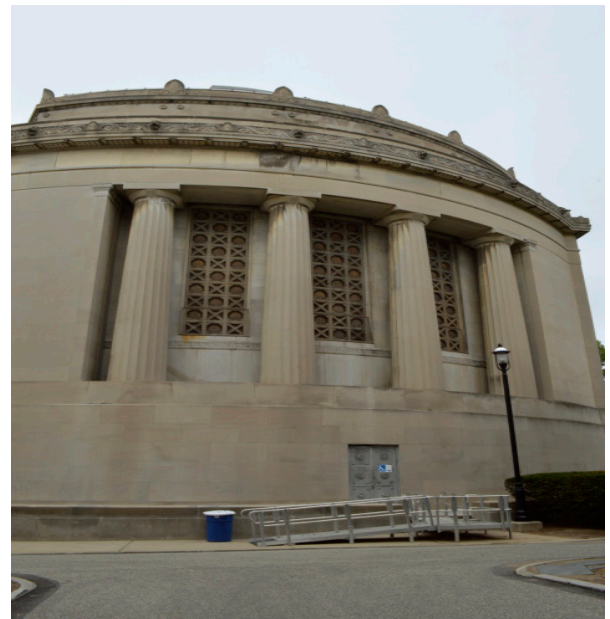
## WINDOWS

### Conditions

- Some of the protective nets over the window grilles are covered in bird guano while others are relatively clean.
- The east facade has the least amount of bird guano and is protected by spiking.
- The southwest facade has the most bird guano.
- The northern and western capitals do not have protective spikes over them.
- An isolated, dark orange stain, characteristic of iron oxide is present at the corner of the south most bronze grille of the east elevation.
- All bronze grilles on the Chapel have oxidized to form a brown patina of copper sulfide.



*Figure 1.1 - Rust staining below southernmost window on southeast elevation.*



*Figure 1.1 - Less bird guano on east elevation.*

## DOORS/ENTRIES

The exterior of the Chapel has ten small entrance doors. Three are located on the east, north and south elevations. There is one on the west. There are two large aluminum doors on the northwest and southwest elevations. The main entrance doors consist of glass and are covered with ornamental cast aluminum work in a rectangular grid pattern. The side entrance doors are constructed of cast aluminum.

### Conditions

- Loss of material is present at the base of some side entrance door surrounds due to impact damage.
- Hair cracks on the stone steps, along with complete fractures along those steps are present on the northwest and southwest main entrances.
- Hair cracks are also present on the sculpture bases.
- Mortar between the stairs has been lost or is badly deteriorated.
- The northwest entrance of the Chapel has more cracking in the stairs compared to the minimal damage on the stairs on the southeast entrance.
- These landings have apparent areas where substandard repairs have been applied leading to further damage or incongruent material.
- Damp areas were observed on the stairs and at the base of the walkway on the northwest and southwest entrances
- There is rusting of the iron components of the main entrance doors.
- There is black biogrowth on top third of door surrounds on the southeast elevation.
- A whitish patina, characteristic of aluminum, has formed on the side entrance doors and main entrance ornamental metalwork.
- There are three cracked ghost circles and regular chipping on the landing on the southwest elevation.



*Figure 1.1 - Cracks and minor repairs to stairs on northwest elevation.*



*Figure 1.1 - Corrosion on entrance doors on northwest elevation.*



*Figure 1.1 - Abrasive damage to limestone at base of side door on southeast elevation.*



*Figure 1.1 - Cracking on base of St. Mark Lion statue on southwest elevation.*



*Figure 1.1 - Patina on aluminum doors and soiling around doors on southeast elevation.*



*Figure 1.1 - Cracked ghost circles and chipping on landing on southwest elevation.*



*Figure 1.1 - Biogrowth on statues by entrance on northwest elevation.*



*Figure 1.1 - Chipping around jamb and lintels of entrance on southwest elevation.*

## INTERIOR: MAIN FLOOR

The Chapel's interior floor plan consists of a central sanctuary that follows to the wedge shape of the building. An ambulatory surrounds the sanctuary and connects it to the front atrium. The sanctuary has a main floor with seating. There is a stage on the south end that has a choir loft behind it.

- There is rusty metal work and deterioration of the stem on the interior of the northwest entrance.
- The rotundas in the two main entryways have flaking paint and cracked plaster.
- The rotunda on the northeast and north side show more wear on the floor and handrails.
- In both rotundas damage around the ceiling is evident with flaking of paint and tile.
- Many of the floor tiles and metal work in the atrium are either chipped or scuffed in some way.
- The lights covers in the ambulatory show their ages with yellowing.
- The side walls fo the ambulatorys have wax damage, and scratches.
- Some of the interior handles of the side entrance doors are in need of repair. Some handles are inoperable or broken.
- There is a crack in the stone transom above the middle entry door of the north elevation.
- The corners are damaged on several interior doors. These doors also show minor cracks and damage to the embellishments.
- There is some loss of paint on the ceiling of the santuary
- Several acoustic tiles in the sanctuary show deterioration.
- Stain is present on the stone wall flanking the pews in a regular pattern.
- The same pattern of cracking down the middle of the column appears in all but one of the columns in the sanctuary, with various degrees of wear.
- Parts of the ceiling throughout the chapel are damaged.
- There is plaster damage from a possible leak at the top right section of the colonnade behind the stage.



*Figure 1.1 - Wax staining at base of stone walls in southeast ambulatory.*



*Figure 1.1 - Peeling paint around light in rotunda.*



*Figure 1.1 - Cracking and loss of material on ceiling in southwest rotunda.*

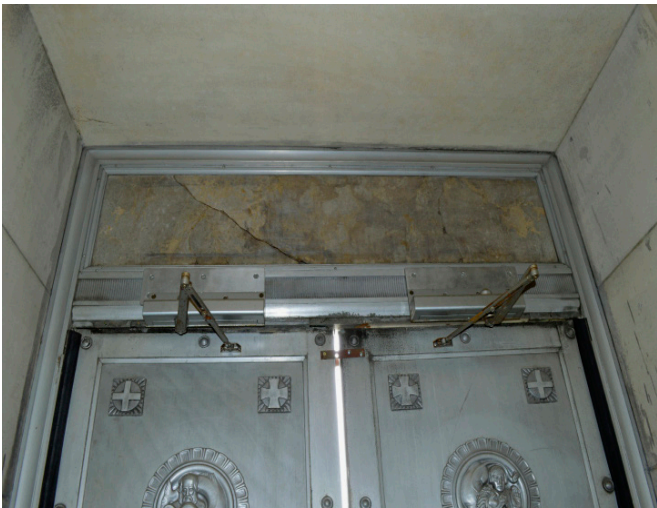




*Figure 1.1 - Missing plaster above columns and possible evidence of water damage behind the stage.*



*Figure 1.1 - Wax staining and stair wear in south hallway.*



*Figure 1.1 - Cracked stone transom above entry door on north elevation.*



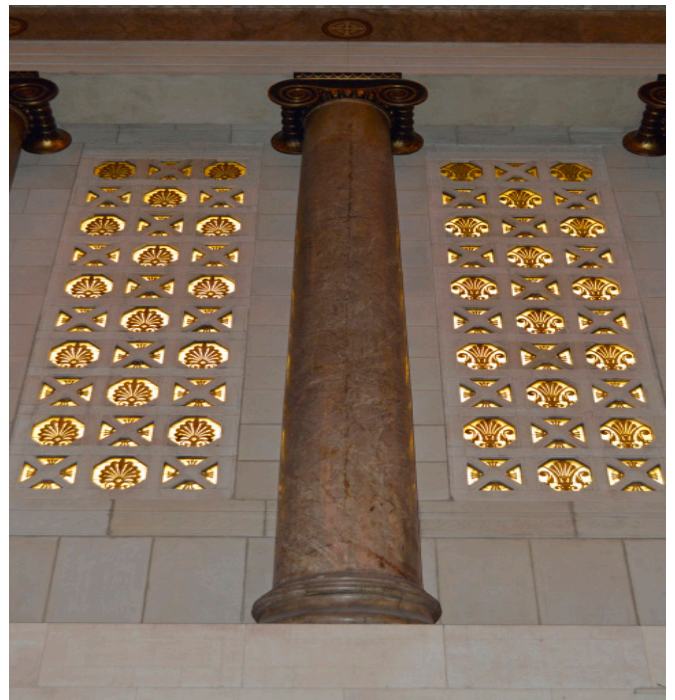
*Figure 1.1 - Damaged decorative tile and metal work in southwest rotunda.*



*Figure 1.1 - Peeling paint on ceiling*



*Figure 1.1 - Rusty metal and deterioration of stone work at northwest entrance.*



*Figure 1.1 - Detail of cracked column in sanctuary.*

## INTERIOR: BASEMENT AND FOUNDATIONS

- The basement and foundations were not reviewed.

## SYSTEMS: ELECTRIC AND LIGHTING

There is a sharp contrast in lighting between the entry spaces and sanctuary in the Chapel, which is carefully controlled. The entry spaces have a dark, purple light. The sanctuary has a warm gold light.

- Most of the lighting have soiling and places where insects have collected at the base of the bulbs.
- Staff regularly replace light bulbs.
- Some of the light fixtures and finishes are in need of polishing, cleaning, and repair.

## SYSTEMS: PLUMBING

- The plumbing was not reviewed.

## SYSTEMS: HVAC

- The HVAC system was not reviewed.

## 2.6 Girard College Today

Girard College, located north of Center City, is surrounded by the neighborhoods of Brewerytown, Sharswood, and North Central to the north of West Girard Avenue, Fairmount and Francesville to the south. The last two neighborhoods are significantly more affluent than those north of West Girard Avenue, although this disparity has been growing smaller recent years. Up until 2000, the College was practically surrounded by low-income residential areas (Figure 2.6.1). The rising income levels in Fairmount and Francesville are representative of the gentrification spreading north from the more affluent Spring Garden neighborhood to the south (Figures 2.6.2, 2.6.3). The trend is visible in increased real estate investment, commercial activity, and changing demographics.

Because Girard College is a boarding school, access to the campus grounds are strictly controlled. The school has a main entrance on South College Avenue and another one on North College Avenue. The school is enclosed by a stone wall with an iron-milled point fencing flanking the main entrance, providing a frontal perspective of Founder's Hall at the end of Corinthian Avenue. Despite its location in central Philadelphia and its proximity to other city landmarks such as Eastern State Penitentiary (only ½ mile away), Founder's Hall, a National Historic Landmark, receives few visitors and its museum and collection are little known. The museum is free and open to the public once a week or by appointment. The Chapel can sometimes be visited in conjunction with Founder's Hall by prior arrangement.

Visitors to the College must sign in with school security at the entrance. Previously scheduled appointments are confirmed before access is granted, and school staff escort visitors at all times throughout the campus. These security measures are not uncommon for educational institutions, though a heightened security awareness is in place in schools nationwide after recent school shootings. Some additional security measures include a new security officer guarding the entrance to the high school.



Figure 2.6.1 Percent of People in Poverty in 2000 (PolicyMap)

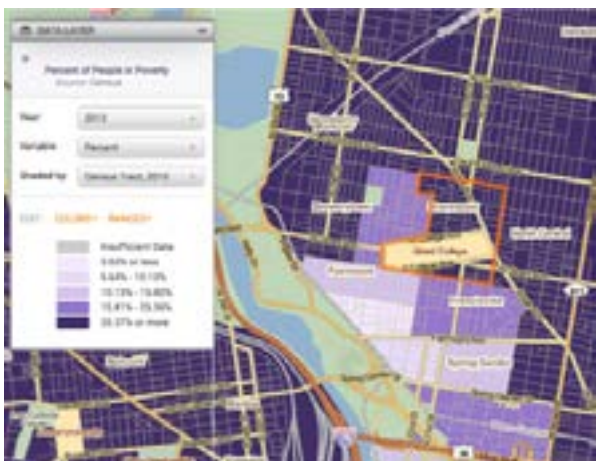


Figure 2.6.2 Percent of People in Poverty from 2008-2012 (PolicyMap)

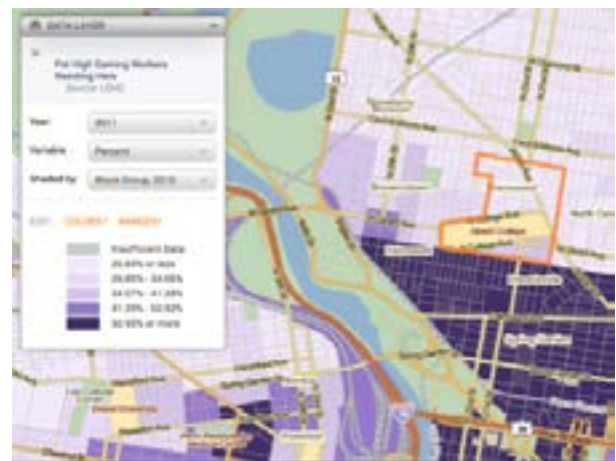


Figure 2.6.3 High Earning Residents in 2011 (PolicyMap)

### *Girard College's Wall*

One distinctive element of Girard College is the ten feet wall enclosing most of its property. The wall is part of the original design of the campus by Thomas U. Walter, and was built from 1846-47 to coincide with the completion of Founder's Hall and the four original dorms. The dimensions and inclusion of the wall were dictated in Stephen Girard's Will with the purpose of preventing intruders from entering, and for the college to be a secure and private environment.<sup>6</sup>

According to staff, Girard College historically functioned in isolation, was explicit about keeping people away, and was known as a notoriously difficult place to enter. The reason for this can be interpreted as a protective measure ensuring a safe environment for the students, and safeguarding their physical and mental well-being. The College is an ideological project designed to raise and educate orphans to the highest standard of excellence, a development to be achieved fully within the school. The campus itself, with its layout, buildings, and enclosing wall, is designed with this expressed educational intent in mind. It is a project intended to function internally and independently.

This accounts for the insular nature of the College. The school's relation and openness to other parts of city; however, has varied over the years. In the 1950s, the wall became a symbol of racial segregation as the school was only for white males, and because of the physical divide it created with the surrounding neighborhood. Although the school's policies changed with the Civil Rights Movement, the wall continues to mark a barrier separating Girard College from its surroundings.

The wall today is described by staff as providing students with a feeling of protection. The wall creates an insular effect that parallels both the school's mission and Girard's Will of being an internally focused environment for students to grow. It is a distinctive element that clearly delineates the separation from its surroundings. This is especially noticeable on North College Avenue (Figure AA), where single-family homes lining the blocks facing the wall are severed from other community fabric surrounding the College. South College Avenue presents a slightly different situation as the built fabric is less residential, and the entrance gate and fence allow some visibility onto the campus.



*Figure 2.6.4 North College Avenue, Corner with West College Avenue (B. Winter)*

## Founder's Hall Today

Until 1916, Founder's Hall served its original function by housing classrooms and rooms for student activities. Each of the twelve classrooms was assigned to a subject.<sup>1</sup> Students rotated from classroom to classroom and used the staircases on each corner of the building to move between floors.<sup>2</sup> The decision to build a new high school and move classes out of "Main Hall" (as Founder's Hall was originally called) was due to it being "ilily adapted to school purposes and has insufficient room for the development of a complete high school."<sup>3</sup> According to Elizabeth Laurent, Director of Historic Resources at Girard College, the number of students at the time was around 1,600. Founder's Hall has not been used as a classroom ever since.

As a new classroom building was being constructed, the librarian recommended that the vacated rooms be used for a library and a museum.<sup>4</sup> A school report from 1917 refers to "recreation rooms of the Main building" in the context of extended school activities, though it does not give further details about the specific uses of the rooms.<sup>5</sup>

The first floor of Founder's Hall today is used for special school events, as an events rental space, and to introduce the life of Stephen Girard to students and visitors. The second floor houses the Stephen Girard museum and archives, including displays that reproduce rooms from his home, epigraphy, and two rooms dedicated to the history of the school.

Students have their prom and special dinners at Founder's Hall, but rarely use it. On special events, such as the retirement of a teacher, the school may hold a reception in Founder's.

Every May, the Girard community celebrates Founder's Day, a day marking the birth of Stephen Girard. Alumni come together to remember their days at the College. Events include a Chapel service and a museum tour. During the fall, alumni also come together for homecoming weekend, and usually visit Founder's Hall.

Founder's Hall can hold up to 450 guests on its first floor. The space is often rented to schools and community organizations holding annual fundraisers.



Figure 2.6.5 Ball Room in Founder's Hall (B. Winter)

Until this year, the school rented their facilities at a minimal price as this service was a way for the College to engage and support partnerships with the community; however, staff costs resulted in economic loss for the school. Rental contracts today are renegotiated with a careful tracking of expenditure and profits in mind. Founder's Hall is rented for \$500 per hour per 200 guests, with the price increasing according to the number of guests, and the Chapel for \$600 per hour.

The building receives about five thousand visitors a year, half of them for events, and the other half to visit the museum. Most visitors come on reserved tours during the week, often on busses. These are the most lucrative type of visits as they are priced by headcount and are scheduled beforehand. Many of these visitors are students from other schools and universities in the city. There are also reserve adult tours of neighborhood groups and historical societies.

Thursday is the only day in which unscheduled tours of Founder's Hall and the Museum are accommodated. The tour is free for groups of up to nine people. Groups of ten or more are charged a fee. Entrance fees to Founder's Hall are \$10 per person, \$12 to visit Founder's and the Chapel, and \$15 to visit both buildings along with a short organ demonstration.

The third floor is not in use, and rarely does school staff walk up the stairs to enter this forgotten part of Founder's Hall. One of its four rooms is used for archival storage.

## The Chapel Today

A hundred years ago, the most debated question regarding Girard College concerned the prohibition of clergymen on campus. In 1910, a change in weekday routine resulted in the abolition of the afternoon chapel gathering service and a lengthening of the morning service. Today, students congregate on the first Wednesday of every month.

The service is a formal occasion where school rituals are enacted and school spirit strengthened. Student and organ performances, inspirational lectures by guest speakers, recognition of student achievements, and the singing of the school hymns, all under the direction of the school's president, celebrate the community. Together, they shape a collective identity and instill a moral code for the student body.

The school today fills less than one quarter of the Chapel. Younger students make up a larger percentage of the student body than older students as a result of suggested plans to eliminate the upper school. The Chapel is also used for an annual Christmas concert, a Spring concert with parents and alumni, and graduation. Occasionally, it is rented for concerts, seminars, and school graduations.

Two elements that stand out about the Chapel service is the formality of the event and the small number of students in relation to the building's carrying capacity. Classes are escorted in single file by their teachers and line up on the northern and southern entrances. Students enter in single-file and take their place in the pews, with teachers sitting at the exterior side of each pew. A strict dress code is observed, with all students wearing a sports coat, a vest, and a tie, and are carefully groomed. The seniors enter once the rest of the student body has taken their seats. Men enter from the south, women from the north, one by one. They meet at the center aisle and proceed to the front pews. Unlike the maroon uniforms of the rest of the student body, the seniors wear dark blue blazers. In addition to the monthly congregation, students have occasional projections screened in this space.

Below is a graph of some of the events- school, community, and private- that have happened in Founder's Hall and the Chapel over the last two years:



Figure 2.6.7 Events that have taken place in Founder's Hall and the Chapel in the Last Two Years.



*Figure 2.6.8 Founder's Hall viewed from Corinthian Avenue (B. Winter)*

### *The College Today*

Although Founder's Hall is a publicly accessible landmark, the general public may not perceive it as such. Conversations about Girard College are often infused with a sense of mystery as few have actually crossed its threshold. The Stephen Girard Collection is not promoted as a destination in travel literature or tourists circuits. Furthermore, its location does not capture many pedestrians, though Corinthian Avenue is becoming a popular destination for joggers, with wide sidewalks leading directly to Founder's Hall. However, no information or signage announces the existence of the museum from the street, that the museum chooses, as its staff and budget limitations prevent it from accommodating increased visitation, and they prefer this to turning people away.



*Figure 2.6.9 Exercising on Corinthian Avenue (B. Winter)*



A noticeable change in Girard College's relation to Philadelphia began in the year 2000, when Martin Luther King Jr. Day commemorations were moved from MLK High School to its campus. A series of events organized by "Global Citizen 365" (a non-governmental organization that coordinates the greater Philadelphia Martin Luther King Day of Service) brought many people, including nearby residents, onto Girard's grounds for the first time. The College has hosted the event ever since. The yearly commemorations bring increased visibility to the school's role during the Civil Rights Movement, and to the institution as a whole.

In 2014, the Philadelphia Orchestra played its annual Martin Luther King Jr. tribute concert in Girard's Chapel. Bruce Bekker, the Director of Institutional Giving at Girard, described the event as a huge success for all parties involved, as it brought people from many walks of life together, and the orchestra loved performing there. A full house and a concert scheduled for 2015 attest to the appeal of the Chapel as a performance venue, to the College's capacity to host large-scale high-profile events, and to the school's continuing legacy and history of philanthropy and social equality.

Girard College knows the potential profits to be made from renting its facilities, but is hesitant to take steps towards upgrading and long-term planning until proposed changes to the school are defined. The school has the advantage of dining facilities, safe parking, security staff, and experience with contracts and hosting events. As most events happen on weekends, staff working during this time earn overtime.

In 2014, the Armory-Gymnasium was rented out on Saturdays to a semi-professional Basketball team for the entirety of its season. This precedent, along with increased events programming, reflect the interest and willingness of the College to open its doors to a larger audience for financial and community benefits in ways that do not compromise the integrity of its educational mission.

In sum, the impressive Greek-style revival façade of Founder's Hall, the uniquely decorated Art-Deco Chapel, the school's gate and wall, its function as a boarding only school, and uniformed students imbue Girard College with a sense of formality, discipline, and tradition that contribute to its insular nature and undervalued public appreciation. Nonetheless, Girard College has a history of deep connection with neighborhoods in its vicinity through community and student projects, sports events, and the personal ties of students and alumni. Increased programming in its facilities is likely to bring greater recognition of its architectural heritage, philanthropic legacy, and historic significance.

### Notes

1 Stephen Girard's Will mentions 12 subjects for study. Girard, *The Will of the Late*, p. 22.

2 "Campus Tour," Girard College, <http://www.girardcollege.com/page.cfm?p=362>.

3 "Forty-First Annual Report of the Board of Directors of the City Trust- Appendix D," 1911, p. 163.

4 "Report and Catalogue of Pupil's at Girard College," Board of Directors of City Trusts, 1916. p. 21.

5 "Report and Catalogue of Pupil's at Girard College," Board of Directors of City Trusts, 1917, p. 21.

6 Stephen Girard's Will p. 20. Girard, *The Will of the Late*, p. 22.



Figure 2.6.10 Woman on Corinthian Avenue (B. Winter)

## 2.7 Institutional Relationships

Partnerships and connections helped establish the College in its infancy, and today provide a foundation from which Girard can gain strength. Powerful Philadelphians like Justice Story, Nicholas Biddle, and other influential men took interest in developing the curriculum and design of the College in the middle of the 19th Century. In the early days, wealthy tourists cycled through the College and other examples of Philadelphia's institutional genius like the Waterworks in Fairmount Park and Eastern State Penitentiary. Tours typically ended on the roof of Founder's Hall. Local partnerships also benefited students; for many years, two of the strongest career directions for boys and young men at Girard were music and military connections.

Dr. Herrick, a president of the College in the early 20th century, managed to expand the musical and military programs on campus greatly

during his tenure. By hiring C. Stanley Mackey, an important member of the Philadelphia's musical circles, so began the long standing relationship with the Philadelphia Orchestra. Students of the renowned choir for years took field trips to see concerts. The Orchestra, as of last year, is again performing at the College. In addition to the music programs, professional military officers trained students giving them further career options. At the turn of the century the College also began a relationship with the Milton Hershey School, whose founder looked to the College and Stephen Girard as a precedent for his endeavor e. Since then the schools have kept loose ties with each other.

Today Temple University, Drexel University, and the University of Pennsylvania partner with the College for educational purposes. Some programs resulting from these partnerships include an on campus gardening project and

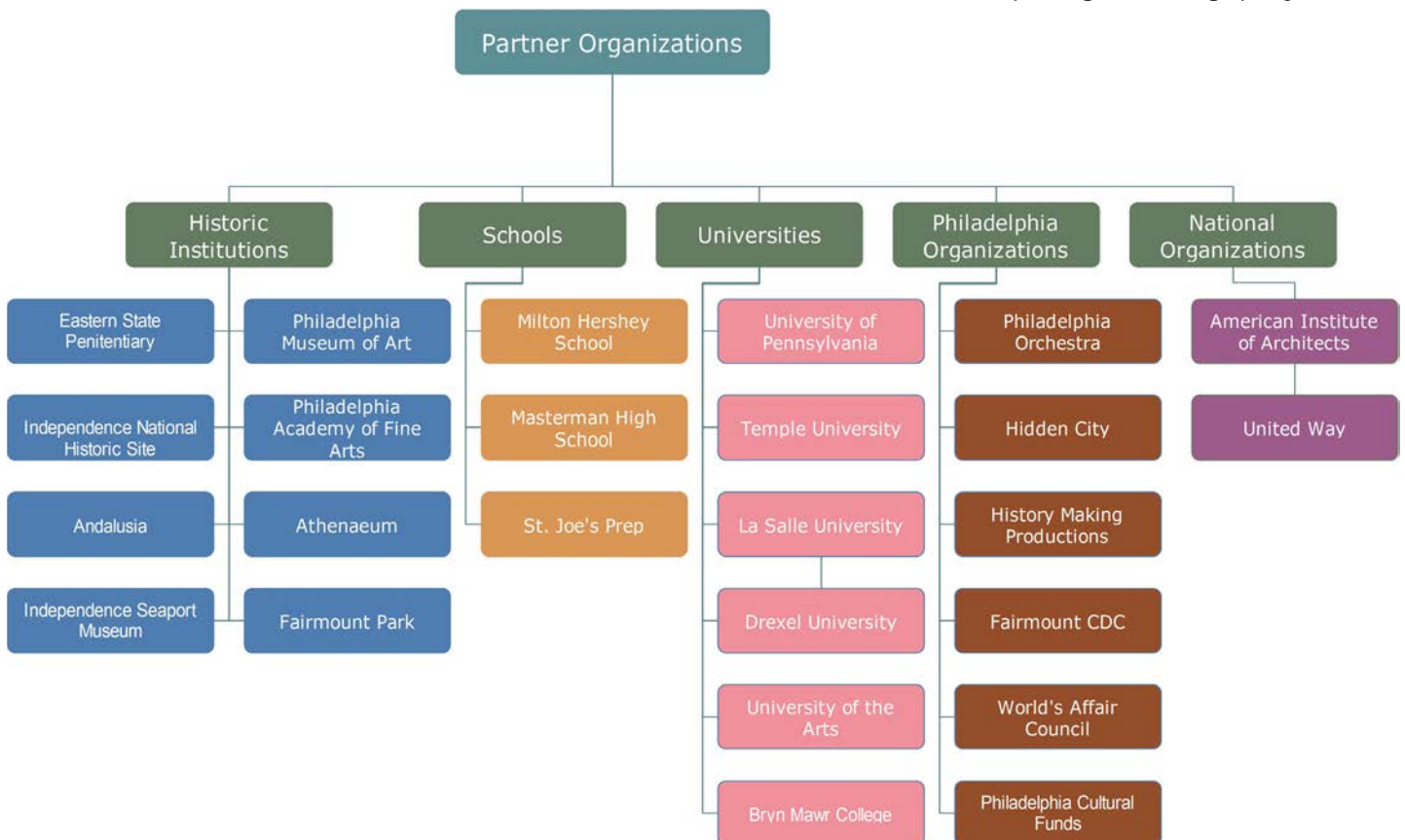


Figure 2.8.1

other food initiatives many of them occurring in the past five years. Furthermore, the College has close ties to several local schools including St. Joseph's Prep, which can be seen on the stairs on Founder's Hall. The College competes with local schools athletically and occasionally collaborates with them academically. The College also has less prominent relationships with many other large Philadelphia institutions such as the Philadelphia Museum of Art, the Athenaeum, the Fairmount Community Development Corporation (CDC), and other local schools. Many of Girard's students come from and return to the local neighborhoods in the vicinity because they have friends and family in the area. Finally, many of the faculty are locally educated and are invested efforts to improve in the College and the local community.

## 2.8 Constraints

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A variety of barriers must be broken in order to implement proposed uses for either building. Plans and recommendations must be granted approval and pass a variety of tests before they can be implemented at the College, including approval from staff, the President, the Board of Directors, and Founder's Keepers. A complicated web of legal relationships originating from Girard's Will must be considered in any new programmatic or large scale change. Furthermore, like many other philanthropic and quasi-private institutions, the College was impacted by the recession that began in 2009, meaning that tracking and budgeting for the costs of events and programs have become larger consideration in recent years. Moreover, while the Chapel and Founder's Hall afford great opportunities, the College currently does not have a large enough staff and student body to maintain and consistently use all the spaces in both buildings. Current staff perform multiple duties and are unable to dedicate sufficient time for extra tasks

The buildings themselves are challenges as they pose physical constraints and are expensive to maintain due to their size, layout and high-quality materials. The huge room dimensions of Founder's Hall are both a unique asset and constraint because of the acoustics. The interior layout of its rooms has no adjoining corridors so the rooms have to be traversed, potentially interrupting events. The Chapel also has acoustic limitations, as well as a very specific design restricting possible uses.

In terms of accessibility, Founder's Hall currently has a lift for its rear entry stairs, as well as a ramp up to the threshold of the rear doors. Beyond the first floor, however, Founder's Hall is inaccessible to any mobility-impaired individuals, as it lacks an elevator or a lift on its stairs. This means that its second floor museum and its grand third floor spaces cannot be used fully as functional spaces or even visited by

all who desire to. The lack of accessibility by default excludes a portion of the potential users.

Egress is an especially troubling safety concern, highlighted in conversations with Elizabeth Laurent. Designed by T. U. Walter and laid out in Stephen Girard's will, the four rooms on each floor are not separated by corridors, and the four corners of the building each hold a staircase. In the case of an emergency, there are no emergency exits or fire escapes, which hinders a safe and expedient clearing of the building, though the path of egress is clearly designated with emergency exit signs. There is no fire suppression system, but a fire extinguisher is present in every room. According to Marc Olivastri, Energy Management Systems Technician, the College is currently in the process of attaining a maximum occupancy from the Philadelphia Licenses and Inspections office. The egress difficulties restrict the maximum occupancy of the building, and could hinder programming for the building.

In terms of usability, acoustics present a concern for any preservation plan. Girard's fifty by fifty feet rooms with high vaulted ceilings create a challenging environment with various echo patterns, including a very strong flutter echo, distorting sounds and making auditory comprehension difficult. In the late 19th century, one of the first floor rooms was subdivided into two smaller rooms and a kitchen space, which improved but did not totally solve the acoustic problem. The northeast room on the first floor has installed acoustic paneling on all of its walls to assist with these difficulties, but as many of the historic finishes are intact or could be restored successfully, installing acoustic paneling in all of the rooms in the same way would disrupt the historic fabric in an unacceptable manner. Acoustic concerns present a challenge for any preservation team working with this space.

In the Chapel, accessibility is addressed with a handicapped accessible entrance and many interior ramps. Although there is no way to access the choir loft space that could be easily adapted with a stair lift. Because of the nature of the space, as one large auditorium with exterior hallways, accessibility is mostly assured.

With its two main entrances and ten alternate doors, egress is not a high priority for this space, as exits are plentiful and easy to recognize. Even at its twenty-four hundred person capacity, this space empties easily. As with Founder’s Hall, though, no fire suppression system exists because it could potentially damage the historic fabric, though there are fire extinguishers placed around the building.

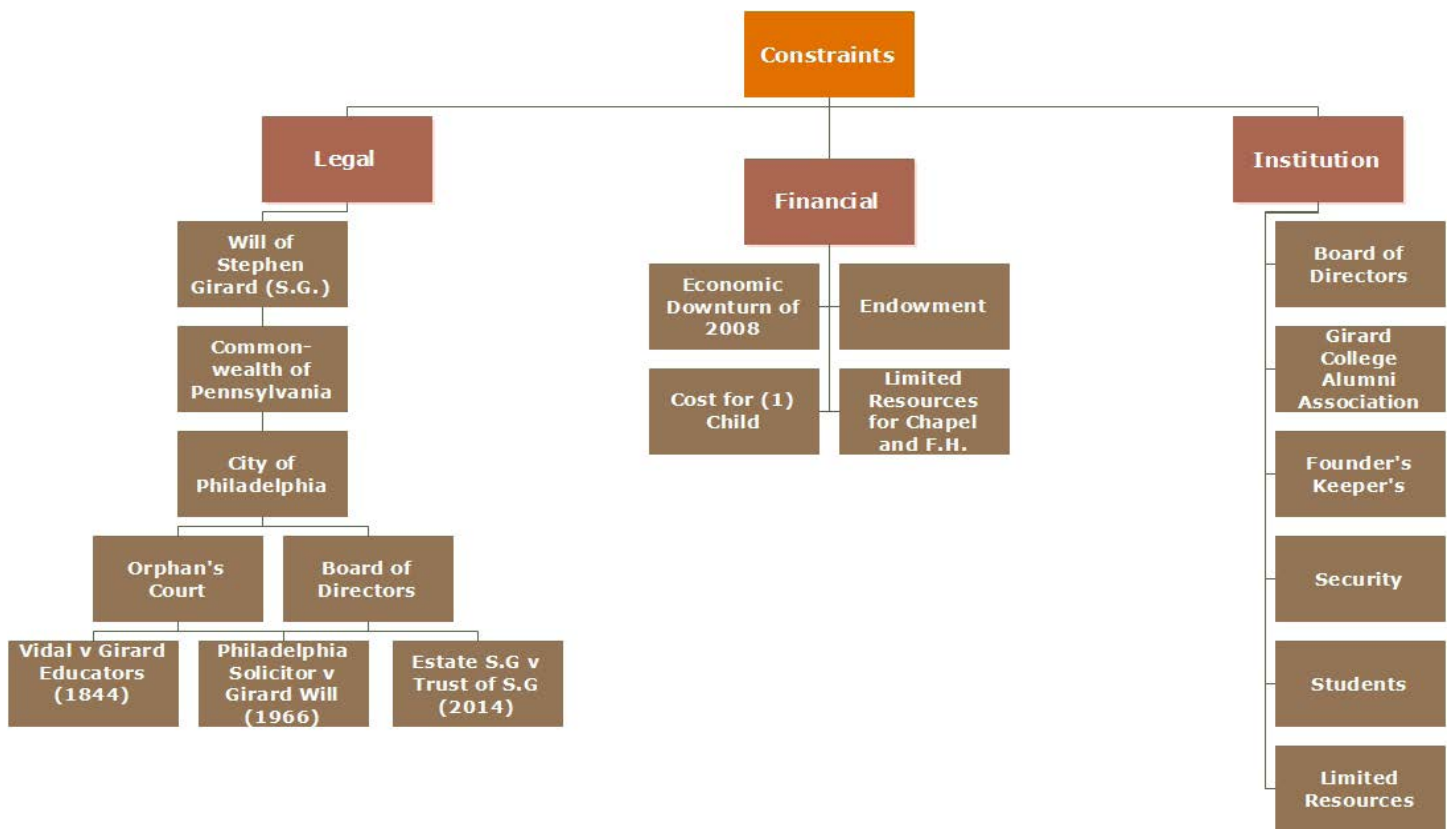


Figure 2.9.1

## 2.9 SWOT Analysis

Each of the following areas also helped us think through different possibilities, recommendations, and plans that we made for Girard College.

The College has weaknesses like limited staff to address all necessary and additional tasks. Further Founder's Hall and the Chapel, while on campus are disconnected from day-to-day activity. The College can capitalize on strengths such its grand architecture and connection to Stephen Girard's legacy. Further both internal and external factors threaten the school such as the cost of maintaining the historic buildings and facing an uncertain future. However, the College has a multitude of opportunities that it can use to mitigate the threats by taking advantage of growing importance of the Civil Rights legacy, the existing partnerships Girard has formed, and the monumentality of the campus architecture.

Other major weaknesses include restricted access with high security, which is important for students, but makes visitation harder. Buildings also have weaknesses because they are not up to code. Founder's Hall in particular lacks universal accessibility. Major threats that exist, but were not studied in depth given the parameters of Girard College Studio also include litigation. However, again despite the weaknesses and threats mentioned above can be overcome by using the strengths and the opportunities to the College's advantage. The staff though limited are assets to the college, the landscape, and the buildings. In addition to the geographic location of Girard gives Girard the opportunity not only to work with nearby institutions, but take advantage of the improving neighborhood especially along Corinthian Avenue.



Figure 2.10.1

# Part 3: Actions and Interventions

National Register Eligibility  
Preservation Philosophy  
Tolerances for Change  
Proposed Uses  
Strategic Plan

# 3.1 National Register Assessment

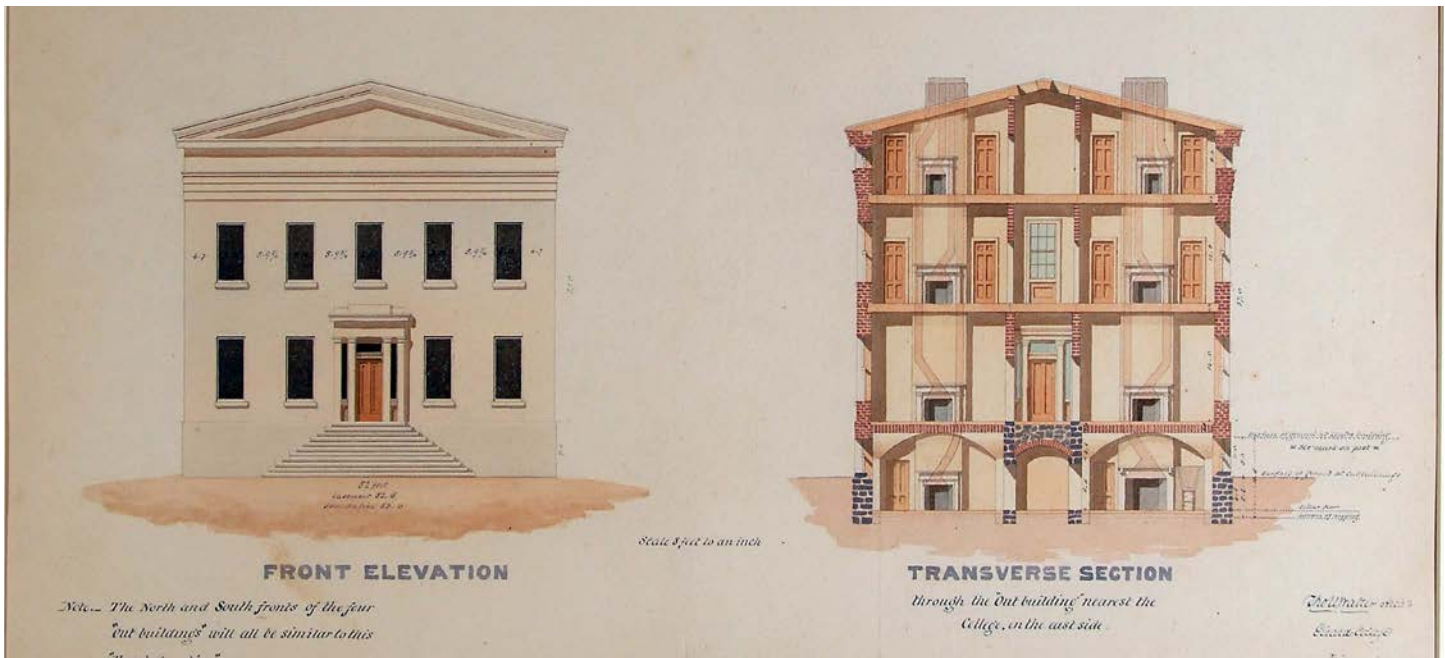


Figure 3.1.1 Thomas Ustick Walter Design for Girard College Dormitories  
(Garry Norton, Girard College History Collections)

Founder's Hall at Girard College became a National Historic Landmark in 1969. National Historic Landmarks (NHL) represent, according to the National Park Service (NPS) which administers the program and designates sites, "nationally significant historic places designated by the Secretary of the Interior because they possess exceptional value or quality in illustrating or interpreting the heritage of the United States."<sup>1</sup> Although NHLs are automatically listed on the National Register of Historic Places (NRHP), their criteria for designation differ slightly than those used for sites on the NRHP. National Register (NR) sites have less rigorous guidelines and a less rigorous review process, thus ensuring that NHLs represent the pinnacle of the federal government's preservation program and the most important historic sites in the United States.

The NPS and the Department of the Interior (DOI) determined in 1969 that Founder's Hall fulfilled three of the NHL criteria as established by Congress: "2) That are associated importantly with the lives of persons nationally significant in the history of the United States; 3) That represent some great idea or ideal of

the American people; and 4) That embody the distinguishing characteristics of an architectural type specimen exceptionally valuable for a study of a period, style or method of construction, or that represent a significant, distinctive and exceptional entity whose components may lack individual distinction."<sup>2</sup> The statement of significance from this designation clearly indicates that Founder's Hall fulfilled these three criteria:

"This is an outstanding example of philanthropic support for education in the United States, and also one of the finest late Greek Revival buildings in America. Wealthy merchant Stephen Girard bequeathed \$6 million to Philadelphia in 1831, for the founding of an educational institution to be operated by the city."<sup>3</sup>

The Landmark Review Task Force reevaluated the significance of Founder's Hall in 1975 and decided to expand the NHL designation to include the four dormitories designed by Thomas Ustick Walter.<sup>4</sup> When considered in the context of Founder's Hall, these dormitories fulfilled a clause of NHL criterion 4. Together





*Figure 3.1.2 Chapel*  
(Garry Norton, Girard College History Collections)



*Figure 3.1.3 Christmas Concert in Chapel*  
(Garry Norton, Girard College History Collections)

with Founder's Hall, these dormitories "represent a significant, distinctive and exceptional entity whose components may lack individual distinction."<sup>5</sup> While Founder's Hall clearly retained its NHL status, the Landmark Review Task Force intended to recognize the collective significance of its associated dormitories. Criteria 2 and 3 also applied to the Walter dormitories. In contrast to the 1969 designation, the new statement of significance prepared by the Landmark Review Task Force emphasized the historical and philanthropic significance of these buildings over their architectural significance:

"Girard College, since its opening on January 1, 1848, has remained an outstanding example of the philanthropic support of education in America. The college has trained and educated hundreds of boys for adult life who otherwise might have been deprived of a good education because of adverse economic circumstance. Established by the bequest of Stephen Girard, the Philadelphia merchant, the college on Girard Avenue in Philadelphia continues its humanitarian services today."<sup>6</sup>

The period of significance identified by the Landmark Review Task Force for Founder's Hall and the dormitories ended in 1900, reflecting the designation's focus on the philanthropic and educational missions of Girard College. Thus, Girard College became a NHL district in 1975. Today, the historical, architectural, and

philanthropic legacies of Girard College remain intact and retain their integrity. Founder's Hall and the dormitories designed by Walter remain relatively unaltered on the exterior apart from the addition of lighting and a chair lift to Founder's Hall. The relocation of the Girard collection to the second floor of Founder's Hall necessitated the installation of climate control on that floor in the 1980s; however, the rooms on the first and third floors generally retain their original decorative features, massing, and layout.<sup>7</sup> Girard College continues the philanthropic and educational mission described in Girard's Will by providing a free private education to children from disadvantaged backgrounds, though the school expanded the mission to include African Americans in 1968 and girls in 1984.<sup>8</sup> The school also celebrates the historical contributions that Girard made to the growth of Philadelphia and the United States, including the creation of the Second Bank of the United States and helping to finance the War of 1812.

The historical, architectural, and philanthropic significance of Girard College, however, has expanded significantly since Founder's Hall and the four dormitories by Walter received their designations in 1969 and 1975. Several architecturally significant buildings, most notably the Chapel, reached the requisite 50 years of age required for designation as an NHL, thereby adding to the architectural significance of Girard College. Designed by the firm of Thomas, Martin, and Kirkpatrick in 1932, the Chapel sought to reconcile Girard's prohibition of ordained clergy from the campus with his



Figure 3.1.4 Civil Rights Martin Luther King Jr. at Demonstrations in Front of Girard College (Temple University Libraries, Urban Archives)

desire to instill in the students a firm moral compass. These conflicting aims led Thomas, Martin, and Kirkpatrick to create an eclectic building that combined Jewish, Christian, Pharaonic, and Zodiac symbols and imagery. As a result, the Chapel is closely associated with Stephen Girard and the nonsectarian foundation of American society. Girard noted in his Will that he wished to exclude ordained clergy from his school because he desired that students be instilled “with a pure attachment to our republican institutions and to the sacred rights of conscience as guaranteed by our happy constitutions.”<sup>9</sup> Girard wanted the students to avoid the “clashing doctrines and sectarian controversy” of organized religion.<sup>10</sup> As such, Girard’s stipulations and ideals influenced Thomas, Martin, and Kirkpatrick’s design. Recognized as a “striking union of classical design with Art Deco decorative motifs” by a nomination prepared for the entire Girard College campus in 1988 by Michael Lewis, the Chapel rapidly became seen as an architectural achievement equal to that of Founder’s Hall.<sup>11</sup> Thus, the Chapel fulfills the same NHL criteria as Founder’s Hall and should be included in the NHL district with Founder’s Hall and the Walter dormitories. In fact, all of the buildings at Girard College, which were designed by noted architects such as John and James Windrim, could be included in the district under criterion 4.

The historical significance of Girard College

continued to grow in the twentieth century. Beginning in 1954, Girard College became a focus of the Civil Rights Movement’s efforts to desegregate American society, especially education institutions. While the Supreme Court’s decision in the *Brown vs. The Board of Education* case successfully desegregated American public schools, private schools, including Girard College, continued to exclude black students. As a result, Girard College became the subject of lawsuits to desegregate the school in the 1950s, which were led by the prominent Philadelphia Civil Rights leader Raymond Pace Alexander.<sup>12</sup> When Alexander’s efforts and legal approach proved to be unsuccessful in 1958, Philadelphia’s black community initiated a protest campaign against the racist admission policies of the Girard College administration in 1965 under the guidance of another prominent leader in the Philadelphia Civil Rights Movement, Cecil B. Moore. These protests attracted regional and national attention, and Girard College’s wall and buildings, most eloquently the Greek Revival façade of Founder’s Hall, appeared in numerous photographs of the protests. Moreover, the

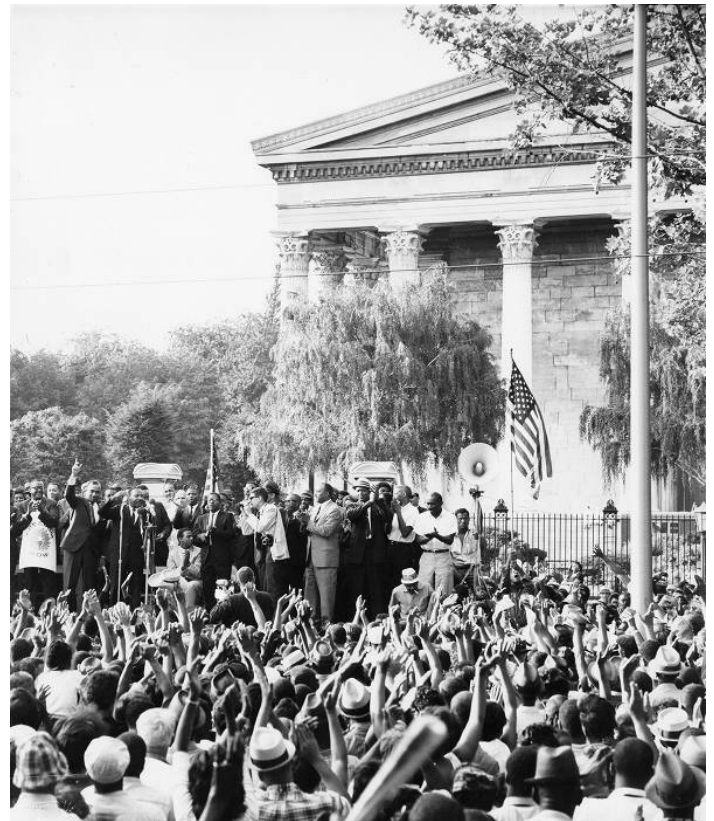


Figure 3.1.5 Civil Rights Martin Luther King Jr. and Cecil B. Moore at Demonstrations in Front of Girard College (Temple University Libraries, Urban Archives)

protests attracted the attention and attendance of national Civil Rights leaders, such as Martin Luther King Jr., Roy Wilkins, and James Farmer. Girard College sat at the center of the local and national Civil Rights struggle in the mid-twentieth century.<sup>13</sup> The NHL designation should be rewritten to reflect Girard College's role in the Civil Rights movement. Founder's Hall and Girard College are also eligible for the NHL program as buildings that fall under criterion 1: "That are associated with events that have made a significant contribution to, and are identified with, or that outstandingly represent, the broad national patterns of United States history and from which an understanding and appreciation of those patterns may be gained."<sup>14</sup>

Scholars recognize the significant symbolic and historical role that Girard College played in the American Civil Rights movement. The Philadelphia Historical and Museum Commission (PHMC) recognizes that Girard College is a Civil Rights landmark. In fact, the PHMC installed a historical marker outside the gates of Girard College at the corner of Corinthian Avenue and Girard Avenue to tell the story of its desegregation.<sup>15</sup> Unfortunately, the NPS and the DOI have not followed suit by revising the NHL designation for Girard College. It chose not to act on Michael Lewis's nomination which mentioned briefly mentioned the controversy that surrounded the racist admissions policies of the administration and the role that Civil Rights activists, including Cecil B. Moore, played in the school's desegregation. Even this reevaluation of Girard College's significance; however, maintained the earlier emphasis on the school as "a monument in the history of American education and philanthropy."<sup>16</sup> The period of significance and the size of the NHL district at Girard College should both be expanded, as criteria 1, 2, 3, and 4 clearly apply to the school given its central role in the American Civil Rights movement; its association with Stephen Girard and his philanthropic support of education in America; and the nonsectarian ideal on which the school and the United States was founded.

## Notes:

1. "National Historic Landmarks Program," National Park Service, accessed October 19, 2014, <http://www.nps.gov/nhl/>.
2. Parks, Forests, and Public Property, 36 C.F.R. § 65.4 (2014). Accessed November

- 15, 2014. <http://www.ecfr.gov/cgi-bin/text-idx?c=ecfr&SID=ba70f95b53b8134ac1a8fe78c4ebe118&rgn=div8&view=text&node=36:1.0.1.1.31.0.45.4&idno=36>.
3. "Founder's Hall, Girard College," National Historic Landmarks Program, accessed October 18, 2014, <http://tps.cr.nps.gov/nhl/detail.cfm?ResourceId=835&ResourceType=District>.
4. Richard Greenwood, "National Register of Historic Places Inventory - Nomination Form: 69000158" (unpublished typescript, National Park Service, Washington, DC, February 11, 1975), PDF.
5. Parks, Forests, and Public Property, 36 C.F.R. § 65.4 (2014). Accessed November 15, 2014. <http://www.ecfr.gov/cgi-bin/text-idx?c=ecfr&SID=ba70f95b53b8134ac1a8fe78c4ebe118&rgn=div8&view=text&node=36:1.0.1.1.31.0.45.4&idno=36>.
6. Richard Greenwood, "National Register of Historic Places Inventory - Nomination Form: 69000158" (unpublished typescript, National Park Service, Washington, DC, February 11, 1975), PDF.
7. Historic American Buildings Survey, *Historic American Buildings Survey: Addendum to Girard College, Founders Hall*, by James A. Jacobs, research report no. PA-1731 (Washington, DC: Library of Congress, 2000), 6, accessed September 29, 2014, <http://www.loc.gov/pictures/collection/hh/item/pa0731/>.
8. "Girard at a Glance," Girard College, last modified 2010, accessed September 29, 2014, <http://www.girardcollege.edu/page.cfm?p=358>.
9. Stephen Girard, *The Will of the Late Stephen Girard, Esq. Procured from the Office for the Probate of Wills, with a Short Biography of His Life* (Philadelphia, PA: Thomas DeSilver, 1848), 22.
10. *Ibid.*, 23.
11. Michael J. Lewis, National Register of Historic Places Nomination Form for Girard College (unpublished typescript, Clio Group, Inc., Philadelphia, PA, December 15, 1988), 7.
12. Hilary S. Kativa, "The Desegregation of Girard College," *Civil Rights in a Northern City: Philadelphia*, accessed September 29, 2014, <http://northerncity.library.temple.edu/content/collections/desegregation-girard-college/what-interpretative-essay>.
13. *Ibid.*
14. Parks, Forests, and Public Property, 36 C.F.R. § 65.4 (2014). Accessed November 15, 2014. <http://www.ecfr.gov/cgi-bin/text-idx?c=ecfr&SID=ba70f95b53b8134ac1a8fe78c4ebe118&rgn=div8&view=text&node=36:1.0.1.1.31.0.45.4&idno=36>.
15. "Girard College Civil Rights Landmark Historical Marker," *ExplorePAHistory.com*, last modified 2011, accessed November 15, 2014, <http://explorepahistory.com/hmarker.php?markerId=1-A-369>.

16. Lewis, National Register of Historic Places Nomination Form for Girard College, 9.

## 3.2 Preservation Philosophy

The preservation goal of the Girard College Studio Group is to increase the use of the currently underutilized spaces within the Chapel and Founder's Hall by both the College and other groups, while also conserving the integrity of the built fabric and character as it presently exists. We would like to see the College strengthen its existing community partnerships, while establishing new ones. The College should also increase the use of both buildings, while maintaining quality, and emphasizing revenue gains.

Both buildings currently host events unrelated to its educational mission; nonetheless, the school is careful that these events do not pose a threat to the integrity of either building, to school

activities, or campus residents. Our approach seeks to expand these events while preserving the character and physical integrity of the buildings. The following philosophical guidelines set standards to adhere to regardless of the programming or usage these building may have.

The overall preservation philosophy for Founder's Hall and the Chapel should be in accord with the Secretary of the Interior's *Standards and Guidelines for the Treatment of Historic Properties*. Preservation standards and guidelines should be followed in the entirety of the Chapel and in certain spaces in Founder's Hall (see Tolerances of Changes).



Figure 3.2.1 Third Floor Founder's Hall  
(Garry Norton, Girard College History Collections)

*Preservation* standards and guidelines should be followed for areas with a low tolerance for change.

*Rehabilitation* standards and guidelines should be followed for areas with moderate tolerance for change.

No Secretary of the Interior's *Standards and Guidelines* need to be followed for areas with high tolerance for change.

## 3.3 Tolerances for Change

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*(See Appendix for Tolerances mapped out on Founder's Hall the Chapel floor plans.)*

### **Low Tolerance for Change**

These spaces and their components are the most important to retaining the building's character and significance, and maintain a high degree of integrity. The building's character defining elements within these spaces should be maintained and remain fully visible. These include the volume of the space, its plan, floors, doors, and finishes. Alteration of intact original fabric should be avoided. Preservation or restoration are the only acceptable treatment options.

Below are some examples of what would be appropriate:

- In kind replacement or repairs exclusively.
- Low-height temporary wall partitions; for example, for museum display.
- Preserve and maintain marble floors.
- Preserve or restore, and maintain flat and profiled plaster walls and domed ceilings.
- Preserve or restore, and maintain historic paint scheme. Colors should be selected based on results of historic paint research and sample analysis.
- Conceal distribution components of modern systems (including AV). Conceal conduits, pipes, wiring, etc.
- Restore or replace in kind the laylights on the third floor.
- Restore doors. Use treatments that will not damage the original wood.

Below are some examples of what would be inappropriate:

- Additions that obscure the reading of the volume, such as drop ceilings.
- Wall to wall carpet.
- Permanent interior partitions.
- Repairs using insensitive modern materials.

### **Moderate Tolerance for Change**

These spaces and their components contribute to the character and significance of the building, but have undergone modifications in the past, lessening their integrity. All efforts should be made to retain original fabric, yet allow modifications for functional needs when necessary. Rehabilitation is an acceptable treatment option.

Below are some examples of would be appropriate.

- Alterations which are reversible and do minimal damage to existing historic fabric, for example, acoustic paneling.
- In kind replacement or repairs when possible, such as retain or restore plaster mouldings and ornamentation when possible.
- Preserve and maintain marble floors. Partial covering of the floors with carpets or modern flooring is allowed, but some visibility of the marble should remain.
- Reconfiguration of the space is permitted, but volume should remain readily understood.
- Retain plaster domes and their visibility where earlier partitions and alterations have not covered them over.
- Minimize damage when anchoring modern components to walls.
- Restore, or replace using in kind materials, the laylights in the plaster domes on the third floor.
- Minimize impact of modern building system components.
-

Below are some examples of what would be inappropriate:

- Full room partitions.
- Additional service equipment, including plumbing.

### **High Tolerance for Change**

These rooms and components have undergone substantial alteration or need to be made functional for the building to meet modern needs. These spaces and their components may be freely altered to meet the functional needs and requirements of visitors and clients. Permanent alterations or loss of existing historic fabric are permissible.

Below are some examples of what would be appropriate:

- Care should be taken to maintain original fabric when possible, such as floors and doors.
- Installation of modern walls and materials as needed.
- Reconfiguration of space.
- Installation of service equipment and systems, such as plumbing, HVAC and/or kitchen facilities.
- Domes and laylights on the third floor can be covered if needed, though they should not be removed.

Below are some examples of what would be inappropriate:

- Permanent damage or removal of marble flooring, laylights, and accessways, except for ADA compliance and/or increased accessibility.

For those spaces whose tolerance for change is not adequately defined by one of these three categories, a more detailed explanation is provided as follows.

## **Founders**

### **Exterior**

The whole of the exterior including the peristyle, portico, columns, exterior walls and windows has a low tolerance for change, but its importance warrants special attention. Founder's Hall is a National Historic Landmark, and as such, its exterior is protected by law from most kinds of alteration. Its exterior is the physical embodiment and public representation of the College and should be treated with the utmost care. Only the most sensitive and gentlest cleaning and preservation treatments should be used on the exterior. No part of the exterior should be sacrificed to increase accessibility or other modern accommodations. Alterations are strongly discouraged, but if they needed, should only address life-safety issues and be done in a sensitive manner. Exterior lighting has been installed in the cast iron ceiling tiles in a sensitive manner, retaining the coffering pattern and being hidden from public view. Future alterations should follow this example.

### **South Vestibule**

Equipment to increase the accessibility of the building, such as an elevator, should be installed in this space, hence its high tolerance for change as compared to the North Vestibule. All three floors are designated as such to allow for these kinds of installations.

### **Northwest Room, Third Floor**

While this room retains its original dimensions and great deal of its original materials, this room is designated as having a high tolerance for change to allow for greater flexibility by a future new use, such as the installation of needed service equipment. It is based on the scenario of the third floor being used as a complete space by an outside source. While the space is in use by the College, it should be regarded as having a low tolerance for change. The College has enough flexible space on its campus that this room's materials and dimensions should not be sacrificed.



## Chapel

### Exterior

The same standards should be upheld for the exterior of the Chapel as Founder's Hall.

### Sanctuary

The Chapel sanctuary has differing tolerances for change of its components. Its volume, ceiling, windows, colonnade and front choir pews have a low tolerance for change. Its remaining components, including the walls, pews and stage have moderate tolerance for change. Components which improve the acoustics of the space such as speakers and sound dampening tiles, are allowed to be installed on the walls. The pews and stage should not be physically altered, but can be moved to accommodate events. The two degrees of tolerances allow the retention of historic fabric while increasing the Chapel's flexibility for events and performances.

# 3.4 Proposed Uses

Our recommendations for Founder’s Hall and the Girard Chapel is to increase the number of events hosted within each, and to focus on those which are revenue generating. Working in tandem with the school’s educational, philanthropic, and historic legacies should always remain a priority. The following are intended as directions that could widen the use and appreciation of these architectural marvels, and contribute to their future preservation.

## Campus Layout

All buildings on campus can be rented for events as long as they do not infringe on school programming, student life, or the privacy of residential staff. The ones most frequently rented are Founder’s Hall, the Chapel, and the Armory-Gymnasium as they have ample spaces that can hold large number of people and accommodate a range of events.

With the exception of two staff residences, the eastern side of the campus is not used after school hours. Traditionally, the two dormitories on side, Bordeaux Hall and Allen Hall (Figure XX), were reserved for the olderst students. As they advanced in grade, they moved to an area with more privacy. In order to conserve resources, these buildings are currently vacant. Students use the library on set hours. On rare occasions, Girard allows its use by groups external to the school for meetings. The high school is vacated once classes end, and the president’s house is used to host events rather than a residence.

All of this informs us that increased use of Founder’s Hall and the Chapel would not infringe on student weekday activities. Nonetheless, because residential areas are in close proximity to these buidings (Merchant Hall and Marine Hall especially), care must be taken to guard student privacy and safety.

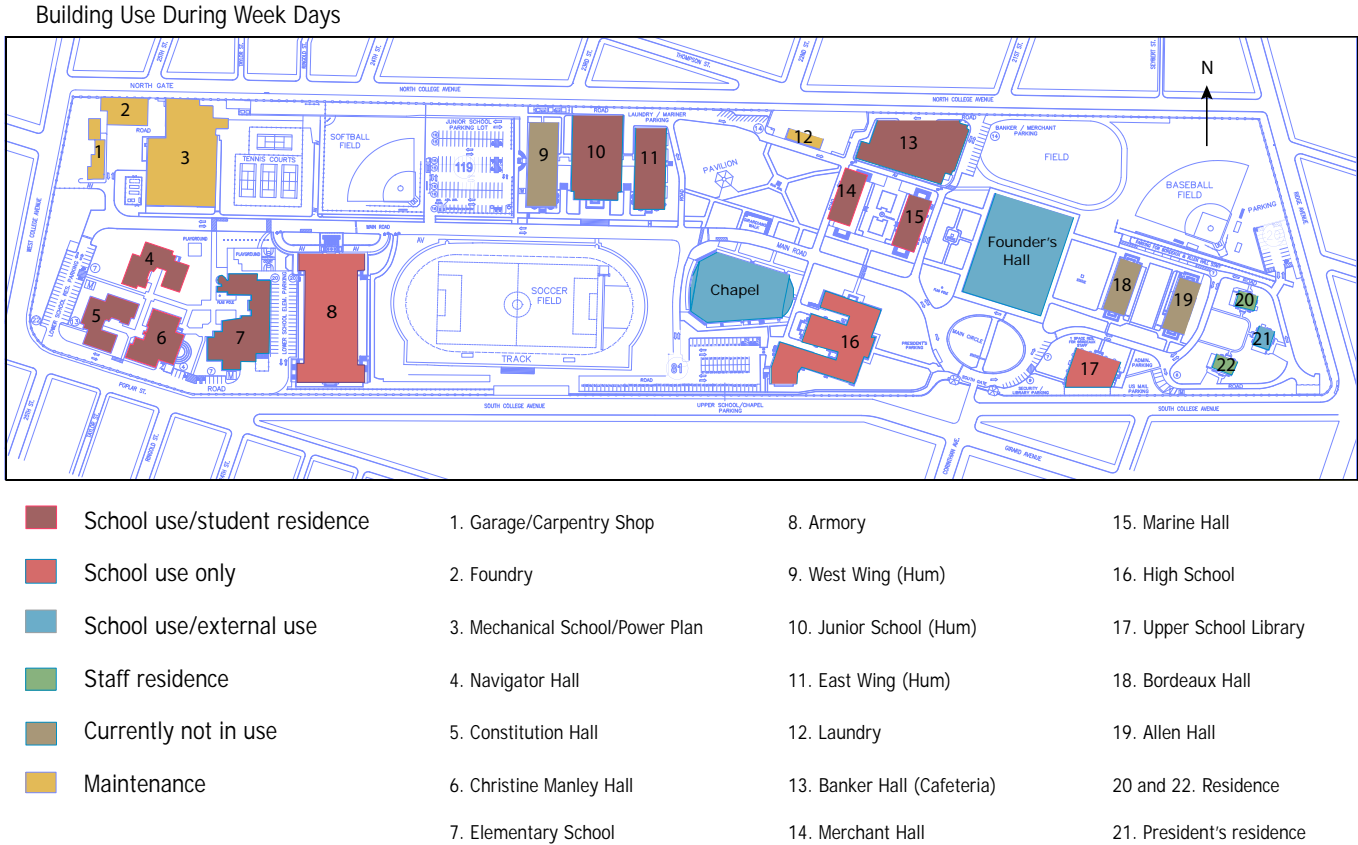


Figure 3.4.1 Building Use during Week Days

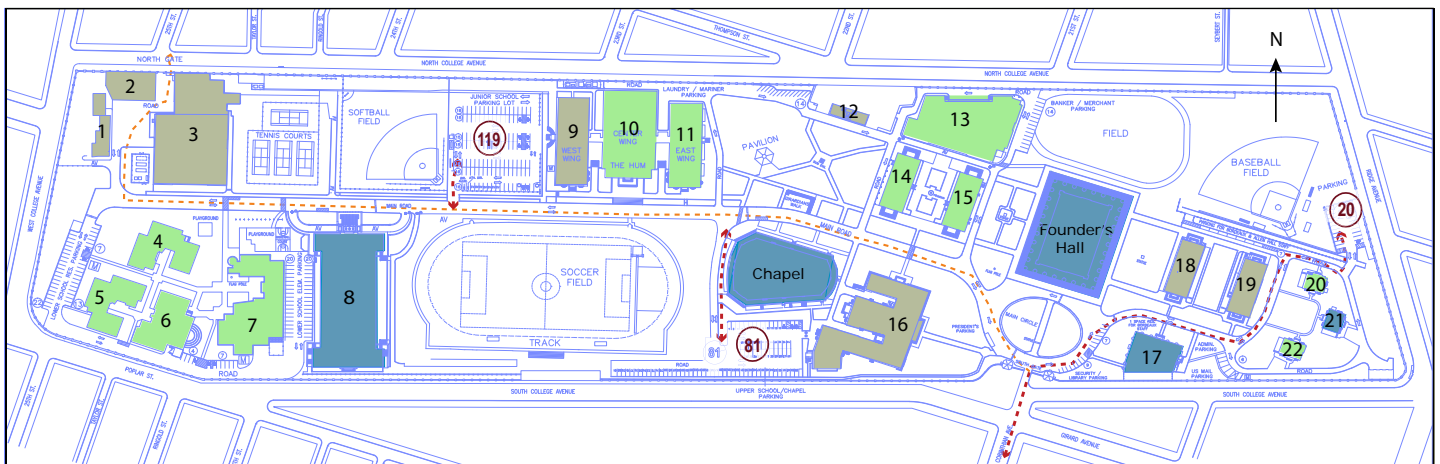
Students leave campus between 6 pm on Friday and 12 pm on Sunday, so most events are programmed within this time frame. Although the school has several parking areas, only select lots are made available for use on special events. Since residential staff remains on campus throughout the year, including the weekend, Girard is careful to protect their privacy. Thus, the lots where visitors park are those removed from housing areas. Nonetheless, parking is rarely opened to the public, even for special events.

When several people are on campus, the northern gate is opened to facilitate a one way circulation across the school's main axis.

The map below shows that increased use of the Chapel and Founder's Hall during the weekends should also consider the presence of residential staff. It also illustrates the potential of using the two buildings with easy access in and out of the main gate.

While the College has become more open in recent years, access to the grounds is still highly restricted with tight security to ensure the safety and privacy of students and staff. Given that some level of access restriction and security presence is inherent to the site because of its nature as a school for young children and will be in place for the foreseeable future, our primary recommendations are to increase both the number and quality of the kinds of events currently being hosted. These events are short-term and are planned far in advance, helping to alleviate possible security concerns.

Buildings Used for Special Events on Weekends



- |   |                                 |                             |                           |
|---|---------------------------------|-----------------------------|---------------------------|
| <span style="display:inline-block; width:15px; height:15px; background-color:#90EE90; border:1px solid black;"></span> Staff residence                                | 1. Garage/Carpentry Shop        | 8. Armory                   | 15. Marine Hall           |
| <span style="display:inline-block; width:15px; height:15px; background-color:#4682B4; border:1px solid black;"></span> Event use                                      | 2. Foundry                      | 9. West Wing (Hum)          | 16. High School           |
| <span style="display:inline-block; width:15px; height:15px; background-color:#808080; border:1px solid black;"></span> Not in use                                     | 3. Mechanical School/Power Plan | 10. Junior School (Hum)     | 17. Upper School Library  |
| <span style="display:inline-block; width:15px; height:15px; border-top:1px dashed red; border-bottom:1px dashed red;"></span> Two-way circulation                     | 4. Navigator Hall               | 11. East Wing (Hum)         | 18. Bordeaux Hall         |
| <span style="display:inline-block; width:15px; height:15px; border-top:1px dashed orange; border-bottom:1px dashed orange;"></span> One-way circulation               | 5. Constitution Hall            | 12. Laundry                 | 19. Allen Hall            |
| <span style="display:inline-block; width:15px; height:15px; border:1px solid black; border-radius:50%; text-align:center; line-height:15px;">220</span> Parking slots | 6. Christine Manley Hall        | 13. Banker Hall (Cafeteria) | 20 and 22. Residence      |
|   | 7. Elementary School            | 14. Merchant Hall           | 21. President's residence |

Figure 3.4.2 Building Use during Weekends

### *Increased Uses for Founder's Hall*

Since Founder's Hall represents the vision Stephen Girard had for the College and what that College became, future uses for the building should aim towards preserving its integral relation to the school. Increased usage for Founder's Hall can be approached room by room, by floors, or as an entire building. A first scenario envisions maintaining the Stephen Girard Collection and museum on the second floor, but increasing use of the first floor and opening the third floor to renters. Increased visitation to Founder's Hall as it stands today could be augmented by linking this landmark to other visitation routes within the city with itineraries focused on Stephen Girard's Legacy (See Individual Proposals: Stephen Girard Heritage Trail), the Civil Rights Movement (Delaware Valley, Preservation Alliance, Philadelphia Board of Tourism), American Architectural history routes (including the Chapel), and the Parkway Museums.

In the first floor, the southwest room could be used for rotating exhibits and to give event attendees and museum visitors something to look at (See Individual Proposals: Lindsey IS). Rooms could be rented as community spaces, for a restaurant or café, for an arts academy, or in situ learning by visiting classes. The events that already happen on the first floor can be increased by promoting the venue through a revamped marketing strategy to better utilize the vestibule, colonnade, and the green spaces on its eastern side. The space can be promoted for proms, balls, and large community gathering spaces. Events that combine the use of Founder's and the Chapel, such as concerts followed by a gala dinner, or graduations followed by receptions.

We recommend no changes be made to the second floor as it currently houses the museum and archives which was the result of a significant investment of time, capital and talent. Because the third floor of Founder's Hall is vacant, renting this space out could be a lucrative choice for the College if the floor can be conditioned for modern occupancy. Access via two flight of stairs and a lack of bathrooms, plumbing, electricity or climate controls limits the use of this space.

Recognizing that modifications and an investment in retrofitting are necessary to adapt this space for contemporary uses, tolerances for change for all of Founder's Hall are outlined and illustrated above. Modern interventions to accommodate new functions should be relegated to the spaces outlined in the tolerance for change section of this report. Some specific uses for the third floor include office space, storage space for archives, dance, or artist studios.

A scenario where the entire building is available for exterior usage without losing its connection to the school would entail a partnership with an educational institution in need of ample spaces, a downtown location, and/or a signature building. Schools have the combination of people to make constant use of a place, with the administrative, legal, and financial capacity to manage large properties.



*Figure 3.4.3 Detail of Founder's Hall  
Western Colonnade (B. Winter)*



*Figure 3.4.4 Detail of Capitals and Coffered Ceiling in Founder's Hall (B. Winter)*

In partnering with a school, Girard College could create partnerships that use its spaces, but that also benefit the education or professional advancement of its students through providing learning opportunities. There is a precedent of universities desiring a presence in the city, such as Penn State University's satellite campuses in various locations, or universities that focus on online courses but are moving towards a greater physical presence, and are in search of building that give them access to the people they could potentially serve (such as Drexel's partnership with the National Academy of Science of Philadelphia, see comparables in appendix).

Programs that make use of the architectural significance of Founder's Hall, such as schools of architectural history or vocational training for historic preservation, could bring together the educational mission and historic legacy of Stephen Girard. The Philadelphia Center for Architecture, for example, has an Architecture in Education program for grades one through twelve. Founder's Hall is an ideal space for such a program, which could target students from Girard and from the community.

The value of studying in great buildings should not be undermined, especially in a time when most buildings are designed by contractors and have little artistic merit. For children, access to great buildings can be an inspiration and learning experience that stimulates their senses and imagination, and creates a memory bank

for the rest of their lives. It also creates a range of stakeholders that can be of service if the building is ever at risk.

Another important legacy worth bringing out and enhancing through partnerships and an interpretive program is Girard College's history of desegregation and role in the Civil Rights Movement in the North. Both Temple University and Eastern State Penitentiary have programing and research centered on race relations and social justice. Girard College is both physically and historically positioned to be an active space for addressing racial disparity in Philadelphia and the United States as a whole. Girard College is at a crossroads between low-income and gentrifying neighborhoods. The demographics of the school's student body today, predominantly African-American from low-income neighborhoods, reflect the correlation between economic disparity and race in many major U.S. cities.

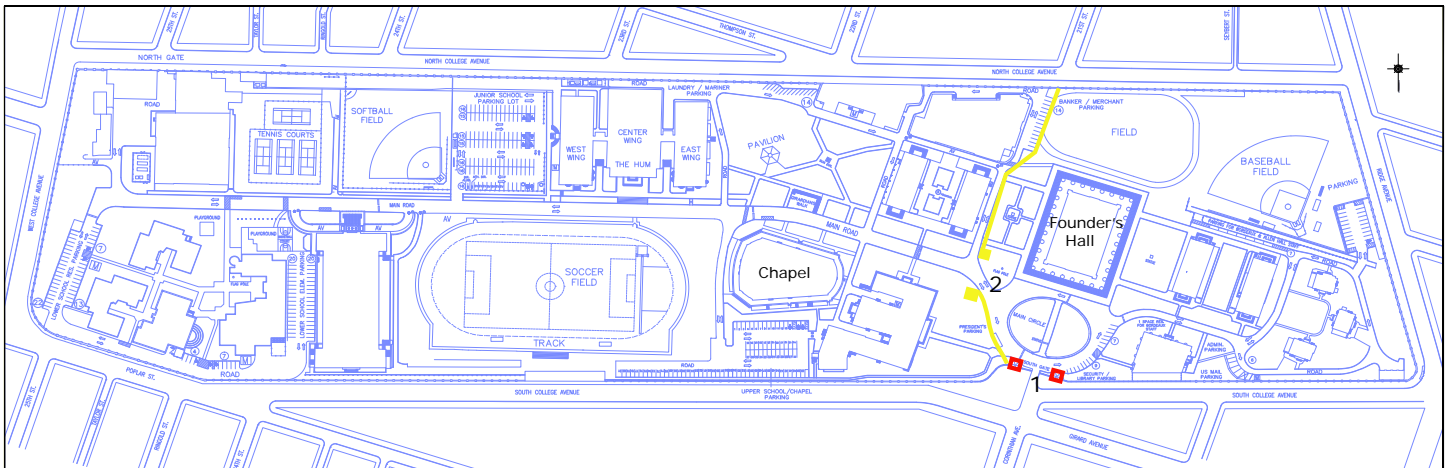
Several urban universities have study centers for the history of Civil Rights and race relations. Temple University, for example, has the Institute for Race and Social Thought, though it appears from the website ([cla.temple.edu](http://cla.temple.edu)) that they do not have a physical space or office on campus. Founder's Hall could fulfill this need and provide the center with the chance to explore race and social justice in the wider context of Philadelphia and the North. The Northern Civil Rights Movement gets relatively little attention from scholars (in contrast to that in the South).

A center at Girard College could expand the attention this part of the movement gets, and use it to discuss contemporary issues in Philadelphia and other American cities. Given the current discussions on racial inequality, this is a critical moment for Girard College to make use of its rich Civil Rights history and location to be an active player in addressing larger issues of race, democracy, and equality in the United States.

A scenario where Girard College fully leases out the use of its properties should be seen as a last resort, as it will drastically impact the historic and living integrity of the school, and sever the internal logic of the campus. In this scenario, Founder's Hall would become a building separate from Girard College, a gate and guard booth protecting access to the school would be relocated to the west of Founder's Hall (Figure 3.4.5). Such a move would entail a separation that curved along the western edge of the roundabout in front of the high school, and extend between Founder's Hall and Mariner Hall.

Before such drastic moves are considered, utilizing the two currently vacant dorms on the eastern part of campus and Founder's Hall for summer programming in conjunction with Founder's Hall could inform on how external use of the eastern side of the campus affects the rest of the school grounds. Some ideas compatible with this proposal include partnering with local summer camps that host an overnight camp at Girard College for several weeks. Enrichment programs could occur in the Chapel and Founder's Hall, while outdoor activities could take advantage of the athletic fields at the College. In order for this to happen, the College would have to produce a firm legal document making clear the expectations and function of each party. Bard College, for example, has a successful MFA program during three consecutive summers.

Finally, Founder's Hall could be marketed as a unit to a non-profit institution, such as a school, or a multi-purpose community center, such as the Salvation Army Kroc Center in Philadelphia (see Comparable in Appendix).



1. Current security post
2. Proposed security post and wall

Figure 3.4.5 Proposed Location for Gate or Wall Dividing the Eastern Part of Campus

### Increased Uses for Girard's Chapel

The physical layout of the Chapel as one undivided room with a stage limits the use of its interior to performance space. With a capacity of 2400 people and a spectacular layout and decor, the Chapel has the potential to attract lecturers, performing arts groups, concerts, and concerts centered around the organ. An investment in acoustic drapery, AV equipment and staff, and better bathroom facilities and access can convert the Chapel into a highly desirable rental space.

Working on a signature event, establishing partnerships with arts groups in need of space, and promoting its carrying capacity for lectures can bring visibility and profits to this underused architectural jewel (see Individual Proposal: Arts Partnerships for the Chapel).

Because the Chapel is separate from residential areas, it could be rented throughout the week with minimal impact on the school. The exterior view of the Chapel is an under-used asset that could be capitalized on by hosting receptions in its southeastern entrance. The atrium and exterior walkways of its eastern elevation are well suited for special events that could benefit from adjacent green areas and a parking lot. Including the Chapel and Founder's Hall in a network of rentals and contracts and working with an events planner and caterer could relieve Girard staff from the added responsibilities that come with increased event programming.



Figure 3.4.6 Southwestern Entrance of the Chapel and Green Area (B. Winter)



Figure 3.4.7 Southwestern Entrance of the Chapel and Parking Area (B. Winter)

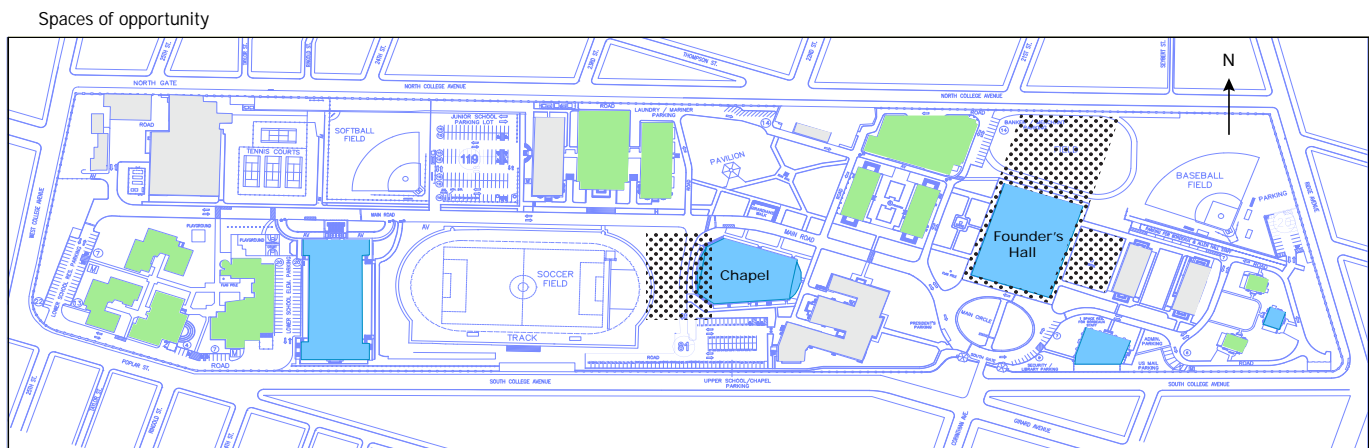


Figure 3.4.8 Spaces that Could be Used for Special Events

In both buildings we recommend breaking up rentable spaces as is done at the Andalusia Estate. In Founder's Hall, its surrounding portico could be rented separately and at a different rate than the interior rooms. The entire first floor could be rented as a whole or as individual rooms. Also, the north lawn could be rented, for example, for wedding receptions, with the façade of Founder's Hall providing an elegant and captivating backdrop. In the Chapel, the atrium could be rented separately from the sanctuary. The exterior view of the Chapel is an under-used asset that could be capitalized on by hosting receptions in its western section. The atrium, main entryways and exterior walkways of this section are well suited for special events that could benefit from adjacent green spaces and a parking lot. This would give the building greater flexibility and appeal to a broader range of clients.



*Figure 3.4.10 Northern Facade of Founder's Hall and Field (B. Winter)*



*Figure 3.4.9 Eastern Colonnade of Founder's Hall and Lawn (B. Winter)*



## 3.5 Strategic Plan

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### *2nd Year Plan*

- Make a firm commitment the stewardship of the buildings themselves, i.e. Founder's Hall and the Chapel.
- Develop a maintenance fund solely for Founder's Hall and the Chapel from revenue of events hosted in those buildings.
- Develop regular maintenance plan for Founder's and Chapel.
- Determine funding strategies for two new full-time staff positions, focused on marketing and building stewardship. Within next five years and begin to discuss the duties and responsibilities associated with each position.
- Foster current partnerships through more programs and interaction specifically with Founder's and the Chapel. Partnerships include cultural partnerships such as Culture Works, The Philadelphia Museum of Art, Eastern State Penitentiary, and Philadelphia Orchestra among others and community partnerships such as the Fairmount CDC and local non-profits.
- Review secure protocol for better public access to the eastern side of campus specifically Founder's Hall.
- Break up rental space of Chapel, Founder's Hall, and surrounding ground to maximize net gain i.e. portico separate from interior of Founder's Hall and the lawn outside of the Chapel
- Increase number of events and revenue i.e. weddings, Galas, concerts, community events.
- Implement signature event in Chapel including applying for grants.
- Work more closely with Founder's Keeper as well as the Girard College Alumni Association for fundraising.
- Seek out funding such as grants for an Historic Structures Report to be conducted on
- Founder's Hall and the Chapel.
- Seek out funding, such as grants for, exterior cleaning regimen of Founder's Hall as recommended by the 2001 Vitetta report.
- Repair existing chair lift.
- Create a document of protocol guidelines of how to host events in Founder's Hall and the Chapel to disseminate to clients. -Improve acoustics in the Chapel for better quality theatrical and musical events.

### *5 Year Plan*

- Maintain partnerships with Philadelphia institutions especially with art institutions and arts groups to perform in the Chapel, and host exhibits in Founder's Hall.
- Maintain and continue to diversify high number of profitable events.
- Implement maintenance fund for preservation and conservation work on both buildings.
- Conduct Historic Structures Reports by this time.
- Hire full-time staff in perpetual positions, i.e. events planner/marketer and building steward for Founder's Hall.
- Clean exterior of both buildings by this time.
- Consider bringing Founder's Hall up-to-code.
- Strategies for funding to bring Founder's Hall up-to-code.
- Update the displays in the museum/installing more technologically advanced displays.
- Establish a special Philanthropy award.

### *10 Year Plan*

- Consistent utilization of both buildings by the public and the school for events.
- Maintenance plan implemented by this time.
- Stable and growing fund to address building needs.
- Expand routes and partnerships with tour bus companies to bring tourists to the gates of Girard College.
- Create new brand and marketing strategies.

# Part 4: Individual Projects & Research

Conservation Plan for the Girard  
Chapel Exterior

Arts Partnerships for Girard's  
Chapel

Chapel Programming: Signature  
Event

Designing Use for Low-Tolerance  
Spaces in Founder's Hall

Increased Accessibility for Founder's  
Hall

Stephen Girard Heritage Trail



## 4.1 Conservation Plan for the Girard Chapel Exterior

Samuel Loos

## *Introduction*

This conservation plan for the exterior of Girard Chapel was conducted in November of 2014 as an individual project for the Studio course the Historic Preservation Program at the University of Pennsylvania. The scope of the project included an overall conditions assessment, along with an analysis of materials and decay phenomenon with prioritized recommendations for a treatment and testing regimen. The project was conducted by Samuel Loos, a second year student in the Historic Preservation Program.

The findings and recommendations presented here are not intended to be comprehensive or definitive. Given the time constraint of individual Studio projects, this investigation is limited. This report should be used rather as a guide, combined with the more thorough knowledge of the building held by the Facilities Management staff and with a full scale, intensive study of the building.

The Girard Chapel is in very good, if not excellent condition, with the identified deterioration processes being mostly aesthetical and none found to be severe. Structurally, the building appears to be in excellent condition with no active conditions affecting the mechanical properties of the stone. Most of the observed conditions appear to be natural reactions of the given material to weathering and the environment. No immediate interventions are needed to preserve or improve the condition of the building itself.

## *Project Methodology*

This project methodology consisted of three phases of acquiring, understanding and interpreting information.

Phase 1 consisted of two site visits to Girard College specifically to investigate and document the condition of the Chapel.

During Phase 2 bibliographic research was conducted to identify and diagnose the various pathologies documented on the vault. A conditions glossary was also produced.

Phase 3 included writing recommendations for treatments and suggesting products informed by all knowledge acquired from the two previous phases.

## *The Girard Chapel*

The plan of Girard Chapel is wedge shape with curved vertices, with its façade facing the northwest. Its exterior is constructed almost entirely of Indiana limestone, including its walls, columns and ornamentation. These exterior walls are supported on the interior with brick. The main entrance doors, constructed of glass, are covered with ornamental cast aluminum work in a rectangular grid pattern. The side entrance doors are constructed of cast aluminum, having a flat surface adorned with crosses and Old Testament figures. All aluminum work on the exterior appears to be un-anodized with a buff finish. Between the columns are leaded, pigmented glass windows covered by cast bronze grilles. The roof is divided into three sections. The two walkable, low-pitched sections are covered with asphalt shingles and the steeply-pitched portion is covered with sheet metal, possibly a mild steel.

The main building component of the Girard Chapel exterior is limestone, a type of sedimentary rock. Sedimentary rocks are products of the geological processes of weathering and erosion typically of igneous and metamorphic rocks, among other materials. The deposition of these products form 'beds' which are converted to rock through the process of lithification.

Limestone is a carbonate rock comprised primarily of the minerals calcite and aragonite, the two crystalline forms of calcium carbonate ( $\text{CaCO}_3$ ). The minerals are polymorphs, meaning they share the same chemical composition, but different atomic structures. Most limestones form in marine environments and are made up of byproducts of marine organisms.

Indiana Limestone is the common name of stone quarried from the Salem Formation, found primarily in south central Indiana. It is a very pure limestone, with calcite making up 97% of its composition. It is a freestone, meaning it has no preferential orientation of its beds, making it easy to be cut and finely detailed. When initially quarried it is has a light-grey to bluish-grey color which changes to a light tan when oxidized. It is medium to coarse grained, well sorted, and porous. It is a fossiliferous limestone as it consists mostly of small fossils and fossil fragments. Indiana Limestone was a popular building material for architects of the era and many other impressive buildings, such as the Empire State Building, are constructed of it.

### *Conditions Survey*

#### *Methodology*

An initial conditions survey of the Chapel was conducted on September 21, 2014 by Samuel Loos, Grey Pierce and Blair Winter. This investigation was conducted from the ground level, without the aid of binoculars. A photograph of each elevation was taken along with notes describing the conditions observed on each elevation. Representative photographs of specific conditions were also taken. This survey was supplemented with a short general inspection of the roof on November 18.

## Findings

### Erosion

A small, millimeter layer of the limestone surface has eroded away due to natural weathering. It is most likely a sub-type of erosion called roughening or granular disintegration. This erosion has occurred throughout the building on all unsheltered areas in a regular, undifferentiated pattern. The erosion has removed the smoother original finish, creating a rougher texture. Given the Chapel's location in an urban environment, and especially considering Philadelphia's industrial past, the rain in the area was most likely historically acidic, slowly dissolving both the calcite and mineral binders in the limestone. Despite its age and environment, the building stone remains in remarkable condition. This erosion does not detract from the overall appearance of the building as the original stone had only a flat, untooled finish. The change is only noticeable in close proximity to the building. The difference is easily distinguishable in the photo below.



Figure 4.1.1 Original stone finish (left) and eroded surface. (right) (S. Loos)

### Soiling

Black soiling is the most extensive condition observed on the Chapel and is present all across the building on every elevation. It is found primarily along planar changes or carved ornamentation which accumulate and retain water. Soiling is also found on sheltered areas on the backs of columns and on the bronze grilles of the sanctuary windows. It has caused a discoloration and dirty appearance of the limestone and bronze to varying degrees due to the accumulation of carbon deposits from industrial and vehicular emissions which have formed an insoluble concretion bound to the surface after they dried.

The soiling is most concentrated on and directly below the entablatures of the main entrances. In these areas the soiling is most uniform and darkest in value. In other areas, the same deterioration process has occurred, but they have greater exposure to rain, which has washed away some of the soiling. Despite this weathering process, the porous nature of limestone has allowed the more deeply penetrated soiling to remain.

Typically, soiling from pollutants is most apparent in areas sheltered from weathering. This is true for the Chapel as well where soiling is widely present on the bronze grilles and backs of columns. On the front of the columns and lower portion of most grilles, soiling has not accumulated as rain is able to wash it away.

Though limestone, being composed of calcium carbonate, is susceptible to the formation of gypsum ( $\text{CaSO}_4 \cdot 2\text{H}_2\text{O}$ ) crusts through sulfur pollutants, the blackened areas on the Chapel lack dimension and appear to be below the surface on exposed areas. Also, if it were a type of gypsum or carbonate crust, it would have been washed away by the rain in these unprotected areas. The fronts of columns appear totally clean without any soiling, indicating the possible past formation of gypsum crusts, but further investigation is needed.



Figure 4.1.2 Soiling on the Chapel base, grilles and cornices of south elevation. (S. Loos)

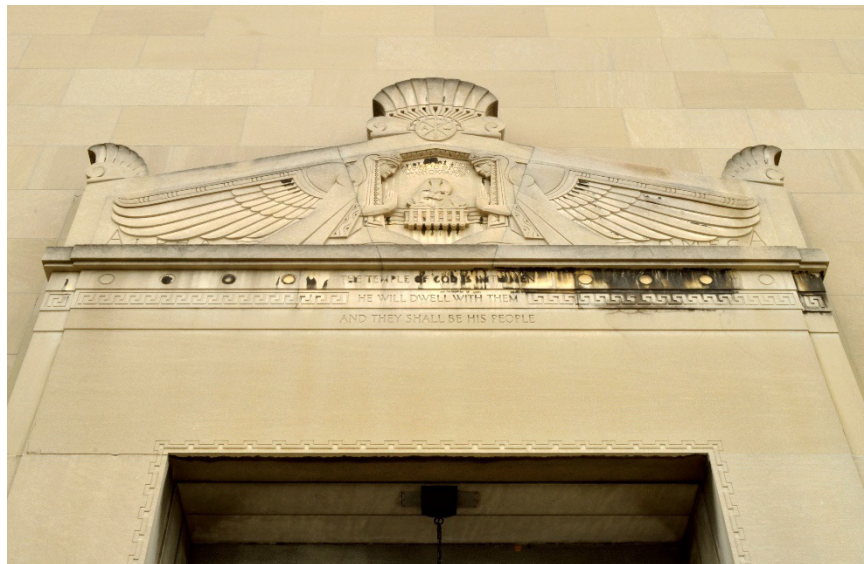


Figure 4.1.3 Concentrated soiling on northwest main entrance entablature. (S. Loos)

### *Lichen and Algae*

Orange lichen and green algae are present on the north elevation along the first two horizontal planes of the Chapel base, being concentrated at the northeast corner. The condition does not extend beyond the first course of stone related to those planes. Lichens are a symbiotic association between a fungus and an alga or cyanobacteria. The growth and metabolic activity of both lichens and algae are dependent on sunlight and moisture.

Unless there is a large concentration of the organisms, their decay mechanisms are very



slow. Bio growth retains moisture, and in large amounts can be a catalyst for water related deterioration. Lichens can cause mechanical decay from the penetration of their roots into the stone, and also chemical decay from the production of carbonic acid. Generally though, they are more of an issue of aesthetics. Sometimes, bio growth can be aesthetically pleasing, demonstrating the building's age and character.

It is possible that some of the black areas on the building are biological growths, most likely mold, rather than soiling as previously identified. Further investigation is needed to properly distinguish between biogrowth and soiling on the building.



*Figure 4.1.4 Biogrowth on north elevation. (S. Loos)*

### *Pitting*

Pitting, the formation of tiny, individual cavities, is present only in areas where lichen and algae are together. It can therefore be termed "biopitting" and is due to microbial secretion of inorganic and organic acids.



*Figure 4.1.5 Biopitting on north elevation. (S. Loos)*

### *Bleaching*

A gain in the lightness of the stone is present on the primary elevations directly below the bronze grilles. Bleaching is due to either chemical weathering of minerals or loss of color material and is also called fading. In the case of the Chapel, it may be due to the washing away of the bronze patina or bird guano by rainwater. Further investigation is needed to correctly identify the source of the bleaching.



*Figure 4.1.6 Bleaching below bronze grilles on west elevation. (S. Loos)*

### *Coloration*

A pale yellow band is present directly below the first cornice on all elevations. Another color change with a slightly orange hue was observed at the edges of black soiling on the columns and main entrances. Both colorations might be due to the formation of calcium oxalate,  $\text{CaC}_2\text{O}_4$ , from a reaction between the calcite or aragonite in the limestone and weak carbonic acid in rainwater. Calcium oxalate may be forming on the entirety of the Chapel, but is constantly washed away due to weathering, save for those protected areas just mentioned. These may also be areas which have retained their original stone finish and color and have not been eroded by weathering. Further investigation is needed to correctly characterize this color effect.



*Figure 4.1.7 Band of coloration below first cornice. (S. Loos)*

### *Deposit*

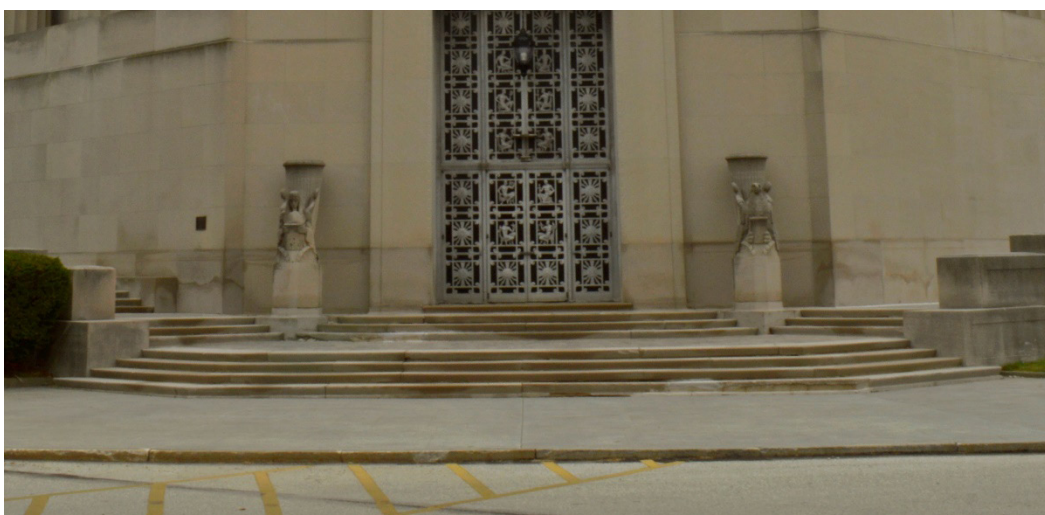
Bird excrement is present on the south elevations on the upper portions of the wall and grilles behind the colonnade. Birds are able to perch in a gap between the colonnade and the wall. Not only does guano detract from the aesthetics and beauty of the building and give a sense of neglect, but guano's acidic nature can cause damage to the building, with the bronze grilles being most susceptible to corrosion.



*Figure 4.1.8 Bird excrement on wall behind colonnade of south elevation. (S. Loos)*

### *Damp Areas*

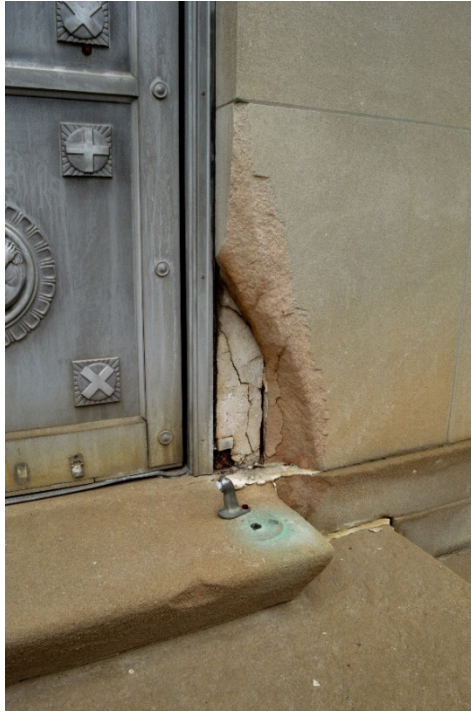
Dark areas were observed on the stairs and at the base of the walkway on the northwest and southwest entrances, on the second horizontal base of the west elevation and behind the colonnade on the west elevation. This darkening, or lowering in hue of the stone, is the result of lingering moisture and can be a catalyst for deterioration.



*Figure 4.1.9 Damp areas along walkway of northwest main entrance. (S. Loos)*

### *Impact damage*

Loss of material is present at the base of some side entrance door surrounds. The condition was noted on south elevation, but likely found on others as well. The damage was most likely caused by the door impacting the stone prior to the installation of a replacement door stop as seen in the photo below.



*Figure 4.1.10 Loss of building stone from door impact. (S. Loos)*

### *Hair cracks, fractures and missing pieces*

Hair cracks on the stone steps, along with complete fractures along those steps are present on the northwest and southwest main entrances. Hair cracks are also present on the sculpture bases. Mortar between the stairs has been lost or is badly deteriorated. These conditions were most likely caused by a lingering presence of moisture due to the flat surfaces. Limestone is highly porous and readily absorbs moisture. Freeze/thaw action and the expansion and contraction of water molecules within the stone, creates internal pressure which is relieved on the stone's surface. De-icing salts are most likely unreservedly used on the stairs in the winter to ensure the children's safety. These salts can also be absorbed by the stone and mortar which then exacerbate the internal pressures of freeze/thaw.

The deterioration of the mortar is not a huge concern, as it is functioning as it was intended to do. It is meant to be a sacrificial material which deteriorates so the stone does not. Mortar should be softer and more porous than the stone it surrounds. If it is, the mortar will draw moisture and salts from the stone, thus preserving it.



*Figure 4.1.11 Cracks, voids and lost mortar on northwest main entrance stairs. (S. Loos)*



*Figure 4.1.12 Cracks, voids and lost mortar on southwest main entrance stairs. (S. Loos)*

## *Staining*

A green-blue stain is present on the column capitals on the south elevation. The stain originates with the copper flashing installed on these column capitals, which is found only on this elevation. The copper flashing has reacted with hydrogen sulfide and oxygen or sulfur dioxide to form protective copper carbonate or copper sulfate patina. This layer resists further corrosion and does not further change in appearance. Rainwater has washed some of the patina onto the column below, causing the stain.

An isolated, dark orange stain, characteristic of iron oxide is present at the corner of the south most bronze grille of the east elevation. It is most likely rust from an interior iron element, not visible from the exterior.



*Figure 4.1.13 Copper staining on columns of south elevation. (B. Winter)*



*Figure 4.1.14 Isolated iron stain on below east elevation grille. (S. Loos)*

### *Aluminum corrosion*

A whitish patina, characteristic of aluminum, has formed on the side entrance doors and main entrance ornamental metalwork. The patina is the result of a natural oxidation process of aluminum reacting with oxygen in the air. This creates a film of oxide which is relatively inert to further chemical action and is therefore considered a protective form of corrosion like that of bronze or copper, rather than a destructive one like rust on iron.

Black spots have also formed on the aluminum elements and are also characteristic to aluminum deterioration. Dirt, pollution and other particles have collected on the oxide layer to form these spots. With time, they can produce pitting if not removed.

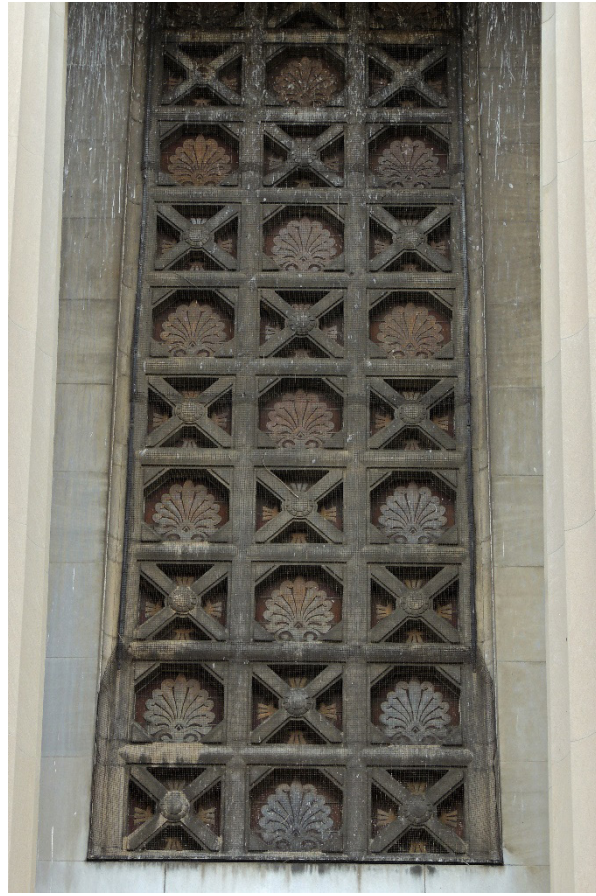
While these conditions are extensive, appearing on all the aluminum metalwork, and are only mild corrosion products.



*Figure 4.1.15 Representative shot of patina and spotting of aluminum. (S. Loos)*

### *Bronze patina*

All bronze grilles on the Chapel have oxidized to form a brown patina of copper sulfide. The patina, as well as the soiling mentioned earlier, is most prominent on the south elevation, with the condition on other elevations being less severe. With time, the patina it will darker to black. The sulfide can change to a green-blue sulfated if it is regularly washed with rainwater containing pollutants. The patina is a form of corrosion but one that forms a protective layer, like that observed on the aluminum elements.



*Figure 4.1.16 Heavily soiled bronze grille on south elevation. (B. Winter)*



# Testing Program Recommendations

## Prioritization of Conditions and Treatment Program

The following is a prioritization of the described conditions according to their need for attention and intervention. A treatment program for each condition is also included for each condition which provides specifications for application of treatments and recommended products. Later is given a recommended chronological, implementation plan of the program, grouped by phases. The treatments for each condition should not be conducted in isolation of each other, but should follow this plan.

The treatment program was developed based upon the severity of each condition observed during the conditions survey. In general, the gentlest means possible should be used initially for each condition. More severe methods should only be implemented if milder methods were ineffective.

Conditions were prioritized according to this range: Immediate, urgent, important, necessary, desirable, monitor.<sup>1</sup>

**Immediate:** Conditions that pose a considerable threat to life safety or the loss of historic features and require short-term stabilization.

### *Inoperable side entrances*

Not included in the conditions survey, but discovered through speaking with Mark Olivastri, is the fact that some of the side entrance doors are currently inoperable. The doors should be repaired as soon as possible as this poses an egress and life-safety issue, even if the Chapel is typically not seated at capacity.

**Urgent:** Conditions that pose a threat to life safety or building integrity that may become an immediate threat if not stabilized or corrected within the next year.

### *Hair cracks, fractures and missing pieces*

Treatment of the stone steps will be addressed first. Loose, fractured pieces should be removed. All voids should then be cut back until good, solid stone is reached. The void should be shaped orthogonally to prepare it for a dutchman repair. Limestone from the Chapel should be used if any free pieces are available. If not, replacement stone which best matches the color of the limestone can be supplied through a stone provider such as Walker Zanger ([walkerzanger.com](http://walkerzanger.com)).

For mortar repairs, a mix of 3 parts NHL (natural hydraulic lime) 3.5 to 1 part sand is recommended. A fine, well graded sand with low amounts of silt or dirt is needed. Since mortar color is mostly due to sand, one which matches the color of the pale brown of the stairs should be selected. Staining of the mortar is also possible.

If a single component mortar is more desirable, then Jahn M70 is recommended. It is designed to be used on highly porous natural stone such as limestone and sandstone.

Joints should be fully raked at least 1' deep until solid mortar is reached. This mortar should be keyed to create better adhesion between itself and the repair mortar. The joint void, as well as the surrounding stone should be kept moist for a period of at least twenty minutes prior to applying the repair mortar. Fill the joints completely, compressing the mortar into the corners and back of the joints. Once filled, the joint should be tooled to match the existing profile. Remove any excess mortar or smears with a damp sponge or natural bristle brush before it has set. Once the mortar is fingerprint hard, it should be lightly beat with a churn brush to produce a weathered appearance. The new mortar should be kept damp for a minimum of 3 days after its

<sup>1</sup> Taken from: Robert Young, *Historic Preservation Technology*, Hoboken, NJ: John Wiley & Sons, 2008, 42.

application. This can be accomplished by lightly misting the joints with clean water periodically. Misting should be performed every hour or two on the first day, as needed to maintain the mortar in a damp, but not overly saturated, condition. This may be reduced to every three or four hours on following days. Joints can also be covered with damp burlap to hinder evaporation.

**Important:** Conditions to be remedied within the next two years.

#### *Impact damage*

A dutchman repair is recommended to replace missing pieces on the side entrance door surrounds due to impact damage. Currently, the missing piece allows for water infiltration deeper inside the already porous building envelope. Limestone from the Chapel should be used if any free pieces are available. Procedures for a dutchman repair outlined in the previous description should be applied for this condition as well.

Also, to prevent future damage, all door stops should be inspected to ensure they are well anchored and strong enough to stop a swinging door. Those that are not should be replaced or re-anchored.

**Necessary:** Conditions to be remedied within the next five years.

No conditions were deemed necessary.

**Desirable:** Work desired by client, including improvements in use and aesthetic changes.

#### *Soiling*

The black, atmospheric soiling on the Chapel should be removed to improve the overall appearance of the building. The recommended treatment is to clean the surface with either a sodium laurel sulfate (SLS) or with Triton X100, a non-ionic detergent. Either detergent should be mixed as a 1-2% solution with water. This detergent, applied with a low pressure washer of between 18-100 psi, will be effective at removing the black soiling without the risk of abrasive or chemical damage, during or after the treatment. The surface should thoroughly soaked after cleaning to remove any residual traces of the detergent. This method can be used on both the limestone walls and the bronze grilles.

Another product which could be used specially for the limestone is Sure Klean® Limestone Restorer, available through Prosoco. It is intended to be used on lightly to moderately soiled surfaces, such as those found on the Chapel. It can be combined with a pressure washer, using the procedure outlined above.

For both methods, the pH of the surface should be tested after it has been rinsed. It should be between 6 and 8. If not, continue rinsing and test the pH again.

#### *Lichen and Algae*

Areas with lichen and algae should also be cleaned when removing black soiling from the building. The same procedures outlined above should be followed here. If those methods do not effectively remove the biogrowth, or if the biogrowth returns after cleaning, then a biocide can be applied. D-2 (quaternary ammonia) is the recommended biocide to use. It should be diluted to about 7% before being applied to the building. After dilution, it is applied as a spray to a wet surface, where it should remain for about 10 – 15 minutes before being scrubbed with a wet natural bristle brush. When finished, the areas should be thoroughly soaked with clean water to remove all traces of the chemical.

### *Bleaching*

Areas with bleaching should also be cleaned when removing black soiling from the building. The same procedures outlined above should be followed here. If those methods do not effectively remove the bleaching, a poultice to draw out the possible bronze patina staining can be used. A dilute solution of sodium hydrogen citrate should be used in the poultice medium. The procedure outlined in General Services Administration publication listed below should be followed, but paper pulp, rather than cotton balls, should be used as it will adhere better to the building.

### *Coloration*

If the areas with a yellow hue are determined to be caused by calcium oxalate and not the original stone finish of the building, then they should be cleaned as well when removing the black soiling from the building. Cleaning these areas will restore an aesthetic unity to the building which the colored areas currently detract from.

### *Deposit*

Areas with bird guano should also be cleaned when removing black soiling from the building. The same procedures outlined above should be followed here.

### *Aluminum corrosion*

Currently, the corrosion products apparent on the aluminum metalwork does not pose an immediate or short term threat to the doors and ornamentation. Cleaning will be necessary though to prevent the possible pitting which can occur from the presence of the black spots. While the patina is protective, it is unattractive and detracts from the overall appearance of the building. Cleaning the aluminum elements will improve the overall aesthetics of the building and help to restore the original finish of the metal work.

In cleaning aluminum, strong acids and alkalis should be avoided as these will corrode the metal. Since the conditions are currently not severe, a mild soap or detergent or a non-etching cleaner should be used. Cleaning products containing buffered acids or alkalis can also be used. Abrasive cleaners such as polishes, scouring powders or metal brighteners can be used, but only if the milder methods prove ineffective.

The metalwork should be wet when the cleaning solutions are applied and thoroughly rinsed after the work is completed. Only a natural bristle or plastic bristle brush should be used as anything tougher might scratch the aluminum surface.

Removing the black spotting will also remove some of the protective patina, since the particles have adhered to it. Therefore, after cleaning, a protective coating of a wax, lacquer or varnish should be applied to the aluminum to preserve the finish and prevent the future accumulation of dirt or other particles on its surface.

### *Bronze patina*

The considerations for cleaning the bronze grilles are the same as those for the aluminum features. The soiling on the grilles detracts from the building's appearance to a greater degree than the patina and spotting on the aluminum. The guano and soiling currently present on the grilles can accelerate deterioration, though not in the immediate or short term future. Regardless, these deposits should be removed to improve the overall appearance of the building and eliminate any catalysts for deterioration.

There are two possible options for cleaning the grilles. One, which is definitely necessary, would only remove the soiling and guano. The second would go a step

further and restore the grilles' original finish by removing the current patina.

The first option should be possible by a pressure washing combined with a non-ionic detergent such as that outlined for the soiling treatment program above. If needed, soft scrubbing with a natural or plastic bristle brush can be used. If some of the patina is removed during cleaning, it will slowly return through natural weathering. If the spottiness is not acceptable, the patina can be restored through chemical means. The second cleaning option requires harsher treatments such as chemical stripping or rubbing the surface with an abrasive solution such as 5% oxalic acid with finely ground India pumice powder. Regardless of which option is undertaken, after the bronze is cleaned some type of protective coating should be applied. Waxes and lacquers are the typical coatings for bronze. These require regular re-application which will be discussed later.

### *Staining*

A paper poultice, with ammonium citrate as the key chemical reacting with the copper, should be used to remove copper stains. The following outlines the general steps needed to create a small batch of poultice and the techniques of its application and removal. For greatest efficiency and effectiveness, a professional stone conservator should implement or oversee the treatment.

Deionized water is mixed with the ammonium citrate, an acid, to dilute it. Ammonium hydroxide, a base, is added to the solution until its pH reaches about 9. Glycerin is also included to slow evaporation of the solution. Paper pulp is then mixed with the solution to create the poultice.

The stone surface to which the poultice will be applied should be well saturated with water. This ensures that the ammonium citrate remains only at the surface of the stone and is not drawn deeper into the body of the stone. Once the poultice is applied, it can be covered in plastic wrap to prevent evaporation. Using mock ups, differing dwell times should be tested to determine proper effectiveness. After the poultice is removed, the stone surface should be rinsed with running water for an extended amount of time to ensure all residual ammonium citrate is removed.

For the iron stain, Sure Klean® Ferrous Stain Remover or Super Out can be applied as a spray and then scrubbed with a natural bristle brush.

**Monitor:** No action is needed at present, but monitor for future condition changes.

### *Erosion*

The observed erosion at its current rate does not pose a threat to the Chapel, not even in the long term. The building is just over eighty years old and only one to two millimeters of stone has been eroded. The condition should be monitored though, to observe if the deterioration accelerates, especially in isolated areas.

### *Damp Areas*

The damp areas are currently not connected to any observable condition, but should be monitored as water is a catalyst for many kinds of deterioration. Monitor especially for the appearance of salts in these areas, as these will need to be removed quickly using a poultice. If they are not removed, accelerated and more intense deterioration will occur.

## Materials Characterization Tests

A simple RILEM tube test can be conducted to measure the surface permeability of the limestone.

A petrographic analysis of the limestone would yield the most information about the stone which could be used to provide improved and specialized maintenance and preservation treatments. While a petrographic analysis would greatly augment and refine the understanding of the building stone, there are some constraints which make this possibility difficult. The texture, structure and porosity of the stone could be viewed and the aggregate and binder could be identified, all knowledge which would aid in the understanding of the stone's deterioration. An unweathered sample, representative of the building, could be easily obtained as the building is in very good condition. It should be taken from the south elevation at least four feet above the walkway to avoid any possible salt contamination. This elevation is recommended as it faces away from the main campus thoroughfare. The sampling area should be selected so as to be as inconspicuous as possible to the average person walking around the building. A proper petrographic characterization would require the hiring of an experienced professional petrographer which would be expensive.

If petrographic analysis is undertaken, the following specifications should be followed. The sample should be cut to fit on a 30 x 46 mm glass slide. The exact orientation of the stone on the slide should be marked with tape. Order specifications should require a cover slip and blue impregnation, but no polish or grinding in oil.

## Treatment Program Implementation Plan

The following is a step by step implementation plan of the treatment program, which gives a brief outline of the work to be performed. Specifications listed in the above section should be followed in the implementation plan. It is ordered chronologically and should be followed in sequence. A new phase should not begin until the completion of the one prior. Ideally, treatment of a specific condition should not be performed in isolation from the others. This is because the optimal performance of a specific treatment may be related to the application of another. Therefore, it is recommended that the following treatment regimen be conducted in total, but it is understood that because of financial constraints, this may not be possible.

Mockups of all products and treatments should be done before implementation on a large scale to observe both their effectiveness and possible damage to the building.

**Phase 1** – to be implemented within the next few months.

- 1) Repair inoperable side entrance doors.
- 2) Replace missing and damaged mortar on main entrance stairs during spring or early summer. Fill voids on stone stairs at this time as well.

**Phase 2** – to be implemented within the next year.

- 1) Dutchman repair of side entrance door surrounds.

**Phase 3** – to be implemented within the next two years if desired by the College.

- 1) Implement cleaning program for the Chapel exterior which includes removal of black soiling (on stone and grilles), guano, biogrowth, bleaching, and coloration.
- 2) Removal of patina on aluminum elements (recommended) and bronze (if desired).
- 3) Removal of copper and iron staining.

### **Maintenance Program Recommendations**

The Chapel should be formally inspected on regular intervals for conditions or possible problems, especially before and after the winter months, when harsh conditions can accelerate deterioration.

If coatings are applied to the metals elements of the Chapel, they will need to be reapplied to remain effective. Waxes require reapplication every six months to two years depending on their performance. Lacquers require removal and reapplication every three to five years.

Mortar is intended to be replaced periodically for reasons stated above. Regular inspections should note the condition of the mortar and repairs should be planned accordingly.

### **Other Recommendations**

A full scale, intensive study of the building should be conducted. It should include a more in-depth analysis of the black patterns on the building's surface to correctly identify the deterioration mechanism.

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## Product Descriptions

### ***Biocide***

D-2 Biological Solution, product description available at: [d2bio.com/about](http://d2bio.com/about)  
Ordering information available at: [gravestonecleaner.com/](http://gravestonecleaner.com/)

### ***Bronze lacquers***

Conservation Support Systems – Incralac, product description and ordering information available at:  
[conservationsupportsystems.com/product/show/incralac-solvent-based/metal-coatings](http://conservationsupportsystems.com/product/show/incralac-solvent-based/metal-coatings)

### ***Mortar - NHL 3.5***

Edison Coatings - BioLime NHL 3.5 Buff or White (55 lb bag), product description and ordering information available at:  
[edisoncoatings.com/store/product292.html](http://edisoncoatings.com/store/product292.html)

Limeworks - St. Astier NHL 3.5 Moderately Hydraulic lime (55 lb bag), product description and ordering information available at:  
[limeworks.us/NHLMoreInfoPage.html](http://limeworks.us/NHLMoreInfoPage.html)

### ***Mortar – Single Component***

Cathedral Stone – Jahn M70 product description and ordering information available at: [cathedralstone.com/products/mortars-and-grouts/mortars-and-grouts-for-limestone](http://cathedralstone.com/products/mortars-and-grouts/mortars-and-grouts-for-limestone)

### ***Non-ionic detergent***

SPI Supplies - Triton® X – 100 Nonionic Surfactant, product description available at: [2spi.com/catalog/supp/triton-x-100.html](http://2spi.com/catalog/supp/triton-x-100.html)  
Concentrate ordering information available at:  
[2spi.com/catalog/supp/triton-x-100-concentrate.shtml](http://2spi.com/catalog/supp/triton-x-100-concentrate.shtml)

### ***Soiling cleaner for stone***

Prosoco - Sure Klean® Limestone Restorer, product description and ordering information available at:  
[prosoco.com/Products/9049e60e-a071-48e0-85bf-e54190af851c](http://prosoco.com/Products/9049e60e-a071-48e0-85bf-e54190af851c)


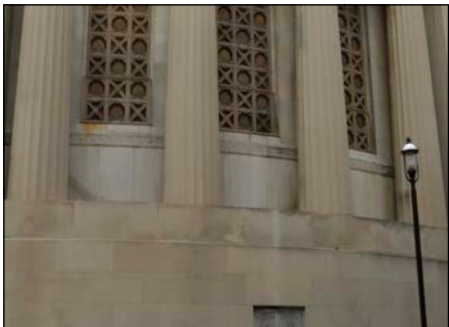
### ***Staining***

Prosoco - Sure Klean® Ferrous Stain Remover, product description and ordering information available at:  
[prosoco.com/Products/08206bc4-081a-485f-832c-1c6454f37751](http://prosoco.com/Products/08206bc4-081a-485f-832c-1c6454f37751)

Summit Brands – Super Iron Out Outdoor, available at general hardware stores. Product information available at:  
[ironout.com/outdoor-cleaner.php](http://ironout.com/outdoor-cleaner.php)



# Conditions Glossary

Condition	Example Photo	Recommendation
<p><i>Erosion</i> A small, millimeter layer of the limestone surface has eroded away due to natural weathering.</p>		<ul style="list-style-type: none"> <li>- Monitor</li> </ul>
<p><i>Soiling</i> Extensive, but mild, black soiling found on all elevations. Present on stone walls and bronze grilles.</p>		<ul style="list-style-type: none"> <li>- Clean with non-ionic detergent or proprietary solution.</li> </ul>
<p><i>Lichen and algae</i> Orange lichen and green algae are present on the north elevation along the first two horizontal planes of the Chapel base, being concentrated at the northeast corner.</p>		<ul style="list-style-type: none"> <li>- Clean with non-ionic detergent, proprietary solution or biocide.</li> </ul>
<p><i>Biopitting</i> Tiny, individual cavities, present only in areas where lichen and algae are together.</p>		<ul style="list-style-type: none"> <li>- Monitor</li> </ul>
<p><i>Bleaching</i> A gain in the lightness of the stone is present on the primary elevations directly below the bronze grilles.</p>		<ul style="list-style-type: none"> <li>- Clean with non-ionic detergent or proprietary solution.</li> <li>- If ineffective, apply poultice of sodium hydrogen citrate</li> </ul>

Condition

Example Photo

Recommendation

*Coloration*

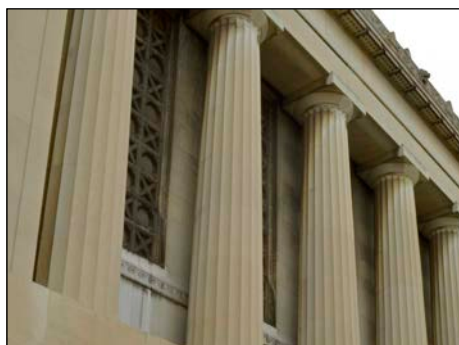
A pale yellow band is present directly below the first cornice on all elevations.



- Clean with non-ionic detergent or proprietary solution.

*Deposit*

Bird excrement was observed on the south elevation on the upper portions of the wall behind the colonnade.



- Clean with non-ionic detergent.

*Damp areas*

Dark areas are present on multiple areas and are the result of lingering moisture.



- Monitor

*Impact damage*

Loss of material at the base of some side entrance door surrounds.



- Dutchman repair of missing piece.
- Ensure door stops are well anchored.

*Hair cracks, fractures and missing pieces*

Multiple conditions are present on both main entrance stairs.



- Dutchman repair of voids and fractures.
- Replace missing and damaged mortar.

Condition

Example Photo

Recommendation

*Staining*

Green-blue copper stains and orange-brown iron stains present on isolated areas.



- Apply ammonium citrate poultice to remove copper stains.



- Apply propriety iron cleaner to remove iron stains.

*Aluminum corrosion*

A whitish patina and black spotting, is present on the side entrance doors and main entrance ornamental metalwork.



- Clean with non-ionic detergent or metal cleaner.
- Apply coating to prevent future deposits.

*Bronze patina*

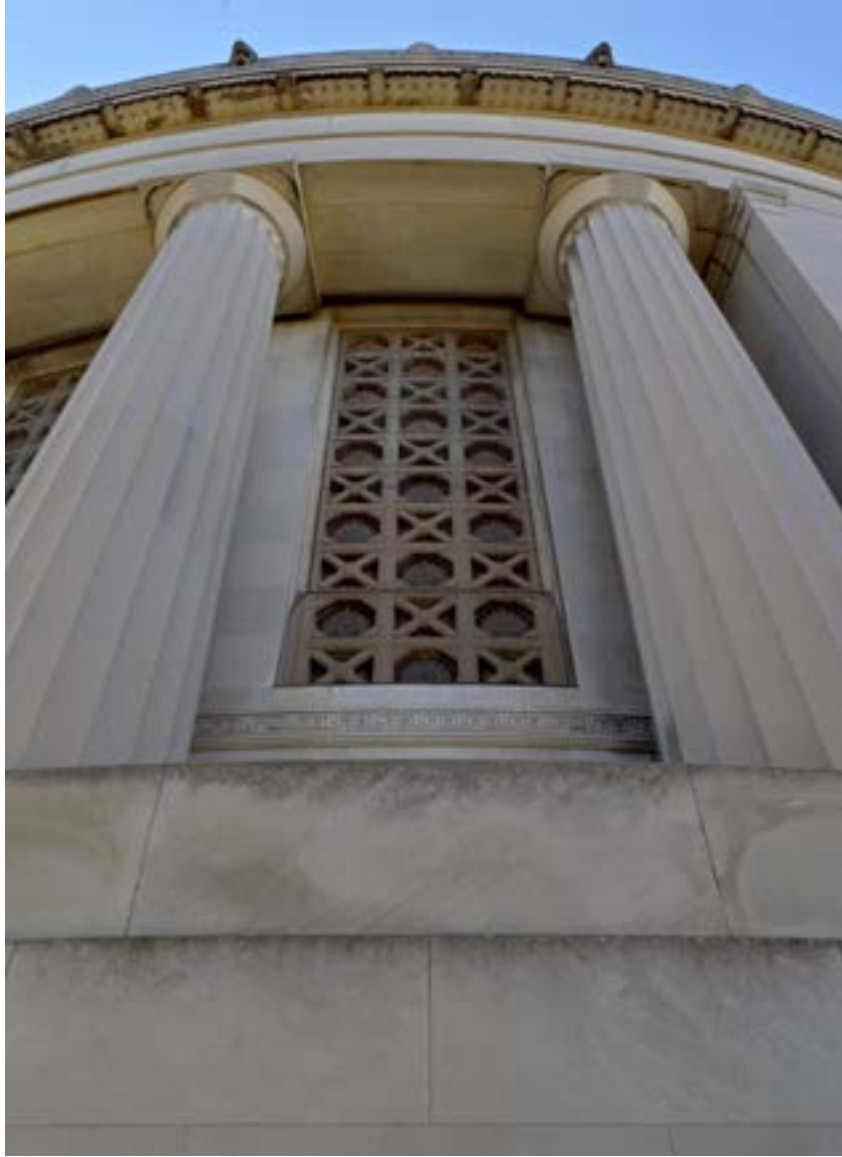
A brown patina of copper sulfide is present on all bronze grilles due to oxidation.



- Clean with non-ionic detergent or metal cleaner.
- Apply coating to prevent future deposits.

## 4.2 Arts Partnerships for Girard's Chapel

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*Figure 4.2.1 Detail from the Eastern Side of the Chapel (S. Loos)*

Girard College's Chapel is a hidden gem that should be known. While the grandeur and beauty of Founder's Hall is noticeable to anyone that passes by Corinthian Avenue or South College Avenue, even if they never cross Girard's gate, the Chapel can only be experienced through walking on Girard's campus and entering its interior. The Chapel was designed as a space for the entire school body to come together for service, but the space is much more than a gathering space.

With services held only once per month and a student body of only 250 students, Girard's Chapel is greatly underused.

The building's longevity is not in question since it was built with outstanding materials and workmanship, and Girard College has been careful with its upkeep. Nonetheless, a building of this magnitude and beauty should be acknowledged as a masterwork that, as all great art, inspires and teaches us about the past, the present, and ourselves. community.

The following study proposes two strategies to increase use and appreciation of Girard's Chapel in ways that do not infringe on school programming or student life. The first one focuses on increasing stakeholders and making a profit, while the second one provides cultural activities to students and the community.

Girard College is currently in a moment of transition because of its decreasing finances and concomitant student enrollment. A move to conserve resources has concentrated residential areas on the western side of the campus. Opening the Chapel to small events external to the school would have a minimal impact on its daily activities. During the week, the library and the high school are the only buildings used by students on the western side of the campus. Both of these are used during fixed hours, and vacated after classes (Figure 3.4.1). If people external to the school entered Girard College for afterschool activities and events in the Chapel, their movement would only affect the privacy of two dormitories (Merchant Hall and Marine Hall), and the East Wing of the Hum. On weekends, residential staff remains on campus, so those living in the buildings just mentioned would notice the presence of external visitors. The absence of students on weekends, however, opens up the possibility for hosting large events in the Chapel on the scale of the Martin Luther King Jr. tribute concert by the Philadelphia Orchestra.

Regardless of changes in school programming, the Chapel, as a grand structure, will remain in place. Our preservation recommendations highlight the need for an independent fund for Founder's Hall and the Chapel separate from the school, so that any financial strains in the institution as a whole do not affect the buildings. While Founder's Hall is a widely recognized National Historic Landmark, the Chapel is not. It's present condition is outstanding; however, the building is less than one hundred years old. As a preventative measure, building up stakeholders and a private fund for the will only strengthen its future preservation. One way to accomplish this is through high-profile arts performances that attract large audiences, make a substantial profit, and bring out the grandeur and magnificence of its space.

While the Chapel is a gorgeous spaces designed for performances, its greatest marketable asset is the experience of going onto Girard's grounds and taking in the multiple details and perspectives of this architectural jewel. The moment one crosses Girard's gate, one enters a space unlike any other.



*Figure 4.2.2 First Encounter Upon Entering Girard College (B. Winter)*

A visitor to Girard's Chapel first encounters the overwhelming monumentality of Founder's Hall, and a statue of Stephen Girard with children, both reminiscent of a past era. As one moves towards the Chapel, one is immediately struck by the sober elegance of the College's many buildings amidst an impeccably tended landscape. The school is an island of serenity and grandeur in the middle of a dense urban area, with open vistas and long walkways. While the current low student enrollment may contribute to the quietness of its campus, its buildings and grounds were carefully designed to convey precisely these feelings.

As one moves through the campus, the imposing structure and size of the buildings comes off as something stronger and greater than oneself. These buildings are, after all, the embodiment of Girard's philanthropic vision, and were built to last. As one turns towards the East on the school's main axis, one glimpses a long Doric colonnade embedded in the second story of a building with Art-Deco decorative grills behind it. This is Girard's Chapel. As Elizabeth Laurent rightly described, "only in Girard College is a building of this stature secondary in importance".<sup>1</sup>



*Figure 4.2.3 The Eastern and Northern Faces Encountered when Approaching the Chapel's Entrances (S. Loos)*

In approaching the Chapel as a visitor, one is forced to traverse its longitudinal axis and take in the detail of its construction along the way. If a person walks next to the building, they encounter the its carved doors. If one walks a bit further away on its flanking walkways, one notices the details in its columns, grills, and carved friezes. If a person finds themselves on the other side of the street, the composition of these different components comes into full view.



*Figure 4.2.4 Walkways Flanking The Chapel's Northern Face (B. Winter)*

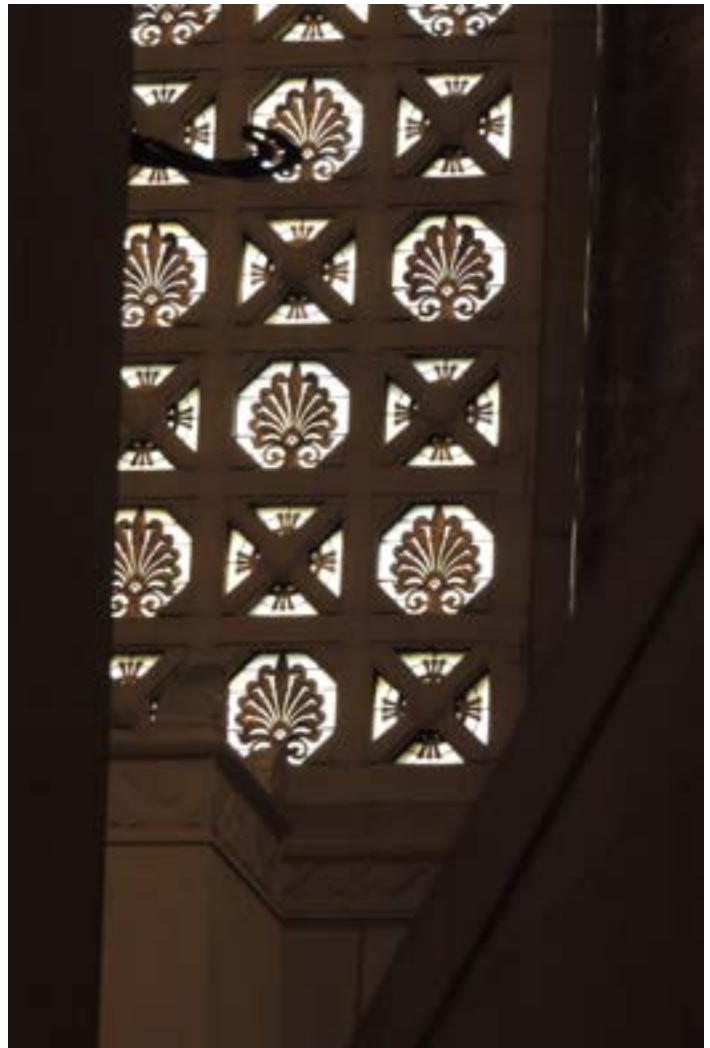
*Figures 4.2.5, 4.2.6, and 4.2.7 Details of the Elevation and Side Entrance on the Northern Side of the Chapel (B. Winter)*

Arriving to its westerly facing entrances and entering its atrium, there is an element of surprise, novelty, and confusion from the unique iconographic program, spatial layout, and a strange purple-tinted hue emitted from the glass doors and dark floors. The atrium acts as a prelude and marked transition that heightens the crescendo effect of entering the golden infused interior sanctuary. The spatial layout, side colonnades, and the wedge shaped roof draw and converge the viewer's attention directly to the stage.

The Chapel's architecture and materials mimic the strength and Classical vocabulary of the original Thomas U. Walter buildings. The competition for the design of the Chapel stated that the building "should conform in style with the other buildings on the Campus... yet be in no sense reminiscent of an architectural style associated with any existing religious faith – a Chapel nonsectarian throughout, welcoming all creeds and giving offense to none, a Chapel that without ... expression of any sect should devise its own dramatic climax".<sup>2</sup>

Through layers of ornamentation and the use of reflective materials, the architects Thomas and Martin softened their building's structural composition and imbued it with an aura of intentional otherness to reference the Chapel's function as a sacred space. Construction for the Chapel begun in 1931 and it was completed in 1933. The designers were confronted with creating "a place for daily worship that would convey, as it was believed Stephen Girard desired, a distinct religious and moral impress and yet avoid identification with any existing sect."<sup>3</sup>

In launching a competition for the design of the Chapel, Girard College demonstrated its commitment to great architecture as a means to promote and put into action Stephen Girard's mission. While Stephen Girard specified a physical form for his didactic project in his guidelines for Founder's Hall, the construction of the Chapel required an interpretation of Girard's approach to ethics and spirituality. In commissioning a building of this stature, there was an acknowledgement of the importance of a Chapel, as a complement Founder's Hall and the campus, for the successful fulfillment of Girard's educational endeavor. It also



*Figure 4.2.8 Detail of Window Grills in the Chapel (B. Winter)*



*Figure 4.2.9 Detail of Door in Chapel (B. Winter)*

represents a defense of Girard’s prohibition against ordained ecclesiastics, a matter that was highly controversial and contested.<sup>4</sup> The Chapel stands as a counter-argument to traditional denominations by providing a physical support for the strong moral character that Stephen Girard wanted instilled in the College’s students.

The non-sectarian character of the Chapel should be considered an asset to attract interest and support from a wide range of people who favor an inclusive or non-denominational approach to spirituality. The relevance to our day and age of Stephen Girard’s perspective on spirituality is a powerful story yet to be told, and there is no better way to transmit it than through the space specifically designed to embody it.



Figure 4.2.11 Detail on Side Door of the Chapel (S. Loos)



Figure 4.2.10 Interior Perspective of the Chapel Drawing Audience towards Stage (B. Winter)

### *Proposal 1- Attracting High-Profile Performers*

Several of the resident groups in the Kimmel Center, such as Philadanco, the Philly Pops, and the Chamber Orchestra, have outreach missions, and perform in various locations. Girard College could attract them for a yearly performance to complement the already scheduled concerts by the Philadelphia Orchestra and the Mendelssohn Club. While outreach concerts are often free to the public, they can promote the space for future scheduling of for-profit concerts.

Financial support for a building thrives when people can enjoy the space and relate to it. Concerts are a way of involving people in its valorization and turning them into stakeholders. Performances in the Chapel can also be coupled with gala dinners in Founder’s Hall and cocktail parties in the atrium or its entrances. With investment in acoustics, bathroom facilities, and upkeep, Girard’s Chapel could attract the best performers from around the world, and turn its facilities into a premium destination for anyone in Philadelphia.

Increased cultural activities will also affect the neighborhood and its residents. Care should be taken between attracting a wealthy sector of the population, and making performances available to a wide spectrum of society. A neighborhood association linked to Girard College could ensure that great art is accessible to all.



## Proposal 2- Attracting a Resident Art Group with an Educational Mission

The group Arts in Sacred Places has successfully paired arts groups in need of space with congregations that have underused space. Through partnering, arts groups find affordable rental and a permanent space to work in and build a clientele, while congregations receive income for the upkeep of their historic spaces. Girard College could work with Arts in Sacred Places (see comparables) to find a suitable arts group that benefits the students, the community, and the Chapel. Building income for a space such as the Chapel varies depending on the agreement between parties, but could range from \$3000 to \$10,000 monthly.<sup>5</sup> Increased use also implies increased costs in maintenance, security, and administration.

Girard College is an ideal partner for an arts group as it has a precedent of partnerships and experience with rentals and events. It also has the legal, administrative, and financial know-how to inform a beneficial agreement, and high security and maintenance standards for its facilities. Most importantly, Girard College needs to consider how willing they are to share their space with people exterior to the school, and determine how, when, and by whom their facilities can be used. Arts in Sacred Places emphasizes the need for clear communication as a requisite for good partnerships, including agreement on details as varied as the content of programming, the consumption of beverages, and the payment of bills.<sup>6</sup>

Because Girard College is first and foremost a school, programming in the Chapel during the week should benefit students and bring in a limited number of people onto the campus. On the other hand, the arts are a wonderful way to engage both children and adults in the community. A look at the economic demographics of single parent families with children in the vicinity shows that many children fall under the category of underserved children that Stephen Girard's philanthropic mission targets. In recent years, Girard College has considered after school programming for children beyond its student body. The school has also invested in a music curriculum that could be complemented with a performing arts education.



Figure 4.2.12 Cultural Participation per Every 1000 Inhabitants (PolicyMap)

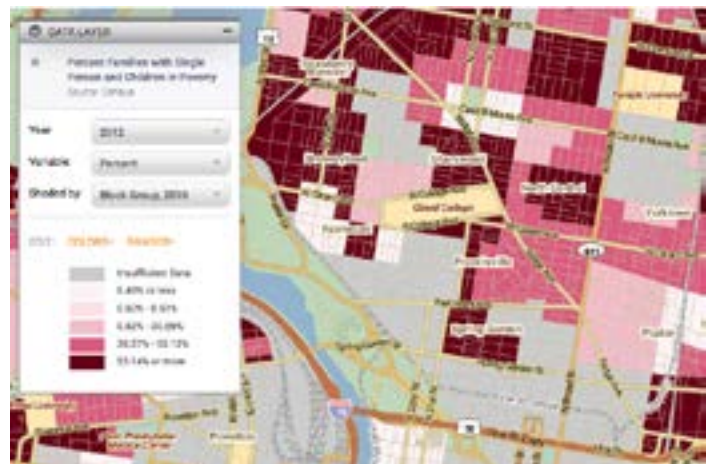


Figure 4.2.13 Percent of Single Person Families with Children in Poverty, 2012 (PolicyMap)

A previous arrangement existed with "The Mirror Group", a dance group that was given a space on campus for rehearsals and, in exchange, engaged students in their work. The partnership terminated when the group relocated to New York.

Attracting an arts partner to use the Chapel during weekdays that could teach students and neighborhood children could provide substantial benefits to all parties involved. The arts group would have a fabulous space to practice and perform. Meanwhile, the neighborhood would benefit from increased cultural activities in its area, while a limited, yet steady, income would trickle into a fund for the Chapel.


BENEFITS	Arts Group	Increased Events	Arts Group and Events	Current Use	Contracted Out (ex. Film Crew)
Building Fund (\$)	●	●	●		●
Promotes Space	●	●	●	●	●
Increases Stakeholders	●	●	●	●	●
Enhances Mission	●	●	●	●	
Maintains School Use	●	●	●	●	
Students/Staff	●	●	●	●	
Neighbors	●	●	●	●	
Neighborhood	●	●	●		●
<b>COSTS</b>					
Girard College Bears Full Costs				●	
Impact on Building	●	●	●		●
Administration	●	●	●		●
Increased Security	●		●		
Detracts from Mission					●
Limits School Use					●
Privacy of Students	●		●		●
Privacy of Staff	●	●	●		●
<b>RELATION</b>	<b>11</b>	<b>18</b>	<b>22</b>	<b>5</b>	<b>-5</b>
					

Figure 4.2.14- Cost-Benefit Analysis for Arts Partnerships in Girard's Chapel

The cost benefit analysis above considers the impact of partnerships with an arts group with an educational profile, and increased events use by high-profile performers, as explained previously. Because these partnerships would happen on weekdays and weekends respectively, it is conceivable that they be combined.

The analysis compares these uses to the College's current use of the Chapel (for service and, in rare occasions, outside events). A comparison is also given with contracting out the space entirely, which would restrict school access and use. A film crew was chosen as an example of a lucrative choice.

The cost of increased security is assumed to be covered in the price of the rental of the Chapel, either by performers or lessee. It is, therefore, not included as a cost to the College.

A differentiation is made between neighborhood residents and the neighborhood, as increased cultural programming may benefit neighbors, such as children, directly. On the other hand, the neighborhood may benefit by increased activity and movement of people. Because they are occasional, they would not be seen as having a detrimental or marked negative impacts on their surroundings.

The values are exponential, and the numbers should be understood as measuring a relation amongst the different options. In conclusion, increasing the use of the Chapel through arts partnerships is an ideal way to generate income for the building, increase stakeholders, and benefit both students and neighbors without detracting from the school's mission and function.

Arts programming in the Chapel can turn Girard College from an island to a bridge that bring people from all directions to converge in this architectural treasure. Reviving and bringing out the auditory component of the Chapel through performing arts and music can help strengthen the Chapel's longterm function and appreciation, as this is a vital, yet dormant, element of its character. The Chapel cannot be understood visually alone; it needs the active component of sound and performance on stage reverberating on its surfaces, along with the presence of an audience, to come to life.

1 Conversation with Elizabeth Laurent, Sep. 4, 2014.

2 Thomas, Walter. H. and Martin, Sydney E. *The Architectural Record*. Volume 73, Number 6. June, 1933. p. 381

3 Ibid.

4 "Forty-First Annual Report of the Board of Directors of the City Trust- Appendix D," 1911, p. 159-160.

5 Conversation with Rachel Hildebrandt, Program Manager, Partners for Sacred Places.

6 Partners for Sacred Places. *Making Homes for the Arts in Sacred Places: A Training Manual for Forg-*



Figure 4.2.15 Detail of Chapel Frieze (B. Winter)

## 4.3 Chapel Programming: Signature Event

### The Idea:

Starting in 1992, Oberlin College Conservatory organ majors challenged preconceived notions of organ music. Every month for the past twenty-two years, there has been a concert in Finney Chapel, the largest gathering place for speakers and students on campus, where students from the conservatory and college perform a fun and wacky show featuring the organ as well as other events such as a cappella, gymnastics, and magic performances. The concert is called Organ Pump and usually occurs at the end of the month on a Friday at midnight. This event takes advantage of the large Skinner Organ (the same kind of organ that is in the Chapel at Girard College) and the musical talent at the school. Organ Pump is one of the most highly attended performance events every month, and it is free and open to the public. Hundreds of students and community members pour into the hall around midnight before the event starts. The mood is always light and fun costumes are worn by the performers.

The goal of the event is to showcase the organ as an instrument that plays more than Sunday morning church music and classical pieces. Some of the pieces played are classical, but highlight the strengths of the organ or are played with a twist, such as much faster or slower than intended by the composer. Organ Pump also shows attendees that students who study the organ are not boring old people or mousy churchgoers. In order to defy these stereotypes, organ majors play music ranging from modern pop songs topping the charts to classical pieces that show the range of the organ, making the whole chapel vibrate. Sometimes they even incorporate popular video game pieces or movie parts into the act, such as the theme songs of *Mario Kart* and *Star Wars*. In between the organ performances there are pieces done by other Conservatory students, college a cappella groups, the tumbling group from the circus, or Taiko (Japanese percussion). This is because the Skinner organ in Finney Chapel must be manually reset between pieces.

I set this comparison up to show how Girard College should take advantage of the organ to make a signature event. Below I will outline how a similar event might be carried out at Girard College.<sup>1</sup>

### The Signature Event:

In order to sustain Girard College's historic and architectural resources, the school needs to increase interaction with the site and gain more resources, in particular financial resources and lasting partnerships. With these goals in mind it is appropriate to have an event in the chapel that is secular, as the chapel is meant to be a non-denominational space, but one that takes advantage of the organ and the capacity to have a large audience (nearly 2500 people). I envision a signature event in the chapel that would be modeled after Organ Pump at Oberlin College and would occur once a year, ideally in early to mid-fall. The event would sell tickets that would bring in money for the non-profit groups responsible for cultural resource management. The event would have to be associated with a museum or non-profit group associated with the College in order to qualify for some supporting grants, as outlined later.<sup>2</sup>

The event would occur in the evening. The partners could be the Philadelphia Orchestra, the Philadelphia branch of the Organ Guild, which is a collection of organs and organists in Philadelphia (many of which are historic), performance groups from local colleges (especially Drexel, University of Pennsylvania, and Temple), or potentially 11th Hour Theater group. Having the event in the fall would allow the music to be eerie. Some of the best music made for the organ such as *Dracula* and *Phantom of the Opera* is eerie. Other pieces to consider would include modern pieces that also show the range of the organ. Finally, this event would aim to target young adults, students, and young professionals, a crowd most likely to be enthused by unconventional organ playing.

The remainder of this paper will outline the logistics of the event, including a possible program for the event, the partners and

and finally a list of possible grants to help launch the event and why those particular grants should be considered by Girard College if they choose to pursue this event.

### **The Logistics:**

#### **Where:**

Girard College Chapel, 2101 South College Avenue, Philadelphia Pennsylvania 19121

#### **When:**

This event should occur in early to mid-fall in anticipation of Halloween, on Thursday, Friday, and/or Saturday. If the event occurred in the weeks before Halloween on one of the aforementioned nights, it would not interfere with other Halloween parties, and it would be more likely to draw students and a larger overall audience, who tend to spend Thursday, Friday, and Saturday nights out.<sup>3</sup> The starting time should be between 6:00h and 7:00h, lasting approximately two hours of show time and with a ten minute intermission between the first and second half of the performance.

#### **Who:**

This event will incorporate organists and musical performances from a range of Philadelphia groups. For ease of creating a brochure, it is assumed that certain performers would in fact agree to perform at the event. However, as described below, there are a variety of options and partners that the College could contact for a musical show and still take advantage of the organ.

Girard College should first find an organist or a series of organists to perform that evening. The College has a previous relationship with the Philadelphia Orchestra and should consider reaching out to them first. The Philadelphia Orchestra performs a Halloween Organ Extravaganza every year on Halloween evening.<sup>4</sup> The orchestra also has a spring performance. The current organ concert performed by Philadelphia Orchestra features master organists Peter Richard Conte, Ken Cowan, and Paul Jacobs. In addition, the Philadelphia Orchestra has a history of performing events that are educational and accessible for youth, students, and adults. They understand how

to engage audiences of all ages. A large portion of their mission is education and outreach with multiple components ranging from classes for musicians to performances for those who just enjoy music. Finally, the orchestra offers discounted tickets for students: \$15 online and slightly more at the door.

The College should also join the Philadelphia American Guild of Organists as part of the Philadelphia Chapter of the larger national guild or the American Guild of Organists (AGA). There are eight local instruments that are historically important and are noted on the guild's website for the Philadelphia chapter, including Wanamaker's organ and several ecclesiastical locations in Philadelphia. Surprisingly, the Chapel's organ is not on that list. Since the organ is one of the largest of its kind and is unique in that it contains horizontal piping, it is a treasure that the College should exploit. The college could become accredited and recognized by the guild by doing this they would open themselves to other contacts and partnerships. The College could even contact organists that are members of the guild to ask if they would be interested in participating in the event as well.<sup>5</sup>

In addition to the organists, The College should reach out to local universities that they have partnered with in the past. Drawing on these partnerships, they could host an a cappella group or groups to perform in between organist performances or with the organ. The top choices for this would be groups at Drexel, Penn, and Temple because the College has had relationships with these schools in the past. In addition, these acapella groups have the highest ratings of any Philadelphia acapella group. Some of the top rated acapella groups include Temple's OwlCapella, Drexel's 8 to the Bar, and Penn's Off the Beat.<sup>6</sup> College groups are a logical choice to expand this event as well as to attract a wider audience. Young adults enjoy contemporary hit music performed by their colleagues and classmates and would venture to the area to see them perform, which would in turn expose them to Girard College. More importantly, these groups would not be as expensive professional groups to add to the performance. Several college groups will perform for a small fee or for free.

## What:

The concert could have a range of classic organ pieces that highlight the large and iconic instrument in the Chapel as well as some adapted modern pieces. Classic organ pieces include Bach's Toccata and Fugue in D minor, Leon Boellmann's Teccota from Suite *gothique*, Charles-Marie Widow Toccata from Symphony from Organ No. 5, Louis Vierns Finale from Symphony No. 1, Richard Strauss *sprach Zarathustra*, or Gounod's 'diagnez permetre' from *Faust*. Modern pieces could be anything from classic songs, to top 100 hits, to theme songs, songs from musicals, and more.<sup>7</sup>

The acapella groups should perform their best songs which range from classic songs to modern hits to soulful remixes. Modern pieces that the groups could possibly collaborate on if they were to perform together include Lorde's *Royals*, Adele's *Set Fire to the Rain*, F.U.N's *Some Nights*.

## How:<sup>8</sup>

In addition to reaching out to the above groups, Girard College would need to procure funds in order to host the event. This section is dedicated to listing and explaining which grants could be useful in orchestrating the event, including a brief pro and con discussion of each identified grant.

1. Arts and Cultural Programs at the Andrew Mellon Foundation- This fund should be strongly considered, especially if the students were to be required to attend the performance and if it happened on a school night like Thursday. Since 1969 the foundation has awarded over 2,368 grants, adding up to over \$1.11 billion dollars across the globe. The goals of the Andrew Mellon Foundation include broadening public access to arts, increasing diversity in performing arts, and addressing collaborations for institutions of higher education and the arts. These goals would be achieved with this event. While the performance should have a minimal charge in order to raise funds for preservation of the Chapel and Founder's Hall, the grant from the Andrew Mellon Foundation would subsidize the event, including paying for the performance of the local acapella groups, the organists, and potentially organ maintenance. The

College would be required to have a cover letter, endorsement letter, narrative, budget, and additional information such as intention to match the grant. The College would want to apply for what the foundation calls a spendable grants and might also look into a collaborative grant. The maximum amount of the grant is \$150,000, and this event would certainly cost well under that amount.

2. The Wayne Leupold Foundation Organ Performance- The Leupold Foundation is a business focused on organ music. The organization is about twenty-five years old and is based in Greensboro, North Carolina. The company has grown over the past several years and has six full time employees that teach and produce organ music for congregations and choral and classical performances. On occasion the company will offer grants to help conserve organs or for organ events that draw in younger crowds. However, recently the company has faced some financial setbacks and is instead asking its patrons to hold sponsoring events to raise money for them so that they can continue to produce current organ music and help sustain the organ industry. They are one of the only few organizations that give money specifically for organ performances, but given their recent financial concerns they may no longer be a viable option.
3. American Guild of Organists- This organization announced in the early winter of 2014 that the National Endowment for the Arts awarded a \$15,000 grant that would go to "new music premieres" educational workshops, and performances focused on the organ. While in 2014 the grant was explicitly for the Boston area organist and institutions for organ, in the future some of these grants will target performances in the Mid-Atlantic region, where the Philadelphia Chapter is located. Furthermore, the American Guild of Organists has resources pooled from membership fees that are used to "increase their contributions to aesthetics,"<sup>9</sup> which transfers to maintenance of organs and sometimes conservation work. This is something that The College could consider in the future.
4. Music Performance Trust Fund- This

particular fund is for schools to have larger performances and promotes the introduction of music in schools. They want to provide free admission to quality music performances, enrich the lives of the young and old, and emphasize the exciting experience of music in a child's life. For the last 65 years the fund has provided financial support for education and entertainment. The fund is meant to ensure that the professional musicians who are performing are paid on a scale that is equivalent to the accepted local level and that the public can enjoy the music. While this fund would make the event free resulting in a loss of profits earned by charging at the door, it would enable those who are not often privy to the type of organ concerts held in Philadelphia's Kimmel Center to experience a quality event at the Chapel. The seats would accommodate a large (2500 persons) crowd and the advertisements could be targeted to youth and adults in the neighborhoods surrounding the College, especially to the north and west. The fund recommends that organizations applying for grants seek help from the local office, and the events cannot be workshops, clubs, class reunions, commencements, political campaigns, or conventions. Finally these events cannot be for fund-raising. If the College made use of this fund, the event could have an accompanying history exhibit in the hallway discussing the history of the organ and the Chapel's importance for Girard College, but the event could not explicitly be used to raise money.

5. The Aaron Copland Fund- Of the three types of grants offered by the Copland fund, the College should apply for a supplemental program. The Founder's Keepers, the non-profit group responsible for raising funds for the historic work on Founder's Hall, would have to apply for the fund, since only non-profits can only apply for it. In addition, Founder's Keepers would have to extend their mission to the chapel, or a new nonprofit specifically for the chapel would have to be established. The College would be a candidate because of its historic commitment to music with its past concerts, performances, and emphasis

on music in the curriculum, especially their long-standing and regionally recognized choir. Projects that include a broad spectrum of music will be viewed more favorably than those with a single composer. Since the College's signature chapel event will possibly involve playing contemporary rock and roll music on an organ, the event may have a better chance of winning the grant than other events that are not as diverse. However, this grant might not be the best fit because the review procedures require a three-year financial snapshot, list of past presentations, and proof of responsible and effective management.

6. Mockingbird Foundation- This grant would be appropriate if the chapel program was meant to compliment a music program at the school. However, it is one of the most competitive music grants in the country and is targeted for education.
7. Mr. Holland Opus Foundation- This grant would be appropriate if the chapel program was meant to compliment a music program at the school. However, it is a highly competitive music grant targeted to bring music to low income students.

Out of these grants, the first three are the most likely to fit the mission and significantly help with the cost of performance, but the other ones are worth considering.

### **The Cost Analysis:**

Below are different scenarios for how much it could cost for Girard College to host this event. Each scenario includes the cost for the organist and acappella group, as well as the profit range.

As noted in endnote number 1, the profit could be between \$37,000 and \$50,000 if all the seats were sold out at \$15 on the low end and \$20 at the high end. The most likely scenario is to have a range of tickets for both \$15 and \$20 sold. An even more probable scenario for the first event would be to sell a lower number than there are available. Therefore each scenario will also include a profit range for different numbers of tickets sold, including 500, 750, 1000, 1500, and 2000 tickets. Each profit range will be calculated by multiplying the number of tickets bought by the low-end price of \$15 for ordering tickets online and by \$20, the price for tickets

bought at the door. A more sophisticated tool could pinpoint the likely percentage of each type of ticket but these rough calculations will give an idea of the possible profit ranges.

Initial profit ranges before calculating cost of performers is below:

Number of Seats	Profit Range
A. 500 seats	\$7,500-\$10,000
B. 750 seats	\$11,250-\$15,000
C. 1000 seats	\$15,000-\$20,000
D. 1500 seats	\$22,500-\$30,000
E. 2000 seats	\$30,000-\$40,000

Hiring a master organist in the Philadelphia region can cost from \$100 an hour to \$400 an hour. Most master organists charge between \$100 and \$175 per hour meaning that minimum if the event had one organist for two hours the minimum cost would be \$200. The charge for two master organists for two hours could be as high as \$1600.

Acapella groups vary much more than organists in cost, as they are not strictly regulated by a guild. Most groups calculate prices by terms set by collegiate standards and university by-laws as well as the consideration such as the type of event, travel cost, and number of attendees. Quotes are usually given over the phone. A quote can be obtained by contacting the group directly or through websites such as [gigmaster.com](http://gigmaster.com) or [gigsalad.com](http://gigsalad.com). New groups charge about \$50 for a performance, but more experienced and talented groups such as those at the University of Pennsylvania, Temple University, and Drexel University that have performed internationally may charge upward of \$5000 for a single event. However, many acapella groups are eager to partner with schools and regularly charge reduced rates for community partner events. Based on online quotes for similar groups, it is reasonable to assume that the suggested groups would charge between \$150 and \$300

per hour. This means that the low end cost to hire one group for two hours at \$150 per hour would be \$300, while on the high end the cost to hire three groups for two hours at \$300 per hour could be as much as \$1800. Based on these estimations, four scenarios are laid out below.

Scenario 1:

Item	Rate	Cost
1 organist	\$100-175/hour	\$200-\$350
1 acapella group	\$150/hour	\$300

Total: \$500-\$650

Scenario 2:

Item	Rate	Cost
1 organist	\$400/hour	\$800
1 acapella group	\$300/hour	\$600

Total: \$1,400

Scenario 3:

Item	Rate	Cost
2 organists	\$100-\$175/hour	\$400-\$700
3 acapella group	\$150/hour	\$900

Total: \$1,300-\$1,600

Scenario 4:

Item	Rate	Cost
2 organists	\$400/hour	\$1,600
3 acapella groups	\$300/hour	\$1,800

Total: \$3,400

Based on these four scenarios, the event could cost from \$500 to \$3,400, meaning that any grant for the event should ask for an amount of money corresponding to the scenario chosen by Girard. However, this event is rather affordable even on the most expensive end. If the College could raise \$3,400 rather than applying for a grant, they could stand to make a reasonable profit based on the number of tickets sold and cost scenarios, as shown below.



### Scenario 1: Event cost \$500-650

Number of Seats	Profit Range
A. 500 seats	\$6,850-\$9,500
B. 750 seats	\$10,750-\$14,500
C. 1000 seats	\$14,350-\$19,500
D. 1500 seats	\$22,850-\$29,500
E. 2000 seats	\$29,350-\$39,500
F. Sold out	\$36,350-\$49,500

### Scenario 2: Event cost \$1,400

Number of Seats	Profit Range
A. 500 seats	\$6,100-\$8,600
B. 750 seats	\$19,850-\$13,600
C. 1000 seats	\$13,600-\$18,600
D. 1500 seats	\$21,100-\$28,600
E. 2000 seats	\$28,600-\$38,600
F. Sold out	\$35,600-\$47,600

### Scenario 3: Event cost \$1,300-\$1,600

Number of Seats	Profit Range
A. 500 seats	\$5,900-\$9,700
B. 750 seats	\$9,650-\$13,700
C. 1000 seats	\$13,400-\$18,700
D. 1500 seats	\$20,900-\$29,700
E. 2000 seats	\$28,400-\$38,700
F. Sold Out	\$35,400-\$48,700

### Scenario 4: Event cost \$3,400

Number of Seats	Profit Range
A. 500 seats	\$4,100-\$6,600
B. 750 seats	\$7,850-\$11,600
C. 1000	\$11,600-\$16,600
D. 1500	\$18,900-\$26,600
E. 2000 seats	\$26,600-\$36,600
F. Sold out	\$33,600-\$46,600

All the numbers above indicate that the profit range is substantial and that the cost of hosting the music groups is reasonably low. However, this is without factoring in the cost for extra security, janitors, and other utilities that Girard College may or may not be able to include in the cost for grants.

Overall the profit range could be as low as \$4,100 or as high as \$50,000 depending on the number of tickets sold, the price of tickets sold, and how much grant money Girard College is able to secure for the event.

## **The Summary:**

The event should occur in October and include a mixture of organ and acapella music, both showcasing a range of classical and contemporary tunes. Girard College should partner with the Philadelphia Orchestra and local colleges, including advertising. The College should consider applying for some of the grants listed above, depending on whether they want to make the program a part of the educational curriculum. This proposal recommends that the event should initially serve as a fundraising activity, so the first three grants should be considered, as they provide the most flexibility for that route. The College has the opportunity to raise up to \$50,000 from this one event.<sup>10</sup>

**Notes:**

1 A part of the study has not been to study the capacity for this event. This event is on the assumption Girard College has made a commitment to hosting a for-profit event and has arranged for the capacity to do so. Some of the funding which could come from the recommended grants as well as making the explicit budget to do so. See the cost section for more details.

2 The College takes place of Girard College in this paper as it was the agreed upon term by the G.C. group to represent Girard College the institution and Girard will represent Girard the man Stephen Girard.

3 According to several studies, including publications in the UK and United States (*Business Insider*), social media indicates that Thursday, Friday, and Saturday nights are the most popular nights to go out. Lance Pauker, "The Best nights of the Week to Go Out Drinking, Ranked," *Thought Catalog*, February 6, 2014, <http://thoughtcatalog.com/lance-pauker/2014/02/the-best-nights-of-the-week-to-go-out-ranked/>, last accessed November 20, 2014.

4 For more information see <https://www.philorch.org/concert/halloween-organ-extravaganza#/>. One possible conflict would be that the Halloween Extravaganza and the Girard event could be too close together, meaning that Girard would want to discuss this with their partners and potentially have a spring concert instead. However, most likely is possible to have both in the same season, as they would cater to different audiences.

5 The Philadelphia Chapter includes about 70 local organists listed and accredited who are qualified and would be additional resources for the college.

6 By inviting college groups with established followings the event is likely to draw a larger proportion of a targeted audience, consisting of young adults and students. In addition, both Drexel and Temple have been recognized as the top vocal groups in the area. See <http://philadelphia.cbslocal.com/top-lists/top-vocal-groups-in-philadelphia/> for more information. Girard School might also consider partnering with the Philadelphia Institute of Music, the Settlement School, University of the Arts and the like.

7 Extensive YouTube research shows that some of the most popular hits for music performances are an acapella groups. In addition, after canvassing video websites for music performances by organs, it is clear that almost any contemporary hit can be adapted to the organ and that young audiences love this. Many of the videos show standing ovations for unique performances.

8 This event does not figure into the extensive in house cost of the event. Further details like acoustic equipment, lighting operation, repairs to the organ have all been handled before by the College. These types of in house expenses and processes are something that is not addressed here. There are other types of maintenance grants available for this type of work. Further costs not addressed also includes paying any wages of staff for extra hours and time that it would take to prepare and set up for this event. Costs analysis for paying the performers, predictably the largest cost associated with this event is included below in the cost section. Additional costs would cost about \$2000 at rough estimate.

9 This is a direct quote from the AGO website promoting the value of what they consider "pretty" organs. While there are no guidelines to determine what an attractive organ would look like it important to note that the visual appearance of an organ and performance space is important to the AGO and is one of the major selling points of the Chapel.

10 There is the opportunity to do a series with this type of event in the future. This event is to lay the groundwork for this type event to demonstrate what could occur and the steps to take to in order to achieve this event. In the future Girard College could consider holding this event as a series or partnering with either the Philadelphia Orchestra's Fall or Spring organ concert series.

## 4.4: Designing Use for Low-Tolerance Spaces in Founder's Hall

Founder's Hall is a difficult space to re-purpose. Its architecture and structure are solidly fixed, as is its position in the minds of those associated with Girard College. Founder's is not a mere campus building, but the symbol of the institution itself. With such a structure, it is difficult to surpass the silent barriers of public opinion and incite changes within its walls.

In light of our classification of this building in terms of three levels of tolerance for change, I am examining Founder's Hall on the most historically intact level with the least tolerance for change. In doing so, I hope to show that Founder's Hall is a far more flexible structure than its marble classrooms imply it to be.

The room in the south west corner of the first floor of the building, labeled on the plans as the Exhibit Room, is a perfect example of this extreme intolerance for change, yet it has not been taken over for a particular function, nor furnished in any way. It is an excellent and literal blank slate to use in this investigation.

It is important to keep in mind that this room has retained historic finishes and is still in its full volumetric form. As there has been no previous intervention in the form of built fabric, any posed use for this space cannot disrupt the historic materiality or its "look and feel." Adaptive reuse projects tailored for this room must be completely reversible, but should also make sense for the space of the room and enable this place to make full use of its capabilities, if possible.

It is a difficult task, to redesign so carefully a conceived space as this vaulted marble cube. It is not a shape that lends itself well to most performing arts, as the echo off its ceiling and flutter echo between its hard walls distort speech and sound recognition. It is therefore not either a good space for lectures or conferences, or any sort of activity in which auditory comprehension is essential. Unless serious interventions were undertaken to correct these problems in the room, these are not reasonable solutions to the problem.



Figure 4.4.1

# Opportunities in Low-Tolerances Spaces: Cafe Space



Figure 4.4.2

Considering also the rest of the first floor of Founder's, it is notable that part of the north west room has been redesigned into a catering kitchen. It could be possible to utilize this kitchen for the use of this front room, and thereby make the space a cafe or niche restaurant. In such situations, the only auditory comprehension that is essential is that of your immediate neighbors and your server, and a white noise background that is hard to discern would also add intimacy to the setting.



Figure 4.4.3



Figure 4.4.4

# Opportunities in Low-Tolerances Spaces: Office Space



Figure 4.4.5

If the space could be sensibly subdivided, another possibility would be an office or collaborative work environment. Some furnishings or cubicle dividers would have to be installed in order to help control the echo problems, but so long as they are removable, this could be an excellent collaborative and inspiring work space.



Figure 4.4.6



Figure 4.4.7

# Opportunities in Low-Tolerances Spaces: Exhibition Space



Figure 4.4.8

Logic also says we ought to examine the use for which it is noted on the floor plan. This is an exhibit room; without too much difficulty, it could be transformed into an ideal modern exhibit space, with the unique flair of its educational and historic context. This is a good place to start from, and the solutions discovered here can be applied more broadly if alternative use applications are more desired.



Figure 4.4.9



Figure 4.4.10

# Fitting Function to Space

**Low Tolerance for Change:** The space I am working with is the exhibit room, in the south west corner. As we have classified it as having a low tolerance for change, it is important to maintain the following characteristics: character-defining volume and finishes, intact plasterwork, marble floor, and recently restored windows. This tolerance for change can be the most challenging to design for, and a more complex design could be formed from this proposal.

**Fixed Architecture:** This room is formed of hard surfaces made from brick and marble, not modern partition walls, with 50' square shape as indicated by Girard's will.

**Acoustics:** The hard surfaces in this space reflect sound very well and do not absorb it at all. Each of the six planes in the room are hard; additionally, it is square, and at certain points a perfect flutter echo occurs, as an echo bounces off one wall and then another, badly distorting speech and sounds.

**Flexibility:** The new gallery space I am defining must be forgiving of the built structure and have the ability to shape itself to user-defined needs.

**Accessibility:** Founder's Hall's first floor is handicap-accessible, due to the chair lift and ramps in place via the north entrance. In order to maintain accessibility in a new space, the flexible gallery installations must allow for the minimum 48" of hallway clearance.

## Former Use and Precedent for Exhibition

**School Rooms:** Early in Girard College's history, the school determined that Founder's Hall was not the ideal location for classes, with its inflexible rooms, hard, reflecting surfaces and intense echoes.

**Precedent:** Some space in Founder's Hall was used as the library, but others were used at times as display spaces for various exhibitions presented to the students. They used the 50' square rooms as flexibly as possible and serve as an excellent precedent for study.



Figure 4.4.11



Figure 4.4.12



# Founder's Hall Gallery

## Design Tasks

To create a successful exhibition space within the physical confines and policy constraints our team has recommended, there are a few practical problems design must solve. Any solution entering this space must not impede with the nature of the space, that is to say, the character defining features of the space must remain intact, unharmed, and still be able to tell the story of the room.

For a first, basic step, some furnishings must be acquired. Seating must be available, and it would be prudent to include some surface, be it a table or not, where information pertaining to the exhibit on display can be found. In the model I have constructed, wooden arm chairs and small tables are arranged at the perimeter in between the doors, in groupings of a table flanked by two chairs.

Flexible, movable partitions that can be stored and reorganized as needed would be ideal for this situation. As constructing a permanent solution, or even tacking partition walls to the ground, walls, or ceiling for stability, would damage the integrity of the room, we need a specific kind of display surface. I have created movable partitions, standing on caster wheels which can be locked for stability, which are eight feet tall by six feet wide. This is but one option, but positioning them in this model gives a feel for a place to begin. These are 10" wide, with enough stability to install directed lights on the top of the units.

The most troubling concern is the acoustic problems. Acoustic paneling that doesn't require permanent installation in walls or ceiling are difficult to come by. Even the option of a rug or curtains is non-optimal, as they would hide historic fabric with only a mild effect on the acoustics. Acoustic drapes or curtains are appealing as they could be hung from stands and not from the wall fabric. Because of how the room is organized, however, with two doors on each of three walls, and windows stretching across the fourth, the curtains would be ineffective, unless they blocked exits or natural light. Hanging panels seemed to be much more effective, but this is not a room in which we can carve up the ceiling in order to hang tiles. The idea of mobility for all pieces of this solution is quite appealing, as with mobility the space can be set up and broken down into easily stored pieces that are not difficult to move. Along the same lines as the partitions, I designed my own wheeled acoustic panels. I used six basic EchoShield brand four foot wide panels, stacked three tall and two deep and attached to what I envision as steel poles but are more likely PV. They have 10" spaces between them, in order to allow air and light movement, and are attached on caster wheels in the same way that a temporary partition wall could be. They would cut down the echo problems far more than the partitions alone, and would fit with the flow and feel of an exhibit.

# Model: Flexibility in Immutable Form

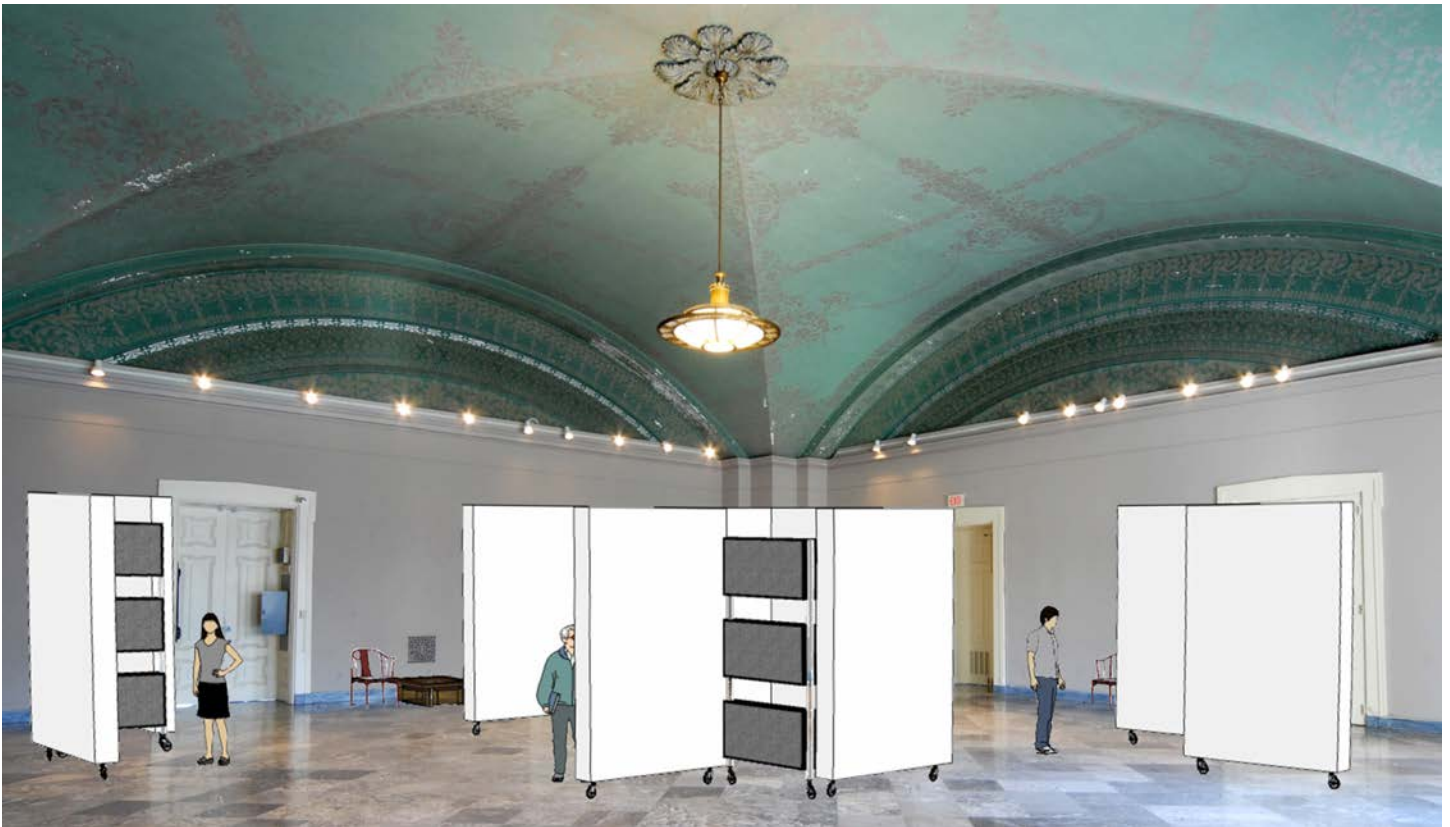


Figure 4.4.13

# Image Sources

Figure 4.4.1: Garry Norton, Giardiana Archives

Figure 4.4.2: [http://www.woka.com/uploads/tx\\_gddlwokaprojects/21336\\_loos\\_woka-museum4-1220.jpg](http://www.woka.com/uploads/tx_gddlwokaprojects/21336_loos_woka-museum4-1220.jpg)

Figure 4.4.3: <http://www.huntmuseum.com/getmedia/6047463c-c75d-4b65-a8c9-9a9ca862f7da/The-Hunt-Museum-Cafe-24.aspx?width=650&height=487>

Figure 4.4.4: <http://img1.photographersdirect.com/img/19309/wm/pd2255499.jpg>

Figure 4.4.5: <http://www.cosgro.com/media/2013/02/coworking-space>

Figure 4.4.6: <http://s3.amazonaws.com/officefinder.com/images/Coworking1.JPG>

Figure 4.4.7: Girard College History Collections

Figure 4.4.8: <http://manifoldgreatness.files.wordpress.com/2011/04/panels-at-the-folger.jpg>

Figure 4.4.9: <http://cdn.simplifiedbuilding.com/images/projects/800/Bernard-Tschumi-Pompidou-Exhibit-4.JPG>

Figure 4.4.10: <http://www.temporarywallingsystems.co.uk/images/5.jpg>

Figure 4.4.11: Girard College History Collections

Figure 4.4.12: Girard College History Collections

Figure 4.4.13: Lindsey Uhl

## 4.5 Increase Accessibility for Founder's Hall

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### BACKGROUND

Founder's Hall, considered to be one of the finest and most important examples of Greek Revival architecture in America, welcomes visitors with disabilities to this National Register of historical place of American heritage and historical interest through a physical access.

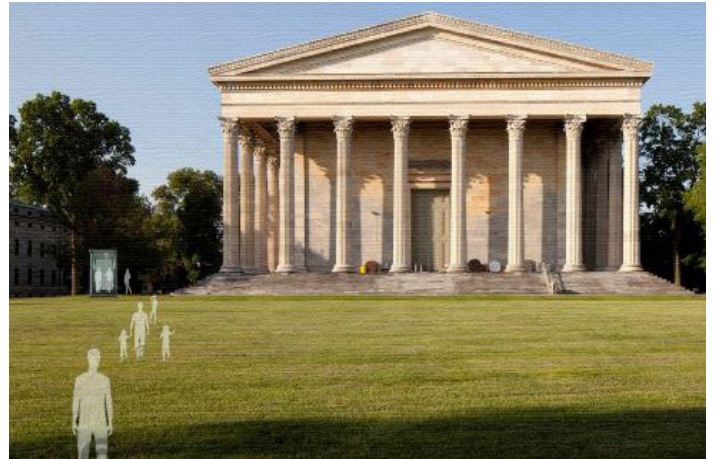
Facilitated with chair lifts, the place spent efforts to make the experience enjoyable to all visitors. There is still a need to make it more ambitious through a prospected program of increase accessibility, not only for the disabilities but also for differentiate the spacial use of Founder's Hall.

As we have already mentioned in our statement of tolerance of change. The whole of the exterior including the peristyle, portico, columns, exterior walls and windows has a low tolerance for change, but its importance warrants special attention. Founder's Hall is a National Historic Landmark, and as such, its exterior is protected by law from most kinds of alteration. In this context, cutting the steps to create an access for people lacks the architectural integrity of the justification.

### TWO SCENARIOS

To gain more feasibility, increase accessibility can be broken down. A two-scenario process was developed for this project. The first question is "how to get people into the building"; the second is "how to get people all the way up to the third floor".

All the further discussion will be based on the answers to these two basic questions.



*Figure 4.5.1 Rendering of the north view with glass-box elevator*

### IDEA: GLASS-BOX ELEVATOR

The intention for the design is to create an "invisible" and low-key but functional access for people to get into the building. Furthermore, it could also be specifically for the management of space of the third floor. That is to say, once art exhibition/amateur dancing group... any potential programming scenarios are successfully realized in the "cool space" on the third floor, this elevator can simply get targeted people straight to the targeted place. Also, people can have more flexibility and convenience with this extra access to Founder's Hall as well.

My proposal is to create a glass-box elevator on the grass close to the Founder's Hall. People can use the overground elevator, and go down to the basement. Through a passageway, or even a "tube"-like underground path, visitors can get into the building.

The glass material together with steel, to some extent is an icon for the industrialism from late 19th century throughout 20th century. The materiality of transparency can be seen as a neutralization of the dense Founder's Hall facade while they are completely detached overground. Additionally, the transparent glass can be a good match with the organic environment of the north side of Founder's Hall. From the experimental rendering, the basic sense of combination of lawn and glass-steel structure can be confirmed.

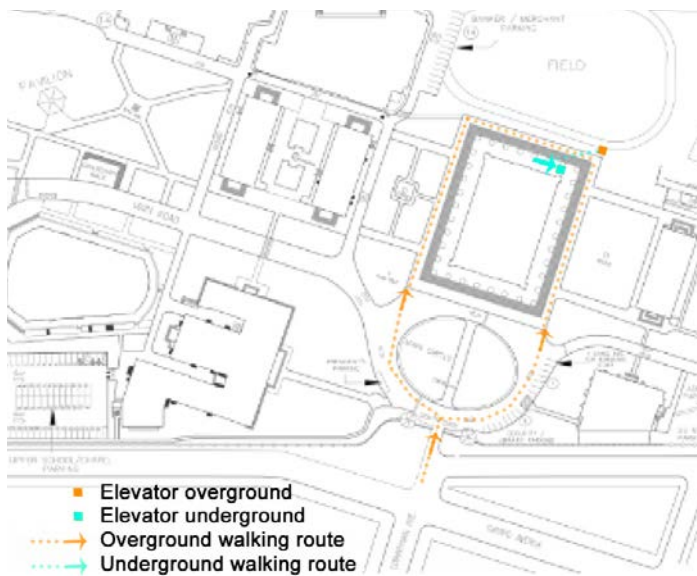


Figure 4.5.2 Overground walking route to the elevator box is in orange. Underground route for the elevator in basement is in blue.

Figure 4.5.3 up: Aerial view of the north side of Founder's Hall. The north side of Founder's Hall. Circled, yellow block is the area for placing the overground glass-box elevator down: Aerial view of the campus, also show the south side of Founder's Hall

As a conceptual plan, though the budget for engineering consultancy and necessary excavation are in a secondary consideration, it is still important to take the location to put the elevator into account.

I set up two criteria for placing the overground elevator box:

structure of Founder's Hall as long as it will not interfere with the north view of Founder's Hall. More distance means more excavation, which means extra budget fee.

>The plan should try to minimize the destruction, if inevitable, to the underground structure of Founder's Hall and the interior.

The overground walking route shown in figure 4.5.2, we can have a rough estimation of the walking distance: around 500 ft from the entrance-South Gate, which is quite acceptable.

From figure 4.5.3, we can see the north facade of Founder's Hall is about identical to the South facade. And the all-side steps are also a classic architectural feature of Greek and Greek Revival style which we are not permitted to touch and ruin.

## PLACE THE ELEVATOR IN THE NORTH VESTIBULE

As is mentioned in our Actions and Interventions statement, equipment to increase the accessibility of the building, such as an elevator, should be installed in this space, hence its high tolerance for change as compared to the South Vestibule. All three floors are designated as such to allow for these kinds of installations. According to the on-site survey and investigation, there is a need to break a piece of brick vault to get into the basement of Founder's Hall. Still, the in-building elevator need to go through one marble floor as a minimum destruction. However, if the right place is chosen to put the elevator, one marble floor and the handrails will be the only interference.

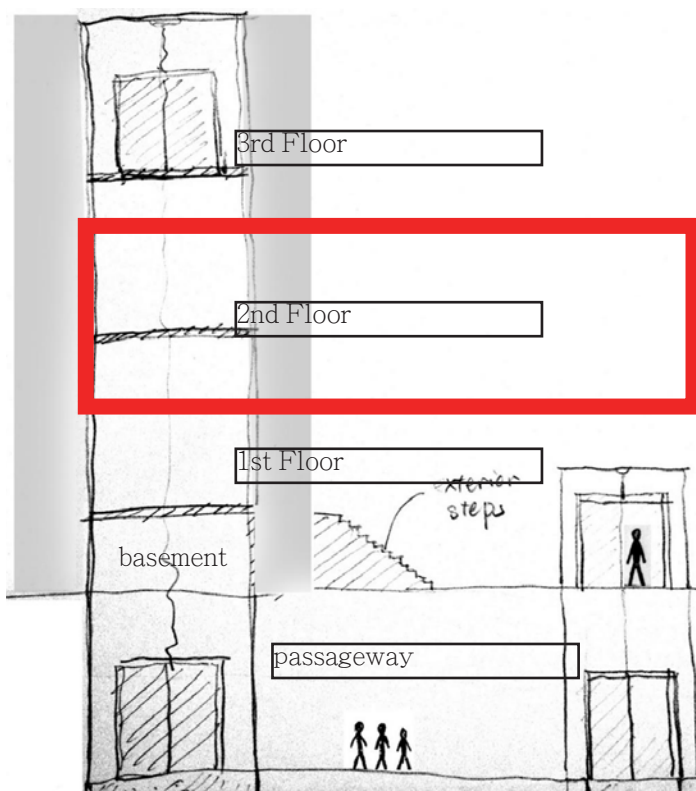


Figure 4.5.4 Sketch of the two-scenario: Red rectangular marks the section of excavation space



Figure 4.5.5 A great high-pass space in the stairway.  
source: Norton 2008 FH photo

FLOOR PLANS: FIRST FLOOR

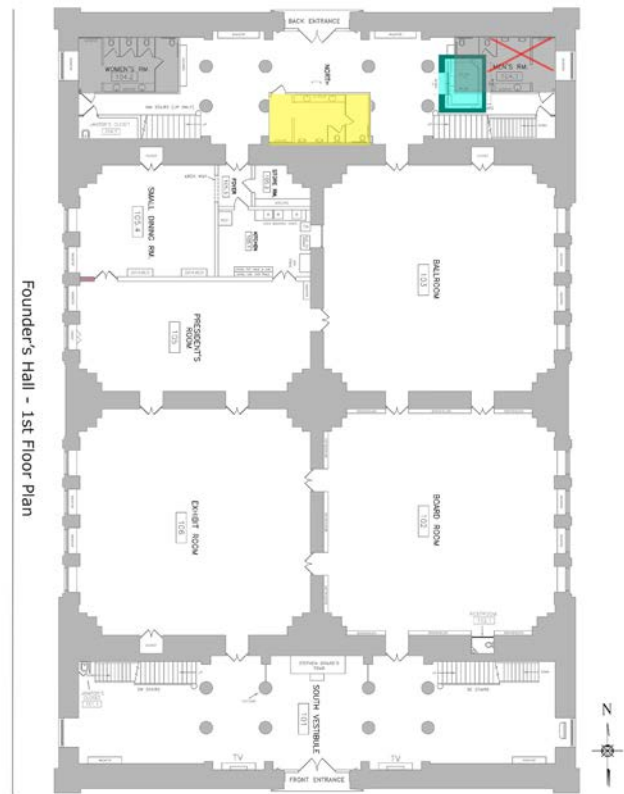


Figure 4.5.7 First Floor Renovation Plan

- New place for restrooms
- Existing restrooms
- Elevator

FLOOR PLANS: BASEMENT

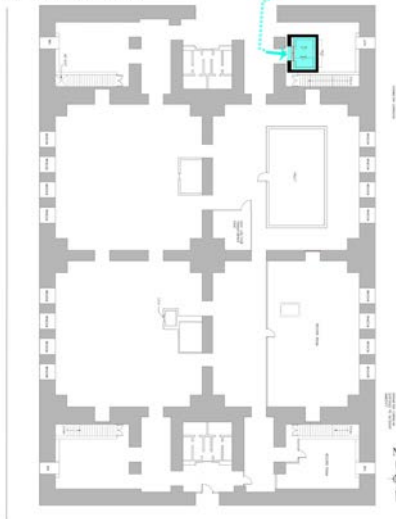


figure 4.5.6 Elevator location in basement plan, and the way to get in.

And it is possible to fit the elevator which is designed according to ADA compliance of 80-inch wide in the high-pass space of stairway in figure 4.5.5. Despite of the three-sided, three-flight stairs, it has a high-pass spared space for this intervention. As a compromise for meeting the floor, the handrails on the platform of second and third floor need to be cut off.

The last but not the least, the facilities as bathrooms can be relocated. The gentlemen's restroom on the first floor can be relocated to the place right beneath the restrooms on the second floor.

It is also possible to have bathrooms on the third floor following the arrangement of the second floor as well.

FLOOR PLANS: SECOND FLOOR

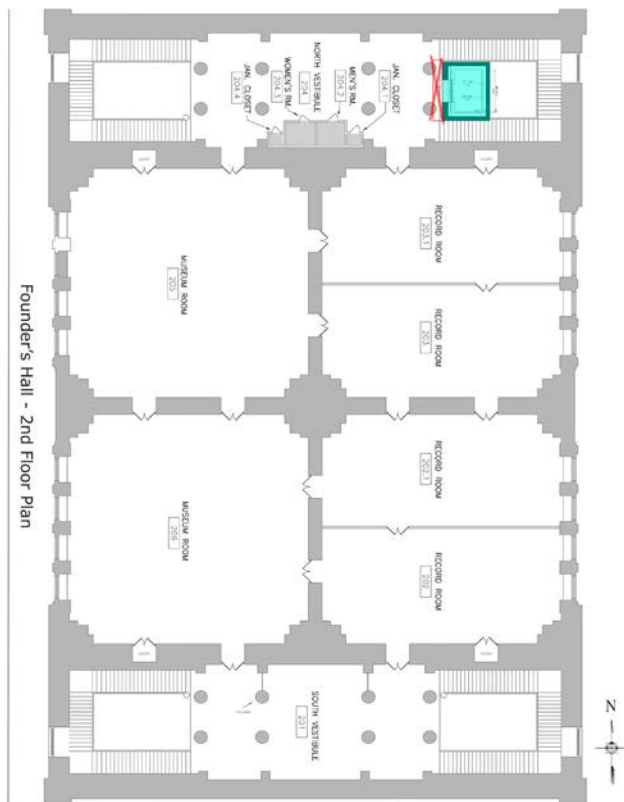


figure 4.5.8 Second Floor Renovation Plan

- Existing restrooms
- Elevator

FLOOR PLANS: THIRD FLOOR

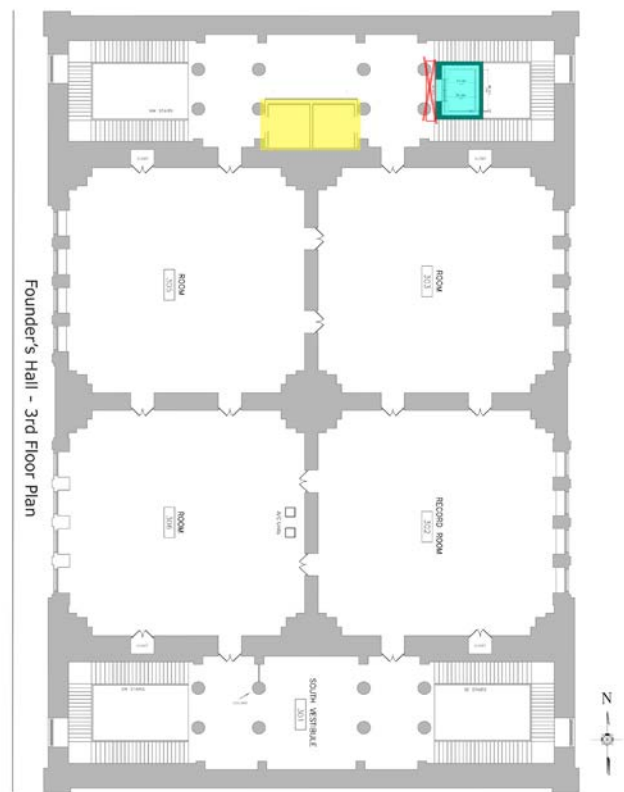


figure 4.5.9 Second Floor Renovation Plan

- New place for restrooms
- Existing restrooms
- Elevator

As for the third floor, one of its four rooms is used for archival storage following the Girard's Will. The third floor is not in use currently, and rarely does people walk up the stairs to enter this cool space of Founder's Hall. Because the third floor of Founder's Hall is not in any use now, room renting and other form programming occupancy could be a potential for the College to increase income as well. As mentioned in our statement of prospect use of this space. Access via two flight of stairs and a lack of bathrooms limits the use of this space.



## 4.6 Stephen Girard Heritage Trail



*Figure 4.6.1 Statue Celebrating Stephen Girard Visible Through Girard College Gates (Blair Winter)*

When Stephen Girard arrived in Philadelphia on the eve of the American Revolution in 1776, the city gained a devoted and generous adopted son. Girard devoted his substantial fortune, which he amassed primarily through shipping and financial investment and totaled nearly \$9 million dollars at his death in 1831, to improving the infrastructure, social services, and educational environment of his adopted city.<sup>1</sup> Girard did not wait until his death, however, to improve the lives of Philadelphians. In fact, he gained a reputation as a patriot, humanitarian, and philanthropist during his lifetime. Girard supervised the care of the sick and the transformation of the Bush Hill mansion into a hospital during the Yellow Fever epidemic of 1793, financed, with John Jacob Astor and David Parish, the American war effort through a loan from his bank during the War of 1812, and funded the education of numerous family members, apprentices, and dependents throughout his lifetime. Accordingly, Girard's influence extended across Philadelphia and significantly impacted the shape of city. Girard's contributions to the architecture and infrastructure of Philadelphia are still visible

today.

Girard's most celebrated act of philanthropy, of course, was the boarding school for "poor male white orphan children" that he created in his Will. Although Girard's body was originally interred at Trinity Cemetery, it was re-interred in a marble sarcophagus in the front vestibule of Founder's Hall at Girard College in 1851.<sup>2</sup> Understandably, Girard College celebrated and continues to celebrate Girard and his legacy. A statue of Girard with several of the children that he has helped through his educational bequest sits in a prominent place in front of Founder's Hall. Visitors and pedestrians can clearly see this statue through the school's front gate. Plaques embedded in the paths around this statue demonstrate the school's tradition of celebrating Girard's birthday every year. In fact, Founder's Day is a large school event that brings alumni back to campus to celebrate Girard with current students, faculty, and staff. In addition to the statue and the plaques, four murals adorn the walls of the northeast room, known as the Board Room, on the first floor of Founder's Hall. These murals,



Figure 4.6.2 Statue Celebrating Stephen Girard at Girard College (Eryn Boyce)

which were added in 1928, depict the four major themes of Girard's life: mariner and merchant; citizen and humanitarian; banker and patriot; altruist and benefactor. These murals illustrate Girard's life for students and other visitors to Founder's Hall, inspiring them with his selfless behavior and philanthropic legacy. The staff at Girard College, especially the Director of Historic Resources Elizabeth Laurent, shares the legacy of Girard with students through educational programs, such as the Yellow Fever program, where Girard's heroic measures to combat the disease appear as part of the narrative, and an activity on Girard's Will. Additionally, the alumni association funds a tour for the students in which they are taken throughout Philadelphia to see the sites and buildings associated with the life and work of Girard.<sup>3</sup> Clearly, Girard College appreciates the historical and philanthropic legacies of their founder and shares them with visitors and students.

While historians and scholars recognize the important role that Girard played in Philadelphia and American history, he is largely invisible in the historic built environment and the interpretation of Philadelphia's history for tourists. The National Park Service does not mention Girard in their interpretation of the First Bank of the United States, which Girard purchased in 1812 and transformed into the Girard Bank. It must be noted however, that the National Park Service probably does not mention Girard because the First Bank of the United States stays closed to the public. Furthermore, Girard does not appear prominently at the Second Bank of the United States. Although the Second Bank of the United



Figure 4.6.3 Plaque Celebrating Stephen Girard at Girard College (Eryn Boyce)

States was founded and located in Philadelphia largely as a result of Girard's political and economic influence, the National Park Service's interpretation focuses on the "bank wars" between President Andrew Jackson and Nicholas Biddle and the iconic architectural design of William Strickland. Currently, Founder's Hall, which houses the entire contents of Girard's Philadelphia house, Girard College, and Girard Park in South Philadelphia, which holds Girard's farmhouse Gentilhommiere, stand as the only historical sites that place primary emphasis on interpreting Girard, his life, and his historical and philanthropic legacies. In fact, the historical marker created by the Pennsylvania Historical and Museum Commission to commemorate Girard sits near to Gentilhommiere in Girard Park.

This project corrects this deficiency by creating a Stephen Girard heritage trail throughout Philadelphia. This project builds on the tour given by the alumni association to students mentioned above, and used as its foundation a presentation given by Elizabeth Laurent to students at a Chapel service three years ago. It takes the form of a larger tour spanning approximately 16 miles that unites eleven sites associated with the life of Girard and his continued influence on Philadelphia through bequests in his Will after his death: (1) 30 North Front Street: site of several of Girard's warehouses and the approximate location of his house, which stood at 23 North Water Street and was demolished in 1840; (2) 20th Street and Spring Garden Street: site of the Bush Hill Hospital, where Girard directed the care



Figure 4.6.4 *Gentilhomme* (PlanPhilly.com)

of the victims of the Yellow Fever Epidemic in 1793; (3) 116 South 3rd Street: the First Bank of the United States, which Girard purchased in 1812 and transformed into the Girard Bank and through which he helped fund the War of 1812; (4) 420 Chestnut Street: the Second Bank of the United States, which was located in Philadelphia partly due to the influence of Girard and the presence of the Girard Bank; (5) South Market Street between 11th Street and 12th Street: Girard purchased the block as an investment and originally intended as the site for Girard College, though he moved the location of the school to North Philadelphia in a codicil to his Will in 1831 and specified that his property be used to fund it; (6) North 18th Street and Passyunk Avenue: site of the Girard Consolidated School, for which Girard provided the funds in his Will and after which the current Stephen Girard Elementary is named; (7) South 20th Street and Passyunk Avenue: Girard Estate, which stands on 496 acres of land that Girard purchased for his country retreat and which the Board of City Trusts transformed into suburban houses in 1906 and which the Board of City Trusts used to help fund Girard College as directed by Girard's Will; (8) 21st Street and Shunk Street: Girard Park and Gentilhomme, the country retreat and farm that Girard purchased to escape the city and which originally stood on 500 acres; (9) North Delaware Avenue: the waterfront thoroughfare that Girard funded through his Will in an effort to improve the safety and efficiency of the Delaware River waterfront, which was the center of Girard's shipping business; (10) 2101

South College Avenue: Girard College, the school that Girard created in his Will to provide a free education to children from disadvantaged backgrounds and to which he devoted the majority of his fortune, namely \$6 million; (11) 2600 Benjamin Franklin Parkway: Philadelphia Museum of Art (PMA), where a statue erected by the alumni of Girard College to honor the contributions of Girard to Philadelphia in 1897, which originally stood next to City Hall, stands on the west side of the PMA.

These eleven sites follow the four themes of Girard's life identified by the four Gibbs murals in the Board Room of Founder's Hall: mariner and merchant; citizen and humanitarian; banker and patriot; and altruist and benefactor. Careful research on these eleven sites included the identification of historical images and photographs associated with these sites for use in the brochures that were created.

Tourists can cover the Stephen Girard Heritage Trail in one day by driving or bicycling, an increasingly popular activity in Philadelphia. Three neighborhood tours divide the Stephen Girard Heritage tour into small walking tours that tourists can do in one afternoon. These walking tours occur in the Passyunk neighborhood of South Philadelphia, Center City, and the Fairmount neighborhood of North Philadelphia. Research also revealed the existence of a tour of the Girard Estate neighborhood, one of the stops on the heritage trail created in this project, that was created by the Preservation Alliance of Philadelphia. The Preservation Alliance tour of the Girard Estate neighborhood is a natural corollary to the Stephen Girard heritage trail. As such, it appears on the maps created for this project. This project resulted in the creation of several maps. A large map identifies and locates all of the sites associated with Girard in Philadelphia. Additional maps divide these sites by neighborhood and theme to enable tourists to focus their time by neighborhood or time period. Finally, this project includes several brochures that can be used to advertise these new heritage trails to tourists. Girard College can easily expand on these trails and brochures by creating new programs that involve these sites and movement through the city. A Stephen Girard Run and Walk for Philanthropy would capitalize on the length of

the heritage trail, which spans nearly 16 miles, unite the eleven sites on the large heritage trail, and provide an opportunity for Girard College to raise money for school programs and other charities. Additionally, the creation of scavenger hunts in partnership with the neighborhood and theme focused trails would serve as a way for Girard College to interest children, especially its students, in the life and legacy of Stephen Girard and the history of Philadelphia. These brochures could also be shared with the National Park Service and placed at the First and Second Bank of the United States.

Given the central role that Girard played in the history of Philadelphia and the United States in the eighteenth and nineteenth centuries and the compelling stories of his historical and philanthropic legacies, a Stephen Girard heritage path would fit easily within the current interpretations of the First Bank of the United States and the Second Bank of the United States by the National Park Service and deepen the historical narrative that tourists hear when they visit Philadelphia. Girard was one of the greatest patriots and philanthropists of American history, and his life and contributions to Philadelphia should be recognized. A Girard heritage trail will benefit Girard College because it will necessarily place a heavy emphasis on Founder's Hall, where the artifacts of Girard's life reside, and Girard College, Girard's unprecedented philanthropic and educational contribution to American history.

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2. Stephen Girard, Girard College, last modified 2010, accessed December 7, 2014, <http://www.girardcollege.edu/page.cfm?p=436>.
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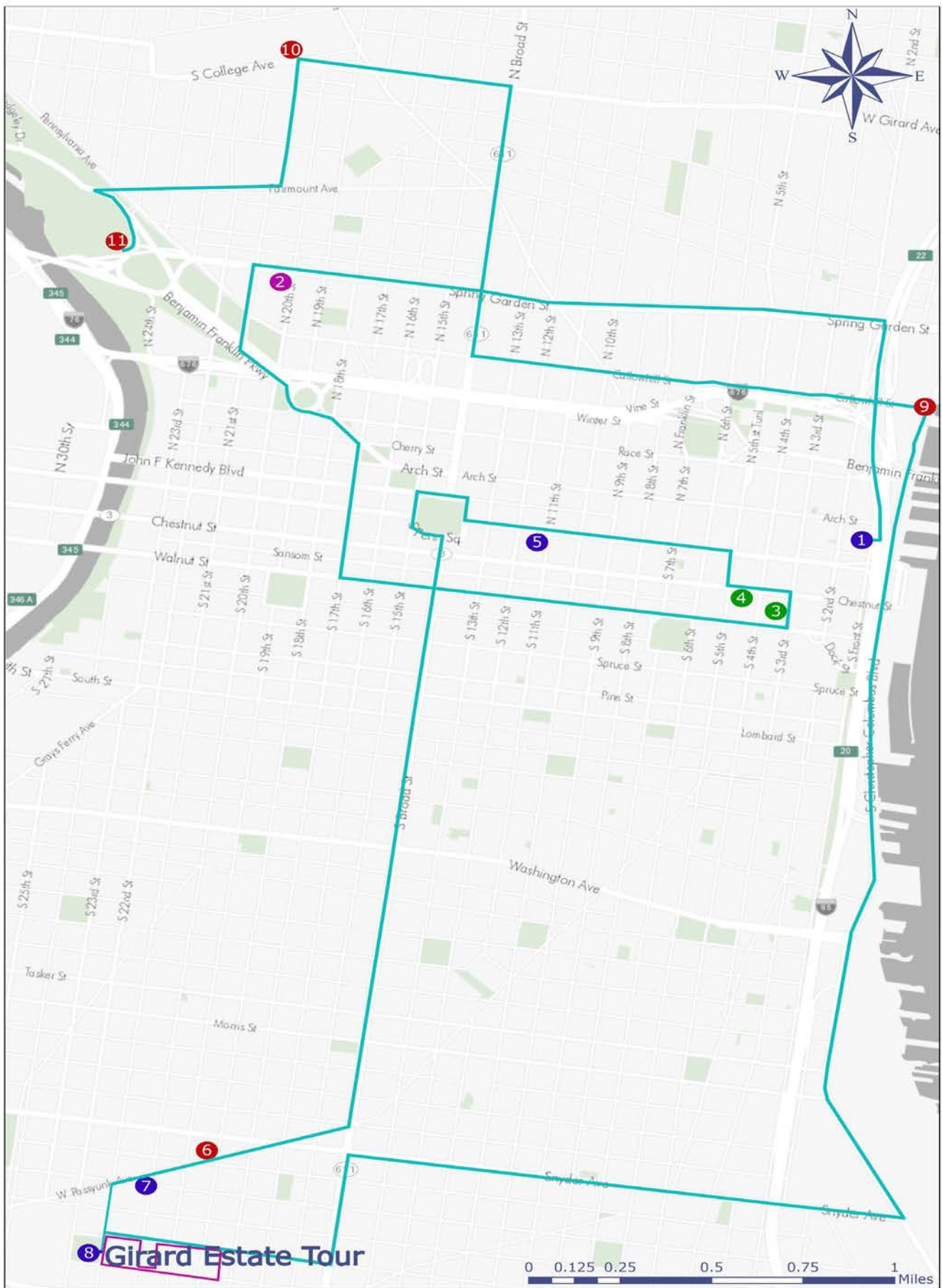
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Figure 4.6.5 Stephen Girard Heritage Trail



**S**tephen Girard had a lasting impact on the shape of modern Philadelphia. A mariner and merchant who amassed a fortune of nearly \$9 million, Girard was one of the most influential figures in American history in the eighteenth and nineteenth centuries who devoted his life to helping and improving his adopted city and country. Girard either financed or actively used some of the city's most iconic buildings and sites and played a key role in the historical events that determined the history of Philadelphia and the United States. This tour will introduce you to Girard as the **mariner and merchant, citizen and humanitarian, banker and patriot, and altruist and benefactor** and enable you to see and explore his visible impact on Philadelphia through eleven stops across the city.

## Stephen Girard Heritage Trail

The Man who Shaped Philadelphia



**"My deeds must be my life.  
When I am dead my actions  
must speak for me."  
- Stephen Girard**

Figure 4.6.6 Stephen Girard Heritage Trail Brochure

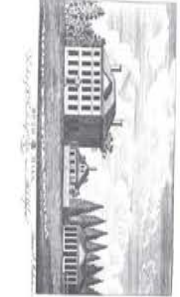
## 1 30 North Front Street

Stephen Girard arrived in Philadelphia on the eve of the American Revolution in 1776. By this time, Girard had established a successful mercantile business in trade and shipping between New York, New Orleans, and the West Indies. Girard purchased a house in 1796. Ever the practical man, Girard chose to live next to the docks on the Delaware River and near the warehouses that were the center of his mercantile business at 23 North Water Street. Girard's house was demolished in 1840 and Water Street largely disappeared with the construction of I-95, but several of his brick warehouses still stand on this site between 18-30 North Front Street and 36-44 North Front Street.



## 2 Site of Bush Hill Hospital

The Yellow Fever Epidemic hit Philadelphia in the summer of 1793. Then the capital of the newly formed United States of America, the city was home to the federal government and some of the leading figures of the American Revolution, including President George Washington and Secretary of State Thomas Jefferson. The government, including Washington and Jefferson, and 17,000 to 20,000 inhabitants of Philadelphia fled the city to escape the disease, which would eventually kill 5,000 out of a population of 45,000. The sick were taken to and cared for at Bush Hill, an estate on the outskirts of center and located approximately at what is now 20th Street and Spring Garden Street. Girard, who could easily have afforded to leave the city, stayed behind to help his adopted home through the crisis. Girard donated money to help the victims of the disease, helped to nurse the sick, and volunteered to manage the hospital at Bush Hill. During his tenure, Girard successfully transformed Bush Hill from a "dirty hellhole" into a "clean and efficient infirmary." Girard even transported the sick to Bush Hill in his personal carriage. Girard's actions earned the praise of his contemporaries, who viewed him as a hero for his selfless efforts to help those stricken during the "worst urban disaster in United States history."



## 3 First Bank of the United States

Congress created the First Bank of the United States in 1791. The first public bank in the country, the First Bank of the United States welcomed investment from the public who could purchase shares in the bank. A smart and intuitive businessman, Girard recognized the investment opportunity presented by the bank and invested heavily in the institution. As a result, Girard was the First Bank's largest shareholder by 1811. When Congress declined to renew the Bank's charter in 1812, Girard purchased the Bank, "a notable early example of Classical monumental design," and its assets. Girard reopened the bank as the Girard Bank in 1812 and became "America's most powerful banker." The Girard Bank continued to operate there until 1929, having occupied the building for 117 years.



## 4 Second Bank of the United States

The United States entered war with Great Britain on 18 June 1812. It became obvious early in the war that a large infusion of money was needed to fund the war effort, or else the United States government would face insolvency. Girard came to the rescue by extending a line of credit to the federal government equalling approximately \$8 million. This decision gained Girard the reputation as the man who financed the War of 1812. When the War of 1812 concluded on favorable terms for the United States of America, national leaders praised Girard as a hero. After the War of 1812, Girard's success in the banking industry made him the man to consult on financial matters. The Second Bank of the United States was located in Philadelphia due to Girard's influence and the presence of his bank in the city. Working with the Girard Bank gave the Second Bank of the United States, which was designed by William Strickland, financial stability and the public relations appeal of Girard's reputation for patriotism and humanitarianism. Girard also bought \$3 million in shares and became one of the directors. Girard played an indispensable role in the establishment of America's first government banks and two of Philadelphia's most iconic Classical buildings.



## 5 The Girard Block on Market Street

By the late-eighteenth century, Philadelphia was growing rapidly as people invested in the first capital of the United States and one of the biggest ports on the East Coast. A lot of this growth was concentrated along Market Street in what became Center City. Recognizing this trend and the future economic benefits it would present, Girard purchased this block of property along the south side of Market Street as a real estate investment. Girard originally stated in his will that his school for "poor white male orphans" be established on this block after his death. By 1831, Girard's block sat in the middle of a dense, busy, and noisy urban environment. Wanting to keep the future students at his school free from the moral dangers of the city, Girard relocated the school to a 43 acre piece of land on the outskirts of Philadelphia. Girard then ordered the trustees of his will and the school to develop his block and to lease the land and buildings. The income was to be used for funding Girard's school. Today, the rental income from this block continues to fund Girard College.



## 6 Site of Girard Consolidated School

Education was extremely important to Girard, who saw a quality education in useful topics, such as math, Spanish, and French, as the foundation of future success for children. Girard paid for the education of family members, the children of friends, and apprentices during his lifetime. While Girard College gets all of the attention for Girard's desire to provide a free education to children after his death, he also funded the establishment of a school in the Passyunk neighborhood of Philadelphia in his will. He left \$6,000 to a group of men, who were charged with using the money to buy land and construct a school for the education of the neighborhood's boys and girls. That school, the Girard Consolidated School, was located on this site at the corner of North 18th Street and Passyunk Avenue. It was incorporated into the Philadelphia Public School system in 1867 and demolished in the 1900s. The name of the modern public school located on this block, Stephen Girard Elementary, stands as a testament to Girard's unprecedented efforts to provide a free education to the children of Philadelphia and the other school that he helped to build.



Figure 4.6.7 Stephen Girard Heritage Trail Brochure



## 7 Girard Estate

After his death in 1831, Girard left his property in Philadelphia to the city, specifying that the revenue from his properties be used to support the construction and operation of his boarding school. This included his farm (see Stop 8). Like his block in Center City, Girard wanted the city to construct new buildings on the land formerly belonging to his farm and to lease the buildings and land for rental income. Following Girard's wishes, the Board of City Trusts hired John and James Windrim to design and construct suburban houses on the land from Girard's farm in 1906. Known as Girard Estates, the neighborhood and its suburban houses, which represented styles that ranged from Tudor to Mediterranean, were extremely popular (see Preservation Alliance walking tour). The Board of City Trusts decided to sell them into private ownership in the 1950s. Today, Girard Estates, a National Register historic district, demonstrates the lasting impact that Girard had on the development of Philadelphia, even 80 years after his death.



## 8 Girard Park

Needing a peaceful retreat from the noise and activity of the city and a place to farm, Girard purchased 500 acres of land along the Schuylkill River in the Passyunk neighborhood of Philadelphia in 1797. He modified the farmhouse that came with the property in 1800 and in 1825 to create Genthilhommiere. He lived here when he wanted to escape the clutter and clamor of the docks and warehouses that surrounded 23 Water Street. In fact, Girard would often commute from the farmhouse to his office on Water Street and use the five mile walk as a chance to think and ready himself for the business day. Today, Girard Park contains 4 acres, which represent only a small remnant of the land originally owned by Girard. The Board of City Trusts developed the other 496 acres of Girard's farm into Girard Estate in 1906.



## 9 Delaware Avenue

Girard made his most significant impacts on the modern appearance of Philadelphia after his death. Girard died in 1831, leaving behind a fortune of approximately \$9 million. Having spent the majority of his life in the city living and working on the docks and quays of the Delaware River, Girard recognized the necessity of creating better roads and installing lightposts for the beautification of the waterfront neighborhood and the improvement of the business-ness that depended on it. To accomplish this goal, Girard left \$500,000 "to lay out, regulate, curb, light and pave a passage or street, on the east part of the city of Philadelphia, fronting the river Delaware, not less than twenty-one feet wide, and to be called Delaware Avenue" in his will. Today Delaware Avenue serves as the main artery for people driving along the Delaware River. As such, Girard was directly responsible for the creation of one of Philadelphia's main thoroughfares.



## 10 Girard College

Girard performed one of the single greatest acts of philanthropy in American history in his will when he left the bulk of his estate, approximately \$6 million, for the construction and creation of a boarding school that would provide a free education to "male white orphan children." Located on a 43 acre plot of land that Girard purchased the year before his death, Girard College represents the realization of Girard's revolutionary philanthropic vision. Philadelphia did not establish public schools to provide its children with a free education until 1836, so Girard was one of the first men in Philadelphia to recognize the importance of a free education and to act on it. The board of trustees created by Philadelphia to recognize Girard's vision hired Thomas Ustick Walter, the architect who designed the dome of the Capitol, to create the College's first five buildings. The result was Founder's Hall, which today is hailed as one of the greatest Greek Revival buildings in the country, and the four marble-clad dormitories located on either side. Founder's Hall houses Girard's tomb on the first floor and the contents of Girard's house at 23 North Water Street in a museum on the second floor. Girard heavily influenced the appearance of these buildings, especially Founder's Hall, by including incredibly detailed specifications for its construction, layout, and size in his will. Girard also dictated the construction of the 10 foot wall that encloses

the campus for the physical and moral protection of the students. Today the wall and Founder's Hall are the symbols of Girard College. Since it opened on January 1, 1848, Girard College has grown significantly in size and enrollment. At its peak in the 1930s, the College campus contained over 30 buildings and 2,000 students. Girard College has had its fair share of controversies over its 170 year history. The College became the focus of the Civil Rights Movement in the 1950s and 1960s, when activists in Philadelphia sought to desegregate the school through lawsuits and protests. Cecil B. Moore led the desegregation movement in the 1960s, which attracted the attention and attendance of national Civil Rights leaders, including Martin Luther King Jr. and, at the protests in front of the school. Girard College finally admitted students of color on 1968 and welcomed girls in 1984. Although the financial downturn in the twenty-first century has forced the school to reevaluate its programs and administration, Girard College stands as a testament to Girard's belief in the power of an education to improve the lives of children and his generosity to the city he loved.



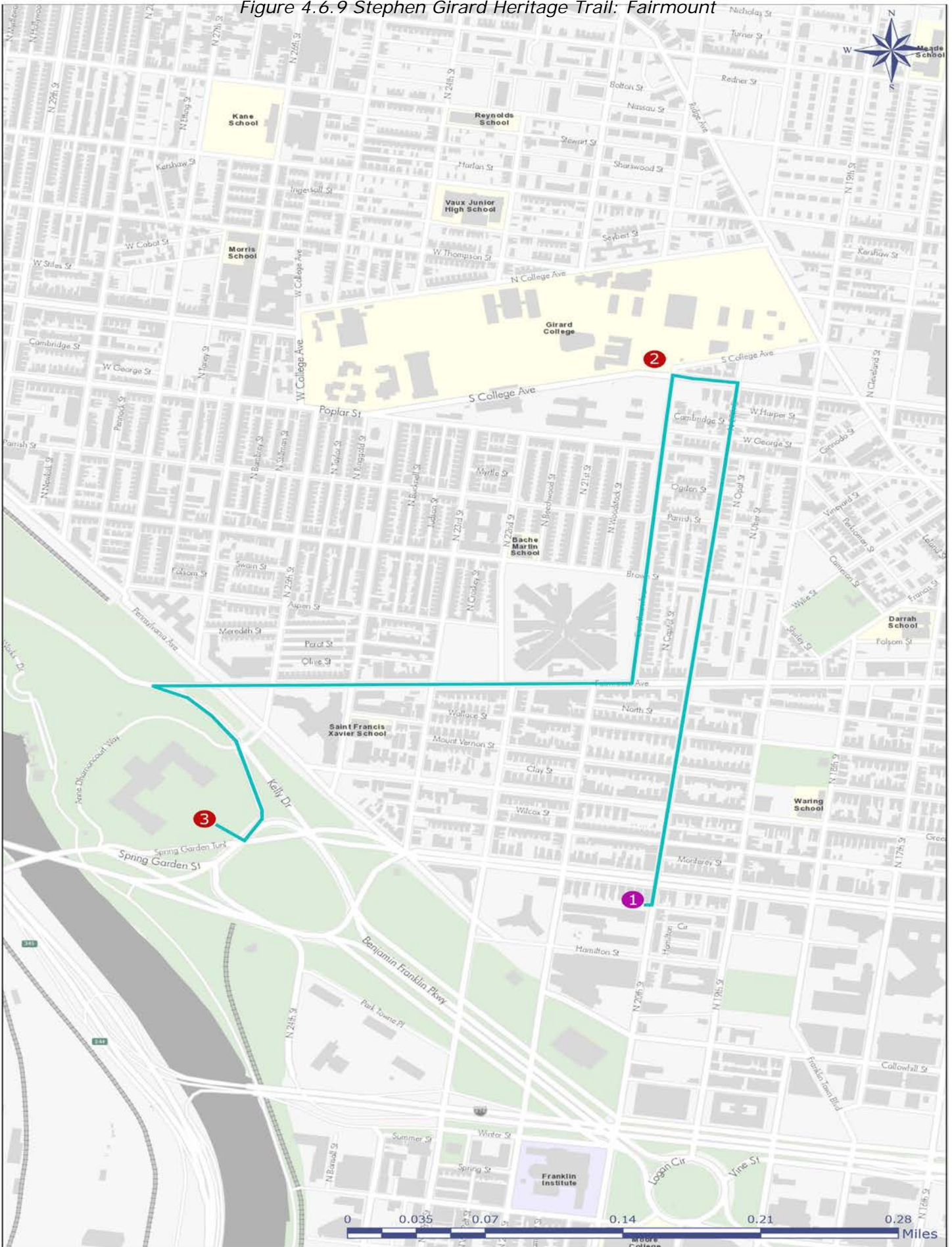
## 11 Stephen Girard Statue at Museum of Art

Girard College alumni placed Girard's last mark on the city of Philadelphia. They commemorated the contributions of Stephen Girard to the city fifty years after the opening of the College by commissioning a statue of him in 1897. Based on the statue of Girard that stands on his tomb in Founder's Hall at Girard College, the Philadelphia statue originally stood on the north side of City Hall at the center of the city's business and political life. The city eventually moved the statue to its current location at the Philadelphia Museum of Art. Today, Girard gazes east at the Art Museum and towards the Delaware River, where he amassed the fortune with which he shaped Philadelphia.



Figure 4.6.8 Stephen Girard Heritage Trail Brochure

Figure 4.6.9 Stephen Girard Heritage Trail: Fairmount



**S**tephen Girard had a lasting impact on the shape of modern Philadelphia. A mariner and merchant who amassed a fortune of nearly \$9 million, Girard was one of the most influential figures in American history in the eighteenth and nineteenth centuries who devoted his life to helping and improving his adopted city and country. Girard either financed or actively used some of the city's most iconic buildings and sites and played a key role in the historical events that determined the history of Philadelphia and the United States. This neighborhood tour will introduce you to Girard as the **citizen and humanitarian** and **altruist and benefactor** and enable you to see and explore his visible impact on the Fairmount neighborhood of Philadelphia through three stops.

## Stephen Girard Heritage Trail: Fairmount



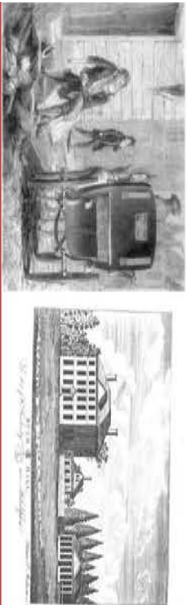
**"My deeds must be my life.  
When I am dead my actions  
must speak for me."  
- Stephen Girard**

Figure 4.6.10 Stephen Girard Heritage Trail: Fairmount Brochure

# 1 Site of Bush Hill Hospital

The Yellow Fever Epidemic hit Philadelphia in the summer of 1793. Then the capital of the newly formed United States of America, the city was home to the federal government and some of the leading figures of the American Revolution, including President George Washington and Secretary of State Thomas Jefferson. The government, including Washington and Jefferson, and 17,000 to 20,000 inhabitants of Philadelphia fled the city to escape the disease, which would eventually kill 5,000 out of a population of 45,000. The sick were taken to and cared for at Bush Hill, an estate on the outskirts of center and located approximately at what is now 20th Street and Spring Garden Street. Girard, who could easily have afforded to leave the city, stayed behind to help his adopted home through the crisis. Girard donated money to help the victims of the disease, helped to nurse the sick, and volunteered to manage the hospital at Bush Hill. During his tenure, Girard successfully transformed Bush Hill from a "dirty hellhole" into a "clean and efficient infirmary." Girard even transported the sick to Bush Hill in his personal carriage. Girard's actions earned the praise of his contemporaries, who viewed him as a hero for his selfless efforts to help those stricken during the "worst urban disaster in United States history."

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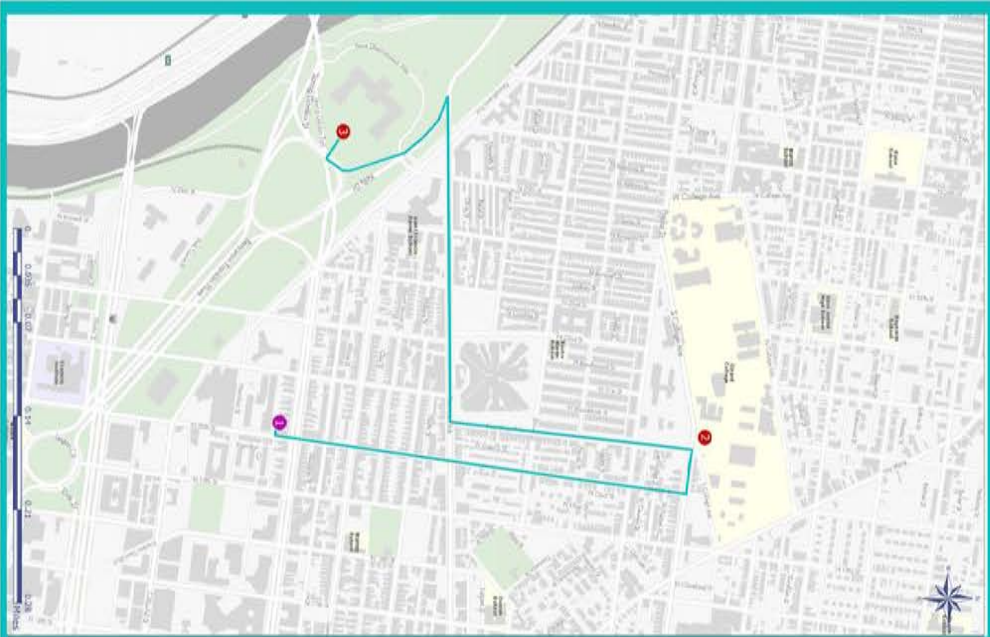
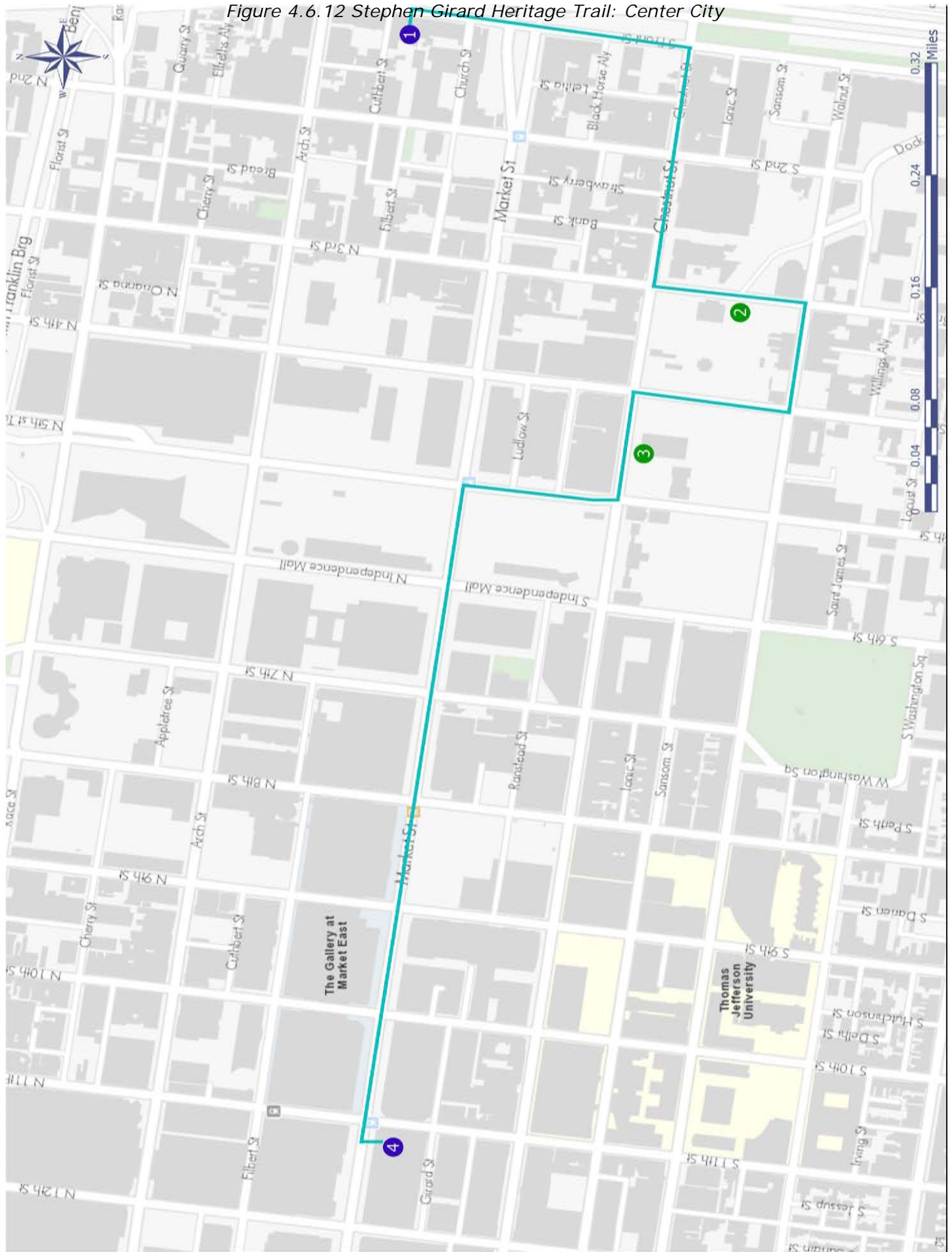


Figure 4.6.11 Stephen Girard Heritage Trail: Fairmount Brochure

Figure 4.6.12 Stephen Girard Heritage Trail: Center City



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## Stephen Girard Heritage Trail: Center City



**"My deeds must be my life.  
When I am dead my actions  
must speak for me."  
- Stephen Girard**

Figure 4.6.13 Stephen Girard Heritage Trail: Center City Brochure

## 1 30 North Front Street

Stephen Girard arrived in Philadelphia on the eve of the American Revolution in 1776. By this time, Girard had established a successful mercantile business in trade and shipping between New York, New Orleans, and the West Indies. Girard purchased a house in 1796. Ever the practical man, Girard chose to live next to the docks on the Delaware River and near the warehouses that were the center of his mercantile business at 23 North Water Street. Girard's house was demolished in 1840 and Water Street largely disappeared with the construction of I-95, but several of his brick warehouses still stand on this site between 18-30 North Front Street and 36-44 North Front Street. The contents of 23 Water Street were transferred to Founder's Hall at Girard College.



## 2 First Bank of the United States

Congress created the First Bank of the United States in 1791. The first public bank in the country, the First Bank of the United States welcomed investment from the public who could purchase shares in the bank. A smart and intuitive businessman, Girard recognized the investment opportunity presented by the bank and invested heavily in the institution. As a result, Girard was the First Bank's largest shareholder by 1811. When Congress declined to renew the Bank's charter in 1812, Girard purchased the Bank, "a notable early example of Classical monumental design," and its assets. Girard reopened the bank as the Girard Bank in 1812 and became "America's most powerful banker." The Girard Bank continued to operate until 1929, having occupied the building for 117 years.



## 3 Second Bank of the United States

The United States entered war with Great Britain on June 18, 1812. It became obvious early in the war that a large infusion of money was needed to fund the war effort, or else the United States government would face insolvency. Girard came to the rescue by extending a line of credit to the federal government equaling approximately \$8 million. This decision gained Girard the reputation as the man who financed the War of 1812. When the War of 1812 concluded on favorable terms for the United States of America, national leaders praised Girard as a hero. The Second Bank of the United States was established after the War of 1812 and located in Philadelphia due to Girard's influence and the presence of his bank in the city. Girard bought \$3 million in shares and became one of the directors of the Second Bank.



## 4 The Girard Block on Market Street

By the late-eighteenth century, Philadelphia was growing rapidly as people invested in the first capital of the United States and one of the biggest ports on the East Coast. A lot of this growth was concentrated along Market Street in what became Center City. Recognizing this trend and the future economic benefits it would present, Girard purchased this block of property along the south side of Market Street as a real estate investment. Girard originally stated in his will that his school for "poor white male orphans" be established on this block after his death. By 1831, Girard's block sat in the middle of a dense, busy, and noisy urban environment. Wanting to keep the future students at his school free from the moral dangers of the city, Girard relocated the school to a 43 acre piece of land on the outskirts of Philadelphia. Girard then ordered the trustees of his will and the school to develop his block and to lease the land and buildings. The income was to be used for funding Girard's school. Today, the rental income from this block continues to fund Girard College.

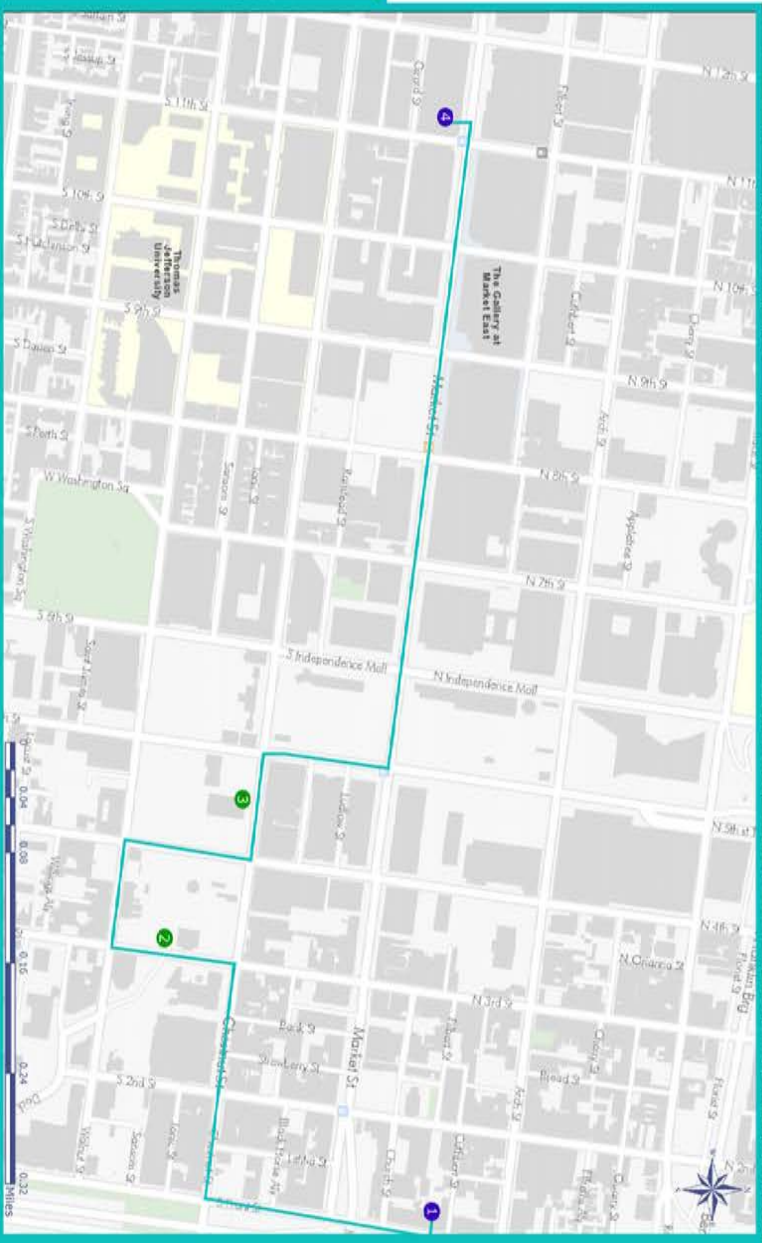
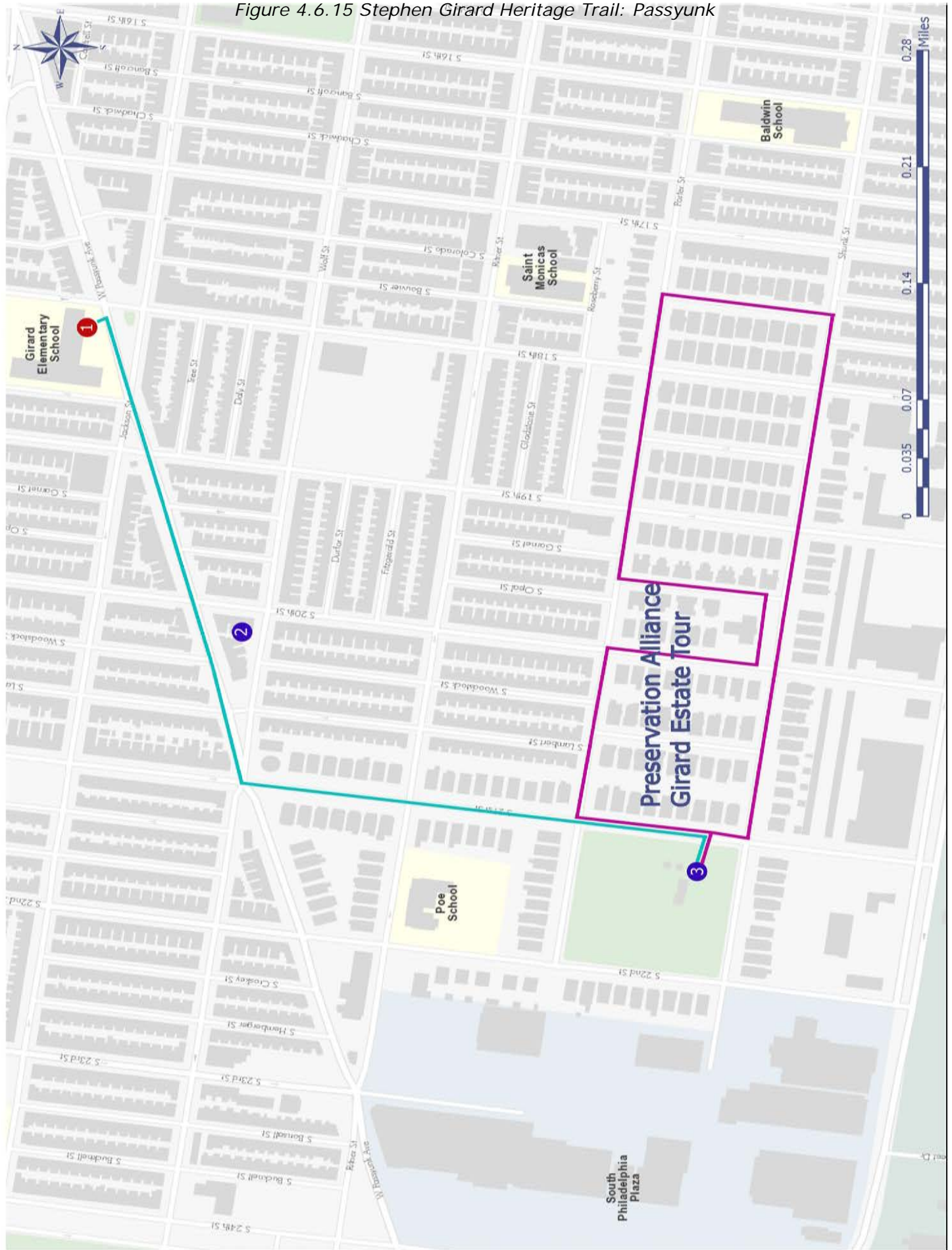


Figure 4.6.14 Stephen Girard Heritage Trail: Center City Brochure

Figure 4.6.15 Stephen Girard Heritage Trail: Passyunk





**S**tephen Girard had a lasting impact on the shape of modern Philadelphia. A mariner and merchant who amassed a fortune of nearly \$9 million, Girard was one of the most influential figures in American history in the eighteenth and nineteenth centuries who devoted his life to helping and improving his adopted city and country. Girard either financed or actively used some of the city's most iconic buildings and sites and played a key role in the historical events that determined the history of Philadelphia and the United States. This neighborhood tour will introduce you to Girard as the **mariner and merchant** and **altruist and benefactor** and enable you to see and explore his visible impact on the Passyunk neighborhood of Philadelphia through three stops.

## Stephen Girard Heritage Trail: Passyunk

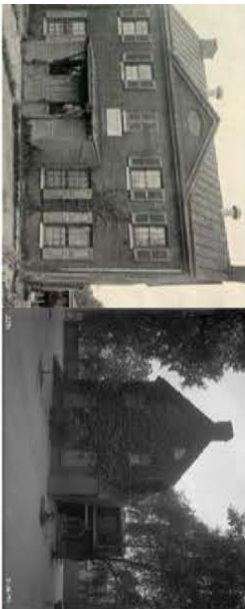


**"My deeds must be my life.  
When I am dead my actions  
must speak for me."  
- Stephen Girard**

Figure 4.6.16 Stephen Girard Heritage Trail: Passyunk Brochure

## 1 Site of Girard Consolidated School

Education was extremely important to Girard, who saw a quality education in useful topics, such as math, Spanish, and French, as the foundation of future success for children. Girard paid for the education of family members, the children of friends, and apprentices during his lifetime. While Girard College gets all of the attention for Girard's desire to provide a free education to children after his death, he also funded the establishment of a school in the Passyunk neighborhood of Philadelphia in his will. He left \$6,000 to a group of men, who were charged with using the money to buy land and construct a school for the education of the neighborhood's boys and girls. That school, the Girard Consolidated School, was located on this site at the corner of North 18th Street and Passyunk Avenue. It was incorporated into the Philadelphia Public School system in 1867 and demolished in the 1900s. The name of the modern public school located on this block, Stephen Girard Elementary, stands as a testament to Girard's unprecedented efforts to provide a free education to the children of Philadelphia and the other school that he helped to build.



## 2 Girard Estate

After his death in 1831, Girard left his property in Philadelphia to the city, specifying that the revenue from his properties be used to support the construction and operation of his boarding school. This included his farm (See Stop 8). Like his block in Center City, Girard wanted the city to construct new buildings on the land formerly belonging to his farm and to lease the buildings and land for rental income. Following Girard's wishes, the Board of City Trusts hired John and James Windrim to design and construct suburban houses on the land from Girard's farm in 1906. Known as Girard Estates, the neighborhood and its suburban houses, which represented styles that ranged from Tudor to Mediterranean, were extremely popular (see Preservation Alliance walking tour). The Board of City Trusts decided to sell them into private ownership in the 1950s. Today, Girard Estates, a National Register historic district, demonstrates the lasting impact that Girard had on the development of Philadelphia, even 80 years after his death.

## 3 Girard Park

Needing a peaceful retreat from the noise and activity of the city and a place to farm, Girard purchased 500 acres of land along the Schuylkill River in the Passyunk neighborhood of Philadelphia in 1797. He modified the farmhouse that came with the property in 1800 and 1825 to create Genthilhommiere. He lived here when he wanted to escape the clutter and clamor of the docks and warehouses that surrounded 23 Water Street. In fact, Girard would often commute from the farmhouse to his office on Water Street and use the five mile walk as a chance to think and ready himself for the business day. Today, Girard Park contains 4 acres, which represent only a small remnant of the land originally owned by Girard. The Board of City Trusts developed the other 496 acres of Girard's farm into Girard Estate in 1906.



For more information on the Girard Estate and Genthilhommiere, see the Preservation Alliance Walking Tour.

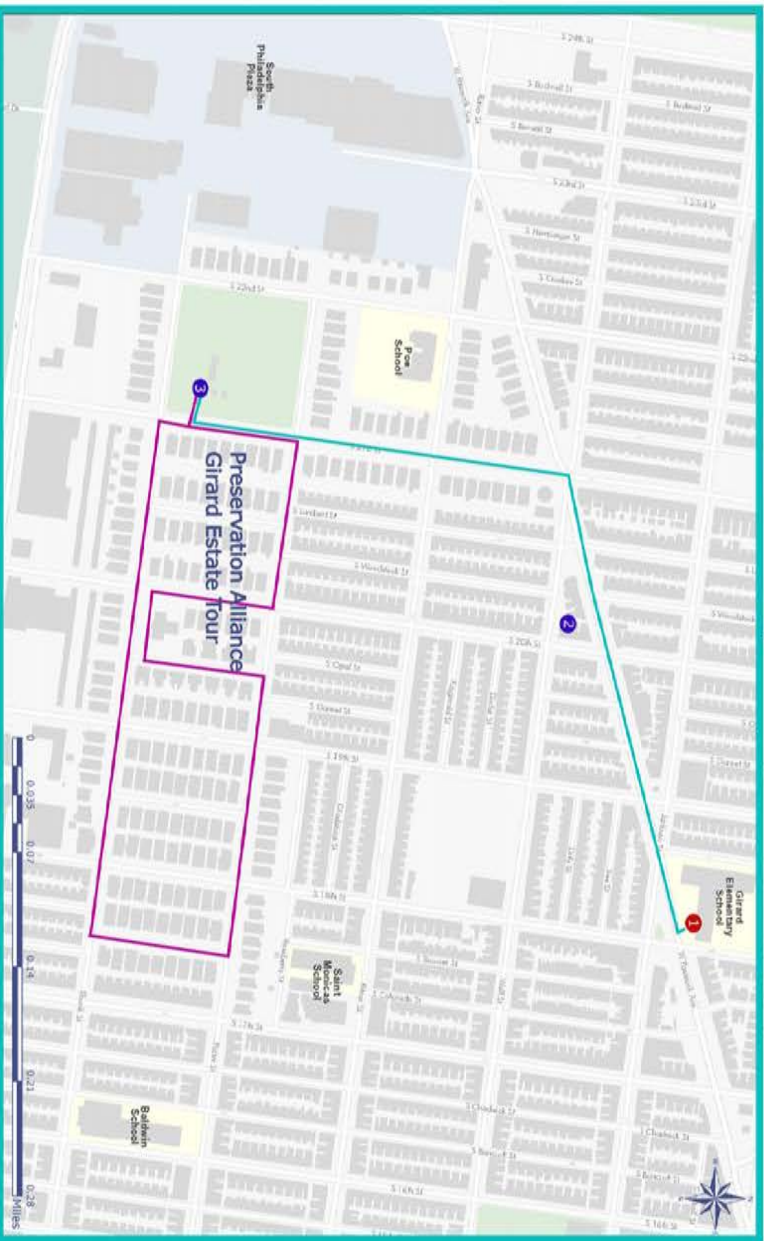


Figure 4.6.17 Stephen Girard Heritage Trail: Passyunk Brochure

# Part 5: Comparables

Kroc Center

Hamilton College Chapel

Cooper Union Foundation Building

Calvary Church

Friend's Center

Milton Hershey School

Barnes Foundation

Arts in Sacred Spaces

Academy of Natural Sciences

Andalusia

Culture Works

# 5.0 Comparables

Comparisons to Founder’s Hall and the Chapel at Girard College were created based on eleven characteristics: architectural significance, historic legacy, educational mission, accessibility, urban context, financial hardship as impetus for change, increased use by outside parties, social services/philanthropic mission, students living on campus, guided tours, and facilities rentals. These comparisons were used to develop the preservation philosophy, conservation plan, and actions and interventions suggested for Founder’s Hall and the Chapel below.

## GIRARD COLLEGE COMPARABLES CHART

CHARACTERISTICS	Architectural Significance	Historic Legacy	Educational Mission	Accessibility	Urban Context	Financial Hardship as Impetus for Change	Increased Use by Outside Parties	Social Services/Philanthropic Mission	Students Living on Campus	Guided Tours	Facilities Rentals
<b>COMPARABLES</b>											
Founder’s Hall	●	●	●	●	●	●	●	●	●	●	○
Girard College Chapel	●	●	●	○	●	●	●	●	●	○	○
Kroc Center	●	○	○	●	●	○	●	●	○	○	●
Hamilton College Chapel	○	○	●	●	●	○	○	●	●	●	●
Cooper Union Foundation Building	○	○	●	●	●	●	●	○	●	●	●
Calvary Church	●	●	●	○	●	●	●	●	○	○	●
Friend’s Center	○	○	●	●	●	○	●	●	○	○	●
Milton Hershey School	●	●	●	●	●	○	●	●	●	●	●
Barnes Foundation	○	●	●	●	●	●	●	●	○	○	○
Arts in Sacred Places	●	●	●	●	●	●	●	●	○	○	●
Academy of Natural Sciences	●	●	●	●	●	○	●	○	○	●	●
Andalusia	●	●	○	○	○	○	○	○	○	●	●
<b>KEY</b>	● Very Applicable			● Applicable			○ Not applicable				

Figure 5.0 Chart Showing Institutions Compared to Girard College

# 5.1 Salvation Army Kroc Center



*Figure 5.1.1 Salvation Army Kroc Center (Inga Saffron)*

Joan Kroc, the widow of McDonald's founder Ray Kroc, donated \$1.5 billion to the Salvation Army for the construction of 27 community centers in poor urban neighborhoods across the country shortly before her death in 2003. Located along a "dreary, underpopulated stretch of Wissahickon Avenue" in "one of those hollowed-out, industrial-era exclusion zones that pockmark so much of North Philadelphia," the Philadelphia Salvation Army Kroc Center was the ninth of the community centers to be built.<sup>1</sup> The Philadelphia Kroc Center sits on a twelve-acre site, which contains a new multi-purpose community center and athletic fields, located in the middle of the former Budd Co. plant in the Nicetown neighborhood and adjacent to two empty industrial buildings. Designed by MGA Partners, who have designed buildings for the University of Pennsylvania and Bryn Mawr College, PZS Architects, and Andropogon, a landscape architecture firm based in Manayunk, the Kroc Center represents a \$72 million dollar investment.<sup>2</sup> The Kroc Center, which Inga Saffron described as "precise, thoughtful, and generous," opened in 2011.<sup>3</sup> It provides members, many of whom are neighborhood residents who receive subsidized memberships, with access to an Olympic-size pool, basketball courts, yoga studios, homework tutoring, performing arts programs, and more.<sup>4</sup> Although locals make up the majority of the Kroc Center's

members, the Center also attracts people from Philadelphia's more affluent neighborhoods. According to Inga Saffron, the Kroc Center demonstrates the transformative power of the "conviction that even people of small means deserve the best."<sup>5</sup>

Although the Kroc Center is a new building, the landscaping designed by Andropogon integrates it with the two neighboring empty industrial buildings and makes the entire area feel inhabited again.<sup>6</sup> Paths snake across the site and lead to the athletic fields and gardens designed to absorb rainwater. Artificial streams channel water and "Will surely inspire future children's games."<sup>7</sup> The SEPTA trains that run through the site next to the athletic fields "infuse the entire ensemble with the promise of urban energy."<sup>8</sup> In addition to the daily childcare and educational programs that it provides, the Kroc Center has also hosted the graduations of several area charter schools.<sup>9</sup>

The Kroc Center in North Philadelphia represents a useful comparable for Girard College because it demonstrates that a non-profit community center located in a disadvantaged neighborhood can be successful and provide a mechanism for growth and development. More importantly, the Kroc Center shows the appeal of combining valuable community services in one location.

The Kroc Center not only serves as a gym and recreation center for the neighborhoods that surround it, as described above, it also houses an early childhood education center, after school programs, a community garden, a cafe, and spaces for special events, such as the charter school graduations described above.<sup>10</sup> As such, the Kroc Center, with its high quality interior design and finishes, becomes an environment where locals and visitors enjoy their time and want to linger. It was designed as a one-stop-shop of basic amenities for the North Philadelphia neighborhoods that lacked those widely available in other parts of the city. In providing those services in a well-designed and comfortable environment, the Kroc Center simultaneously serves as a community anchor and attractive destination for visitors from other areas of Philadelphia.<sup>11</sup>

A preliminary examination of Girard College and the Kroc Center would suggest that they have nothing in common. Whereas the Kroc Center transformed an empty and abandoned industrial site into a vibrant community center, effectively beginning from scratch, the Girard College campus exists with a plethora of buildings and amenities, including a swimming pool. The Kroc Center demonstrates, however, the potential use to which the Girard College campus and its buildings could be put if the school diminished in size or closed altogether. Like the Kroc Center, the Girard College campus sits in the middle of disadvantaged and underserved neighborhoods in North Philadelphia. The Kroc Center shows that, if done carefully and thoughtfully, the market exists in such neighborhoods for multipurpose non-profit community centers that provide the essential amenities and services that many underserved neighborhoods in Philadelphia lack. If Girard College were to close, the existing infrastructure of buildings, recreational facilities, classrooms, auditoriums, dining services, and auditoriums would easily lend itself to the rehabilitation of the site as a community center similar in scale and scope of services to the Kroc Center. On a smaller scale, the eastern portion of the campus, including Founder's Hall, the Chapel, the library, the Walter dormitories, and staff residences could become a non-profit community campus providing the surrounding community with gathering spaces and meeting rooms, after school activities for children, outdoor recreation, educational programs, and much more. The erection of an

unobtrusive and sensitively designed fence or barrier between the eastern community campus and the western portion of the Girard College campus, which would house the more compact school, would enable both uses to coexist. Students, of course, would have access to the new community campus. As the Kroc Center demonstrates, locals and visitors can easily coexist in a community center.

#### Notes:

1. Inga Saffron, "Changing Skyline: Salvation Army Kroc Center: A gem for North Philadelphia," Philly.com, last modified March 25, 2011, accessed November 2, 2014, [http://articles.philly.com/2011-03-25/news/29188855\\_1\\_salvation-army-s-kroc-center-rec-center-joan-kroc](http://articles.philly.com/2011-03-25/news/29188855_1_salvation-army-s-kroc-center-rec-center-joan-kroc).
2. Ibid.
3. Ibid.
4. The Salvation Army Kroc Center of Philadelphia, accessed November 2, 2014, [http://www.use.salvationarmy.org/use/www\\_use\\_KrocCenterPA.nsf/vw-dynamic-index/A1DA8D-5782583FA285257A92004898F5?openDocument](http://www.use.salvationarmy.org/use/www_use_KrocCenterPA.nsf/vw-dynamic-index/A1DA8D-5782583FA285257A92004898F5?openDocument).
5. Saffron, "Changing Skyline: Salvation Army," Philly.com.
6. Ibid.
7. Ibid.
8. Ibid.
9. The Salvation Army Kroc Center of Philadelphia.
10. Ibid.
11. Saffron, "Changing Skyline: Salvation Army," Philly.com.

## 5.2 Hamilton College Chapel



*Figure 5.2.1 Hamilton College Chapel (Nancy L. Ford)*

Hamilton College, a small liberal arts college with 1,850 students, sits atop a wooded hill in rural Clinton, New York. While trees generally obscure and camouflage the campus, one building thrusts above the trees: the Chapel. "No other building," Walter Pilkington explained in his 1962 history of Hamilton College, "has been identified so closely with the growth and spirit of the College."<sup>1</sup> Constructed in 1827 and thought to be the only extant three-story chapel in the United States, the chapel at Hamilton College has become the symbol of the school. The Chapel's quilled cupola became the official logo of Hamilton College in 2002, appearing on school stationery, coffee cups, and more.<sup>2</sup> Originally, the Chapel housed classrooms and offices, in addition to the worship space, which occupied the eastern two-thirds of the building. A false Palladian window on the western wall

hid classrooms behind it. The third floor of the Chapel housed the college's library until 1872. An extensive renovation undertaken to honor alumni and students who had died in World War II endowed the Chapel with the simple, whitewashed appearance of a New England Protestant chapel in 1949.<sup>3</sup> This is the interior that students see and interact with today. Like Founder's Hall at Girard College, the Chapel has come to symbolize Hamilton College and to dominate the memories that students have of the campus. "Hamiltonians," Hoying and Challenger note, "have known the Hill's iconic Chapel from many perspectives: as a beacon amid blazing foliage and, a season later, snowy ridges; down campus vistas, through numberless windows and branches in morning light and blue evening."<sup>4</sup> Similar to Founder's Hall, the Chapel at Hamilton College is the iconic building

that appears in countless pictures and images of the school. In many ways, Founder's Hall and the Hamilton College Chapel resemble one another and share similar physical constraints. Most notably, the accessibility of Founder's Hall and the Hamilton College Chapel are extremely limited. A ramp at one of the side of the Chapel provides handicapped access to the first floor, and a chair lift on the north side of Founder's Hall provides handicapped access to the first floor. As in Founder's Hall, visitors can only access the second and third floors of the Chapel via staircases. In contrast to Founder's Hall, which has four staircases in the four corners of the building, the Hamilton College Chapel possesses two staircases at the front of the building that lead to the second and third floors. Similar to its counterpart at Founder's Hall, the second floor of the Chapel, which is a balcony that provides additional seating for the first floor worship space, is only used intermittently during concerts and lectures. Apart from the daily presence of Elizabeth Laurent, the Director of Historic Resources for Girard College, the second floor of Founder's Hall only occasionally hosts visitors who come to see the Girard collection and the archives.

The usage of the third floor of the Hamilton College Chapel, differentiates it from Founder's Hall. In sharp contrast to the third floor of Founder's Hall, which sits empty and experiences extremely limited use only when Laurent brings visitors to see it, the third floor of the Hamilton College experiences daily use. The third floor houses the offices of the chaplain, the priest, and the rabbi that provide religious guidance for students. Additionally, it holds the Muslim prayer room, where Islamic students can pray whenever they want. The offices of the Community Outreach and Opportunity Program (COOP), which possesses three full-time employees, including the chaplain, and part-time student interns, also sit on the third floor.<sup>5</sup> A lounge with comfortable couches and chairs and a religious library serve as a meeting place for student religious groups, the Hamilton Association for Volunteering, Outreach and Charity (HAVOC), and students seeking a quiet place to study.<sup>6</sup> Occasionally, students who have been studying late at the Burke Library and live on the opposite side of campus choose to sleep on the couches on the third floor instead of returning to their dorm rooms. The doors to the Chapel are left open every night. Although the Hamilton College Chapel does not

have an elevator to facilitate movement to the third floor, the third floor restrooms do provide the necessary amenities for the students and staff who use it. Clearly, the third floor of the Hamilton College Chapel, in sharp contrast to its Founder's Hall counterpart, experiences regular and sustained use. The third floor of the Hamilton College Chapel demonstrates that accessibility issues do not necessarily result in dead and empty spaces on higher floors. As such, the Hamilton College Chapel represents a useful comparable for Founder's Hall.

The Hamilton College Chapel also shares several similarities with the Girard College Chapel. On the surface, the Hamilton College Chapel differs significantly from the Girard College Chapel in physical appearance and purpose. In contrast to the Girard College Chapel, which holds seating for 2,400 people, the Hamilton College Chapel only holds a maximum of 300 people.<sup>7</sup> While Hamilton College dispensed with mandatory chapel services in 1965, the Chapel still hosts religious services for students, including Catholic mass and Protestant services, and weddings in the summer.<sup>8</sup> This, of course, sets the Hamilton College Chapel apart from the Girard College Chapel, as Girard College cannot allow ordained clergy on the campus. Although Hamilton College, like Girard College, possesses several auditorium spaces that can accommodate the same number of people as or more than the Chapel, it is still a popular venue for special events and the site of many fond memories for students. The Chapel at Hamilton College hosts two concerts featuring the school's a capella groups each year in the fall and spring. These a capella concerts always result in a full house. Additionally, the Chapel serves as the setting for lectures and special events every year. For example, celebrated author Margaret Atwood spoke about her books at the Chapel in 2010.<sup>9</sup> Finally, the Chapel serves as the setting for Hamilton College's annual Class and Charter Day award ceremony, in which the school honors the most talented students with awards and prizes at the close of the school year.

The Chapel at Girard College serves a similar purpose to the Hamilton College Chapel. The Chapel at Girard College Chapel hosts the monthly chapel services held for the students by the school. As the most architecturally impressive auditorium space on campus, the





Figure 5.2.2 Students in the Third Floor Lounge of the Hamilton College Chapel (Nancy L. Ford)

Chapel also serves as the setting for the high school graduation every summer. Additionally, special events and lectures sometimes occur in the Chapel. For example, the Mendelssohn Club Will perform at the Chapel this year. In the past, the Chapel, which possesses the third largest organ in the United State (I can't remember what the fact is here), also hosted organ concerts. Today, however, the Girard College Chapel stands empty and unused on a regular basis, apart from the monthly chapel services mentioned above. As such, the Chapel at Girard College stands in sharp contrast to the Hamilton College Chapel. While the third floor of the Hamilton College Chapel, as described above, receives the most use, the first floor worship space also enjoys weekly use for Catholic mass and Protestant services and monthly use for lectures, concerts, and special events. Over the summer, the Chapel is regularly used for wedding ceremonies. The Hamilton College Chapel represents a useful comparable for the Girard College Chapel because it demonstrates the variety of events for which a "worship" space can be used. Although Girard College, like Hamilton College, possesses several auditorium spaces, the beauty of the Chapel endows events with a sense of grandeur that set it apart from the school's other auditoriums. Similarly, the Girard College Chapel's unique acoustics would make any concert an extremely memorable experience. Finally, the grandeur of the Girard College Chapel would certainly attract couples looking for a wedding venue if the school rescinded Girard's ban on ordained clergy or the Chapel was no longer officially part of the Girard College campus. Regardless,

the first floor of the Hamilton College Chapel provides useful examples for the additional uses and programs that could be held in the Girard College Chapel.

### Notes:

1. As cited in Phillip Hoying and Donald Challenger, "Thirteen Ways of Looking at the Chapel," Hamilton College, accessed November 2, 2014, <http://www.hamilton.edu/magazine/summer09/thirteen-ways-of-looking-at-the-chapel>.
2. Ibid.
3. Ibid.
4. Ibid.
5. "COOP: Community Outreach and Opportunity Project," Hamilton College, accessed November 2, 2014, <http://www.hamilton.edu/coop>.
6. "Chaplaincy: Chapel Lounge," Hamilton College, accessed November 2, 2014, <http://www.hamilton.edu/chaplain/chapel-spaces/chapel-lounge>; Ford, Nancy L. "Annual Service of Lessons and Carols Is December 7." Hamilton College. Last modified December 5, 2014. Accessed December 15, 2014. <http://www.hamilton.edu/news/story/annual-service-of-lessons-and-carols-is-december-7#!prettyPhoto>
7. "Auxiliary Services: Weddings at Hamilton," Hamilton College, accessed November 2, 2014, <http://www.hamilton.edu/auxiliaryservices/weddings-chapel>.
8. Hoying and Challenger, "Thirteen Ways of Looking," Hamilton College; "Auxiliary Services: Weddings at Hamilton," Hamilton College.
9. Esther Malisov, "Author Margaret Atwood Charms Chapel Audience," Hamilton College, last modified March 5, 2010, accessed November 2, 2014, <http://www.hamilton.edu/news/story/author-margaret-atwood>.

## 5.3 Cooper Union

The Cooper Union for the Advancement of Science and Art, commonly referred to simply as Cooper Union, is a privately funded college located in Cooper Square in the East Village neighborhood of Manhattan, New York City.

Like Girard, Cooper Union is confronting financial crisis. The school has historically relied upon its real-estate investments, particularly its ownership of the land underneath the Chrysler Building, which they lease out at a rate of \$7 million a year. In recent years, the school has actively emptied its holdings of other properties, and finds itself without much left. "There are no obvious assets to sell," said Bharucha, the president of school.

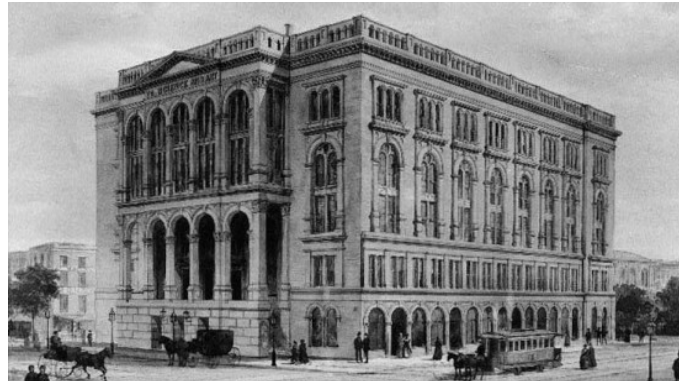


Figure 5.3.2 Foundation Building, which was open in 1859. <http://www.cooper.edu/about/history/foundation-building-great-hall>

-Alumni

The board admits that alumni money has been scarce, but turned the problem around: Mark Epstein (Arts '76), chair of the Board of Trustees, said at a recent school forum that he "would blame the lackluster performance of alumni" in the effort to offset the revenue lost to free tuition.<sup>1</sup>

This may give us a reference also on Girard College's case, the function of Alumni sometimes cannot live up to people's expectation, especially on the financial crisis issue.

Also, Cooper Union has its iconic buildings - Foundation Building. Furthermore, the restoration of Foundation Building was a signature preservation project. The building showed typical brownstone failures, including severe weathering and exfoliation of bedding planes. Nicholson & Galloway hand tooled over 24,000 square feet of failing brownstone. This two-step tooling process consisted of honing back unsound brownstone (using wet-grinding diamond wheels) to an acceptable sound surface. The honed surface was then hand tooled with pneumatic chisels to achieve a finely textured surface. Along with this major tooling program over 3000 cubic feet of deteriorated brownstone was replaced with new material produced from the same Connecticut quarry that supplied the original stone.



- A The Foundation Building
- B 41 Cooper Square
- C Administrative Offices
- D Residence Hall
- E Stuyvesant Fish House

Figure 5.3.1 Cooper Union campus map

-Charge tuition and students' protest

School started to charge the students for the education and the scholarship was reduced. Students locked themselves in the Foundation Building, protesting "free education to all".

This award-winning ten-million dollar facade restoration was completed on budget and ahead of schedule. Such kind of efforts in preserving historical buildings could be positive to the public, the media. Better the reputation of the school.

The Foundation Building is now a place for academic EVENTS. For example, recently there was a lecture in architecture, which was sponsored by New York Architectural League. In this context, the event is free to current Cooper Union students/faculty/staff and League members; non-members may purchase tickets. It can be seen as an effect way to increase income.

As is shown in the map of building complex for Cooper Union, the Cooper Union is composed of Students' Residential Hall, Administrative Offices and other facility buildings for school in proximity. We can also see that both Girard College and Cooper Union are definitely student-oriented institutions and the buildings are in all ways for an educational use. So this may give us some hints and basic idea about decision making of the potential event programming of Founder's Hall and Girard Chapel in the future. All intervention or alteration involve their philosophy, in other word, they should be adaptable and well-embedded in the existing context.

**Notes:**

1 According to the information from: <http://www.capitalnewyork.com/article/culture/2011/12/4643562/cooper-unions-identity-crisis-what-would-it-mean-famously-free-schoo?tag-page-image>

## 5.4 Calvary Center for Culture and Community

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Figure 5.4.1 Calvary Church at sunset.<sup>1</sup>

### *Site History*

The Calvary United Methodist Episcopal Church building is located at the corner of Baltimore Avenue and 48<sup>th</sup> Street in West Philadelphia. Its congregation was incorporated in 1895 and the current church was constructed between 1906 and 1907 after long delays and multiple designs. "In plan it reflects contemporary architectural philosophy which sought to give Protestant churches an auditorium-like open character, based on triangular or semicircular plans with converging rather than parallel lines of sight."<sup>2</sup> Like in the Girard Chapel, the architects of Calvary designed the building to fit into the wedge shape created by the axis of two intersecting streets. The building is renowned for its grand stone exterior and interior decorative elements such as its woodwork, stained glass domes and windows and painted murals. It houses the two largest signed Tiffany window ensembles in Philadelphia and is the tallest structure along Baltimore Avenue.

### *Reuse*

In 1994, due to declining membership and high cost of deferred maintenance, the church was put up for sale. No buyers were interested, so the congregation decided to sell off the church's stained glass elements. This extreme measure aroused the attention of community members.<sup>3</sup> After many years of work, the Calvary Center for Culture and Community, or CCCC, was formed in 2000 as a secular 501 (c) (3) organization in response to calls from its local community to save and restore the deteriorating church.<sup>4</sup> The Center was a combined effort of committed community members and members of the church congregation. The Center is a self-proclaimed "community hub" serving over 1,000 people each week. Currently, the church houses a number of community organizations along with four Christian and one Jewish religious congregations.<sup>5</sup>

Taken from the Center's website: "The Calvary Building is home to local community associations, refugee groups, Twelve Step programs, the historic preservation society, art and cultural

activities, music series, theater, peace and social justice organizations, educational classes, and several religious congregations. The building also offers a variety of spaces for events such as neighborhood movie nights, town meetings, lectures, and educational and cultural programs for all ages.”<sup>6</sup>

“CCCC provides space to our community partners for social and cultural programs. CCCC also serves as an incubator for new business, allowing community residents to change their lives for the better while offering needed services to the neighborhood.”<sup>7</sup>

In addition to housing permanent offices for a number of organizations, the Center is available for special events and meetings. The building is divided into rentable spaces which are charged at an hourly rate.<sup>8</sup>

The Center has raised over a million dollars for the restoration of the church. Its past structural issues were addressed and all of its spaces are now usable. An additional 2.5 million dollars is estimated to be needed to complete the building’s restoration.<sup>9</sup> To raise the funds needed, the Center is conducting a “Community Beacon Capital Campaign.”<sup>10</sup>

### *Takeaways for Founder’s and the Chapel*

#### Openness

Originally, the Calvary United Methodist Episcopal Church building had a singular use as a space for Christian worship, but over the past two decades has developed a program to share its spaces for a variety of uses in order to increase its economic vitality. It was able to do so while still maintaining its original use as one component among many. Founder’s Hall and the Chapel are in the midst of a similar transition as a way to increase revenue for Girard College. The College still wants to use the buildings for its own events, but also rent the space to outside organizations. The administration of the College appears poised and eager to expand the uses of these two buildings in a fashion similar to Calvary, but currently lacks clear commitment, resolve and determination. Rather than a priority, the reuse of Founder’s Hall and the Chapel seems like one goal among many, each with equal importance. In order for the continued use of the two buildings to be successful, Girard College must be committed to the openness of uses found in the Calvary.

#### Shared Goal of Preservation

The members who formed the CCCC in 2000 had preservation as their core goal. Preservation of the church building itself was the impetus for the group’s formation and eventual redevelopment of the building’s use. Calvary Church decided to put aside its exclusive needs and wants to focus on saving the building. Indicated by the request for this studio, Girard College is also concerned with the preservation of Founder’s Hall and the Chapel. What is not clear is whether they are as willing as Calvary Church to set aside their exclusive desires for the buildings in order to save them.

#### Similar Situations

Founder’s Hall and the Chapel are in a situation akin to that of Calvary was when its non-profit was created and its expanded use program implemented. Enrollment at Girard College has decreased in recent years and while both buildings are in good condition, any maintenance or preservation projects will be expensive due to the high quality of materials in each building. Also like Calvary, Girard College has taken drastic measures to ensure financial stability. With these factors in mind, Calvary could provide an excellent model for the rejuvenation and continued use of Founder’s Hall and the Chapel.



*Figure 5.4.2 The Center's seal.<sup>11</sup>*



*Figure 5.4.3 Calvary Church as seen from 48<sup>th</sup> Street.<sup>12</sup>*

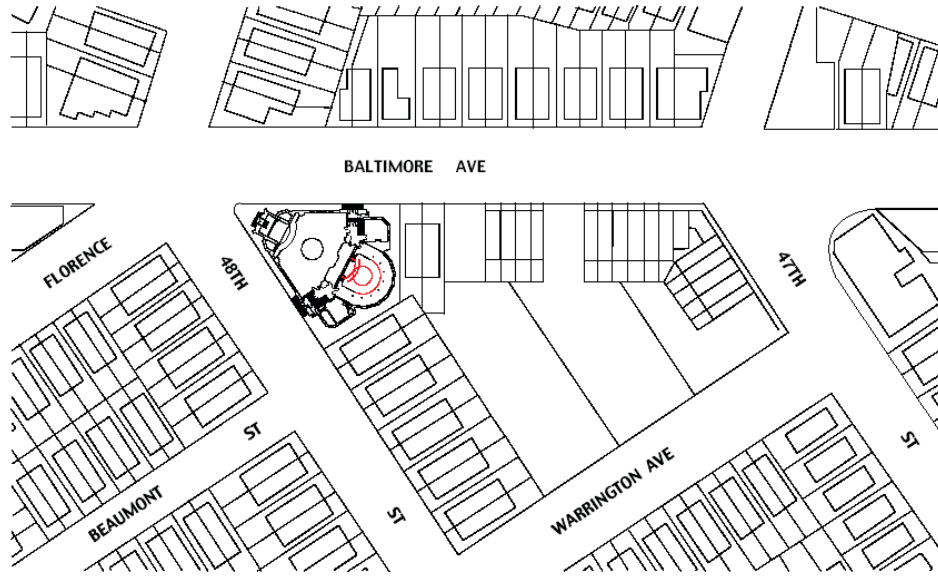
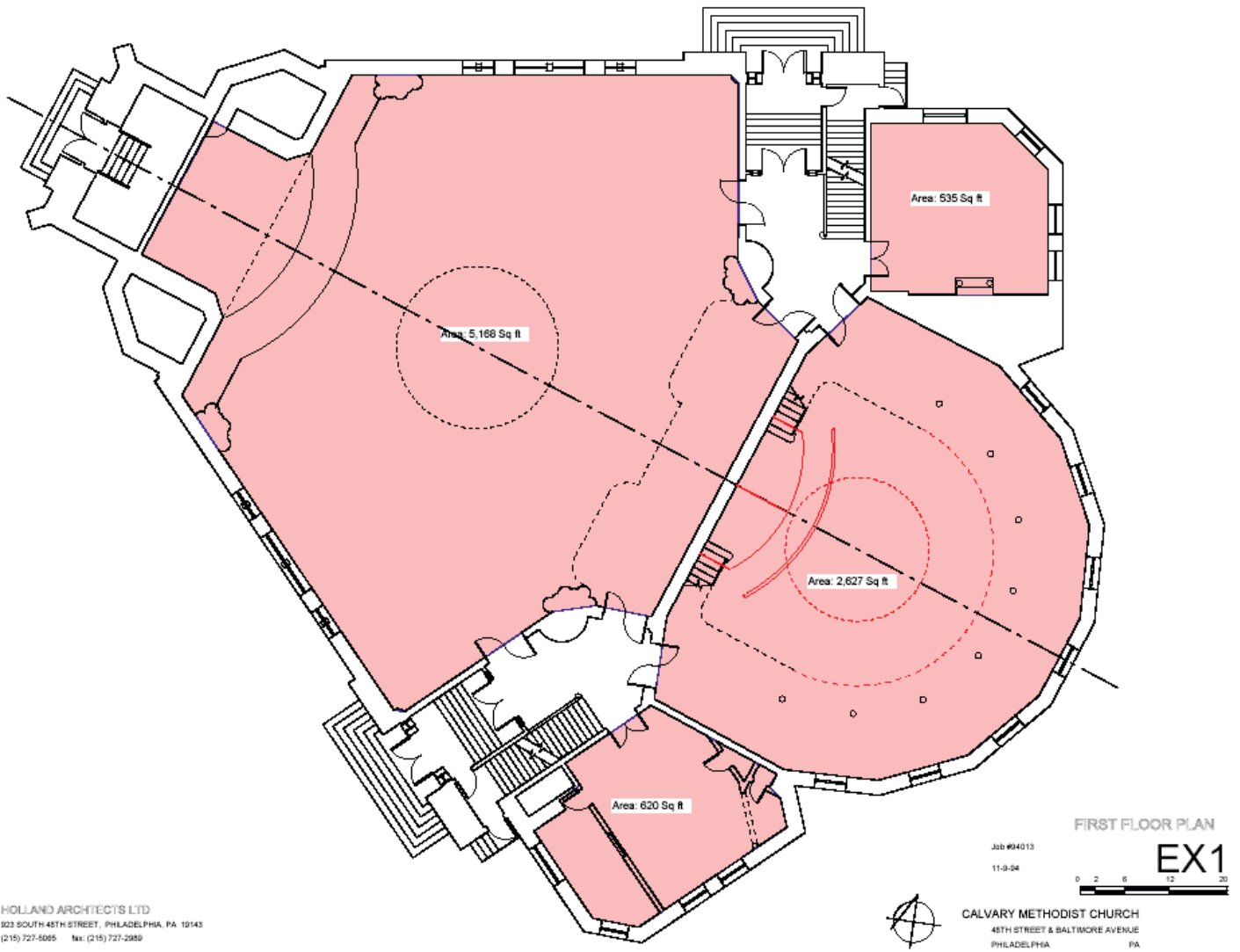


Figure 5.4.4 Site Plan.<sup>13</sup>



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FIRST FLOOR PLAN  
**EX1**  
 JOB #04013  
 11-9-04  
 CALVARY METHODIST CHURCH  
 48TH STREET & BALTIMORE AVENUE  
 PHILADELPHIA PA

Figure 5.4.5 Main Floor Plan.

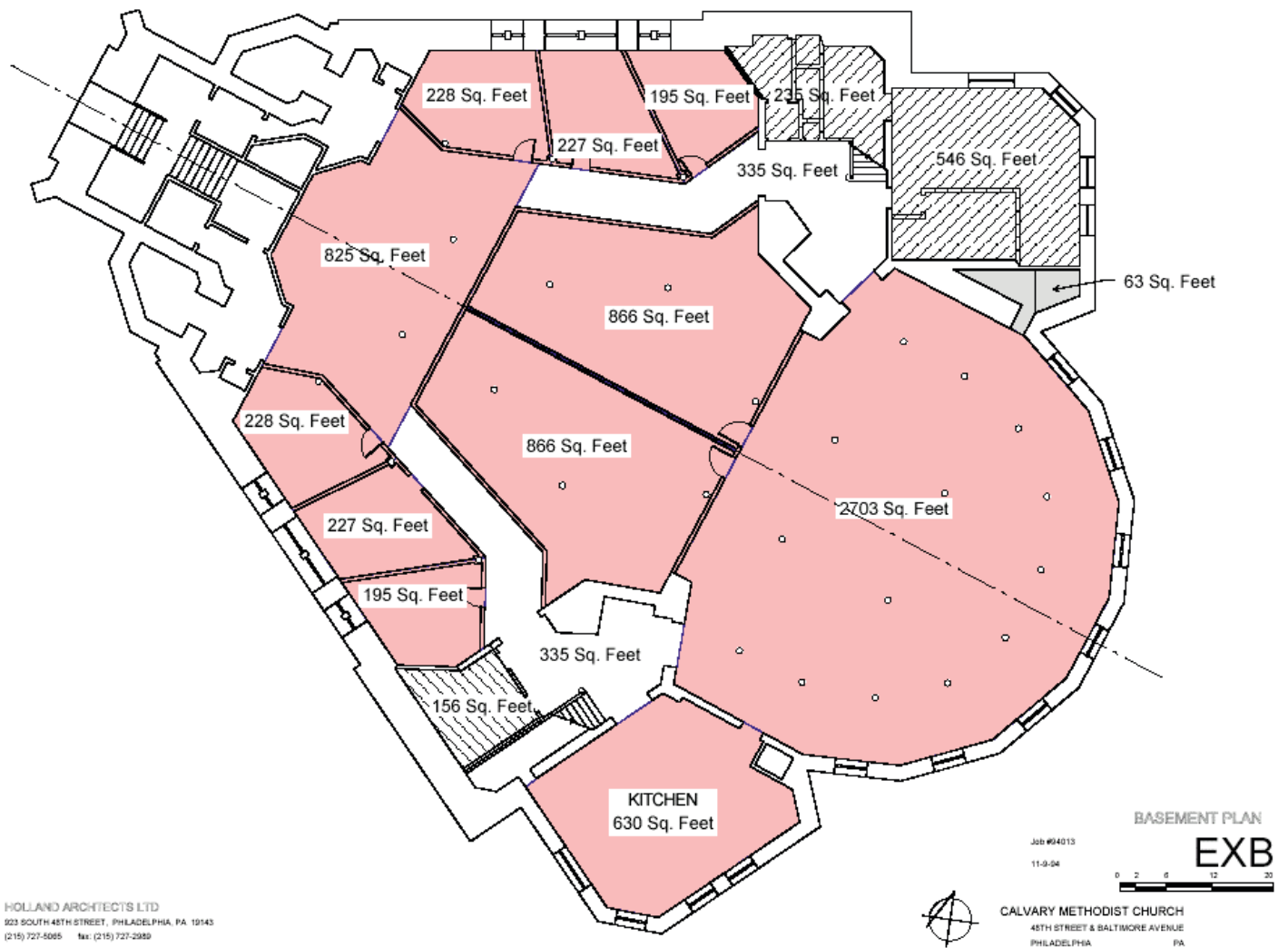
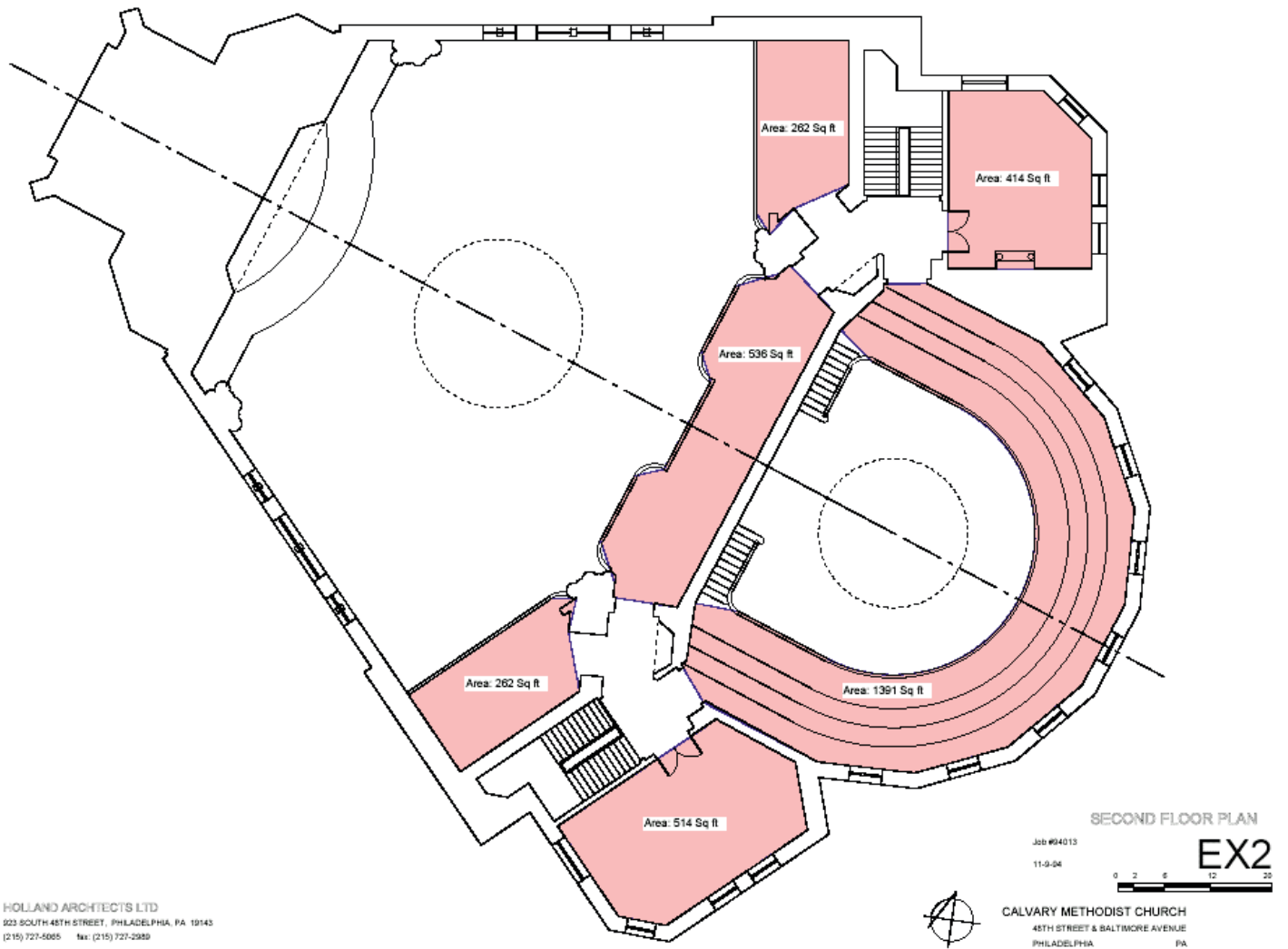


Figure 5.4.6 Lower Level Plan.





HOLLAND ARCHITECTS LTD  
923 SOUTH 48TH STREET, PHILADELPHIA, PA 19143  
(215) 727-5055 Fax: (215) 727-2989

Figure 5.4.7 Upper Level Plan.

**Notes:**

- 1 Taken from: "Calvary United Methodist Church," calvary-center.org, accessed 4 Nov 2014, <http://www.calvary-center.org/partners-and-programs/sacred-space/calvary-united-methodist-church/>.
- 2 "How the Calvary Building Came to Be in 1906," calvary-center.org, accessed 4 Nov 2014, <http://www.calvary-center.org/about/how-calvary-building-came-be/>.
- 3 Vinney Vella, "Where We Worship: Calvary Center for Culture and Community," Philly.com, 13 Oct 2014, accessed 4 Nov 2014, [http://articles.philly.com/2014-10-13/news/54933508\\_1\\_rich-kirk-calvary-united-methodist-church-methodist-congregation](http://articles.philly.com/2014-10-13/news/54933508_1_rich-kirk-calvary-united-methodist-church-methodist-congregation).
- 4 "Building Restoration," calvary-center.org, Accessed: 4 Nov 2014, <http://www.calvary-center.org/support-calvary/building-restoration>.
- 5 "Organizations," calvary-center.org, accessed: 4 Nov 2014, <http://www.calvary-center.org/partners-and-programs/>.
- 6 Ibid.
- 7 "Organizations – Community Center," calvary-center.org, accessed 4 Nov 2014, <http://www.calvary-center.org/partners-and-programs/community-center/>.
- 8 "Use Our Space," calvary-center.org, accessed 4 Nov 2014, <http://www.calvary-center.org/rent-space/>.
- 9 "Building Restoration," calvary-center.org, accessed 4 Nov 2014, <http://www.calvary-center.org/support-calvary/building-restoration/>.
- 10 "Support Calvary," calvary-center.org, accessed 4 Nov 2014, <http://www.calvary-center.org/support-calvary/>.
- 11 Taken from their Facebook page at: <https://www.facebook.com/pages/Calvary-Center-for-Culture-and-Community/118594278168737>, accessed 4 Nov 2014.
- 12 [www.calvary-center.org/wp-content/uploads/2010/12/P7160755.jpg](http://www.calvary-center.org/wp-content/uploads/2010/12/P7160755.jpg), accessed 4 Nov 2014.
- 13 All plans accessed from: "Building Map," calvary-center.org, accessed 4 Nov 2014, <http://www.calvary-center.org/about/building-map/>.

## 5.5 The Friends' Center

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The Friends' Center is located on 1501 Chery Street in Center City, Philadelphia. The Center consists of a large complex of two buildings, the earliest dating to the 1850s. The site has always been used as a center for "peace and justice." The site started as the meetinghouse for two meetings of Friends: the Philadelphia Yearly Meeting and the Philadelphia Monthly Meeting. Several prominent Friends, including Lucretia Mott, started their careers in this building. The site of the original Quaker house became an NHL in 1993 as a response to the women's rights initiative and theme launched by the National Park Service in the early 1990s.

In the 1960s, Friends' decided that the Center City location would make a good home for a campus and Friends' Center. The idea was to create a place for a service organization to work from the same location. The construction of a 50,000+ square foot commercial space allowed for office space and rental area for organizations. The building was finished in 1974. The campus completed renovations to the office space in 2009 that brought the building to LEED Platinum standards. Since its opening, the Friends' Center has allowed the site to expand and continue its mission. The Friends' Center accepted the Nobel Peace prize on behalf of the American Friends' Service Committee (established on site in Center City in 1917). They continue to provide a place for marginalized communities to heal and seek aid. Currently the center has more than 20 organizations and lists 40+ members on its website. The Friends' Center specifically advertises its space to rent to different organizations that "promote peace, social equality, and stewardship of the earth and work to transform the institution of society to promote equality and justice in Philadelphia and throughout the world. . ."

While the square footage of the Founder's Hall is not as large as that of Friends' Center, Girard has large amounts of underutilized space. One idea to resolve the lack of use of the space would be to create a shared office area for organizations interested in philanthropy who would house their operations at Girard. This would most likely be for organizations serving at-risk communities in North Philadelphia (any organization seeking to rent office space would be required to have a mission that embodied

values similar to those of Girard College). The location is desirable because access to the North Philadelphia community is literally out the back door, putting the organizations closer to the population they serve, as opposed to locations in Center City. Further, while Girard College would aim to profit from renting this floor space, for many organizations it would be cheaper than renting in areas like Center City.

The Friends' Center provides 15 hours of operation on weekdays and 9 hours on the weekends, as well as reception to direct traffic for all organizations in the building, a mail station, free access to conference rooms (with capacity of 150 people), cleaning services, office paper stations, parking, on-site childcare, and carrels. This scenario would allow Girard to monitor the access of those on the campus, but could also place additional stress on the staff at the college, such as if they had to provide cleaning services as well as internet, fax, and copy machines for the site. Girard would probably opt not to provide onsite child care and could not provide onsite parking unless the school no longer functioned as a school.

This scenario makes the following assumptions: Founder's Hall would be brought up to code, the wireless issue in the building would be resolved, heating and cooling would be made more efficient, the third floor would be renovated for optimal rental space, the museum possibly moved to another location, and there would be an adequate investment in services necessary to attract organizations to use the rental space such as providing a conference room, carrels, cleanings services, and the like. Overall this idea would likely not bring adequate income for the investment and might have too many obstacles in place. However, it could be considered as an option down the line after some initial changes had been made to the building over time.

Overall Girard could look to the Friends' Center for ideas about management of space and attracting organizations with a shared mission. However, Girard would have to make other commitments to make this scenario realistic. Further, the office space at Friends' Center was externally focused from the beginning, whereas Girard tends to be more insular. While Girard is looking to make connections that benefit

them or help educate their students, they are not actively pursuing relationships that provide more services to the surrounding communities. By contrast, the Friends' Center and meeting space has always been geared toward changing the world by actively engaging in it (not just one subpopulation of it). In addition, the rental space for that organization was built after consideration and planning and specifically designed for a community center purpose. Years of thinking about this type of space meant that there was an anticipated interest. What organizations would be interested in being housed in Founder's Hall if the building or a portion of it were converted to office space?

## 5.6 Milton Hershey School

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The Milton Hershey School rests in a rural area in south central Pennsylvania in Hershey, Pennsylvania. Though Hershey has a population of 14,000 the town draws over 2.8 billion dollars in tourist generated income every year.<sup>1</sup> Milton Snavely Hershey, owner of Hershey Chocolate Company, and his wife founded The Milton Hershey School in 1909. Throughout his life Hershey was a philanthropist, giving money to various community organizations. He died at the age of 88 years, leaving behind a legacy of chocolate and philanthropy. Hershey established the private boarding school for underprivileged children school on his father's farm originally just 400 acres. To this day, the oldest structure on the property is a farm constructed by his father in 1817 and the campus has grown to cover 2600 acres.

Now the school is thriving; it is one of the wealthiest schools dedicated specifically to educating children in need. It has an endowment of over \$7.5 billion (Girard has about \$224 million investment pool).<sup>2</sup> The school started with just 10 white male students. Today the student body has grown to almost 2000 students, with most falling between the ages of 14 and 18. Students are actively encouraged to participate in sports, recreational activities, and religious exploration. The school also tries to create a positive learning atmosphere for students of all ages in order to give them a bright future including attending college, joining the military, or pursuing industrial employment opportunities.

Like Girard, Hershey has a campus with iconic buildings such as Milton Hershey's childhood homestead and farm. There is also a Founder's Hall that attracts thousands of visitors every year to learn about the school. The building is open from 10 a.m. until 3 p.m. except on school holidays. Visitors are welcome for a free tour for groups of 15 and more but they must be scheduled with the Visitors Center at least three days before the event. When arriving on campus the group will be admitted and processed through the schools Central Monitoring Services.<sup>3</sup>

What can Girard learn from Milton Hershey School?

Putting aside the huge economic and situational advantage that Milton Hershey School has because of its association to the success of the Hershey industry, Girard College can look to Milton Hershey School for guidance on use of an iconic building and handling high security.

1. High Security. Like Girard College, the Milton Hershey School emphasizes protection for its students. The school has an entire unit of people dedicated to the protection of the school. However, Founder's Hall is effectively secluded so that it can operate as a separate entity from other student-oriented parts of campus. Because the visitor's center is separated from the school, the security does not have to be as rigorous in that area. Folks coming to visit are free to come in and out as they please, making the visitor experience much more flexible. While school events do occur in the building, the main function of the building is as a visitor's center. If Founder's Hall were ever to operate more autonomously from the school, Milton Hershey would provide a good example of how it might be done. The western part of the campus at Girard could become a visitor zone, while the other parts of campus could remain separated for school only activities. While Girard students would still have access to Founder's Hall on special occasions, the separation would allow for more frequent events in the building as well as more daily use and circulation of the building. In this scenario the school has legally garnered support for the separation, access issues have been resolved, and the appropriate staff have been hired for more visitation and event usage.
2. Founder's Hall and Iconic Buildings. Like Girard, the Milton Hershey School has a building, also called Founder's Hall, which similarly holds a museum and gives tours. Hershey has also adequately addressed

visitors' needs, accommodating over 50,000 visitors a year to share their history. In a scenario where the museum could operate autonomously, increase visibility, increase capacity, and add staff, HMS's Founder's Hall experience would be a great example for Girard. Because the schools share a vision of a philanthropist who sought to educate underprivileged children, Hershey's museum in Founder's Hall is largely dedicated to the history of the philanthropic endeavors headed by Hershey. A similar program could be pursued and is partially in place already at Girard College. This scenario would also give a fuller use to the first and second floors of the building. The tour of Milton Hershey as well as advertisements in brochures and websites capitalizes on the unique architecture of Founder's Hall at the Milton Hershey School, a model that Girard College could easily appropriate and apply in its advertising scheme and use for museum expansion. Like Milton Hershey, Girard College could feature the videos already available about Girard, and his personal collection could be more accessible. One caveat is that the Milton Hershey School offers its tours free of charge, but Girard may not be able to afford this approach.

Notes:

1 "Tourism Statistics," <http://www.visither-sheyharrisburg.org/about-hhrvb/tourism-statistics.asp>, last visited October 18, 2014.

2 Hershey is one of the wealthiest schools in the United States. Pablo Eisenberg, "Hershey Scandal Underscores Need for Watchful Government," *A Chronical of Philanthropy*, September 14, 2011. Joseph DiStefano, "Philly's Girard College Closer to Salvage Plan," *Philadelphia Inquirer*, February 28, 2013.

3 Milton hershey School, "Visitors Center," <http://www.mhs-pa.org/about/visitors-center/>, last accessed October 21, 2014.

## 5.7 The Barnes Foundation

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Figure XX- Paul Cret's Barnes Foundation building  
(Brad C. Bower, Associated Press)

The Barnes Foundation is a useful precedent for Girard College because both are institutions of very high economic, artistic and didactic value whose patrons challenged social expectations with their philanthropic programs. Both patrons cared to extend educational opportunities deemed as exclusive to underserved members of society. Girard's and Barnes's wills have been contested and reinterpreted in legal battles throughout the years.

Albert C. Barnes earned his fortune from the creation of the antiseptic Argyrol. His large wealth allowed him to develop his interest in art and amass a large collection. He was influenced by John Dewey's theories on art and education and established the Barnes Foundation for the purpose of promoting the "advancement of education and the appreciation of the fine arts".<sup>1</sup> He hired Paul Cret to design a space to house his collection in Merion, PA. Like Stephen Girard, Barnes had a vision of the environment best suited to complement and enhance his didactic ideas. Unlike Girard, Barnes directed and decided every detail regarding the physical form of his estate while alive. In 1924 the collection was open to the public. When he died in 1951, Barnes entrusted the care of his collection to Lincoln University.

In 2012, the Barnes art collection was moved to Franklin Parkway in Center City, Philadelphia. The reasoning behind the move was that the Merion location could not receive large amounts of visitors, and the Barnes Foundation could not sustain itself economically. The move was controversial inasmuch as it did not respect Barnes's intent. The building of a new museum was a costly endeavor for the city, yet it allowed the collection to remain as one, and to be exhibited to the public. The Barnes Museum is today one of Philadelphia's main tourist attractions.

The court's interpretation of the *doctrine of deviation*<sup>2</sup> allowed the move of the Barnes Collection away from its original location. The doctrine of deviation allows the courts to modify a trust if compliance is impossible or if circumstances unknown would defeat or impair the purpose of the trust.<sup>3</sup> In the case of the Barnes Collection, the doctrine of deviation was applied for financial reasons. If Girard College's finances do not allow it to continue the purpose of Stephen Girard's trust, it is conceivable that the doctrine of deviation could be applied to either modify the use of the buildings or the location of the school.

A comparison can be drawn between the points relevant to both institutions:

1. Reinterpreting the will - Moving the Barnes collection to Center City was touted as promoting its greater good as more people could enjoy the collection, and it would be better cared for. Girard College's desegregation also implied a reinterpretation of Girard's will for the greater good of the general public and the city. It also leaves the original building in a potentially more precarious situation.

2. Protecting donor intent - Modifications to a patron's will set a negative precedent and may create division and animosity amongst stakeholders. Barnes despised the elite class that now controls his legacy, and many argue that his intent was not respected. A group of Girard College alumni strongly oppose the changes the Board of City Trusts has enacted in recent years because they believe the modifications are at odds with Girard's educational purpose. Disagreement and a lack of trust amongst stakeholders can potentially weaken philanthropic support for historic structures.
3. Contested spaces - Both the Barnes Foundation and Girard College have attracted conflicting opinions about their programs and use of facilities. In the case of Girard College, most notably during the Civil Right Movement; in the case of the Barnes, from Merion residents.
4. Pedagogical philanthropy - Stephen Girard and Albert Barnes believed in new approaches to education, and that underserved people should have access to the same didactic materials as the elite. They invested their fortunes with the clear intention that the beneficiaries of their trusts develop intellectual excellence. Barnes's didactic endeavors in visual education play a minimal role in the tourist attraction his collection has become. In the case of Girard College, the status of Girard's vision as an elite school is being questioned as students currently test below average and struggle when they apply to college.

## NOTES

1 Barnes Foundation mission. Accessed October 19, 2014, <http://www.barnesfoundation.org/about/mission>

2 "Restatement (Second) of Trusts §381 (1959)". See, "In the Court of Common Pleas of Montgomery County, Pennsylvania. Orphans' Court Division No. 58788 In Re: The Barnes Foundation. Post-Hearing Brief of the Amicus Curiae, Students of the Barnes Foundation, Sue S. Hood, William Phillips and Harvey A. Wank. Accessed October 19, 2014, [http://www.barneswatch.org/pdf/student\\_brief](http://www.barneswatch.org/pdf/student_brief).



## 5.8 Arts in Sacred Places

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Partners for Sacred Places is an organization that works towards the stewardship and active use of architectural and community assets of sacred spaces, through pairing need for space with availability.<sup>1</sup> Their Arts in Sacred Places (AiSP) program in Philadelphia specifically brings together historic sacred spaces and arts organizations in mutually beneficial partnerships. AiSP acts as a bridge that facilitates and provides the resources to set partnerships in motion. They assist with professional services such as training, legal assistance, and fundraising. They have also have invested in developing training manuals and a database so their work can be reproducible and available for future partnerships.<sup>2</sup>

The AiSP program began in Philadelphia with University of Pennsylvania interns and Partners for Sacred Places studying well-established art group and congregation partnerships by looking into pre-existing leases, price ranges, and conducting interviews. They followed with a pilot program involving two churches where AiSP facilitated and provided the resources to establish long-term leases between the churches and arts groups, paying particular attention to the steps required for a sustainable partnership. These included:

- Negotiating rental rates that fall within an arts group means.
- Integrating or aligning an art group´s aesthetic with a church´s mission.
- Learning how religious doctrine relates to arts content.
- Determine cost sharing of utilities and services.
- Marketing and promotion of arts groups housed within a congregation´s walls.

By creating partnerships for space sharing based on professionally drawn up contracts, clear agreements, pairing arts programs with a suitable congregation´s mission, and tapping into a greater network of funding and know-how, AiSP is stimulating sustainable long-term agreements to stimulate the arts and the stewardship of historic spaces. Working with AiSP´s to find a suitable arts partner for Girard College´s Chapel could become an important lasting source of revenue for the building while increasing its use and visibility. Finding an arts group with a profile that agrees with Stephen Girard´s legacy and outlook could further strengthen a partnership. University of Pennsylvania students could propose an arts partnership to Girard College and, if the school is interested, proceed to engage AiSP to find potential partners, and define a market profile for Girard College´s Chapel according to their standards.

### NOTES

1 <http://www.sacredplaces.org/who-we-are/#sthash.BrAfd36d.JXcYZwVc.dpbs>

2 <http://www.sacredplaces.org/what-we-do/arts-in-sacred-places/#sthash.WdyC7WNU.mRANtVIO.dpbs>

## 5.9 The Academy of Natural Sciences of Drexel

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Originally the Academy of Natural Sciences of Philadelphia (ANSP), founded in 1812, is the oldest natural history museum in the New World. In 2011, the ANSP became an affiliate of Drexel University and changed its name to the Academy of Natural Sciences of Drexel University.<sup>1</sup> The partnership was designed to secure and expand the ANSP's future through a partnership benefiting its science and museum programs, while Drexel University acquired a signature cultural facility and access to the academy's vast collection. Drexel University took over the management of the Academy's \$51 million endowment.

Although Drexel University began a bold expansion plan over a decade ago,<sup>2</sup> it did not have a signature cultural facility tied to its name until it partnered with the Academy of Natural Sciences.<sup>3</sup> From the side of the ANSP, George W. Gephart, Jr., its CEO in 2011, said they recognized the need for a partner to capitalize on the academy's strengths and to grow rapidly. They decided to collaborate with a science-led, university based-partner that would allow the academy to advance their science and museum more innovatively and comprehensively than they could on their own, and chose Drexel University to do so.<sup>4</sup> The partnership provides new resources and teaching opportunities for the ANSP scientists, and taps into Drexel's technology and media arts programs for their exhibits. The partnership capitalizes on the physical and intellectual capital of these institutions, and unites forces in the advancement of natural science research.

The ANSP museum attracts 200, 000 visitors a year, including thousands of school children. They promote their collections, the academy's illustrious tradition of knowledge diffusion, scientific research, and their educational exhibits geared towards the general public. The ANSP is part of the Parkway Museum District,<sup>5</sup> and is one of five institutions (along with the Barnes Foundation, Eastern State Penitentiary, the Franklin Institute, and the Philadelphia Museum of Art) offering discounted admission prices.<sup>6</sup>

The ANSP also promotes its spaces for event rentals as providing "amazing food, superior service, and a setting unlike any other in Philadelphia".<sup>7</sup> They offer "everything from the majestic backdrop of the Ewell Sale Stewart Library, to a 400-person reception in the unforgettable Dinosaur Hall", and accommodate groups of all sizes. They also have an on-site AV staff and an exclusive catering partnership with services ranging from catering, liquor packages, tables and chair selections, security, event host, and décor.

Girard College could consider a partnership for Founder's Hall (and even the Chapel) with one of Philadelphia's many universities, especially one in need of space and/or signature buildings. Ideally, an institution could be found that capitalizes on the architectural and historical significance of Founder's Hall, such as universities with architecture, architectural history, American history, decorative crafts, or historic preservation curriculums. University of Pennsylvania students could work with Girard College in defining the kind of partnership that would suit Girard College's interests and long-term goals. Girard College could also consider the benefits of delegating events management to a catering company, and add its museum to the Parkway Museum District itinerary.

### NOTES

1 <http://www.ansp.org/about/press-room/releases/2012/academy-fact-sheet/>

2 <http://planphilly.com/articles/2009/04/08/8594>

3 <http://www.flyingkite.com/innovationnews/anspdrexel0524.aspx>

4 <http://www.drexel.edu/now/archive/2011/May/The-Academy-of-Natural-Sciences-and-Drexel-Announce-an-Historic-Affiliation/>

5 <http://www.parkwaymuseumsdistrictphiladelphia.org>

6 <http://www.parkwaymuseumsdistrictphiladelphia.org/Parkway-Specials/59/>

## 5.10 Andalusia Estate

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*Figure 5.10.1 Portico on east elevation of the Big House. (S. Loos)*

Andalusia is the estate of the Biddle family located along the Delaware River in Bucks County, Pennsylvania. As stated by the site's website: "Andalusia is the vision of Nicholas Biddle, (1786-1844). Established over 200 years ago as the county seat of the Craig family, Nicholas Biddle and his wife, Jane Craig, acquired the 100 plus acres from her parents in 1814, five years before his appointment as Director of the Second Bank of the United States. Since then, Andalusia has been the seat of the Biddle family of Philadelphia, distinguished as prominent bankers, diplomats, lawyers, politicians, military heroes, agriculturists and horticulturists."<sup>1</sup>

"The centerpiece of Andalusia is the Greek Revival house with its monumental temple front and colonnade, designed in 1835 by Philadelphia's leading architect at the time, Thomas U. Walter. Walter was commissioned by Nicholas Biddle to expand the house situated on the gentle promontory overlooking the Delaware River and designed by architect B. Henry Latrobe in 1806 for Biddle's father-in-law, John Craig. Walter's addition to the River-facing side provided a double parlor with floor-to-ceiling windows leading to a porch underneath the temple facade and lending spectacular views of the lawn and River."<sup>2</sup>

The rental program and tour options at Andalusia were researched to aid in our recommendations for new and increased use of Founder's Hall and the Chapel.

Both Andalusia and Girard are sites of significant and stunning architecture with unique rentable spaces. Unlike Girard though, Andalusia is free to rent out its large grounds along with the building itself. Girard has limited ability to do this because of safety concerns, but is still a feasible option.

Andalusia has various venues available for rent on its site. It is not simply the house which can be rented out, but different components can be rented based on aesthetic tastes, the event budget and number guests. This could serve as a model for the rental program at Girard. For example the front porch of Andalusia is available for rent. The same could be done for the peristyle of Founder’s Hall. A list of the venues are provided:

Venue	Guest Capacity	Special Notes
Big House - Front Porch	200 guests for cocktail event 150 guests for a seated event under a tent next to the porch	The front porch of the Big House is ideal for a gathering of 80 to 200. The interior of the House is open during your special event. No food or beverages are permitted in the House.
Front Lawn Area	150 - 300 guests	Enjoy a seated event on the front lawn of the big house, adjacent to the Delaware River. During your event the house is open for 11/2 hours for tours, however no food or beverages are permitted in the House.
Theater - Inside	24 guests for seated event 40 guests for cocktail event	This facility is available for small gatherings.
Laundry Yard	60 guests for seated event 125 guests for cocktail event	This unique location on the property is perfect for seated events for up to 60 guests.
Walled Garden	300 guests	What a spectacular location! Enjoy the beauty of Andalusia's gardens for this outside event. The House is open for tours.

*Figure 5.10.2 List of venues at Andalusia<sup>3</sup>*

**Notes:**

- 1 "About Andalusia," andalusiapa.org, accessed 15 Dec 2014, <http://www.andalusiapa.org/about/index.html>.
- 2 Ibid.
- 3 "Facilities," Andalusiapa.org, accessed 15 Dec 2014, <http://www.andalusiapa.org/events/facilities.html>.

# Cultureworks Greater Philadelphia

CultureWorks of Greater Philadelphia is a coworking space and collaborative in 1315 Walnut Street in Center City. Their goal is to provide affordable shared management resources to the arts, heritage, and creative communities of Greater Philadelphia with no long-term commitments required. The cowork group welcomes small organizations and companies to use the space, with a month-to-month membership that is available at various levels.

Coworking, as CultureWorks says, is “a revolution in working culture dedicated to openness, community, accessibility, and sustainability...It’s a community of people sharing resources, as well as a space to meet and work.” Their community includes artists, planners, lawyers, accountants, designers, grant writers, and many others, all cultural and creative entrepreneurs excited to exchange their knowledge and perspectives with one another. Organized in 2010 as a nonprofit 501©(3) corporation in the Commonwealth of Pennsylvania, their geographic reach is throughout the tri-state metropolitan region.

We are using coworking spaces and in particular CultureWorks as a precedent for our Girard College Studio for two reasons. First, CultureWorks exemplifies what many such coworking spaces are doing to transform various kinds of spaces for a group good. Groups like 2424 Studios, Benjamin’s Desk, Juice Box, Indy Hall, NextFab Studio, Seed Philly, Skylight Co-working, Ventureforth, and Work/Playce are also taking this example to create collaborative coworking environments. With the monumental spaces we are

working with at Girard, that is to say Founder’s Hall and the Chapel, the architecture itself does not have a high tolerance for chance, and the adaptability needed for many reuse projects. However, with the plasticity and flexibility of a coworking group like CultureWorks, the group can comfortably shape itself to fit the space that it has to work with. Second, CultureWorks has a very clear and understandable business model, outlined and explained on their website. Their flexible membership and easy space financing brings in members and new faces all the time, keeping their work space lively, diverse, and everchanging – but with enough financial security to continue this project. Were we to consider this kind of a reuse for either building at Girard College, CultureWorks would provide for us an excellent precedent after which we could model ourselves.

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“We believe that problems are best solved locally, face-to-face, by people with a thirst for solutions, boundless imagination, and deep knowledge of the landscape.”

“The scale of your work doesn’t matter, only the strength of your vision and drive to make it happen.”<sup>1</sup>

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<sup>1</sup> “About Cultureworks Greater Philadelphia,” <http://www.cultureworksphila.org/about>.

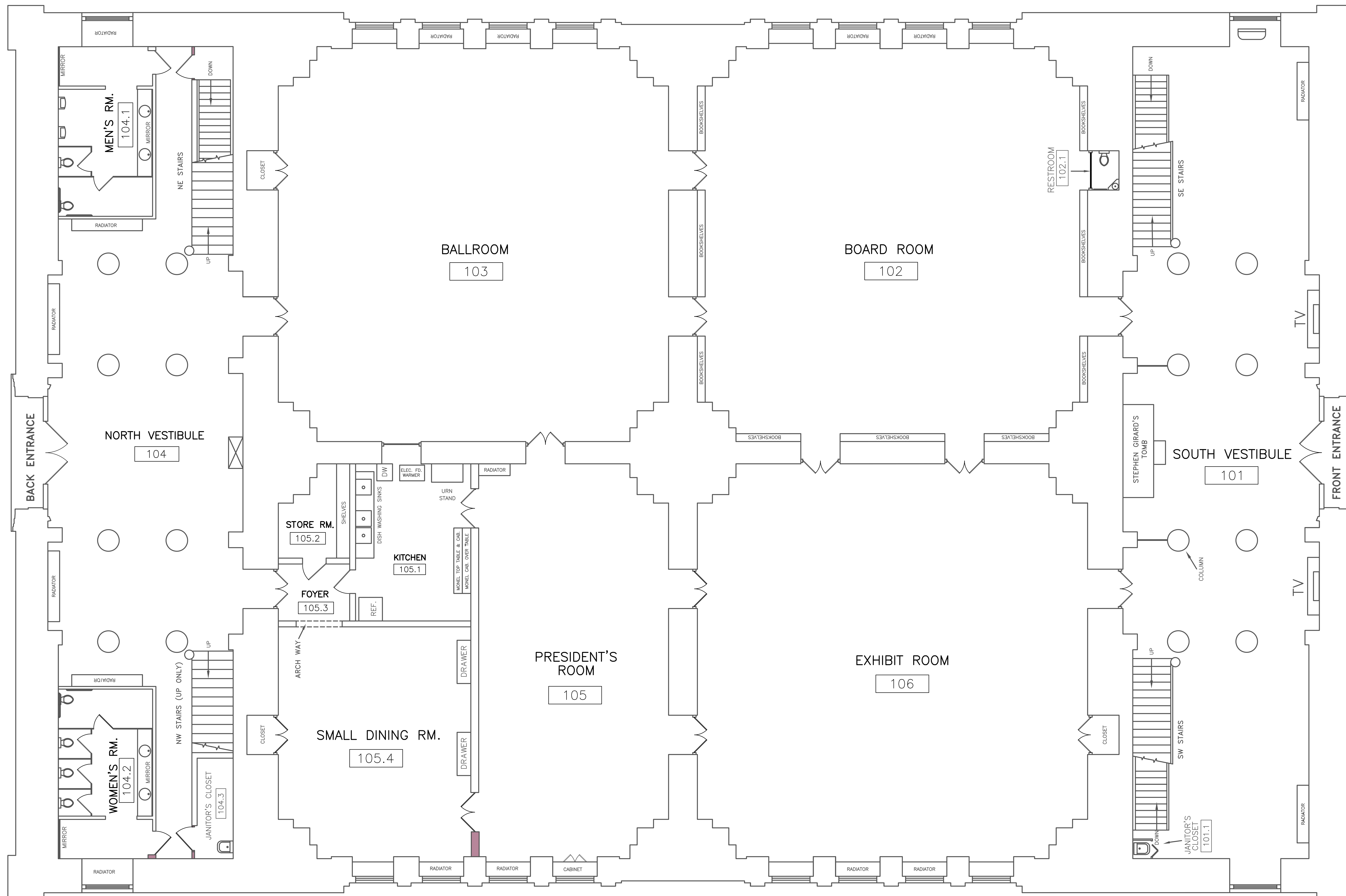
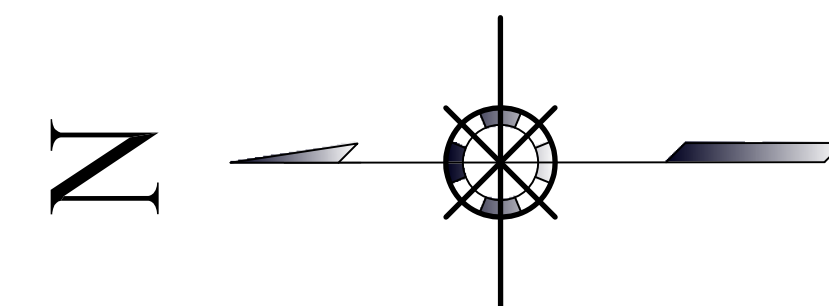
# Appendix

Floor Plans

Alterations in Founder's Hall

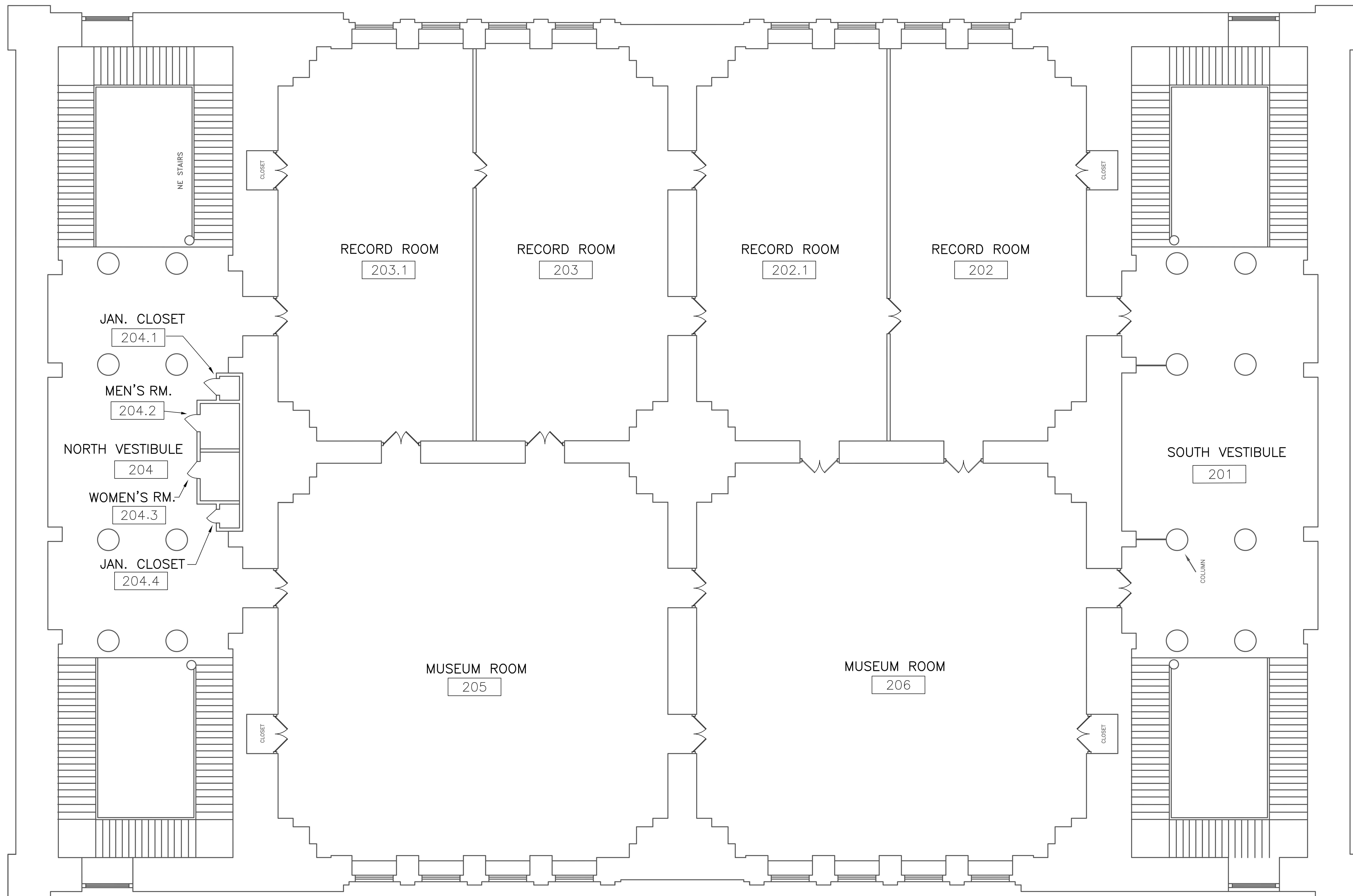
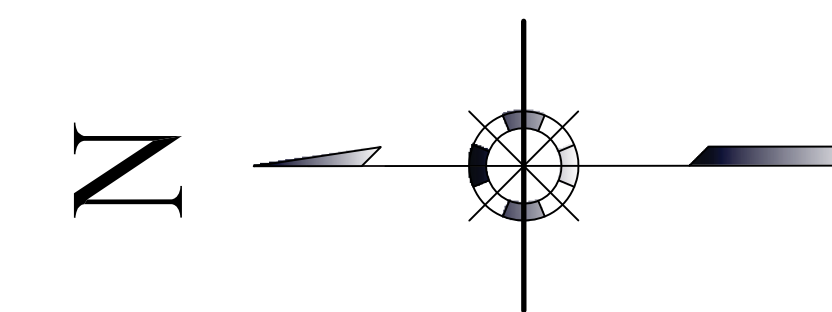
Tolerances for Change

Diagrams



Founder's Hall - 1st Floor Plan

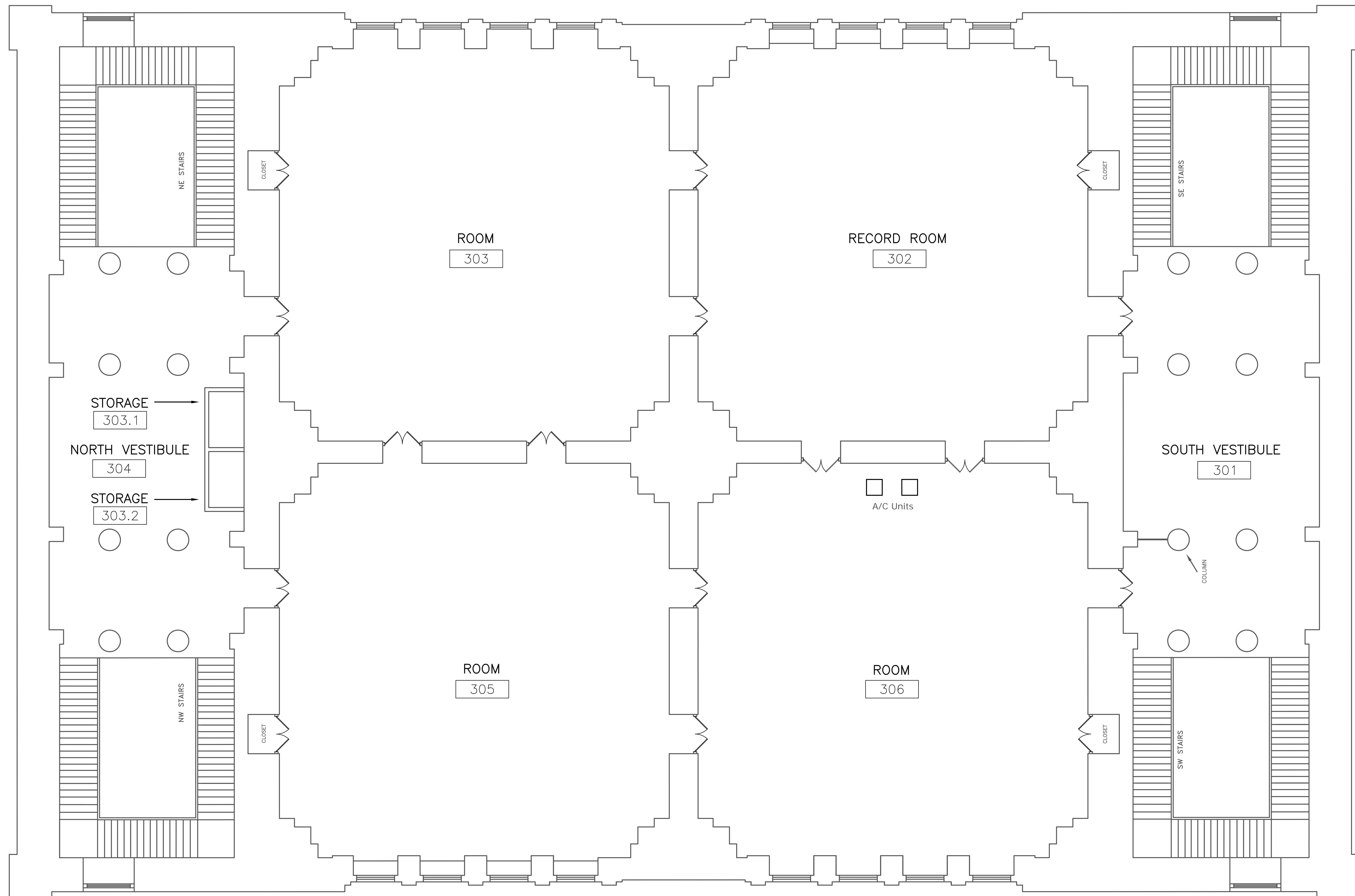
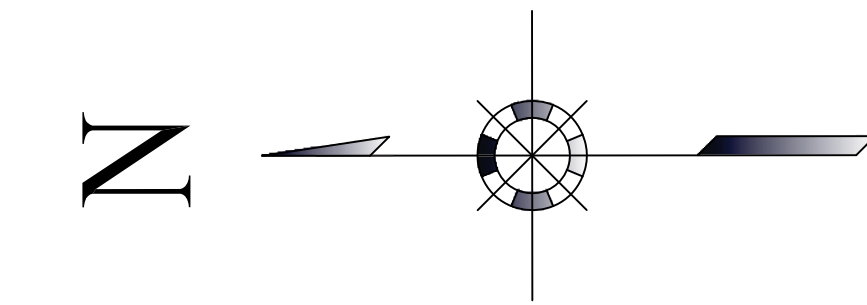
\*drawing not to scale



Founder's Hall - 2nd Floor Plan

\*drawing not to scale



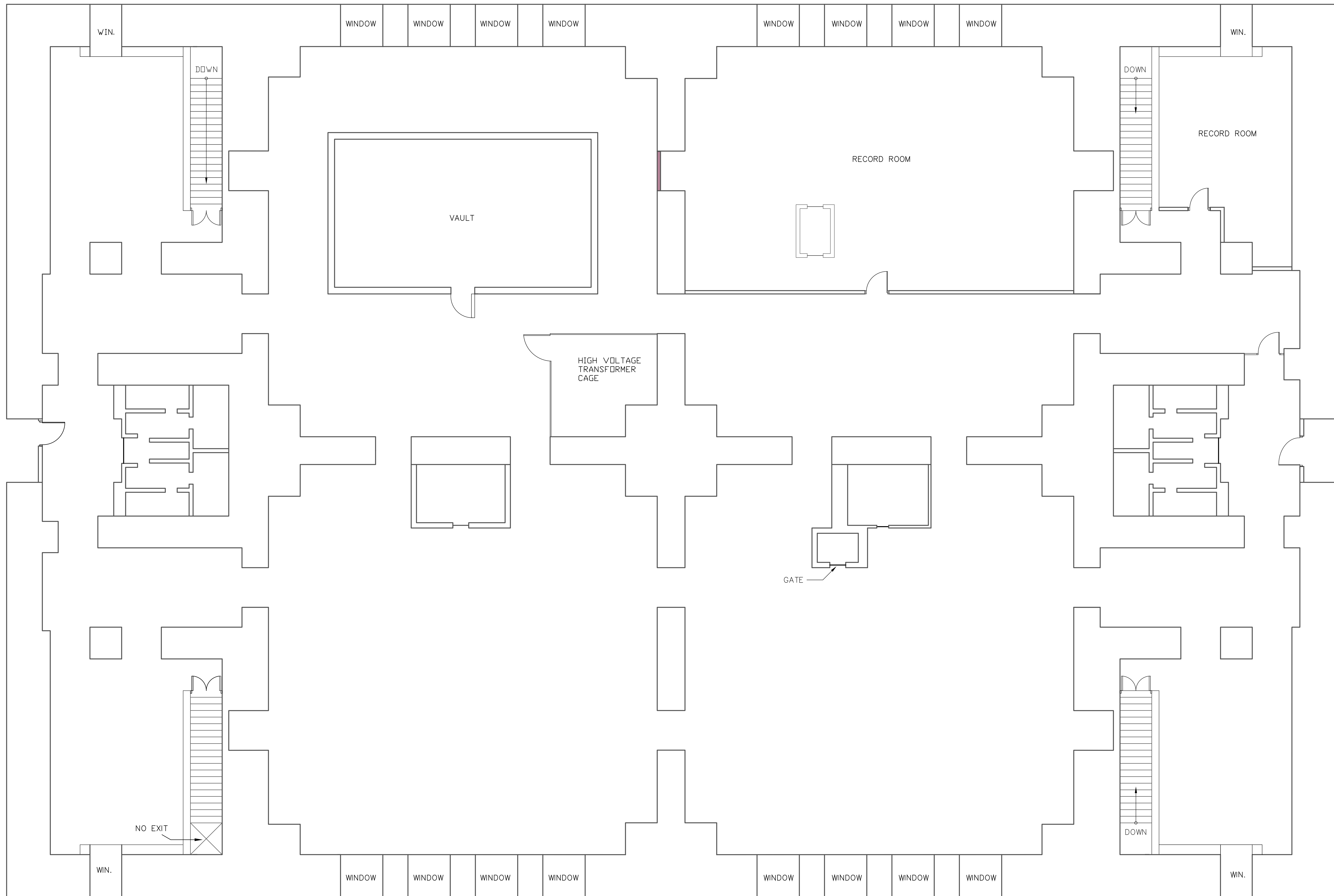
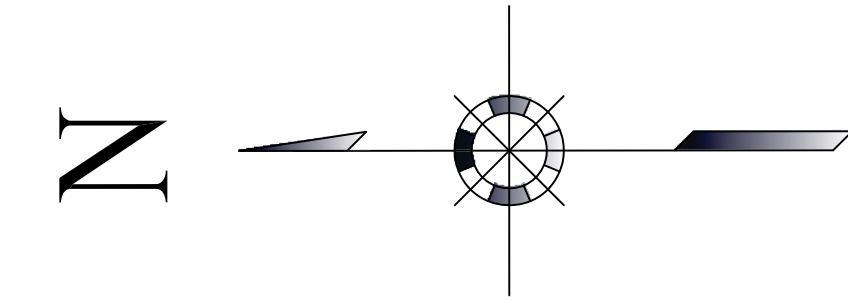


Founder's Hall - 3rd Floor Plan

\*drawing not to scale

PERIMETER CORRIDOR

PERIMETER CORRIDOR  
(EXPOSED TO OUTDOOR  
AMBIENT)

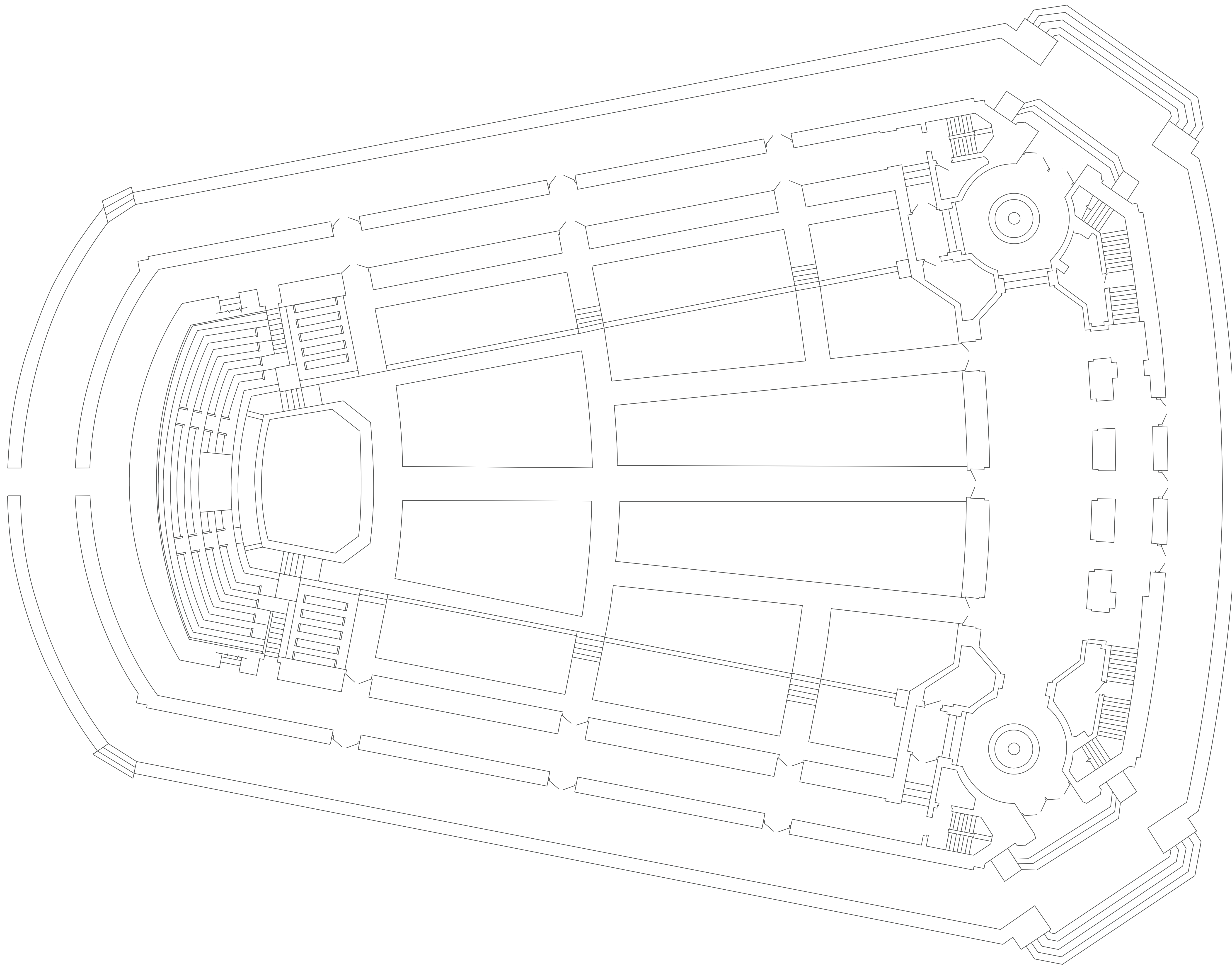


PERIMETER CORRIDOR

# Founder's Hall - Basement Floor Plan

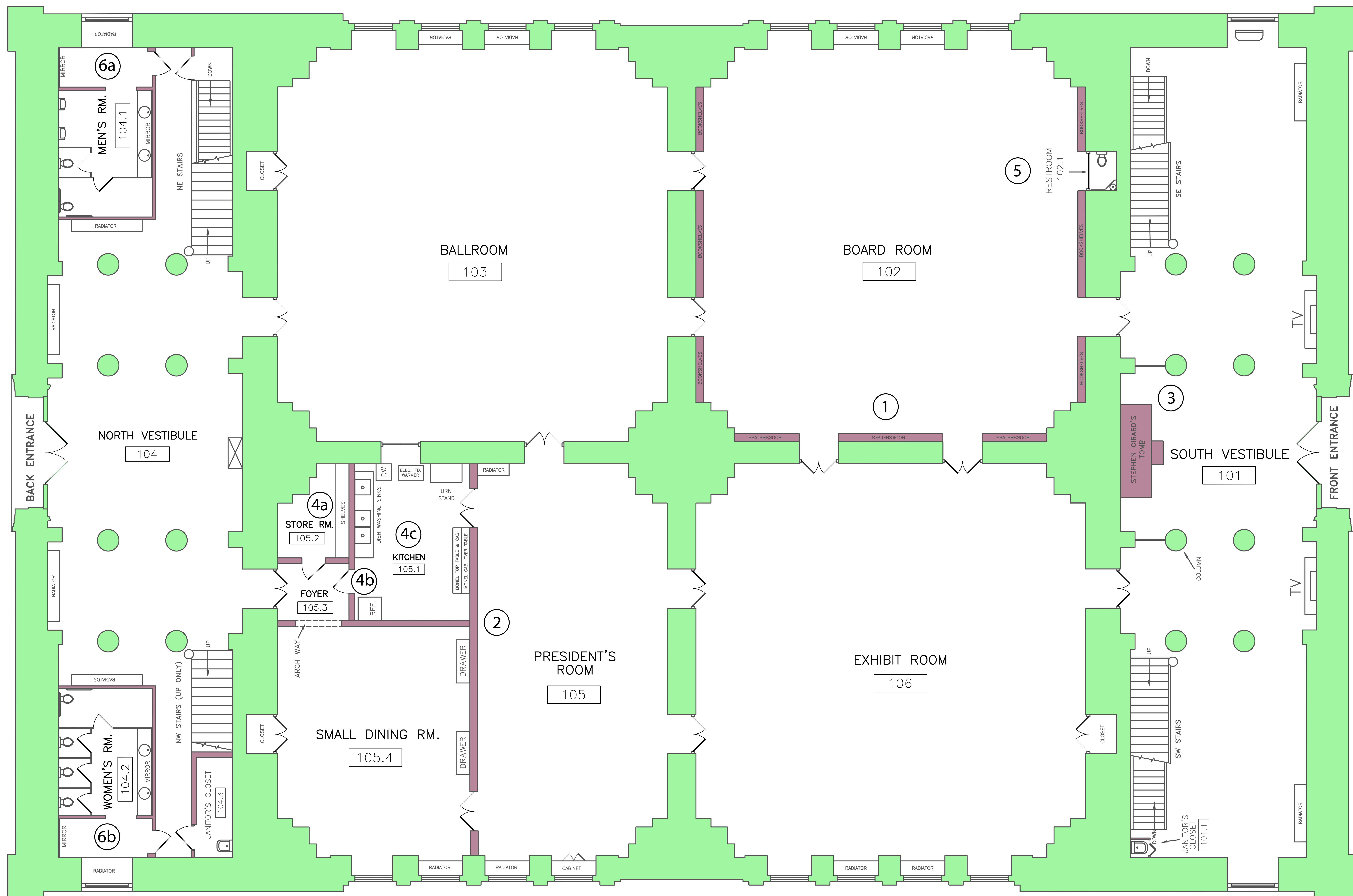
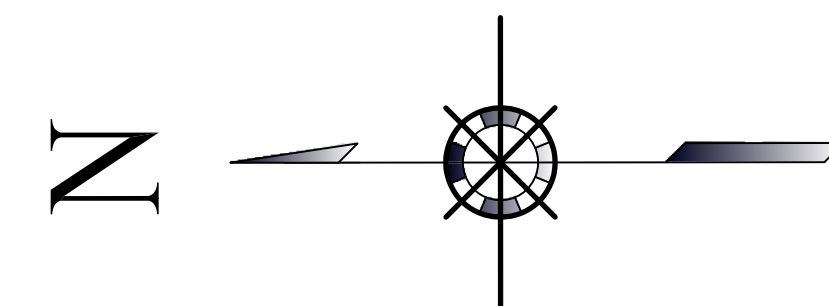
PERIMETER CORRIDOR

\*drawing not to scale



Girard Chapel - Main Floor Plan

\*drawing not to scale



Founder's Hall - 1st Floor Plan

\*drawing not to scale

**1)** Circa 1848, these bookshelves, designed by Thomas Ustick Walter, were installed in the southeast room.

**2)** Circa 1850, the northwest room was divided in half with a permanent wall and ceiled with a flat plaster surface. This was done to combat the poor acoustics of the large room.

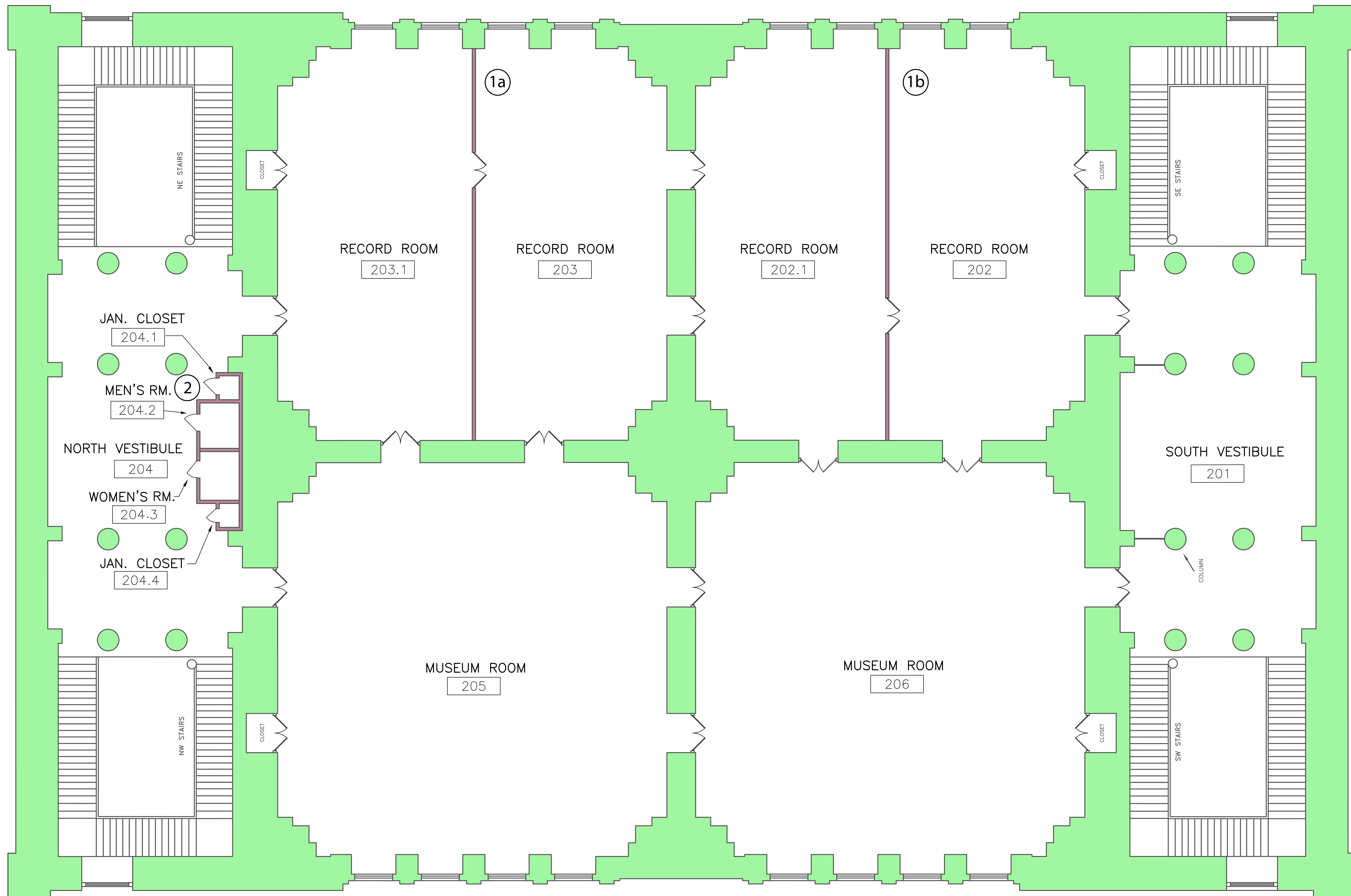
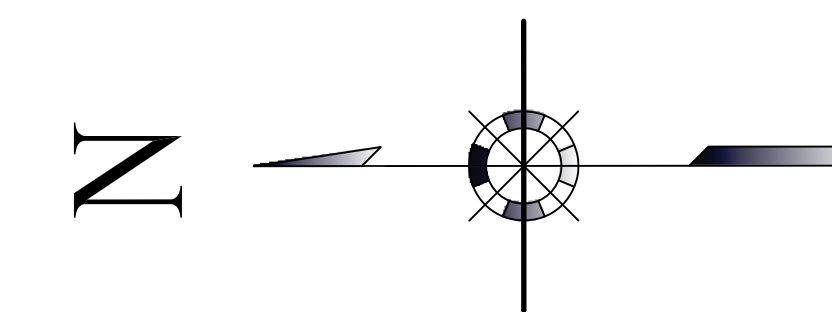
**3)** In 1851, Stephen Girard was interred in a marble sarcophagus centrally placed in the south vestibule. The original wrought iron railing surrounding the tomb has since been partially removed.

**4a-c)** Circa 1946, the northwest room was further partitioned off to create these utilitarian spaces in preparation for the 1948 centennial celebrations.

**5)** Sometime in the 1980s, this small unisex bathroom was added in the southeast room.

**6a&b)** In 1932, two stall bathrooms were added at either ends of the north vestibule, then in 1999, these were replaced with the current larger ones.





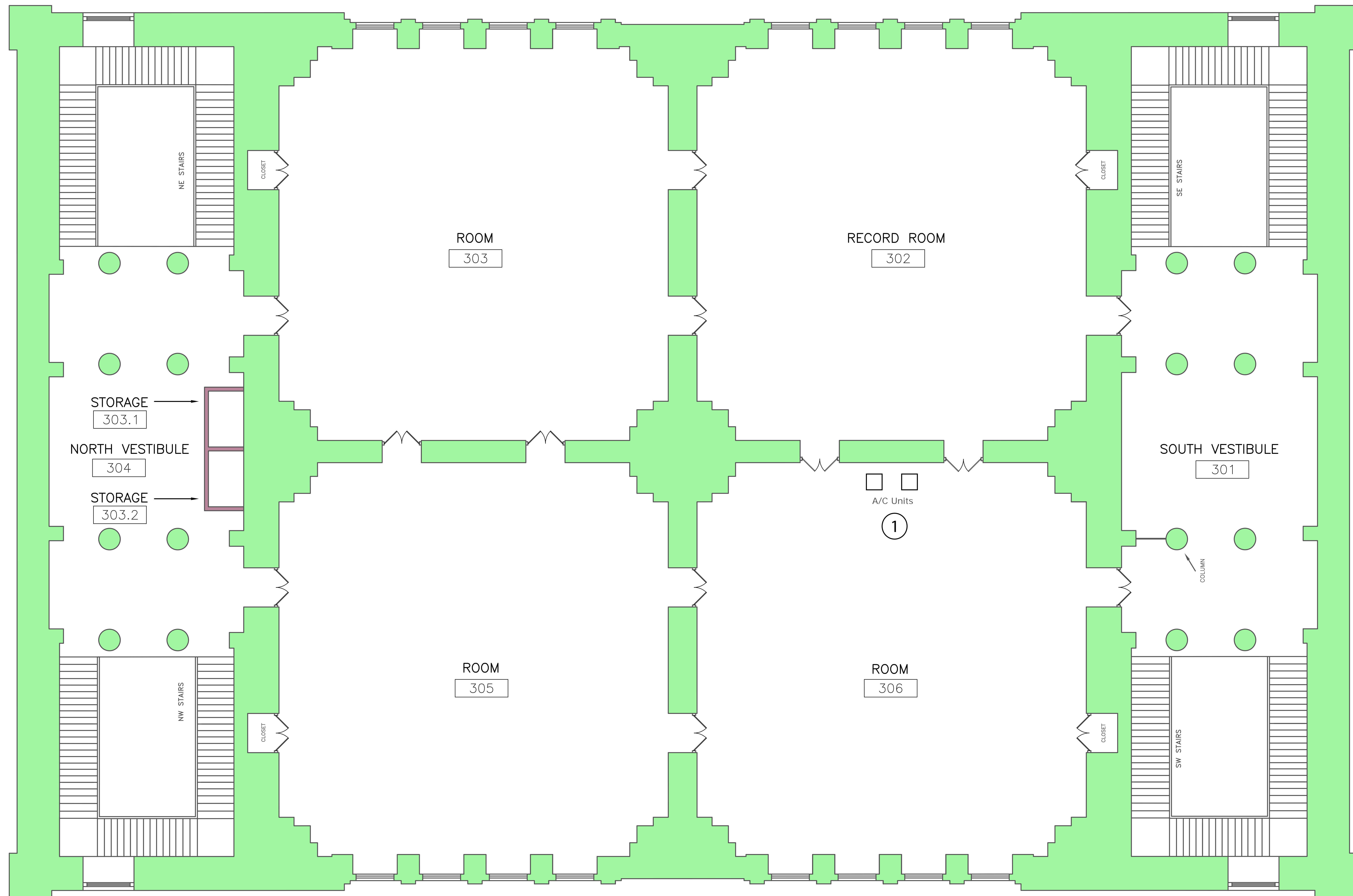
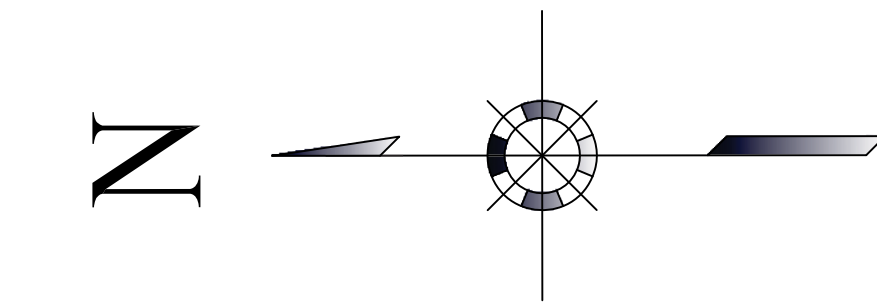
Founder's Hall - 2nd Floor Plan

\*drawing not to scale

**1a&b)** Circa 1850, the northeast and southeast rooms were divided in half with a permanent wall and ceiled with a flat plaster surface. This was done to combat the poor acoustics of the large rooms.

**2)** In 1999, two powder rooms and janitor's closets were added to the north vestibule.

-  Original fabric
-  Additions



Founder's Hall - 3rd Floor Plan

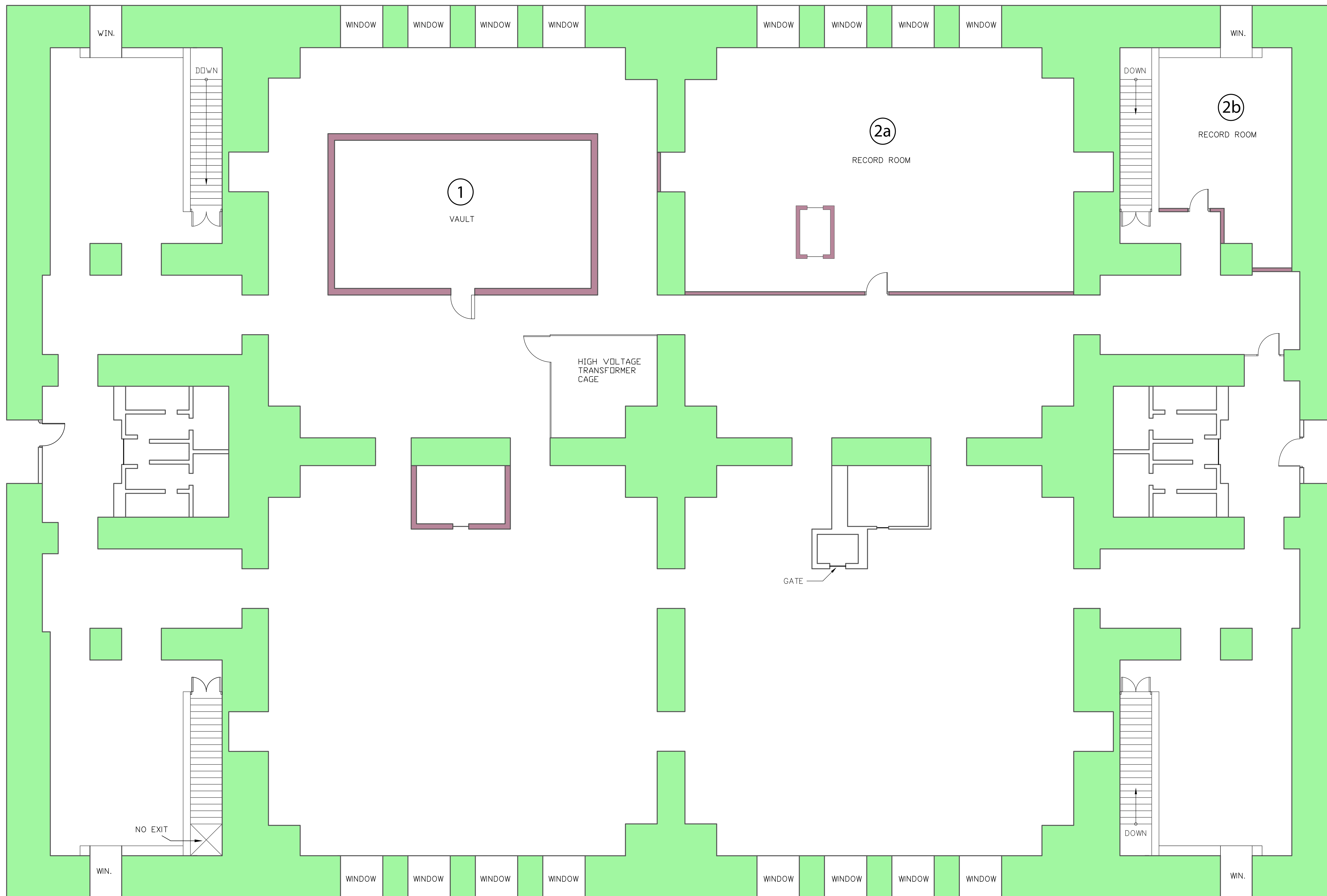
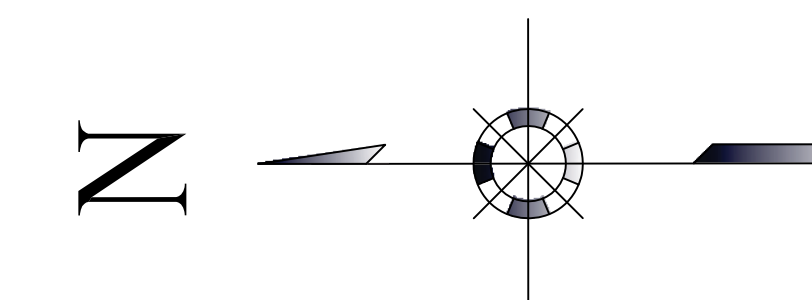
\*drawing not to scale

1) In 1988, climate control for the archives and museum on the second floor was installed and the condensers were placed in the southwest room on the third floor.

-  Original fabric
-  Additions

PERIMETER CORRIDOR

PERIMETER CORRIDOR  
(EXPOSED TO OUTDOOR  
AMBIENT)



PERIMETER CORRIDOR

PERIMETER CORRIDOR

\*drawing not to scale

## Founder's Hall - Basement Floor Plan

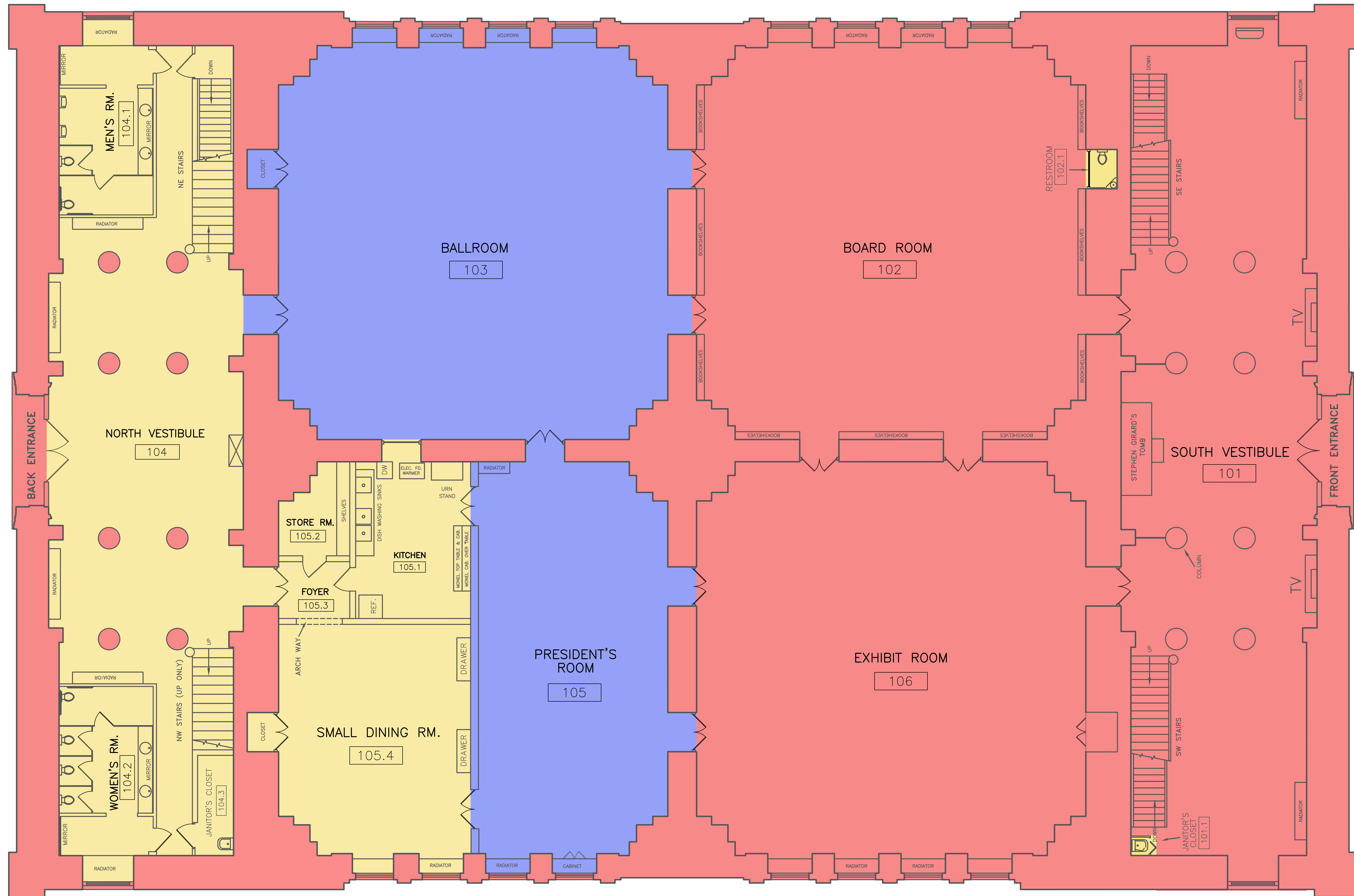
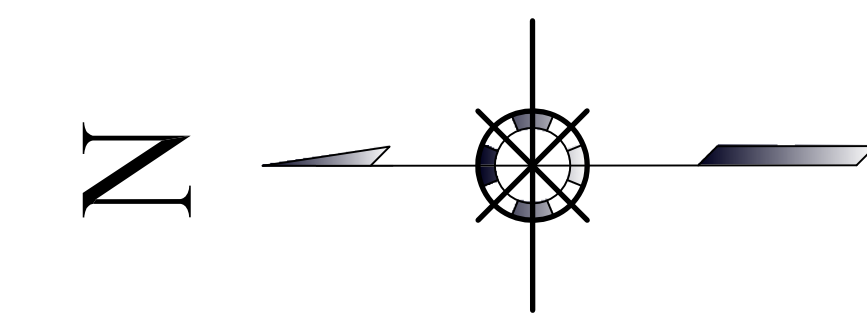
**1)** Sometime between 1944 and 1852, a brick vault was constructed to house the records of the Board of Directors of City Trusts in the northeast room.

**2a&b)** Circa 2008-2010, a portion of the southeast room and stairwell were partitioned off to create additional record space for the Board.

 Original fabric

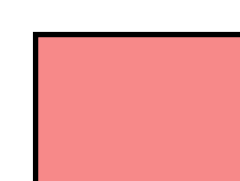
 Additions

# Founder's Hall - 1st Floor Plan



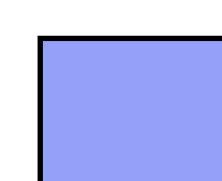
## Tolerance for Change

\*drawing not to scale



### Low tolerance for change

These spaces and their components are the most important to retaining the building's character and significance, and maintain a high degree of integrity. The building's character defining elements within these spaces maintained and remain fully -visible. These include the volume of the space, its plan, floors, doors, and finishes. Alteration of intact original fabric should be avoided. Preservation or restoration are the only acceptable treatment options.



### Moderate tolerance for change

These spaces and their components contribute to the character and significance of the building, but have undergone modifications in the past, lessening their integrity. All efforts should be made to retain original fabric, yet allow modifications for functional needs when necessary. Rehabilitation is an acceptable treatment option.

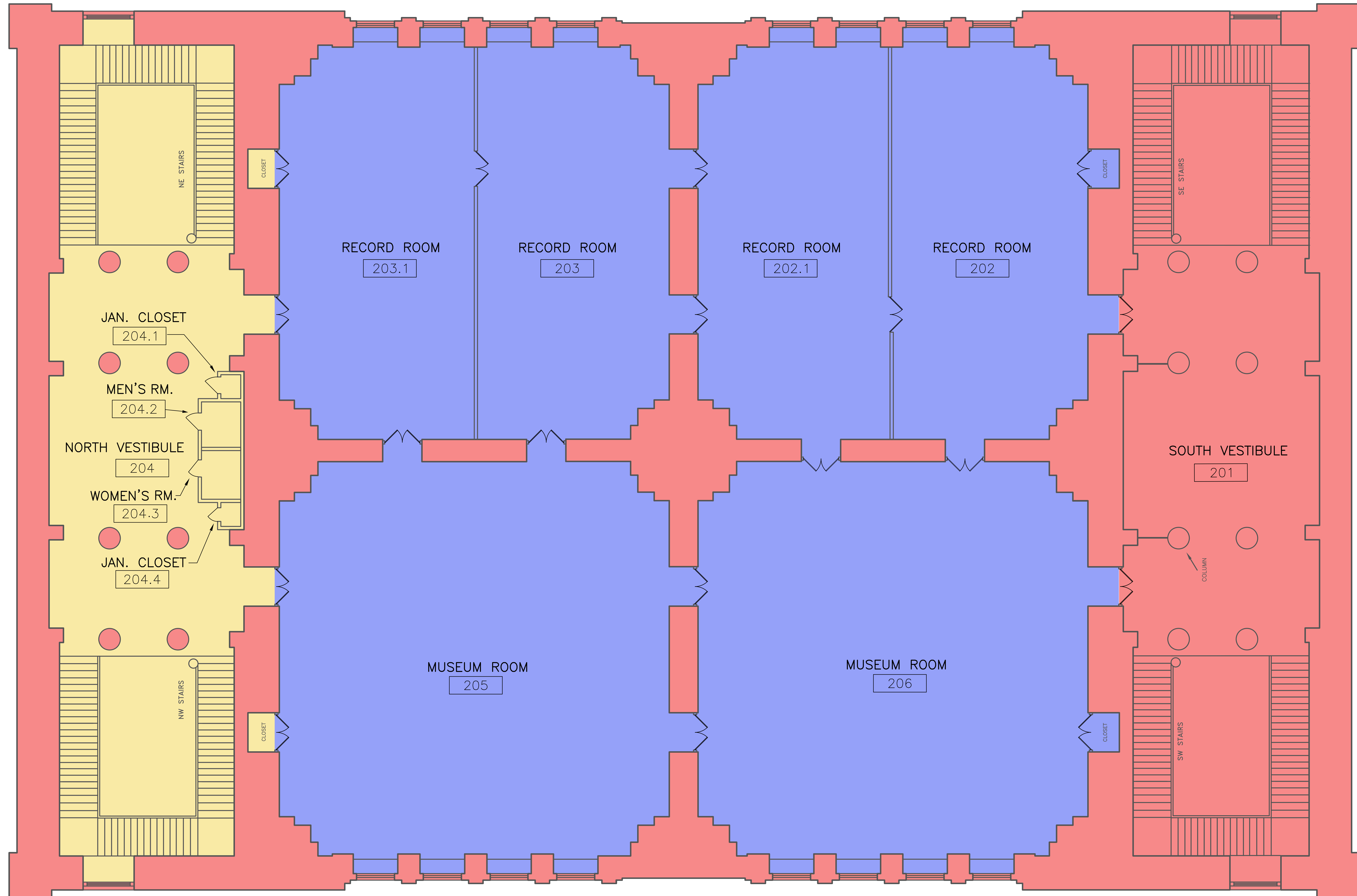
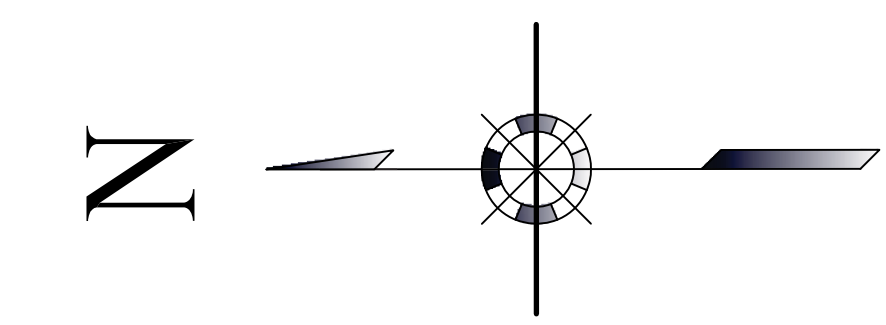


### High tolerance for change

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# Founder's Hall - 2nd Floor Plan



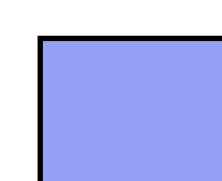
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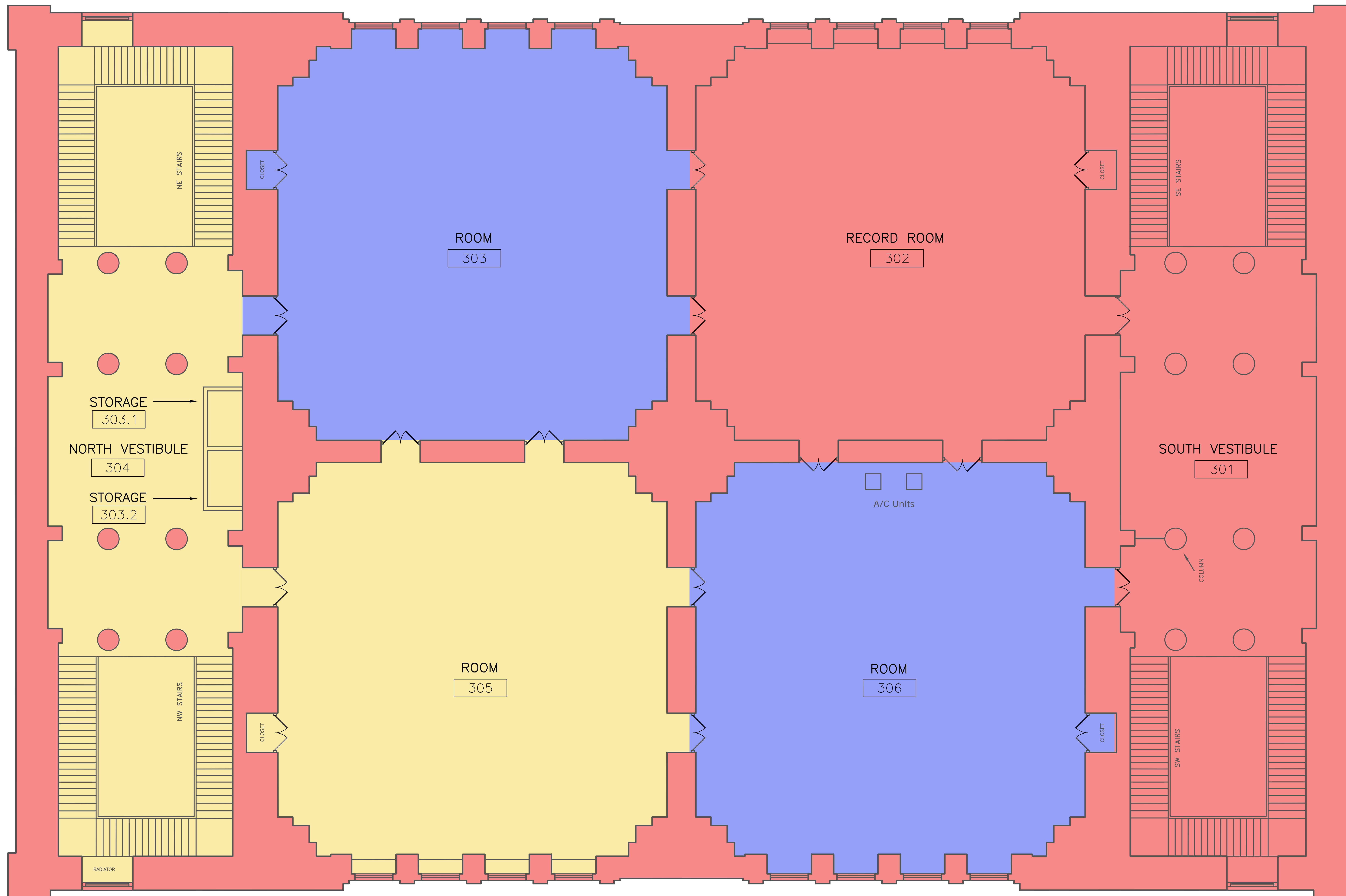
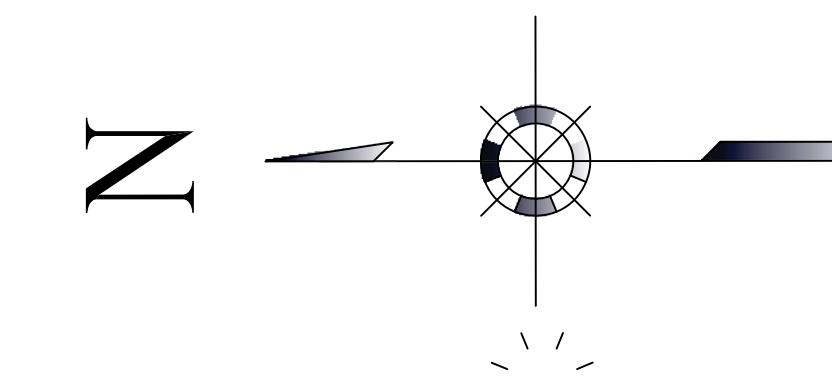
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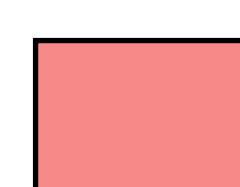
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# Founder's Hall - 3rd Floor Plan



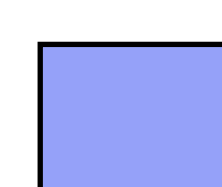
## Tolerance for Change

\*drawing not to scale



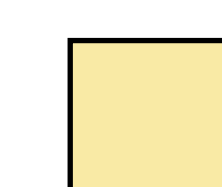
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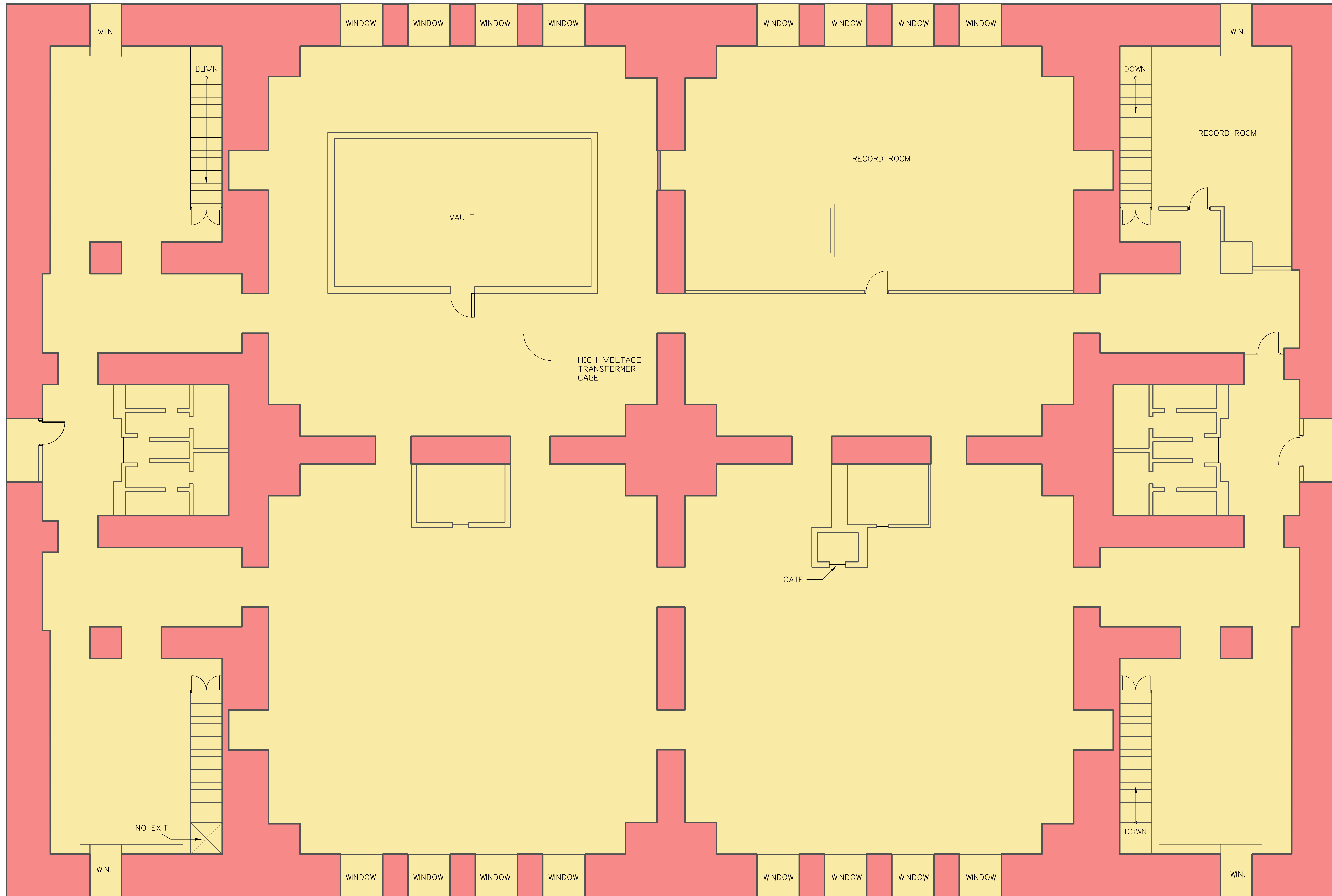
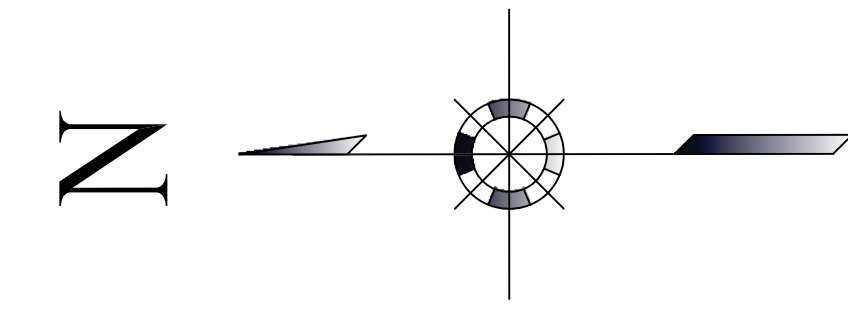
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PERIMETER CORRIDOR

# Founder's Hall - Basement Floor Plan

PERIMETER CORRIDOR  
(EXPOSED TO OUTDOOR  
AMBIENT)



PERIMETER CORRIDOR

## Tolerance for Change

PERIMETER CORRIDOR

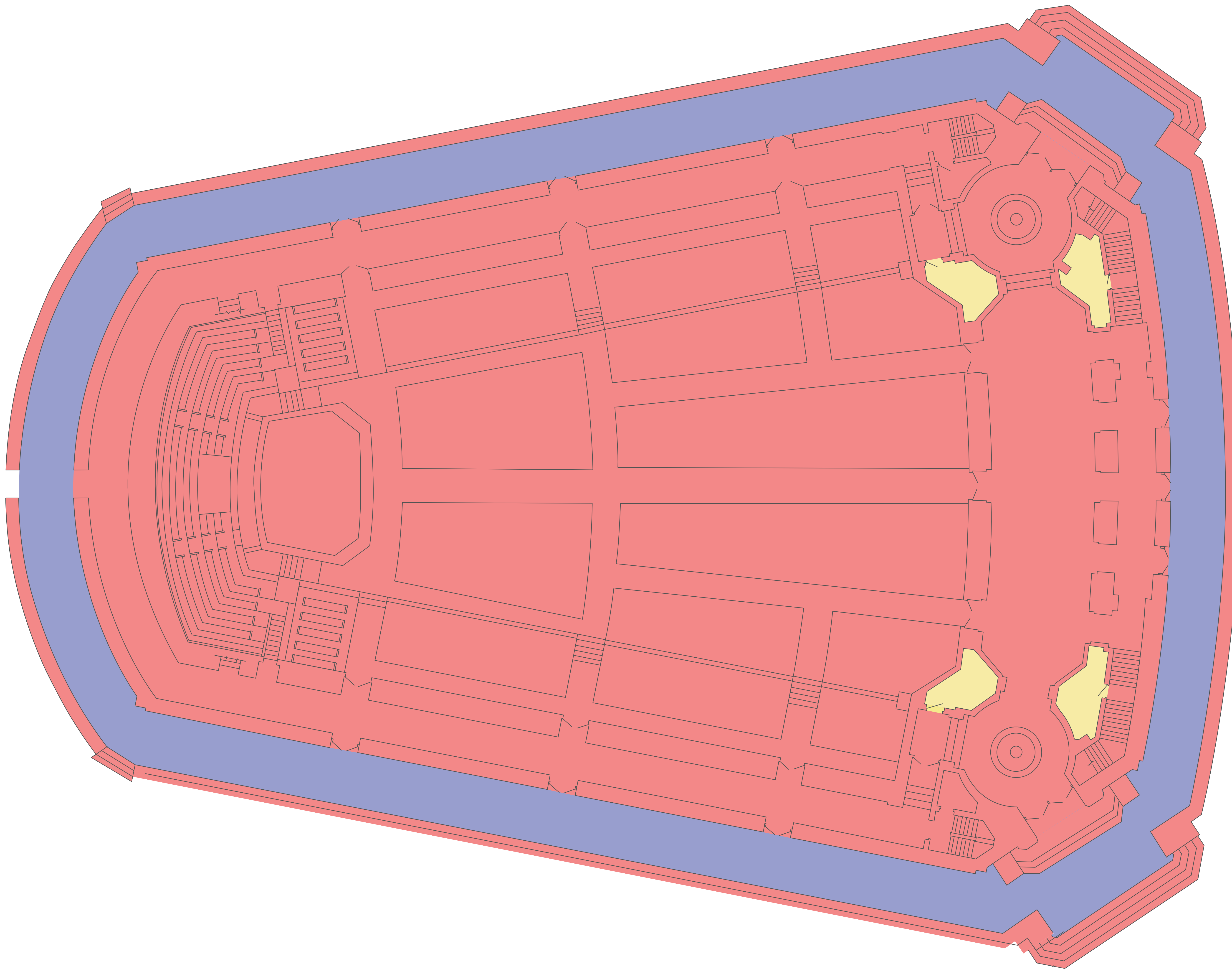
\*drawing not to scale

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## Tolerance for Change



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Girard Chapel - Main Floor Plan

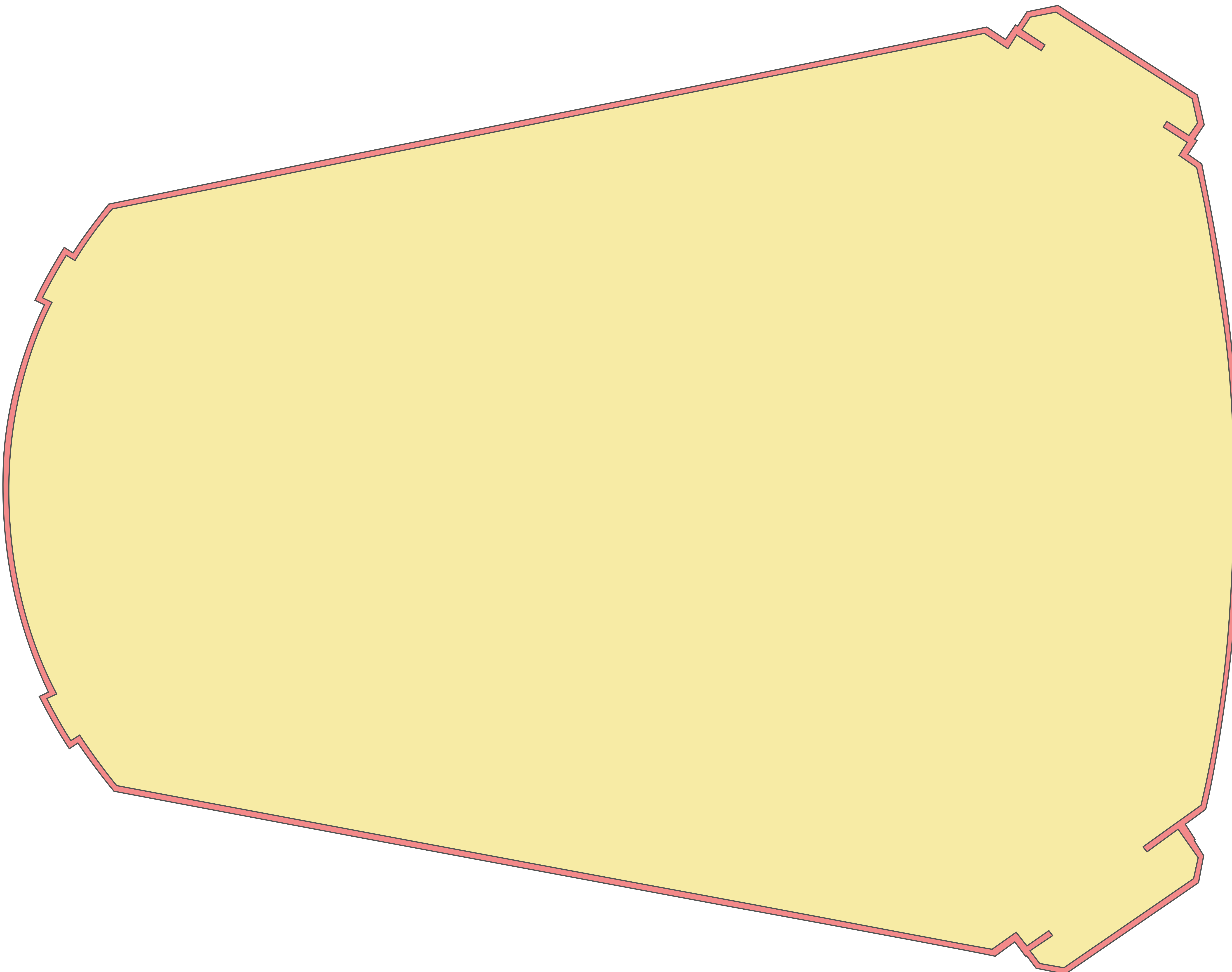
## Tolerance for Change

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Girard Chapel - Basement Plan