

JOHN ANDREW GALLERY
910 Spruce Street #5
Philadelphia PA 19107

February 27, 2014

Jonathan Farnham
Executive Director
Philadelphia Historical Commission
City Hall Room 576
Philadelphia PA 19107

Dear Mr. Farnham,

This memorandum summarizes my testimony to the Financial Hardship Committee regarding the financial hardship application for partial demolition, including all of the auditorium, of the Boyd Theater.

Conclusion

It is my opinion that the financial hardship application is incomplete and that it does not demonstrate that a sale or lease of the property is impracticable or that other uses to which the property could be adapted are financially infeasible. Therefore, the Committee should recommend to the Historical Commission that the application be denied. This memorandum explains the basis for that conclusion.

Analysis

It is important to begin by reminding the Commission of something it already knows: only the exterior of the Boyd Theater is designated and under the Commission's jurisdiction. The interior is not designated. The interior of the theater — its spatial characteristic as a single room and its physical features including the mezzanine and balcony—is not an issue for you to consider in reviewing the hardship application.

The Econsult report includes the section through the Boyd Theater indicated in Illustration A. I have dotted in the fact that there is a basement not shown in the section that includes restrooms and dressing rooms. All of the alternatives for adaptive use of the Boyd Theater included in the Econsult report are based on preserving the elements of the interior shown in this illustration; all maintain the spatial integrity of the auditorium and such features as the balcony and mezzanine. However, as noted previously none of these interior features are within the Commission's jurisdiction and therefore, none need to be preserved.

Illustration B shows in section that portion of the Boyd Theater that is under the Commission's jurisdiction—the exterior envelope of the building. As far as the Commission is concerned the interior might just as well be an empty box. Therefore,

the question before the Commission is can this empty box be adapted to some other purpose while retaining the exterior that is under your jurisdiction.

The obvious way to adapt this building if there is no need to consider the interior is to insert new floors within the building as indicated in Illustration C. This illustration shows three floors since Econsult said high ceiling heights were desirable. However, some uses might not require such high ceilings in which case four floors could be accommodated in the building.

At three floors, the leasable space in the auditorium section of the building is not 29,057 sf as Econsult states in its report, it is 52,839 sf of leasable space plus 2,723 sf in the lobby . (At four floors the space would be 70, 452 sf plus the lobby.) The roof structure of the building consists of trusses 15 feet on center. This would make it possible to introduce a series of skylights that would not be visible from the street and therefore would be within the Commission's guidelines. The skylights would make the third floor a more attractive space, suitable of office use, such as an architect's office. This approach has none of the interior constraints that Econsult's report points to in adapting the space for retail use: it has at least three open floor areas of 17,613 sf each, one of which can have natural light from above.

The key question in this approach is can the mezzanine and balcony be removed without affecting the structural integrity of the exterior of the building. The answer to that is **yes**, they can be removed without affecting the structural integrity of the building.

Illustration D shows the balcony in red and the mezzanine in green. As you can see the balcony is attached to the east wall, and it is supported by columns that rest on the mezzanine. It is not cantilevered. You can also see that the mezzanine extends too far into the auditorium from the east wall to be cantilevered. In addition, the two stairs to the mezzanine run along the east wall cutting off any structural connection. The mezzanine is supported by a north / south structural system connected to the north and south walls of the property.

I asked Mary DeNadai of John Milner Architects and Melanie Rodbart of J&M Preservation Studio to examine the issue of whether the balcony and mezzanine can be removed without affecting the structural integrity of the exterior. Ms. DeNadai was the architect to 1910 Chestnut LP, a developer that previously looked at the Boyd. She is also familiar with similar structural systems in historic theaters her firm has restored including the Majestic Theater in Gettysburg, which was designed by the same architect as the Boyd. Her letter, which is attached to this testimony, states: **"I do not see where the removal of these upper levels could have an impact on the structural integrity of the building in general."**

Ms. Rodbart is a civil engineer and has worked on the engineering aspects of many historic properties as a member of the firm of the late Sam Harris. As indicated in her letter (attached), she examined the structural reports that have been submitted

to the Commission. She also states: **“It is my opinion that the balcony and mezzanine could be removed so that the interior floor plan can be adapted to accommodate a multi-level configuration.”**

The ability to remove the balcony and mezzanine allows a new structural system to be introduced on the interior of the building to support new floor levels and at the same time to stabilize the building from the inside. This stabilization could be done even before the mezzanine is fully removed.

The availability of 52,839 sf of space (or 70,452 sf with four levels) opens up new possibilities not considered in the Econsult analysis. There is the opportunity for larger retail tenants, for a mixed-use project with office on the third floor and retail below, or a facility such as a health and fitness club. It is even possible that with the larger amount of space an atrium might be introduced letting light down into the second level.

However, it also seems possible to accommodate a six-screen movie theater using iPic’s format. Illustration E shows the plan of the Boyd Theater. The red line indicates the west edge of the building. Illustration F shows iPic’s plan and as you can see the red line indicating the western edge falls right between the third and fourth theater. This suggests that six iPic style theaters could be accommodated without demolishing the exterior of the building. iPic’s plans require a 62 foot interior height whereas the section shows the current Boyd Theater is 55 feet from floor to roof trusses. However, as previously noted there is also a basement not shown in the section. Since the interior is being demolished, the basement could be demolished too and the first floor set at a lower level sufficient to accommodate iPic’s design. The discussion of multiple small theaters presented at the last meeting by Econsult in reference to the proposal of the Friends of the Boyd is not relevant to this example. That analysis used the RAVE Theater in West Philadelphia as the basis for comparison. But iPic’s model is very different from the RAVE: its ticket prices are higher, it has beverage service and income within the theater. No analysis has been presented using numbers that reflect iPic’s style of operation.

Needless to say, six or maybe more, conventional small theaters could also be accommodated in the existing building using this approach.

None of these alternatives have been examined in the financial hardship application.

However, that is not all.

At the last meeting Mr. Farnham, noted that Live Nation could as a matter of right obtain a permit to demolish the interior of the theater. Live Nation has an additional right already granted and approved by this Commission. It has the right to demolish the stage house. Because you have already approved this you cannot ignore it in evaluating the hardship application. This means is that the stage house can be

demolished first, thereby allowing all the interior construction described previously to be staged from the parking lot west of the Boyd, owned by Live Nation, and through a completely open west end of the building. This makes the construction process much easier than if it was necessary to work entirely within the building.

Live Nation also has another right that you have already granted and approved: the right to add an addition to the building. Because you have already approved this you cannot ignore it either in considering the issue of financial hardship. I am not referring here to a hotel or apartment building to subsidize restoration of the interior of the theater. I am referring to a normal, modest addition consistent with other types of additions the Commission has approved.

Illustration G shows a simple extension of the three-floor plan within the existing theater to an addition on the parking lot. This would bring the total amount of leasable space to about 65,799 sf (83,412 sf if four floors) plus the lobby and of course it could be larger if the addition went higher. The south façade of the addition could be fully glazed and provide windows on all floors, as could a portion of the west façade where Live Nation owns a strip of property extending to 20th Street and some easements making this new space suitable for many types of uses.

Now the options for adaptation are even greater. There is more leasable space for a larger retail complex or mixed-use retail office development and greater possibility of including an atrium to let light into the interior of the space. There is also the possibility for a health and fitness club. This location would be ideal for a high-end health and fitness club competitive with the Sporting Club at the Bellevue. It is at the center of a concentration of residential population and nearer new office development than the Sporting Club. Equinox Fitness is a national chain whose facilities and membership prices are comparable to the Sporting Club. One of Equinox's facilities in Chicago is located in a former movie theater.

The addition on the parking lot would also appear to make it possible to accommodate all eight of iPic's theaters as can be seen from iPic's plans in Illustration F. It also suggests that at least eight conventional small theaters could be accommodated.

Feasibility

This analysis suggests that there are at multiple uses to which the Boyd can be adapted once you understand that preservation of the interior is not required by the Commission and when you consider the rights already granted to Live Nation by the Commission. **None of these approaches has been tested in the marketing of the building for sale and none of these alternatives have been tested in the financial hardship application or the Real Estate Strategies report.**

Are any of these alternatives financially feasible? The fact is **you don't know** and that alone is sufficient reason why you cannot approve this financial hardship application.

Clearly, demolishing the mezzanine and balcony and constructing a new interior floor system adds costs. However, these costs are spread over a much larger development potential. I am not in the position to conduct the type of financial feasibility analysis necessary to evaluate these alternatives; that is the applicant's responsibility. But I would like to comment on one aspect of the applicant's financial analysis to demonstrate that the alternatives I have suggested cannot be evaluated by a simple extrapolation of figures in the Econsult report.

Illustration H shows INTECH's construction cost estimate for the so-called vanilla box retail development. (All the other cost estimates are irrelevant because they are all based on restoring the interior, which is not your concern.) You will note that this estimate is based on **50,814** sf of space (circled). At \$302 per sf that gives \$15 million in hard construction cost as indicated in the table and at a total of \$387.82 per sf with other elements, or a total cost of \$19.7 million. However, Econsult's figures indicate that the building has **29,057** sf of space, yet it uses the construction costs for 50,814 sf in its financial analysis. This appears to be an error.

Illustration I shows the corrected table for Econsult's retail analysis of 29,057 sf of space. The land cost, as RES pointed out, should only be the sale price of \$4.5 million. The per square foot construction cost of \$387.82 per sf for a vanilla box seems extremely high for a building in sound condition needing primarily new mechanical systems. The Commission needs an independent evaluation of this figure before it makes a decision on feasibility based on this cost. However, even using that figure the construction cost would only be \$11.3 million. The soft costs are based on 20% of that, so they should be \$2.3 million bringing the total to \$18.1 million, \$12 million lower than Econsult's figures. In addition, PIDC and the state signed a RCAP agreement in 2010 for \$2 million that does not expire until 2015. It is still available provided some portion of the Boyd is being restored, which is true in this case since the Chestnut Street façade and entrance area are being restored. Thus, the net cost is \$16.1 million or even less if the \$387 per sf is high. This means that the \$98 per sf that Econsult said would be needed from a retail use is incorrect.

This does not prove that any of the alternatives I have suggested is feasible. It only suggests that the base cost of the vanilla box is much lower than suggested and therefore, even with the added costs inherent in the proposals I have illustrated some may be financially feasible. The point is **you don't know** if any of these approaches are feasible because none of these alternatives have been examined.

The Hardship Tests

To demonstrate financial hardship the applicant must address two issues:

1. Is a sale or lease impracticable, and
2. Can the building be feasibly adapted to other uses.

With respect to sale or lease the applicant has NOT demonstrated that a sale is impracticable. The last time Live Nation advertised the property for sale was 2008 and then it asked for preservation plans for the interior as well as setting limits on use for live performances. These conditions clearly suggest Live Nation was seeking a use that would retain the interior volume and features of the auditorium. The property has never been marketed for the types of uses that would be possible if the interior were subdivided as I've suggested. This is true even in the case of the letter you have from The Riddle Company regarding retail use. It cites only one potential contact, Alamo Cinema and Draft Co.—again, a use only relevant to preserving the interior. There is no mention of contacts with Walgreens for a super drug store, no contact with Urban Outfitters to consolidate its three location, no contact with Equinox or another health club facility, no mention of any contacts with any retail or other commercial uses that would be relevant to the size and type of space to which the building can be adapted.

With respect to adapting the building to other uses, the financial hardship application gives no consideration to any of the types of uses to which the building could be adapted without preserving the interior. As I previously noted, all the uses considered by Econsult and RES were based on preserving the interior features. As I have indicated, there are numerous uses to which this building could be adapted all of which are architecturally possible within the framework of your jurisdiction and approvals you have already given. However, not a single one of these has been examined by the applicant.

Conclusion

I have said the hardship application is incomplete, but I think it more accurate to say that there really is no hardship application for you to act on. The current one includes only alternatives that are based on saving the interior over which you have no jurisdiction and none of the many reasonable alternatives for adaptive use that allow the exterior over which you do have jurisdiction to be preserved. This Committee is, in my view, supposed to take a narrow view of the facts and to leave broad, discretionary issues up to the Commission. Based on the facts and the requirements of the Rules and Regulations and the ordinance it is my opinion that you have no choice but to recommend that the Commission deny approval of this application.

Thank you for the opportunity to present this information.

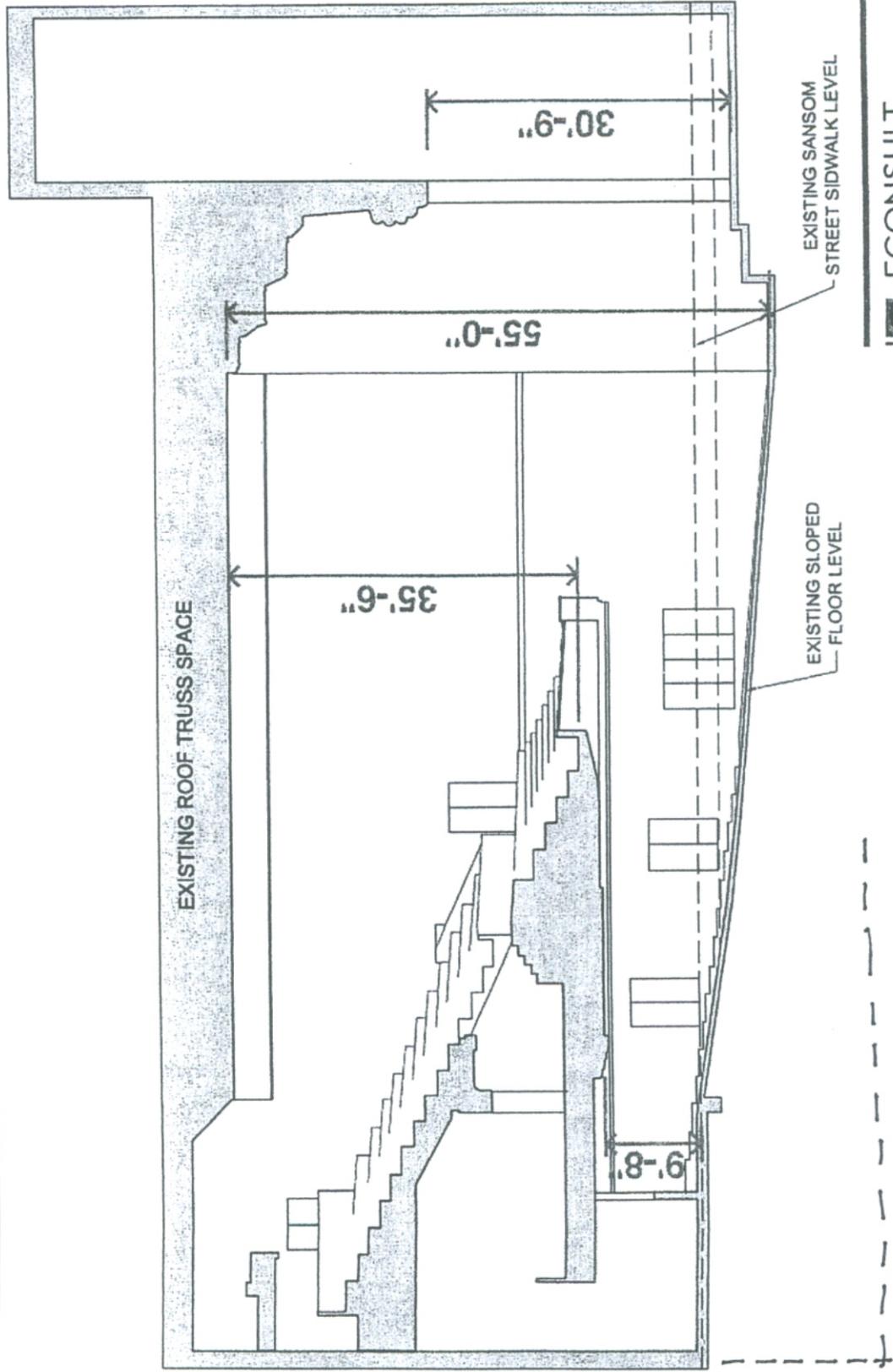
Sincerely,



John Andrew Gallery

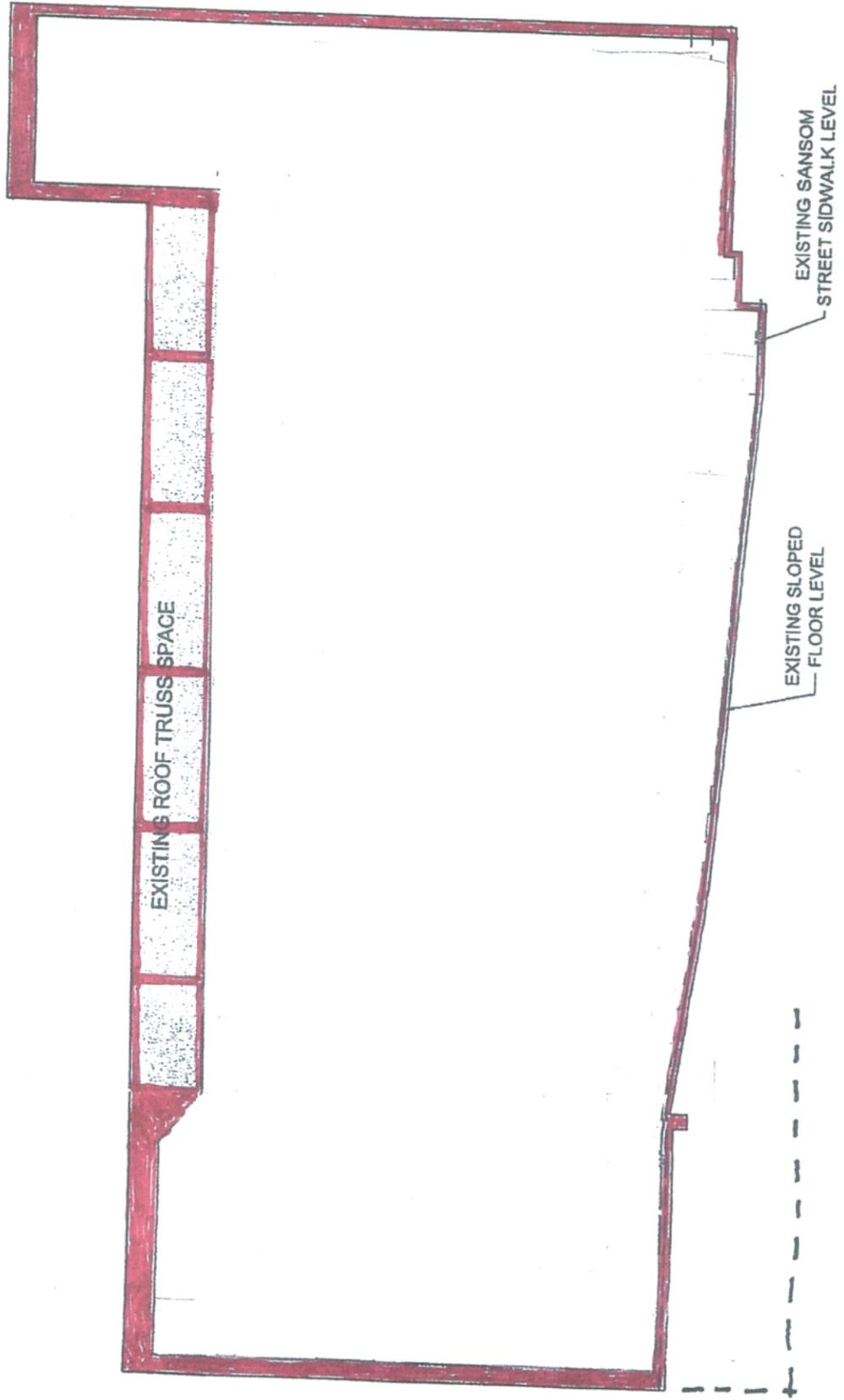
A

RETAIL – INTERIOR SECTION



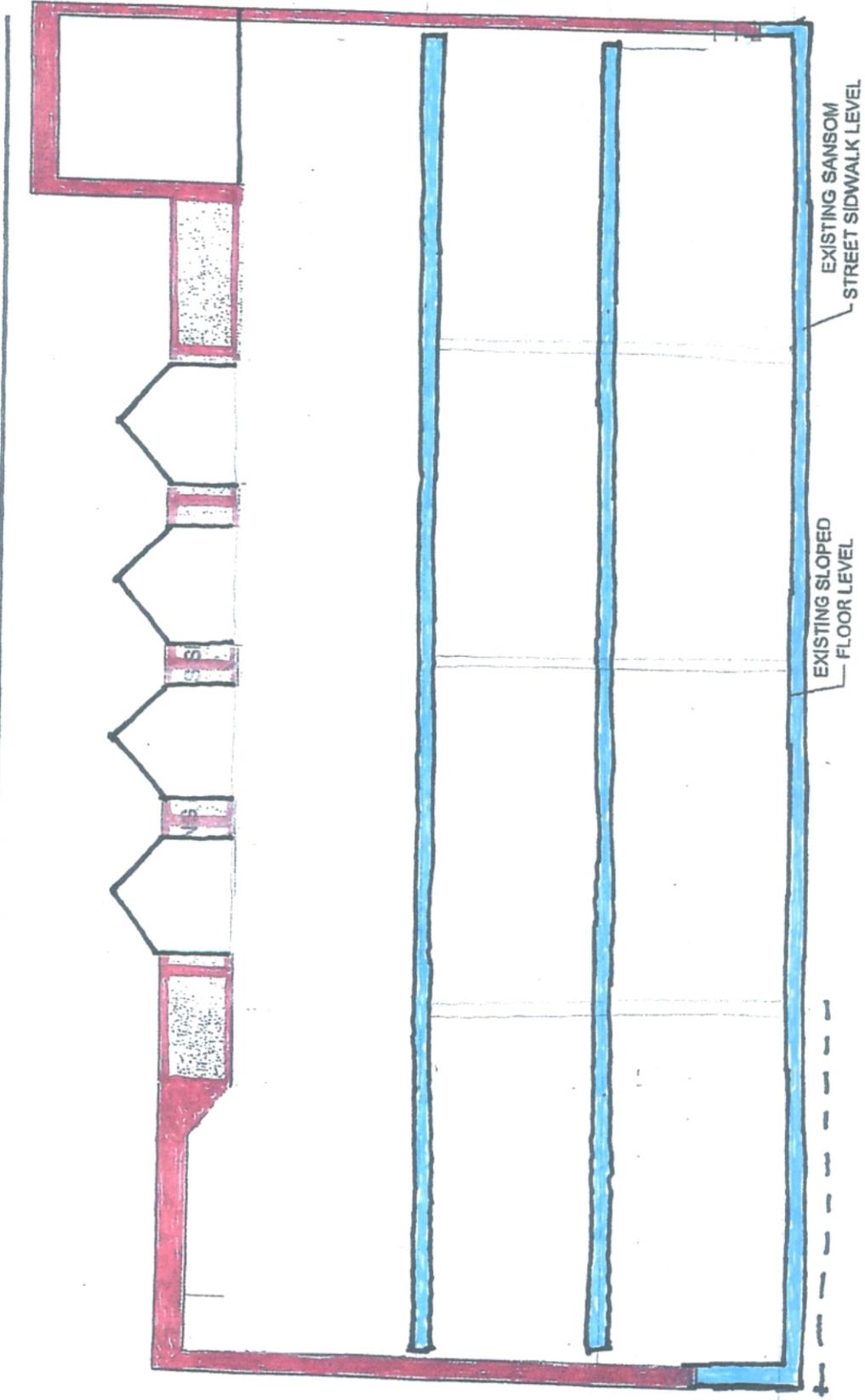
B

INTERIOR SECTION



C

INTERIOR SECTION



D

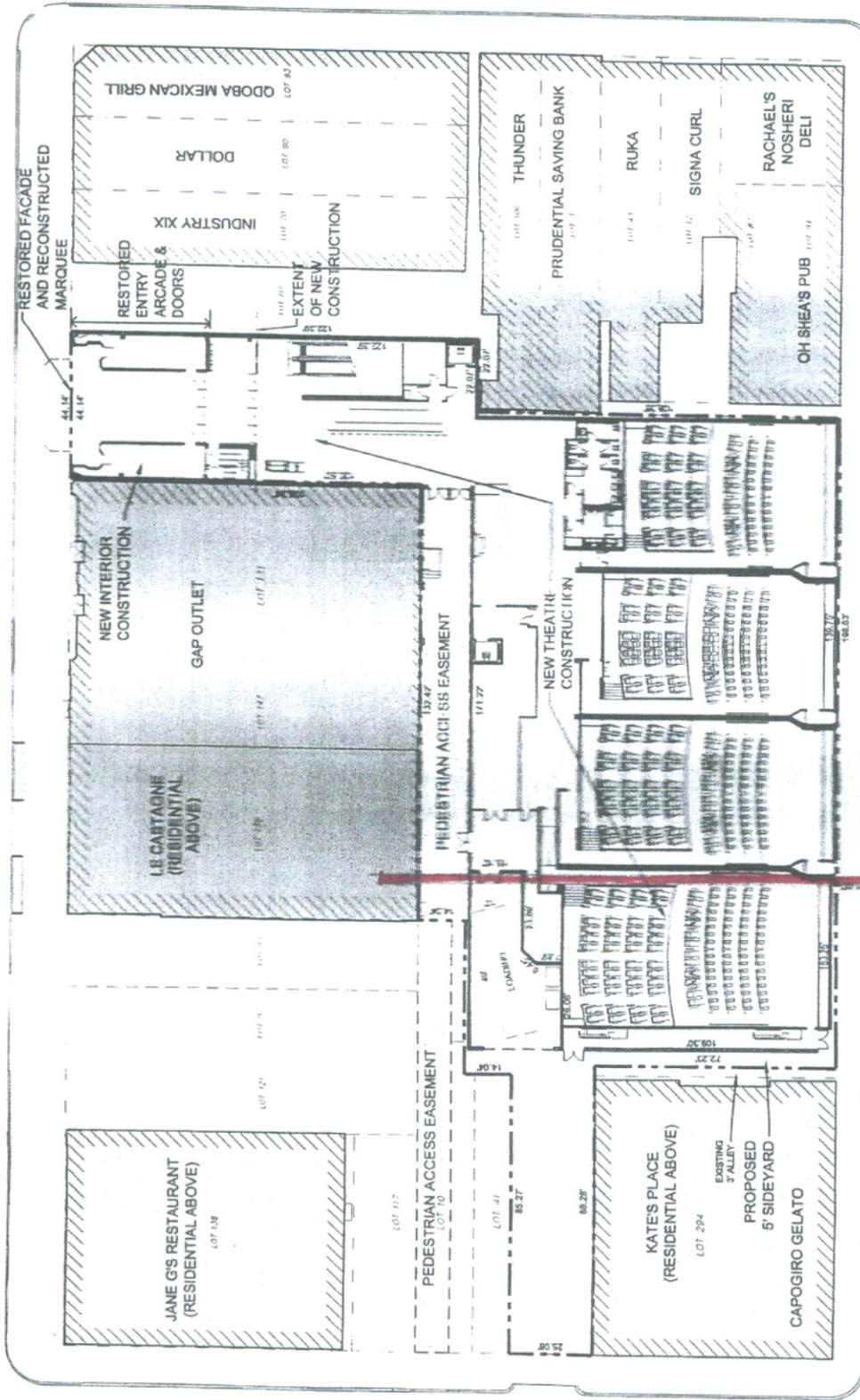
INTERIOR SECTION



F

CHESTNUT STREET

19TH STREET



MANSON STREET

iPic Theater
at The Boyd
Philadelphia, PA

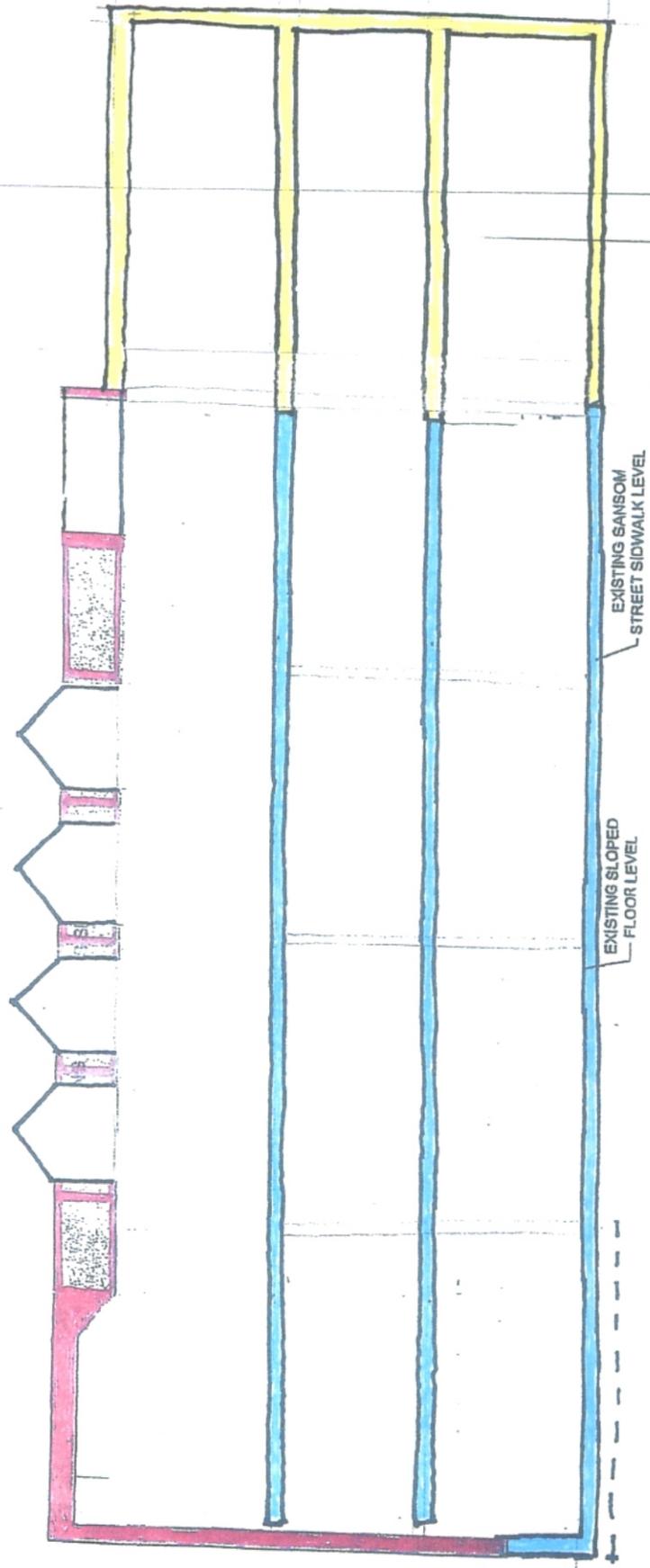
Proposed Site Plan
PHC-SP-2
September 9, 2013



iPic ENTERTAINMENT

G

INTERIOR SECTION



H

Project: Boyd Theatre - Vanilla Box
Location: 1908 Chestnut Street
Owner: IPic Entertainment

Est #: 13-ES-160

Sq. Feet: 50,814

Type: Conceptual Budget

Date Revised: 22-Dec-13

← 50,814 sf.

INTECH

CONTRACTORS • CONSTRUCTION MANAGEMENT

NO.	CODE	DESCRIPTION	A TOTAL	D COST / SF
19003		CONSTRUCTION DUMPSTERS	\$ 66,602	\$ 1.31
19004		FINAL CLEANING	\$ 32,699	\$ 0.64
19005		TEMPORARY FACILITIES	\$ 79,721	\$ 1.57
19006		WATCHMAN / SECURITY GUARD	\$ 102,716	\$ 2.02
19007		CONTROL LAYOUT	\$ 7,500	\$ 0.15
19008		GENERAL CLEAN-UP / MISC. LABOR	\$ 184,912	\$ 3.64
19009		GENERAL SAFETY	\$ 63,500	\$ 1.25
60001		LANDSCAPE & STREETScape ALLOWANCE	\$ 66,000	\$ 1.30
60002		PUBLIC AREA FINISH ALLOWANCE	N.I.C.	-
60003		WINTER PROTECTION / TEMPORARY HEAT ALLOWANCE	\$ 100,000	\$ 1.97
SUBTOTAL:			\$ 15,359,984	\$ 302.28
GENERAL CONDITIONS - STAFFING :			\$ 1,676,435	\$ 32.87
GENERAL CONDITIONS - REIMB. :			\$ 205,300	\$ 4.04
PERMIT ALLOWANCE:			\$ 28,047	\$ 0.55
INSURANCES:			\$ 215,797	\$ 4.25
BUILDERS RISK BY OWNER			\$ -	-
MERCANTILE TAX:			\$ 122,357	\$ 2.41
DESIGN CONTINGENCY (2%) :			\$ 307,200	\$ 6.05
CONTRACTOR'S CONTINGENCY (5%) :			\$ 895,466	\$ 17.62
SUBTOTAL:			\$ 18,804,576	\$ 370.07
PRE-CONSTRUCTION SERVICES:			\$ 100,000	\$ 1.97
CONSTRUCTION FEE:			\$ 567,137	\$ 11.16
SUBCONTRACTOR BONDING:			\$ 235,057	\$ 4.63
PAYMENT & PERFORMANCE BOND:			N.I.C.	-
TOTAL:			\$ 19,706,770	\$ 387.82

\$19,706,770.-

\$387.82

387.82

CONSTRUCTION COST - SUMMARY

Costs	Performance			Retail	<u>29600 \$</u>
	Broadway	ance	Cinema		
Building	\$6.6	\$6.6	\$6.6	\$6.6	\$4.5
Construction	\$37.7	\$29.1	\$27.8	\$19.7	\$11.3
Soft	\$7.5	\$5.8	\$5.6	\$3.9	\$2.3
Total Costs	\$51.9	\$41.5	\$40.0	\$30.2	\$18.1

Tax Incentives

Tax Credit - Federal	\$6.5	\$4.8	\$4.5	\$0.4	
Tax Credit - State RCAP	\$0.5	\$0.5	\$0.5	\$0.0	<u>2.0</u>
Net Cost after Tax Incentives	\$44.9	\$36.2	\$34.9	\$29.8	\$16.1

JOHN MILNER ARCHITECTS, inc.

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Principals

John D. Milner, FAIA
Mary Werner DeNadai, FAIA
Christina H. Carter, AIA
Christopher J. Miller, AIA

Senior Associates

Edward P. Wheeler, AIA
Patrick S. McDonough, AIA
J. Scott O'Barr, AIA

February 7, 2014

Mr. John Andrew Gallery
910 Spruce Street, #5
Philadelphia, PA 19107

Re: Boyd Theatre

Dear John:

During 2012, I had several opportunities to tour the Boyd Theatre, 1919 Walnut Street, in Philadelphia. The reason for these visits was to assist, my then, client in his considerations for development options for the building. My client was interested in an approach that could preserve the building with new multi-use functions that did not include a live performance theatrical venue.

As a principal of my firm and in practice as a preservation architect for 40 years, I had managed the restoration of the Majestic Theater in Gettysburg and gained an understanding of the structure and renovation process. That building was designed by the same architect as the Boyd and during the same general time period, so there were many similarities between the two.

During this time at the Boyd, I had reviewed drawings of the building that were previously done by others; but none of them included structural information of the existing Mezzanine or Balcony levels. By on-site observation, however, it appears that the Mezzanine is supported by the three surrounding masonry walls (north, east, south); and that the Balcony is supported from those walls as well as from the floor beneath it.

In my opinion, without a thorough investigation of the existing structure itself, I do not see where removal of these upper levels could have an impact on the structural integrity of the building in general, especially if new floor framing were installed in order to create new intermediate spaces within the existing building envelope.

Please feel free to call me if you have any further questions.

Sincerely yours,



Mary Werner DeNadai, FAIA

Enclosures



9 February 2014

Mr. John Andrew Gallery
910 Spruce Street, #5
Philadelphia PA 19107
E: jagphila@mac.com

Re: Structural Integrity of the Boyd Theater, Philadelphia, PA

Dear John,

The consulting practice of J&M Preservation Studio offers professional engineering services in the general domain of historic and existing buildings to a diverse array of clients. J&M Preservation Studio was founded in 2013 by Jessica Senker, Assoc. AIA, and me as a successor firm to S. Harris Ltd. (SHL). I have over twelve years of experience as a structural engineer and have worked on dozens of projects involving the structural analysis and stabilization of existing buildings, many of which are on the National Register of Historic Places. Most recently, I was responsible for the structural stabilization of the historic roof trusses at St. Peter's Church, an 18th century church, also a National Historic Landmark.

I am writing to you about the structural integrity at the Boyd Theater located at 1910 Chestnut Street in Philadelphia, Pennsylvania. Please note that I have not had the opportunity to inspect the interior or view structural drawings for the building. Upon review of the conditions assessment report provided by The Harman Group as part of the application prepared by Ballard Spahr on September 30, 2013; it is my understanding that with the exception of localized damage, the structural steel framing, floor slabs, and roof slab are in overall good condition.

The report indicated that the auditorium is comprised of a main seating area and an upper cantilevered balcony that is framed with structural steel. The roof trusses span in the north-south direction and bear on the exterior masonry walls. It is my understanding that a mezzanine is connected to the north and south walls and that it may or may not serve as a diaphragm for the building. The balcony is supported by columns that are located above the mezzanine structure.

It is my opinion that the balcony and mezzanine could be removed so the interior floor plan can be adapted to accommodate a multi-level configuration. The exterior walls may require bracing during the removal of the balcony and mezzanine depending on the connection between the mezzanine and the walls.

In general, structural steel can easily be adapted when compared to other structural framing systems. Damaged steel can also be readily repaired with the installation of additional steel reinforcements. In the event that new floors are installed inside the constraints of the existing walls, the new loads that are introduced must continue to the foundation level to provide a continuous load path. This may require the placement of new footers to support any new columns.

Please contact my office if I can be of further assistance.

Yours truly,



Melanie K. Rodbart, PE
J&M Preservation Studio

Enclosed: MKR Resume 2014

MARY WERNER DENADAI, FAIA

Principal

EDUCATION

B. Architecture, cum laude, Drexel U, 1978
U of Detroit, 1966
Cranbrook, 1965

PROFESSIONAL

REGISTRATIONS

Registered Architect:
Commonwealth of Pennsylvania

PROFESSIONAL

AFFILIATIONS

NTHP, Trustee Emerita; Past Chair, Bd of Advisors
National Peer Architect for the GSA & National Endowment for the Arts
National Historic Landmarks Committee, NPS Preservation PA, Past Chair
Cliveden of the National Trust, Board Pennsylvania Historic Preservation Board, Past Chair
Fellows Committee of the AIA, Chair

ACHIEVEMENTS

- AIA Philadelphia, John Harbeson Award, 2013
- Drexel University, Mary Irick Drexel Alumni Award, 2012
- Distinguished Daughter of PA, 2011
- AIA PA-Medal of Distinction, 2010
- President's Award, National Trust for Historic Preservation, 2010
- James Biddle Award for Historic Preservation/ Preservation Alliance of Greater Phila, 2007
- Fellow AIA, 2003
- F.Otto Haas, 1999

Mary Werner DeNadai, FAIA is a registered architect with over thirty-five years of experience in the restoration and rehabilitation of historic buildings. Ms. DeNadai's primary focus is on larger-scale institutional, ecclesiastical, commercial and governmental buildings within the broad range of architectural styles and periods of construction. Her recognized expertise is in the management of complex projects including conditions assessments, feasibility analyses, formulation of preservation priorities, master planning for multiple phases and development of creative approaches to programming and design. A recognized authority in the historic preservation field, Ms. DeNadai has been appointed to serve as a representative of the National Trust in the restoration of the Ernest Hemingway House in Havana, Cuba.

Ms. DeNadai joined John Milner's multi-disciplinary preservation practice in 1977 and was elevated to partnership in 1984. In 1989, Mr. Milner and Ms. DeNadai formed a new firm, John Milner Architects, to focus on architectural restoration, rehabilitation and design. Their seventeen-member firm is actively participating in a wide variety of projects in the eastern, southern and mid-western regions of the country.

Representative Projects

Ms. DeNadai has served as Principal-in-Charge for the following projects:

Restoration of the primary exterior architectural components at the Uptown Theater, Philadelphia, Pennsylvania: This is the initial phase of work for the complete rehabilitation of the 1929 Art Deco theater building.

Restoration of the exterior masonry façade of the Freedom Tower, Miami, Florida: The 15-story icon of Cuban immigration is a National Historic Landmark.

Recommendations for the stabilization and restoration of the exterior envelope of the Lansdowne Theater, Lansdowne, Pennsylvania: Preparation of conditions assessment report for this historic c. 1927 theater building designed by Architect William H. Lee.

Restoration of Nemours Mansion and Gardens, Wilmington, Delaware. Built in 1914 for Alfred I. du Pont, the Beaux Arts Mansion and formal French-style gardens have been restored to their original splendor for The Nemours Foundation.

Restoration and rehabilitation of the 1924 Majestic Theater, Gettysburg, Pennsylvania, as a regional performing arts center sponsored by Gettysburg College.

Restoration of various Federal Buildings and U. S. Courthouses under a General Services Administration IDIQ some of which included the Robert N. C. Nix, Sr. Federal Building, Philadelphia, PA; Family Court Building in Philadelphia, PA; Mitchell H. Cohen Federal Building & U.S. Courthouse, Camden, NJ; and Clarkson S. Fisher Federal Building & U.S. Courthouse, Trenton, NJ.

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MARY WERNER DENADAI, FAIA

Principal

Page 2

Representative Projects (Cont'd)

Restoration of the South Wing of the Pennsylvania State Capitol, Harrisburg, Pennsylvania. The 1904 National Historic Landmark underwent a complete restoration and infrastructure upgrade by the Pennsylvania Department of General Services.

Restoration of the University of Pennsylvania, Quadrangle Dormitories, Philadelphia, Pennsylvania. Originally built in 1885 and encompassing two city blocks, the \$55 million restoration and renovation was completed during four consecutive summer seasons.

Restoration and rehabilitation of The Gettysburg Lincoln Railroad Station. This depot served from 1858 and through the Battle of Gettysburg. In November, 1863, President Abraham Lincoln disembarked to present the Gettysburg Address. The site now serves the Borough of Gettysburg as the point of arrival for visitors to the area.

Lighting Master Plan Implementation of the Winterthur Museum, Winterthur, Delaware.

Exterior and Interior restoration/adaptive reuse of Cairnwood, the former home of John Pitcairn, Bryn Athyn, Pennsylvania. The Academy of the New Church.

Restoration and renovation of several historic University of Pennsylvania buildings including the John Morgan Medical Building; the Kappa-Sigma Fraternity House; and Weightman Hall Gymnasium, Philadelphia, Pennsylvania.

Restoration of the Cornwall Iron Furnace, Cornwall, Pennsylvania.

Thomas Stone National Historic Site, restoration of the 18th century building and preparation of a cultural landscape study of 322 acre site. National Park Service.

Restoration of the 18th century historic Moland House, Hartsville, Pennsylvania. Warwick Township Historical Society.

Restoration and renovation of numerous historically significant churches including: The Sanctuary of Fourth Presbyterian Church, Chicago, Illinois; First Presbyterian Church of Cedar Rapids, Iowa; The Presbyterian Church of Chestnut Hill, Philadelphia, Pennsylvania; Christ Evangelical Lutheran Church, Gettysburg, Pennsylvania; St. Peter's Episcopal Church in the Great Valley, Pennsylvania; Immanuel Episcopal Church, New Castle, Delaware; Old St. Peter's Episcopal Church; Historic St. George's Methodist Church and St. Mark's Episcopal Church, Philadelphia, Pennsylvania; and The Church of The Redeemer, Bryn Mawr, Pennsylvania.

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www.johnmilnerarchitects.com



MELANIE KASPER RODBART
PROFESSIONAL ENGINEER

EDUCATION

MS in Civil Engineering, Drexel University, 2004
BS in Civil Engineering, Bucknell University, 2001

PROFESSIONAL EXPERIENCE

J&M Preservation Studio, *Principal*, 2013 to present
S. Harris Ltd., *Project Manager*, 2005 to 2013
Urban Engineers, Inc., *Engineer in Training*, 2001- 2005
Bucknell University, *Research Assistant*, 2000
Pennsylvania Department of Transportation, *Construction Inspector*, 1999

PROFESSIONAL REGISTRATIONS

Professional Engineer (Civil): Pennsylvania, New Jersey,
Virginia, Delaware

PROFESSIONAL CERTIFICATIONS

Confined Space Entry, 29 CFR 1910.146, *Certificate*, 2008
Conservation Assessment Program (CAP), *Architectural Assessor*, 2009
LEED GA: USGBC Leadership in Energy &
Environmental Design Green Associate, 2009

PROFESSIONAL ASSOCIATIONS

American Society of Civil Engineers (ASCE), Member of
Philadelphia's Younger Forum
Association for Preservation Technology International
(APT), Member
Delaware Valley Association of Structural Engineers
(DVASE), Member
Preservation Alliance for Philadelphia, Board of Directors

PROFESSIONAL HONORS AND AWARDS

ASCE's top 10 New Faces in Civil Engineering, 2009

PRESENTATIONS AND PUBLICATIONS

"Traditional Bermudian Building Style", Association for
Preservation Technology International, November
2007.
"Structural Conservation Using Articulated
Reinforcement at The Lewis Store", American
Institute of Conservation, April 2007.

SELECTED WORK EXPERIENCE

Asbury Park Convention Hall, Asbury Park, NJ (Completed
with S. Harris Ltd.) Project Manager and Project Engineer
for the preservation and redevelopment of the
Convention Hall and Paramount Theatre. A sensitive
approach to the remodeling of this historic building is
what has made this project so successful. Responsibilities
included structural survey work, analysis of existing
girders and lintels, facade inspection, preparation of
construction documents, communication with SHPO, and
construction contract administration services. This project
is ongoing and the building is listed on the National
Register of Historic Places.

Historic St. Peter's Episcopal Church, Philadelphia, PA

(Completed with S. Harris Ltd.) Structural Engineer for the
structural stabilization of St. Peter's Church, an 18th
century church, also a National Historic Landmark.
Responsibilities included conducting a structural
assessment, load analysis, analysis of roof timber roof
trusses, coordinating wood pathology consulting, design
of reinforcements and repairs, and production of
construction documents for repairs.

Penn Hall at Bucks County Community College,

Newtown, PA (Completed with S. Harris Ltd.)

Project Manager and Structural Engineer for Penn Hall
Column Reconstruction project. Responsibilities included
conducting a structural investigation, analysis of
structural components, design development, preparation
of construction documents, and construction contract
administration.

The David Sheppard House, Bridgeton, NJ (Completed with

S. Harris Ltd.) Project Manager and Structural Engineer for
the reconstruction of the existing structure and design of
a new addition to the building acquired by Rutgers
University. Responsibilities included providing a
comprehensive survey and analysis of existing interior
structural conditions; design of the structural
reinforcements, design of the new framing for the
proposed addition, and new roof design per FM Global
Standards. The repairs to the existing building were
completed in 2008.

Lewis Store, Fredericksburg, VA (Completed with S. Harris

Ltd.) Project Manager and Structural Engineer for the
Lewis Store, one of the nation's oldest surviving retail
stores. Responsibilities included the design of structural
reinforcements to increase the load capacity, preparation
of construction documents and specifications, and
provided construction administration services. This
project was successfully completed in 2006 and is listed
on the National Register of Historic Places.

Delaware Inn, Trenton, NJ (Completed with S. Harris Ltd.)

Project Manager and Engineer for the structural
stabilization of the Historic Delaware Inn.
Responsibilities included the structural assessment and
analysis of the existing framing members, preparing a
highly detailed spreadsheet identifying and numbering
all existing individual members for the purpose of
specifying unique repair methods and minimize
construction costs. In order to reach the Owner's goals of
reopening the building as a living history museum as part
of a larger Waterfront Development effort, several
components of the current structural system required
reinforcement. This project is currently under
construction and is listed on the City, State, and National
Register of Historic Places.