



MARTIN LUTHER KING JR. MEMORIAL LIBRARY
DESIGN GUIDELINES

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I. INTRODUCTION



The Martin Luther King Jr. Memorial Library (MLK) was constructed in 1972 to the design of internationally renowned architect Ludwig Mies van der Rohe. In June 2007, the D.C. Historic Preservation Review Board (HPRB) designated the property, including the public spaces on the first floor, as a historic landmark and listed it in the D.C. Inventory of Historic Sites. Later that year, it was listed in the National Register of Historic Places. As part of the local designation, the Review Board recommended that D.C. Public Library (DCPL) prepare a set of design guidelines to assist in the continued protection of the building. *The Martin Luther King Jr. Public Library Design Guidelines (Design Guidelines)* are a result of that recommendation and were created as a collaborative effort by the DCPL, the D.C. Historic Preservation Office (HPO), and representatives of the D.C. Preservation League and the Committee of 100 on the Federal City.

The purposes of the *Design Guidelines* are:

- **To implement the recommendation by HPRB to provide a set of formal guidelines to assist with design and preservation issues at MLK;**
- **To assist DCPL in protecting the building in accordance with the D.C. Historic Landmark and Historic District Protection Act of 1978 (D.C. Law 2-144, as amended);**
- **To assist DCPL, HPO, and HPRB with the information about the original building, materials, and elements necessary to make informed decisions that take into account the significance of the building as a whole and in its parts;**
- **To provide guidance with the application of the Secretary of the Interior's *Standards for Rehabilitation (Standards)* when undertaking rehabilitation projects and making decisions that could affect the building's integrity;**
- **To address the need for guidelines that will “provide fundamental information on the aesthetics and principles employed by Mies in the building, and that encourage and inform the appropriate preservation, rehabilitation, and adaptation of the building in its entirety for future use.”¹**

HISTORY AND SIGNIFICANCE

The Martin Luther King Jr. Memorial Library (MLK) is one of the few International Style buildings in Washington, D.C. Located at the corner of 9th and G Streets, N.W., the building was designed by Ludwig Mies van der Rohe, one of the most influential modern architects of the twentieth century and is the only building designed by him in D.C. Construction began in 1969, the year of his death, and the building opened to the public in 1972. Architect John (Jack) Bowman, who worked for Mies, served as the project manager and oversaw much of the construction and construction-related decisions.² MLK is distinguished as the only library designed by Mies to have been constructed. The building was commissioned by DCPL to serve as its central library and it continues to serve the same function today.

The Martin Luther King Jr. Memorial Library is a four-story steel and glass building that epitomizes both the International Style and the design principles he used throughout his work. The building exhibits key characteristics of the International Style including an exposed steel skeleton, curtain wall technology, rectilinear forms throughout, the use of large volumes of space, and a recessed loggia around the perimeter.

The D.C. landmark designation protects the building and its lot, and requires review and approval for changes proposed to its exterior, including landscape, as well as to the public spaces, including the lobby, vestibule, and reading rooms, of the first floor interior.



BACKGROUND

In the spring of 2007, the D.C. Public Library Foundation facilitated a discussion among interested preservation organizations, HPO, and DCPL. The first meeting of what would become the MLK Design Guidelines Committee was used to explore preservation and designation issues. With the June 2007 designation of the building as a historic landmark (with special protection for a portion of the interior), HPRB recommended the creation of design guidelines.

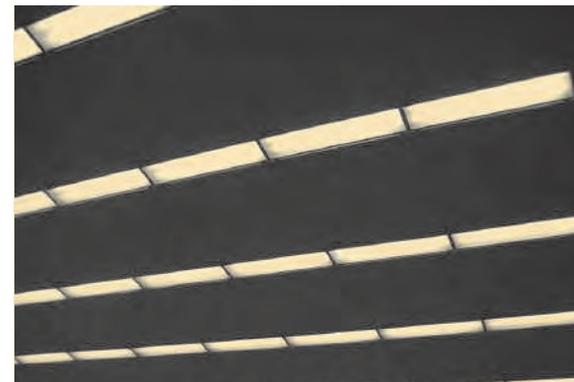
The D.C. Public Library Foundation, in response to HRPB's recommendation to develop design guidelines for MLK, retained EHT Tracerics, Inc. to research and draft these guidelines, as well as to facilitate the process for decision-making. The draft document was reviewed by DCPL, HPO, and the community members of the MLK Design Guidelines Committee. In keeping with the regulations for the D.C. Historic Landmark and Historic Protection Act, the guidelines are written to comply with the Secretary of the Interior's *Standards for the Treatment of Historic Properties (Standards)*, published by the National Park Service.



GOALS OF THE DESIGN GUIDELINES

When the MLK Design Guidelines Committee gathered in September 2007, following the June landmark designation, they discussed and agreed upon a set of goals to guide the content of the design guidelines for the property.

- **To embrace the spirit, concept, and principles of the International Style as practiced by Mies and inherent to the design of MLK;**
- **To provide the guidance necessary to respect the building's appearance as originally completed and opened to the public in 1972;**
- **To guide DCPL in the adaptation of the library building for future needs, which include but are not limited to compliance with the Americans with Disabilities Act (ADA), energy conservation, hazardous materials abatement, and the upgrading of mechanical and technology systems;**
- **To assist DCPL balance programmatic needs, budgetary limitations, and preservation standards;**
- **To promote sustainable design initiatives including energy efficiency and the use of green building materials where possible;**
- **To accommodate advanced technology that will allow MLK to be a 21st-century central library;**
- **To present a hierarchy of Miesian principles relating to scale, form, proportion, and other relevant design concepts; and**
- **To provide guidance on how to introduce appropriate new elements to MLK.**



OBJECTIVES OF THE DESIGN GUIDELINES

The objective of these guidelines are as follows:

- **To explain the Miesian principles and theories upon which the design of MLK is based;**
- **To identify MLK's original materials and furnishings;**
- **To guide DCPL on furniture choices, spatial arrangement, color selections, and other features that contribute to the character of the building and its spaces;**
- **To offer guidance for recommended and discouraged actions regarding the individual features that define the building's character;**
- **To provide a framework for the implementation of both long-term and temporary actions;**
- **To identify and discourage interior and exterior modifications that would be difficult to reverse; and**
- **To establish procedures for a regular review and update of the *Design Guidelines*.**

Although these guidelines provide specific guidance addressing the entire building (its exterior and interior), their goal is to encourage, not to mandate, its implementation.



The *Design Guidelines* are written to comply with the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings*, most recently issued in 1995. The *Standards and Guidelines* are published by the National Park Service, U.S. Department of the Interior, and are included in the *Design Guidelines* on page 19.



WHAT THE DESIGN GUIDELINES DO NOT PROVIDE

These guidelines do not provide or address:

- **Information on the building's structural condition.** Although the guidelines contain specific information about the design, materials, treatment, and furnishings of the building, this document is not a comprehensive study of the building and its condition.
- **Information related to the technical treatment and conservation of materials.** The guidelines are not a technical document; however, a list of relevant National Park Service Preservation Briefs is provided in the Appendix, along with general direction as to where to access the relevant Preservation Briefs using the Internet.
- **Recommendations regarding specific major alterations.** The guidelines should be used as framework to consider potential actions, such as a rooftop addition or potential Metro entrance on the site, but not as a specific manual directing such important decisions.
- **Directions for handling hazardous materials.** Although the guidelines do not specify directions for managing situations related to the removal or encapsulation of hazardous materials, they should be used to assist in identifying the significance of the building and its parts, and discouraging unnecessary replacement or alteration of character-defining features.
- **Recommendations for technological changes and improvements.** The guidelines recognize that DCPL intends to change and improve MLK's technological capacity; however, how this is to be accomplished is not specifically addressed. The guidelines should be used to assist in identifying the significance of the building and its parts and limiting alterations.
- **Recommendations for users other than DCPL.** The guidelines address the needs of DCPL in its use of MLK as the DCPL central library. [While they are not intended to guide decisions of future tenants, they do anticipate design principles to be considered and implemented].





II. MIESIAN DESIGN PRINCIPLES AT MLK

Mies incorporated the basic principals of his design aesthetic at MLK. The protection and enhancement of these defining principles should guide decision-making in all areas of the building. Actions that may have the potential to affect these fundamental principles should be carefully considered, along with alternative solutions.

■ **Holistic approach/interrelationship of the parts**

Mies used a holistic approach to his designs which incorporated the basic principles of his design aesthetic. His design decisions were treated as inter-connected aspects of the building's comprehensive program.

■ **Rectilinearity/Symmetry**

Mies' architecture is defined by a strict sense of rectilinearity—crisp straight lines and perfect right angles—to clearly articulate the building's structure. From the steel skeleton, glass panels, and granite pavers, to the building's interior layout and furnishings, the building exhibits rectilinear qualities on a range of scales, and always in symmetrical ways.

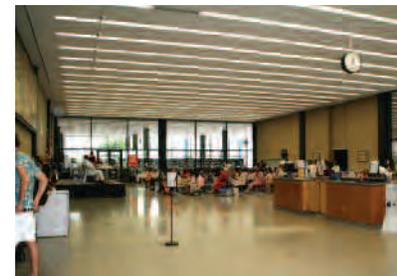
■ **Horizontality**

Mies used rational geometry in his architecture to frame his compositions. Key to his geometry at MLK is the building's horizontal proportions. This horizontality is most vivid in the three-dimensional form of

the building as a whole, where its shape is in distinct contrast to the vertical proportions of the early 20th century buildings that surround MLK. This horizontality is accentuated by the spandrel beams at each floor where wide steel plates cover the concrete beam. The choice and placement of materials, the interior spatial arrangements, style and proportion of furniture, furniture placement, and even the Venetian window blinds reinforce the horizontal character of the composition.

■ **Sense of transparency**

Many modernist buildings focus on creating transparency between the interior and exterior, thus blurring the line between the indoors and out-of-doors. At MLK, Mies used transparency to highlight the activities of the library from the street. Passersby are engaged with the workings of the building by viewing the stacks of books and the library's patrons from both 9th and G Streets. On the upper floors, the windows offer a different sense of transparency. During the day, the windows obscure the library's activity while allowing patrons and staff views of the street below and surrounding buildings. At dark, the clear glass on the first floor and the lighting scheme of the ceiling plane provide the illusion that the upper floors rest atop the glowing, floating space of the first floor.



■ **Use of large volumes and open floor plans**

Mies often employed large, open volumes to define space and create architectural form. The large open space on the first floor at MLK contributes to the sense of transparency between the interior and exterior as well as defining the soaring volume of the Central Lobby, the largest and most public space in the building.

■ **Modular design**

A character-defining feature of Mies' work is his reliance on rational geometry. Through a system of grids, he establishes a basic module that governs the design. At MLK, the building's design is based on a five-foot module. Mies explained the application of the module: "The structure of the building is a steel frame, and the bay, a multiple of the module, measures 30 feet x 30 feet. The window mullions subdivide the bay into three equal parts of 10 feet each." The module is also used for the lighting and placement of the furniture: "Fluorescent lights and double faced bookshelves are spaced 5 feet on center, while the reading tables are placed 10 feet apart."³ The granite pavers on the interior and exterior of the first floor are each just under 5 feet by 5 feet: combined with the quarter inch mortar joint, each paver plus mortar continues the 5-foot module.

■ **Materials and Color palette**

A defining feature of Mies' design is the intentional and specific choice of materials. The materials selected for MLK provided hues, texture, and reflectivity that are incorporated into every aspect of the building's design. Selected materials provide continuity and definition through consistent application. These characteristics are reinforced with the application of a subdued color palette of neutrals—warm greys, pinks, beiges, and black—for all materials, structure, floor and wall surfaces, as well as furnishings and furniture.

■ **Relationship between furniture and architecture**

Mies firmly believed in the importance of a harmonious relationship between the architectural design and the choice of interior furnishings. The architecture and the furniture were considered together as a unified design. In a letter dated July 16, 1970, Jack Bowman, the building's project architect, succinctly explained the philosophy: "Our success will depend, in no small part, on the quality, durability and appearance of the interior furnishings and their harmony with the building's architecture."⁴



■ **Flexibility through consistency**

Mies' design for the building allows maximum flexibility in the use of the building's spaces, whether intended for private or public use. Through the employment of consistent treatment and furnishings, Mies establishes a vocabulary that can be (and is) applied throughout the building. This consistency is seen in the similar or identical floor treatment, repetition of materials and color, and recurring use of furniture that can serve a variety of purposes throughout the building's various spaces. For example, the desks and typing tables selected for the staff offices were the same Steelcase Series 4200 as the reading tables in the public reading rooms. The same carpet was used in all carpeted areas of the building. All chairs, from Mies' Barcelona Chair to the Eames Barrel Chair to the standard Reader Chair, were intended to serve both public and private functions and could be interchanged without disrupting the building's aesthetic.

■ **Attention to detail**

A defining feature of Mies' work is a strict attention to detail. The smallest setbacks, consistent use of reveals at walls, floors, and in furniture, spacing, and signage all reflect his dedicated attention to singular elements.

■ **Use of modern industrial technology**

A definitive principle of all of Mies' work was the use of "the methods of our time."⁵ This underscores the meaning of "modern" for Mies in that it was not only a stylistic approach but, more importantly, the application and use of modern industrial technology. Mies embraced the capabilities and opportunities offered by modern technology. At MLK, his installation of pneumatic tubes, motorized conveyors for returned books, an automated dumbwaiter system, and a closed-circuit TV security system, all part of the original design scheme, illustrate his belief in the power and importance of modern advances.



III. GENERAL RECOMMENDATIONS



The following recommendations apply to the entire building and its site:

- **Look to the Secretary of the Interior's Standards and Illustrated Guidelines for guidance in decision-making.**

Refer to them often. The *Standards* provide a reliable and universally accepted set of conventions for choosing the correct course when making changes to a historic building. The *Illustrated Guidelines* that accompany the *Standards* provide good and appropriate examples of what to do and what not to do regarding issues that are commonly encountered during a rehabilitation process.

- **Prepare and implement long-range plans.**

A long-range comprehensive improvement program addressing a range of issues including preservation, functional and operational requirements, identification and removal of hazardous materials, life safety, security, ADA, and sustainability should be established and maintained. The recommendation encourages coordination with specialists from various disciplines who can identify problems and priorities for MLK's future. For example, an assessment of structural integrity of the curtain wall construction should be coordinated with an analysis of the condition and performance of the steel members, glazing, and paint. Repair and repainting of ceilings should be planned to follow

the refurbishment of light fixtures. Mechanical and electrical system updates should be coordinated with regular maintenance.

By coordinating evaluations, long-range projects can be prioritized effectively and scheduled to reduce costs and maximize their effects on the long-range viability of the building and site.

- **Identify preservation priorities and create an annual list of preservation-related projects.**

Recognizing that DCPL's budget must support extensive programming needs, it is important that preservation-related projects and initiatives be prioritized by importance as well as need so that preservation/maintenance funding is used most effectively.

- **Establish a routine maintenance program.**

Although obvious, the best way to care for a historic building and its character-defining features is through regular maintenance. This prevents deterioration of materials and allows for the identification of problems before they accelerate. A maintenance program that focuses on preservation objectives will involve the care and repair and, if necessary, in-kind replacement of historic materials such as brick, granite, glass, steel, and other elements. A routinely implemented maintenance plan that works in conjunction with long-range project planning provides the best protection for the building.

■ **Maintain the fundamental principles of Mies' design.**

To maintain the fundamental principles of Mies' design (see Section II. Miesian Design Principles), it is important to avoid changes, alterations, and additions that are in contradiction to the building's aesthetic. While it is impossible to anticipate the range of decisions that could affect the building and its site, every effort should be made to avoid permanently altering, damaging, or removing features that define the character associated with Miesian principles of design (see Section II. Miesian Design Principles).

For example, avoid dividing the public open spaces, such as the Central Lobby or the reading rooms, into smaller defined rooms. Avoid cutting off the sense of transparency both internally and externally, as would occur if windows or glass and steel partitions were covered or new solid partitions obstructed the open volumes of space. Avoid introducing materials, colors, or forms that are out of character with those that are (or were) part of the original design. This includes such actions as the introduction of patterns (stripes, floral, etc.) or curvilinear forms, as well as the replacement of original stone or wood with substitutes that are incompatible with the original.

■ **Avoid temporary actions turning into permanent solutions.**

Despite the best intentions and for a variety of unforeseen reasons, temporary actions and repairs can often become permanent. It is recommended that all actions, even temporary actions, follow the guidelines to prevent an incompatible solution that becomes permanent. Projects that will be executed in a long-term time frame (multi-year) should follow a project schedule that minimizes visual disruption and has the least adverse effect on the character-defining features that present Mies' design principles.

■ **Review and update the *Design Guidelines* every five years.**

Keep the guidelines useful by reviewing and revising them every five years to ensure that new information is included. If the building's use changes from that of a public library, a review and revision of the *Design Guidelines* would be necessary.

■ **Incorporate sustainable design into all projects.**

DCPL is committed to obtaining LEED Silver certification for all its facilities projects. The DCPL Board of Trustees supports a policy where considerations shall be given to implement state-of-the-art environmentally sustainable design while optimizing inherent site opportunities and minimizing site constraints. At MLK, designs that avoid impacts on historic fabric shall be encouraged.

The Secretary of the Interior's *Standards* are:

Standard 1: A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

Standard 2: The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

Standard 3: Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

Standard 4: Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

Standard 5: Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

Standard 6: Deteriorated historic features shall be repaired rather than replaced. Where the severity of

deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

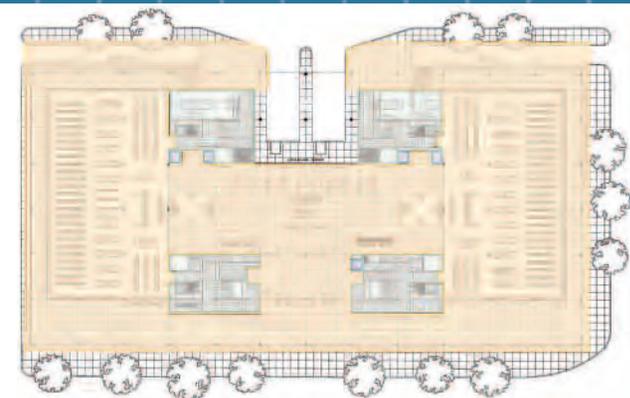
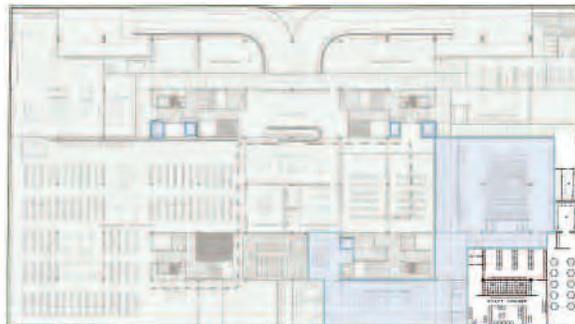
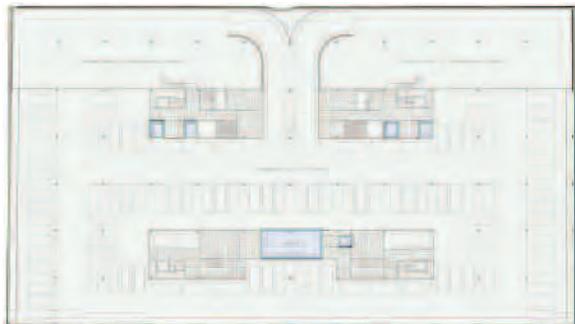
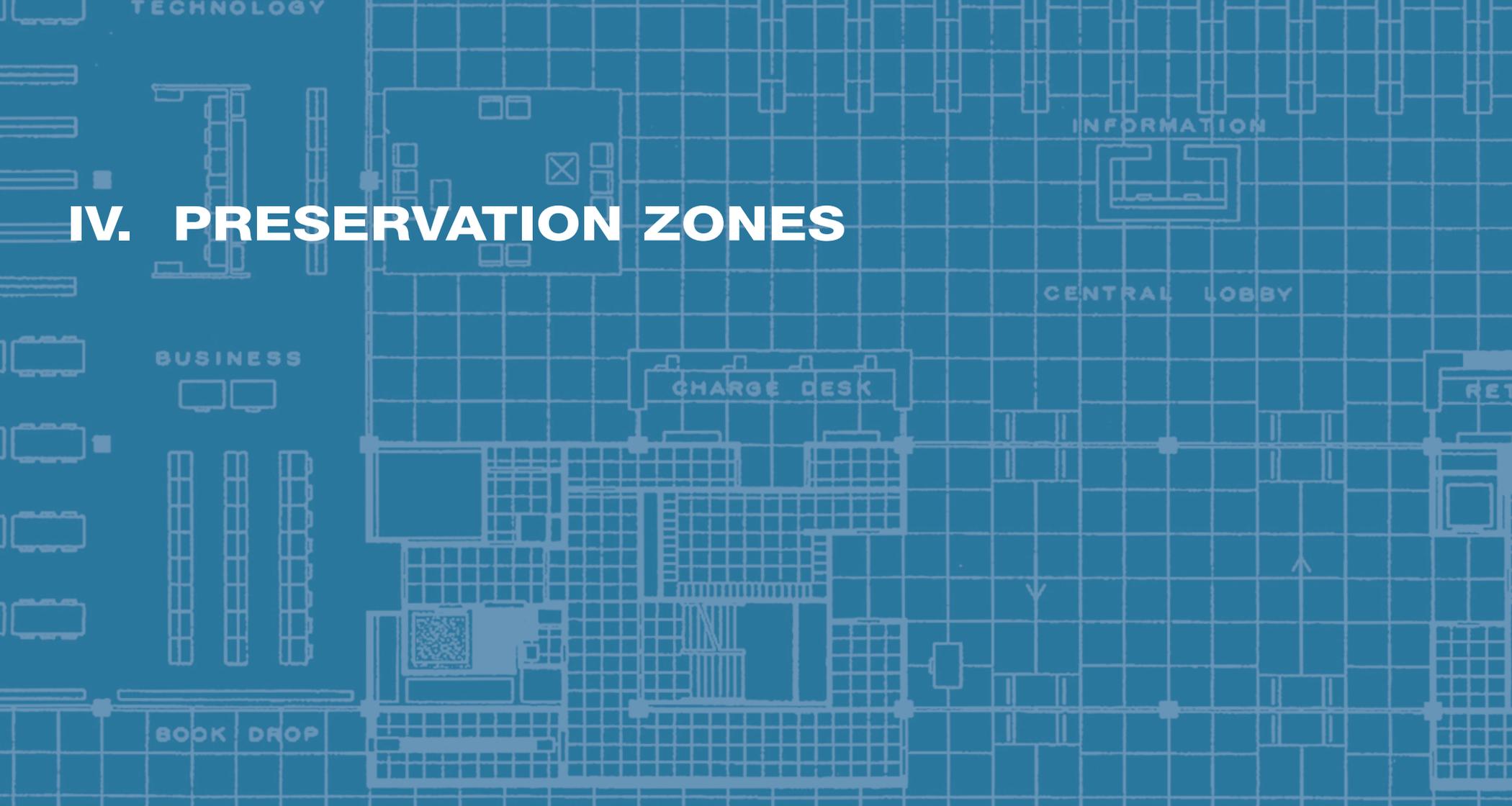
Standard 7: Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

Standard 8: Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

Standard 9: New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

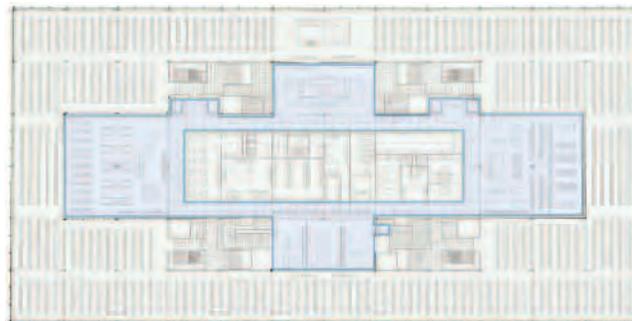
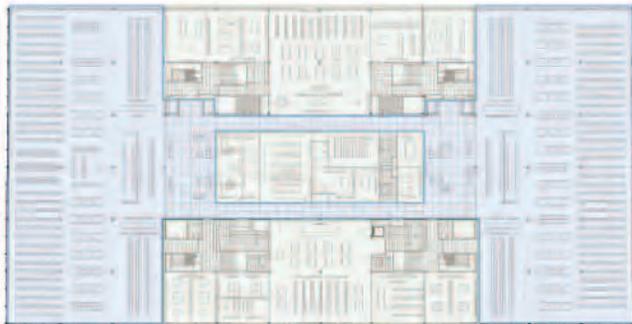
Standard 10: New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

IV. PRESERVATION ZONES



The guidelines apply the Preservation Zone concept to MLK to assist DCPL as it makes decisions about the building and its site in an effort to respect the building as it was originally completed and opened to the public in 1972. The zones delineate the landmark building and its site into defined areas that possess levels of significance relative to the property as a whole. Each zone has been assigned a level of preservation treatment that corresponds to the relative level of significance of the associated areas. The intention of such differentiation is to allow DCPL flexibility in making decisions within each zone. Greater restrictions will apply to the most significant areas of the building and site, while greater freedom will be permitted in the least significant areas. Since the entire building and its site is protected under the Historic Landmark and Historic District Act of 1978 (D.C. Law 2-144, as amended), the establishment of Preservation Zones allows DCPL to have a firm basis for decisions that will be reviewed by HPO and HPRB.

At MLK, three zones have been established: Restoration Zone, Rehabilitation Zone, and Renovation Zone. Each type of Preservation Zone represents both a defined area and an expectation of a minimum level of preservation treatment—restoration, rehabilitation, or renovation. The zones address the treatment of permanent elements, such as the architectural design and structural components of the building and site, and impermanent elements, such as furnishings and their configuration. Further, there are certain critical character-defining features that exist throughout the building and that hold the same level of significance, regardless of the zones in which they are located. These features, which include all columns, the curtain wall, lighting, and window treatments (or lack thereof), although not specifically called out in the accompanying zone drawings and descriptions, are to be considered as part of the Restoration Zone and given the highest level of treatment to insure their preservation and the overall integrity of the property.



RESTORATION ZONE

Anticipates adherence to the Miesian principles of the original design and offers the highest level of care and protection.

The National Park Service defines restoration as “the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.”

WHERE:

SITE:

Legally defined lot upon which the building is sited.

EXTERIOR:

Entire building and all its site components.

INTERIOR:

First floor public space;
Window treatments visible to the exterior.

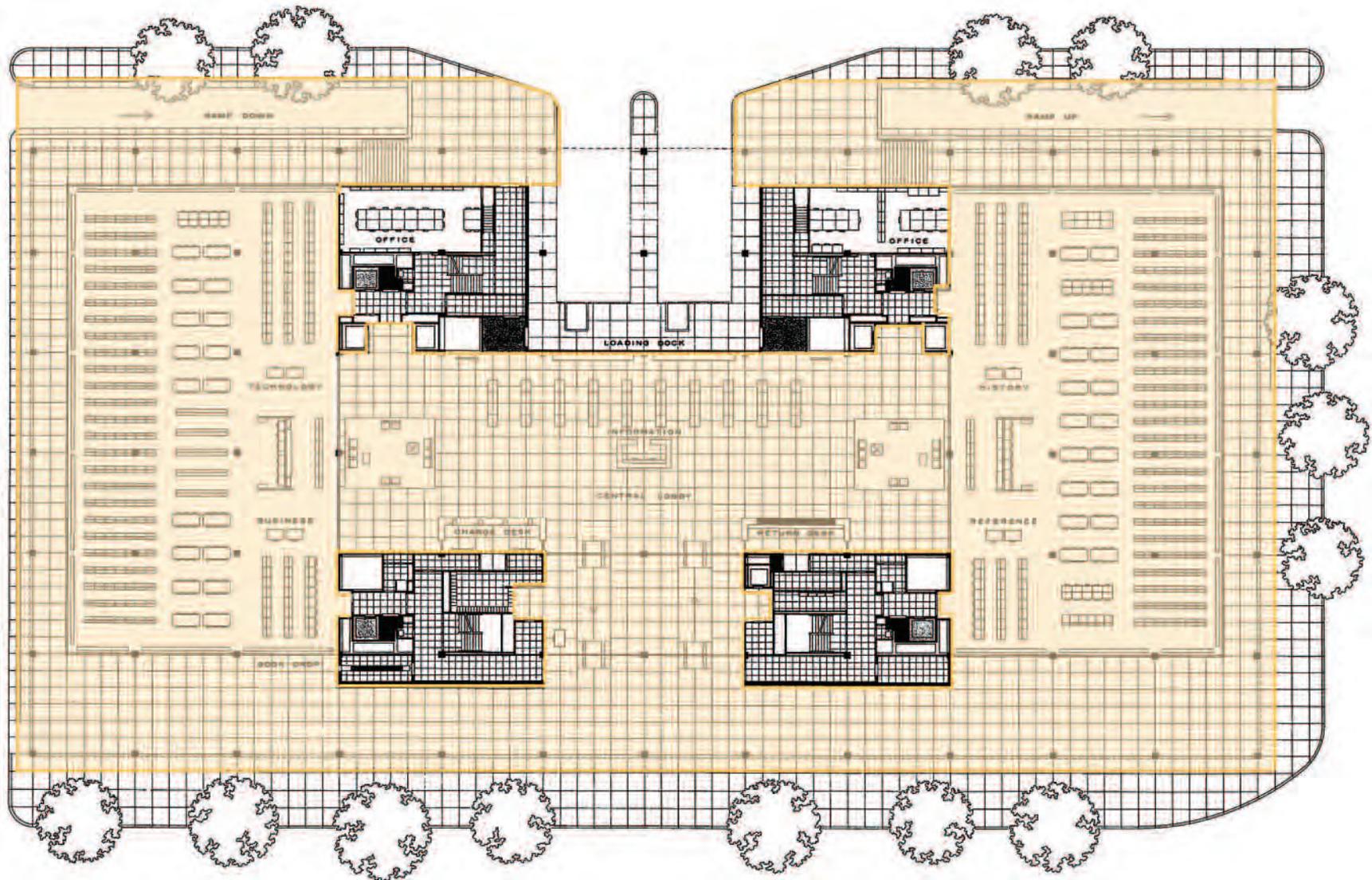
WHY:

At MLK, the Restoration Zone is defined as the areas identified in the landmark designation including the site, exterior, and interior spaces with special protection. These areas have been included in the Restoration Zone owing to their intrinsic character defining the landmark significance and for their role as the public face of the landmark property.

RECOMMENDED TREATMENT:

Preservation treatment within the Restoration Zone is anticipated to include the retention, maintenance, repair in-kind, protection, and when necessary, in-kind replacement of all architectural and structural features, including columns, the curtain wall, windows, lighting, etc., as well as character-defining furnishings – for example, the reuse of original furniture and in-kind replacement of carpet. The entire building and its site is protected under the Historic Landmark and Historic District Act of 1978 (D.C. Law 2-144, as amended) and all changes to this zone that require a permit must be reviewed and approved by the D.C. Historic Preservation Office as consistent with the adopted *Design Guidelines*.





1ST FLOOR

- Restoration Zone
- Rehabilitation Zone
- Renovation Zone

REHABILITATION ZONE

Emphasizes the conservation of individually significant elements, features, and principles with appropriate compatible alterations and/or new elements.

The National Park Service defines rehabilitation as “the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.”

WHERE:

INTERIOR:

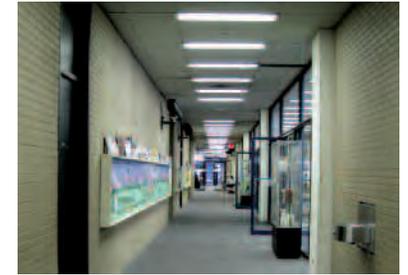
Second and third floor reading rooms;
All public corridors and associated entry components (doors, door trim, etc);
Elevator Cabs;
Fourth floor Administrative Suite;
Public spaces on A level;
Garage lobby on B level.

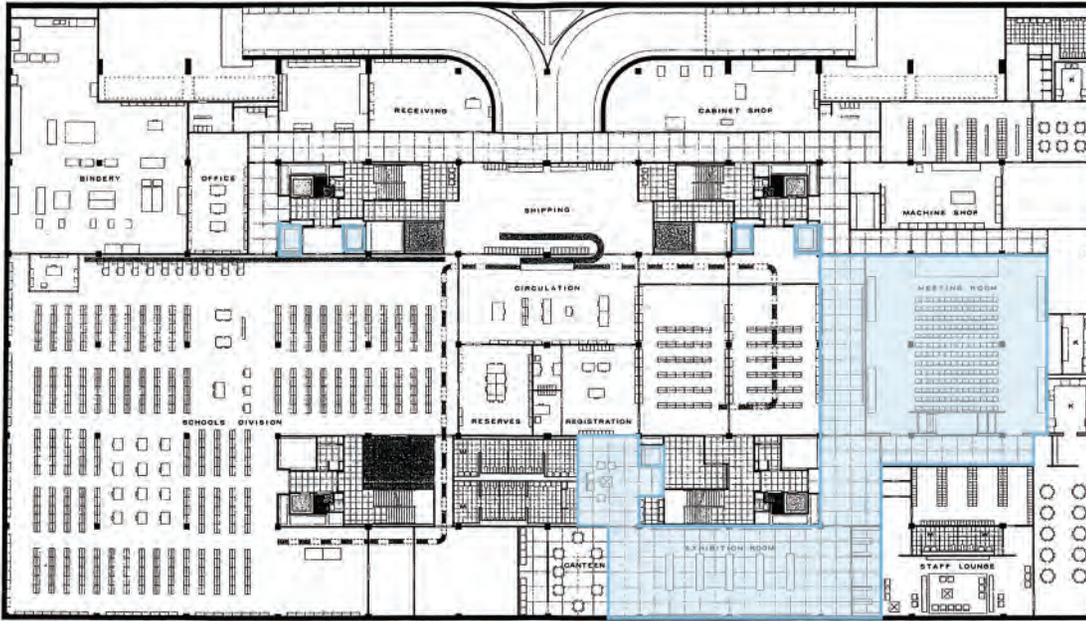
WHY:

At MLK, the Rehabilitation Zone is defined as the secondary public areas, including the second and third floor reading rooms. These areas are outside the landmarked spaces but are important in understanding the circulation and floor layout in Mies’ original design. Intended for public use or as special areas for library guests, these areas include many of the same design elements seen in the more prominent public spaces.

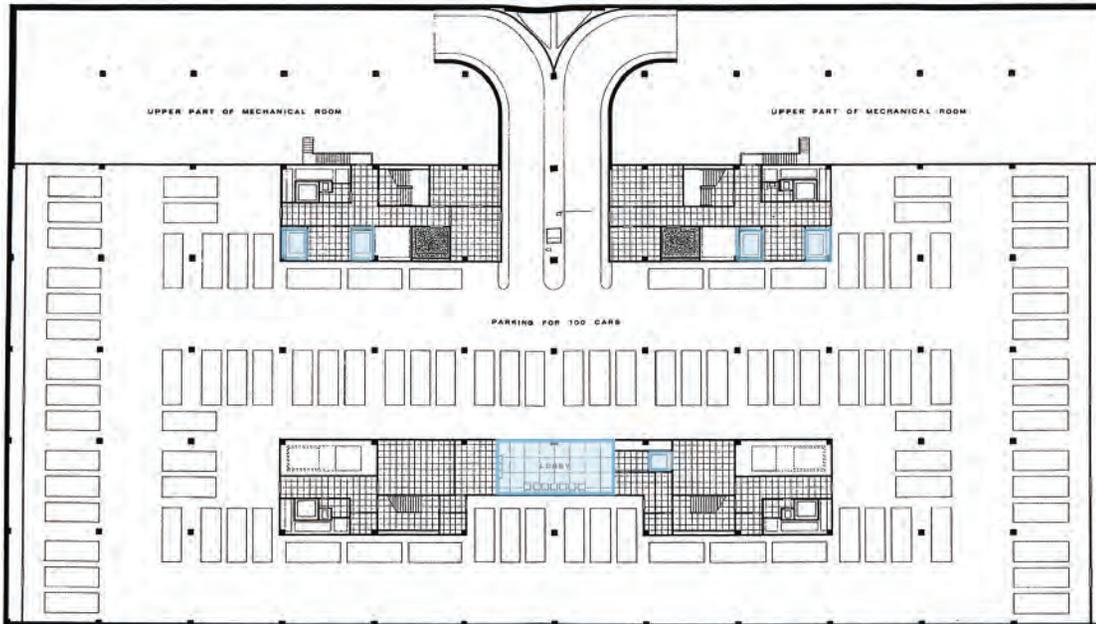
RECOMMENDED TREATMENT:

Preservation treatment within the Rehabilitation Zone is anticipated to include the retention, maintenance, repair, and protection of Miesian design principles as defined in these guidelines; however, the introduction of new furnishings is accepted. For example, although non-wool carpet tile is not original to this building, it will be permitted in this zone with the condition that it maintains the characteristics (color, pile, weave) of the original carpet.



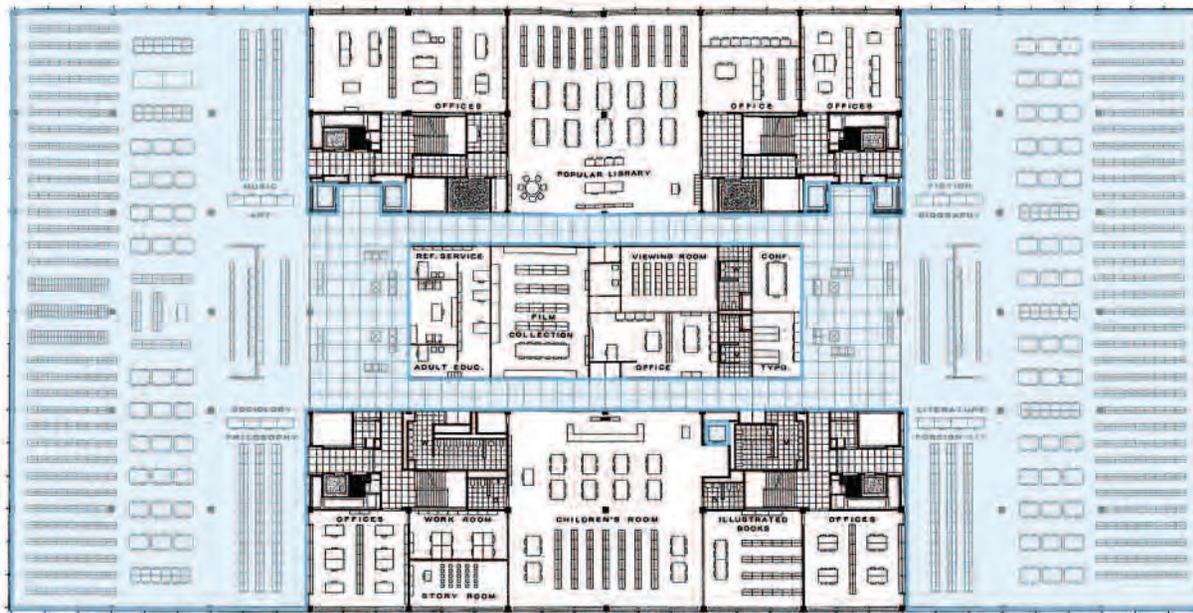


A LEVEL

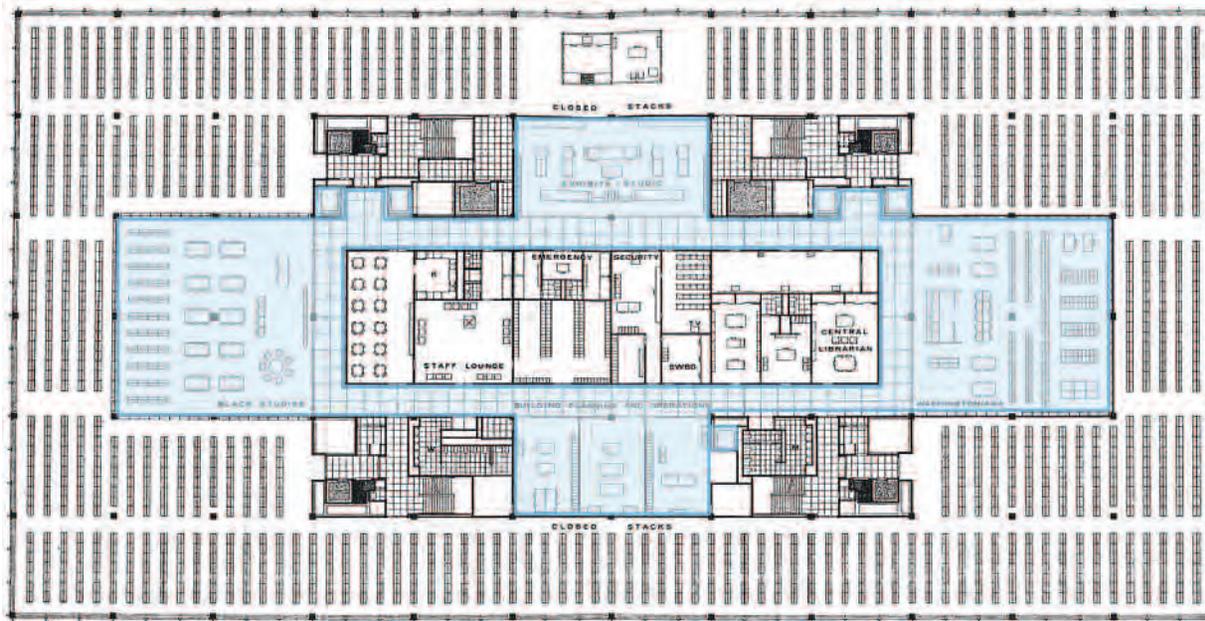


B LEVEL



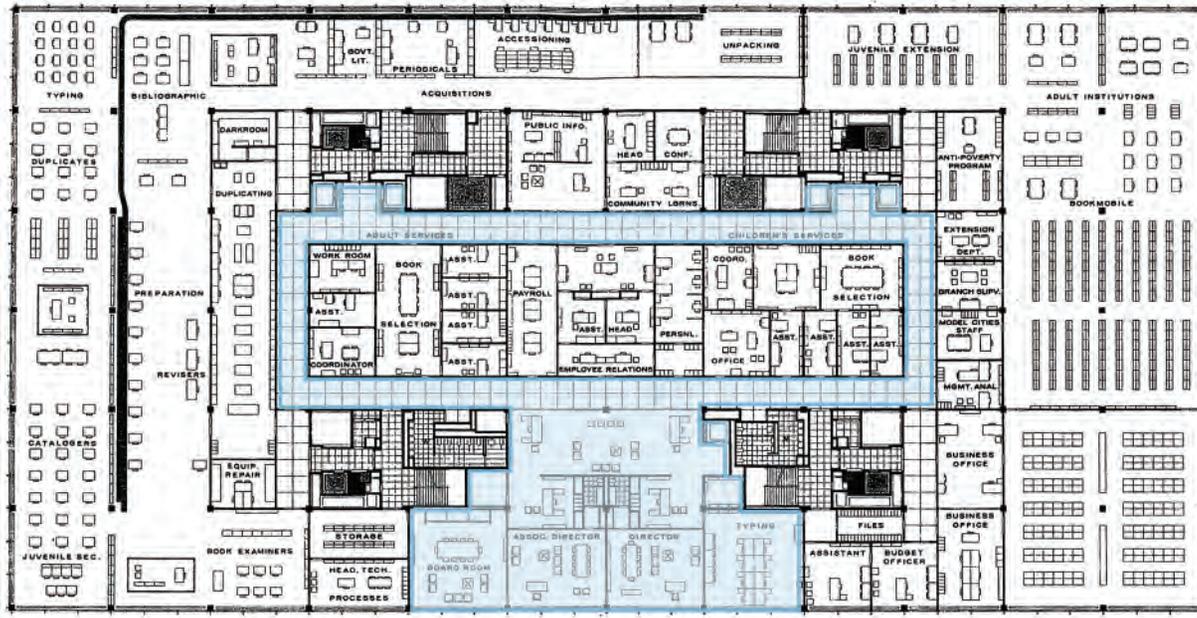


2ND FLOOR



3RD FLOOR





4TH FLOOR



Restoration
Zone



Rehabilitation
Zone



Renovation
Zone

RENOVATION ZONE

Anticipates alteration and improvement projects with minimal restrictions, while still encouraging compatibility with the Miesian design principles.

The National Park Service does not define “renovation” in the Secretary of the Interior’s *Standards*. Here it is defined to mean an area where change is anticipated that may respond first to functional needs rather than to design principles.

WHERE:

INTERIOR:

Core service spaces and non-public service/office areas on all floors (excluding the Administrative Suite);
Non-public spaces on A Level;
B Level (excluding garage lobby);
Second, third, and fourth floor (excluding the public corridors and reading rooms).

WHY:

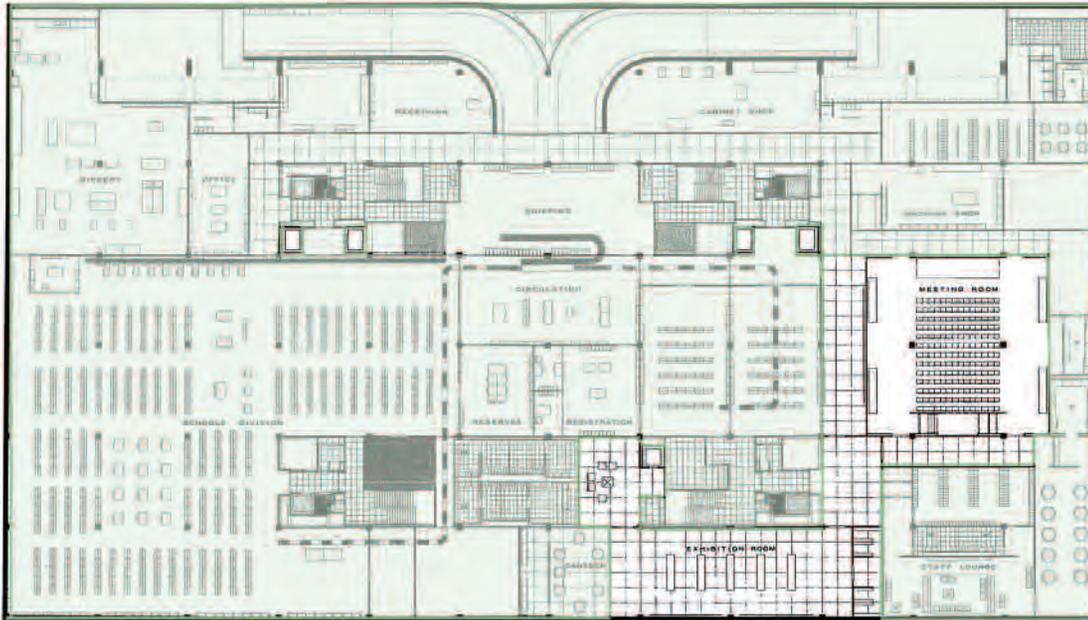
At MLK, the Renovation Zone is defined generally as all non-public spaces such as library staff offices, staff lounges, and book stacks, and/or utilitarian and service spaces, such as the public restrooms and the garage. It also includes two secondary reading rooms on the second floor (the rooms presently used

as the Children’s Division and the Adaptive Services Division) to allow for maximum flexibility to serve the needs of special reader groups.

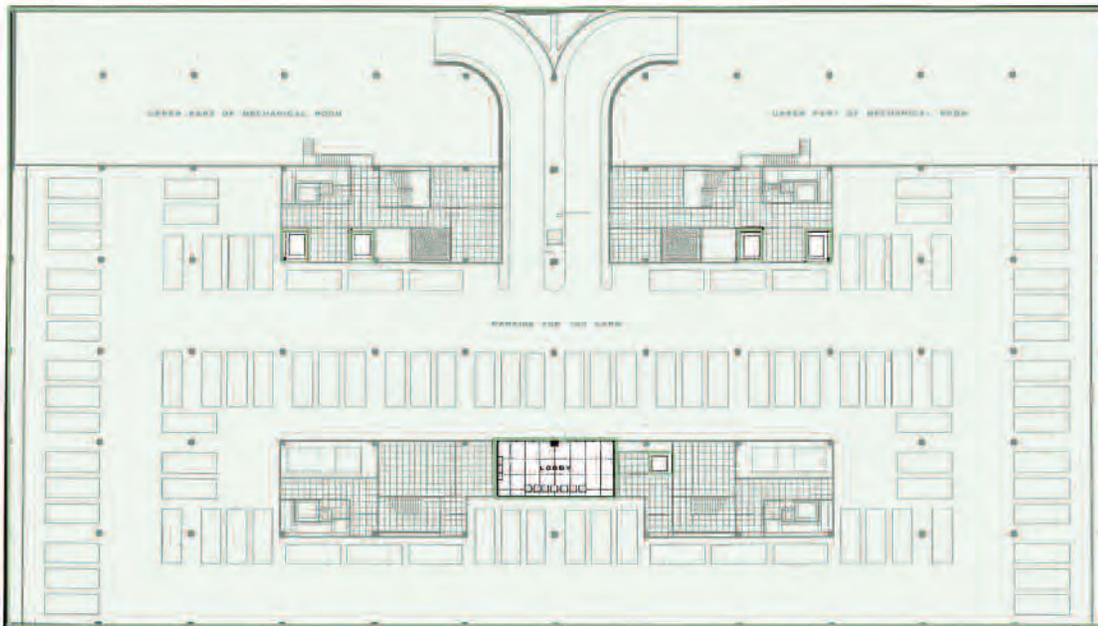
RECOMMENDED TREATMENT:

Preservation treatment within the Renovation Zone is anticipated to include greater change, such as new materials, furnishings, and plan configurations. New elements should be compatible with the Miesian design principles, however, these elements can be complementary to the original elements. For example, non-wool carpet tile in non-original, yet compatible colors is accepted. Geometric patterns rather than solid blocks of color are also acceptable, while floral patterns are discouraged. Work in this zone should not compromise the integrity of the Restoration or Rehabilitation Zones. For example, if a project (such as the introduction of new ceiling light fixtures or a change in window blinds) would change the view into the building in such a way as to alter the overall appearance of the building’s exterior, the proposed work should be avoided.





A LEVEL



B LEVEL



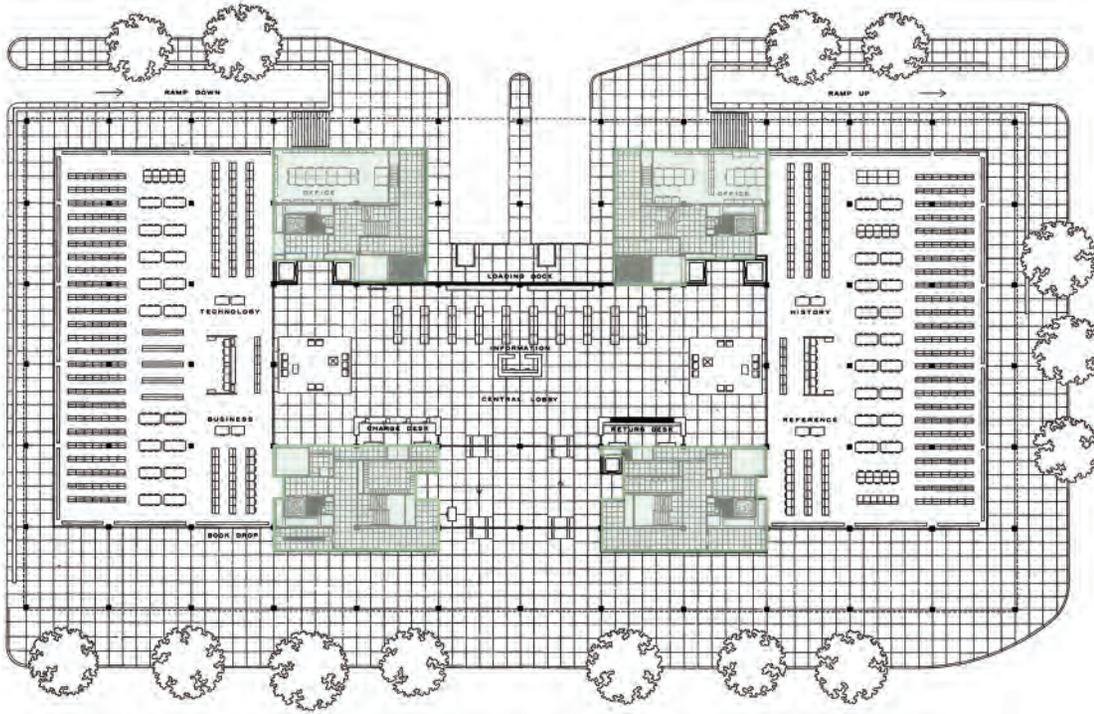
Restoration
Zone



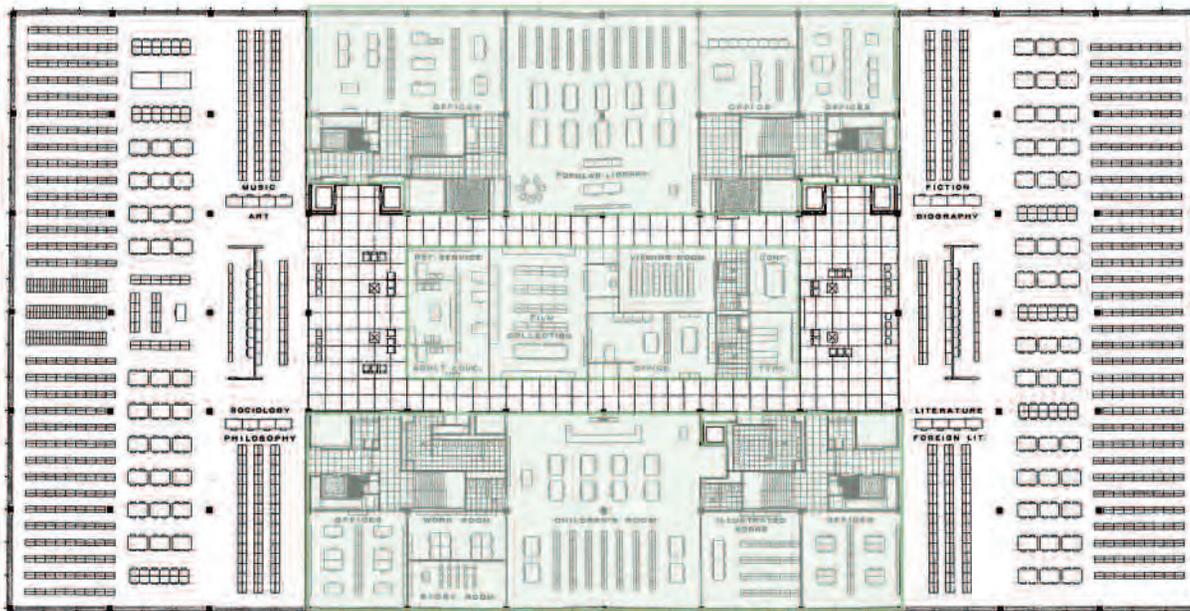
Rehabilitation
Zone



Renovation
Zone

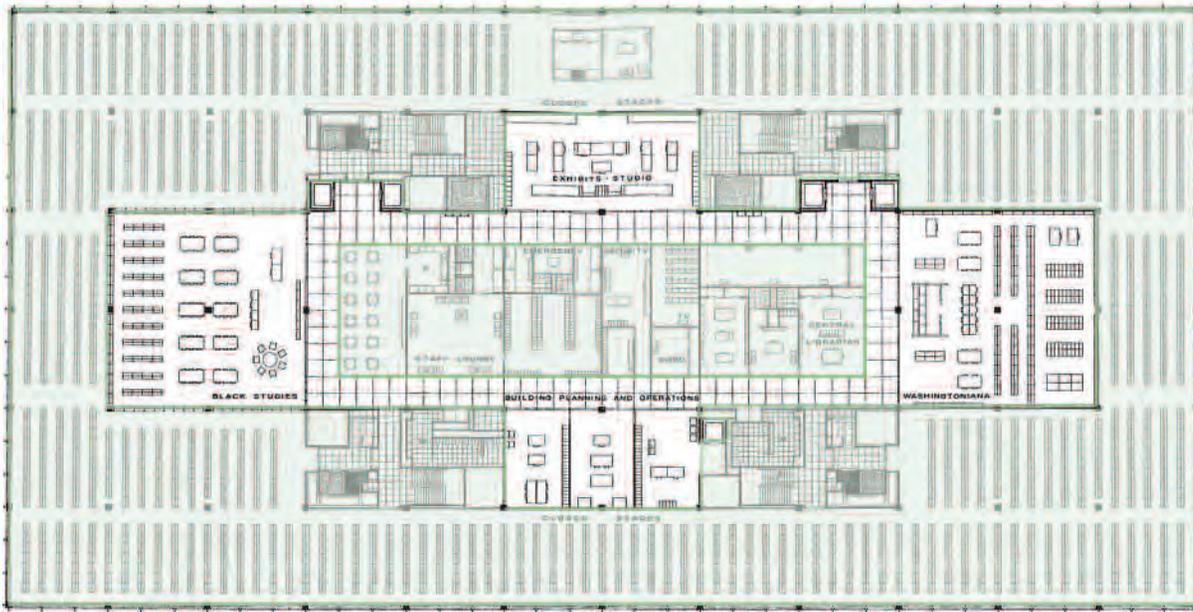


1ST FLOOR

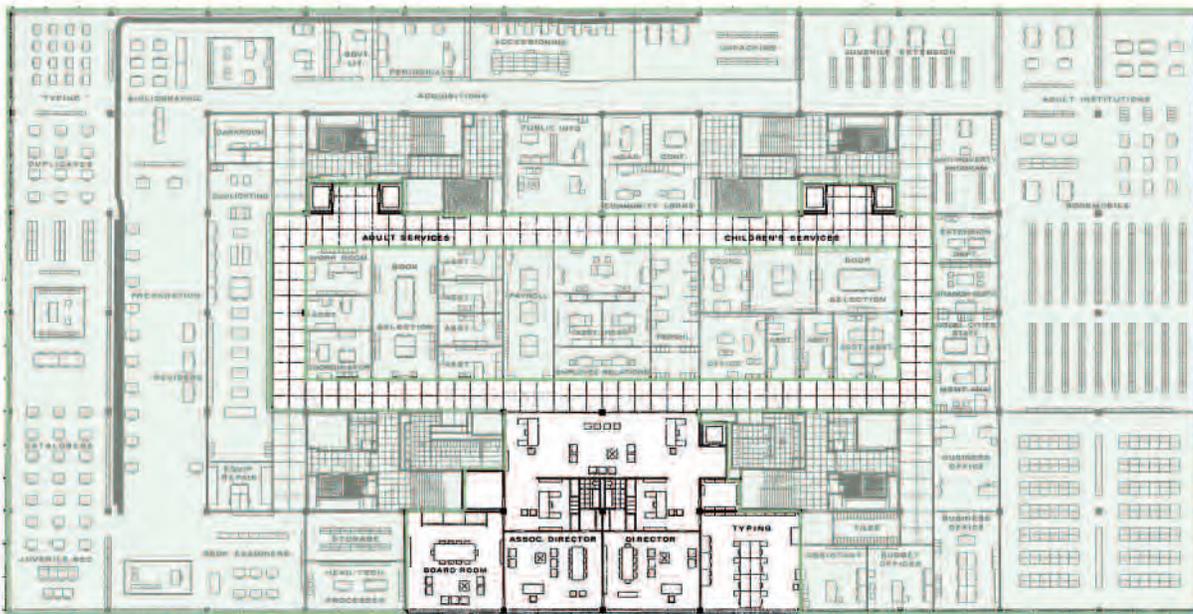


2ND FLOOR





3RD FLOOR



4TH FLOOR

- Restoration Zone
- Rehabilitation Zone
- Renovation Zone

V. DESIGN GUIDELINES



The following design guidelines present an overview of the appearance of the original Martin Luther King Jr. Public Library building and the components that provide its overall aesthetic. In order to make appropriate decisions, the guidelines include specific information about actions that are recommended and those that are not recommended and are highly discouraged. The guidelines cover seventeen topics which are listed below.

For some of the topics, the guidelines differentiate among the building's preservation zones. Other topics present guidelines to be applied uniformly throughout all preservation zones—i.e. building-wide. For example, what is recommended for flooring varies according to each preservation zone, while the recommended guidelines for signage is the same for all zones. Extensive research on in-kind and appropriate substitute materials has been conducted for the preparation of the guidelines. In some cases, the guidelines include specific recommendations for an appropriate replacement material. In conjunction with this document, a MLK Materials Board, which includes samples of identified materials, has been prepared and may be found on file at DCPL's central facility (MLK).⁶

Substructure

Superstructure

Glass Panels

Glass Partition Walls

Flooring

Walls: Brick

Walls: Ceramic Tile

Painted Surfaces

Ceilings

Lighting: Interior

Lighting: Exterior

Doors and Door Hardware

Window Treatments

Miscellaneous Specialized Components

Furniture

Signage

Art

Service Cores and Spaces

Elevator Cabs

Security and Fire Safety Equipment

Garage

Garage Lobby

Americans with Disabilities Act (ADA)

Hazardous Materials

Exterior Hardscape

SUBSTRUCTURE AND SUPERSTRUCTURE

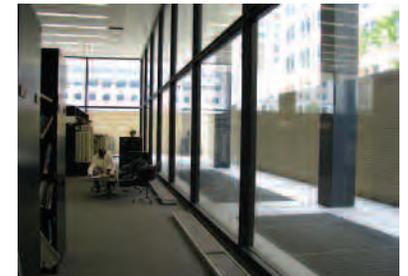
The structural form of MLK establishes a rhythm and balance that is referenced throughout the building, extending beyond the architecture itself into the interior design. The building's steel and concrete substructure is independent of its steel and glass superstructure (the curtain wall). Reinforced concrete spandrel beams covered with steel plates run horizontally across the exterior to divide floors, while concrete columns form structural bays. The horizontality of the spandrel beams is offset by unadorned steel flange beams set vertically to serve as mullions. Narrower flange beams—the building's only non-structural ornamentation and a device used in many of Mies' other buildings—are welded to the steel plates that cover the columns. These components run from the base of the second floor to just below the roofline, creating an articulated rhythm in the otherwise flat surface of the curtain wall. The steel plates that cover the steel and concrete skeleton, seen on both the exterior and the interior, were originally coated with paint identified as "Detroit Black Graphite" (see PAINTED SURFACES for more details).

ALL ZONES: RECOMMENDED

- Conduct regular maintenance on the curtain wall to prevent rust and deterioration of the steel. Use the least abrasive method for removing rust and cleaning the steel. In some cases, more intense methods of rust removal may be necessary. Test all proposed cleaning methods on small sections of the steel to determine the optimum method to maximize cleaning and minimize damage.
- Conduct a paint analysis to confirm the chemical composition of the original paint used to coat the steel panels.
- Establish and implement a plan for comprehensive repainting of the exterior steel cover plates and window frames.
- Maintain the steel plates, checking regularly for material failure and repairing as necessary.

ALL ZONES: NOT RECOMMENDED

- The painting of any part of the curtain wall or structure, either exterior or interior, with paint of a composition or color other than the original black paint.



GLASS PANELS

The glass window panels within the steel curtain wall of MLK are a defining feature of the building's design. In an important aspect of Miesian design principles, these large expanses of glass blur the definition of wall and window creating the illusion of a transparent, floating structure.

Ground Floor

The ground floor, recessed to create a loggia, is delineated primarily by large panels of clear glass set into steel window framing members running from floor to ceiling. The first floor was originally glazed with 3/8" thick clear plate glass set into 7/8" thick steel bar stops.

RESTORATION ZONE: RECOMMENDED

- Prioritize repair and replacement of broken glass as part of a regular maintenance routine.
- Maintain the transparency between the interior and exterior at street level by replacing glass when necessary with clear glass of the same composition and dimensions as the original panels.
- Clean glazing as part of a regular maintenance routine.

- Maintain the transparency between the interior and exterior at street level by minimizing the placement of posters and/or signs on these windows.
- Limit the size of posters and/or signs to maintain visibility into the building's interior. This can be accomplished by limiting height and width of posters and/or signs and by hanging them at regular intervals with sufficient space between each to maintain views.

RESTORATION ZONE: NOT RECOMMENDED

- Obscuring a majority of the windows or impairing the sense of transparency through the continued display of large posters and/or signs or a large number of small posters and/or signs.
- Obscuring a majority of the windows or impairing the sense of transparency through the placement of furniture, shelving, and/or equipment next to the windows.
- Replacing the clear glass with glass of a different composition or tint or size than the original.



Upper Stories

The glazing at the upper floors consists of large panels of 3/8" thick dark bronze-tinted glass set into steel window framing members running from floor to ceiling. The window openings of the upper stories are of two sizes: 8'-5 1/2" x 10'-7 1/8" (end windows) and 9'-1 3/8" x 10'-7 1/8" (center windows).

ALL ZONES: RECOMMENDED

- Prioritize repair and replacement of broken glass as part of a regular maintenance routine.
- Maintain the character of the transparency between the interior and exterior by replacing glass when necessary with dark bronze-tinted glass of the same composition and dimensions as the original panels.
- Clean glazing as part of a regular maintenance routine.

ALL ZONES: NOT RECOMMENDED

- Obscuring a majority of the windows or impairing the sense of transparency through the display of large posters and/or signs or a large number of small posters and/or signs.
- Obscuring a majority of the windows or impairing the sense of transparency through the placement of furniture, shelving, and/or equipment next to the windows.
- Replacing the bronze-tinted glass with glass of a different composition or tint or size than the original.

GLASS PARTITION WALLS

Transparency is a defining Miesian design principle at MLK. Throughout the building glass partitions are used to separate and connect reading rooms from lounge areas and corridors. For example, the first floor is experienced as one continuous volume of space owing to the interior glass partitions connecting each of the main reading rooms with the Central Lobby

ALL ZONES: RECOMMENDED

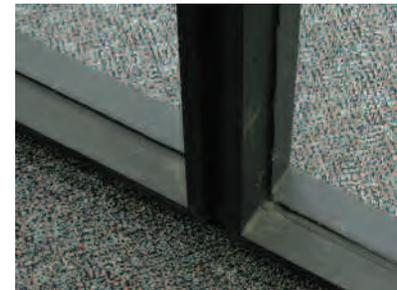
- Clean interior glass partitions throughout the building.
- Replace glazing as required, to match the original in dimension, color/transparency, thickness, and in the same location within the frame.
- Paint the steel framing using the specified paint (see PAINTED SURFACES).
- Maintain the steel frames.

RESTORATION AND REHABILITATION ZONES: NOT RECOMMENDED

- Obscuring the sense of transparency provided by the use of interior glass partitions in Restoration and Rehabilitation Zones should be avoided.

This includes:

- Removing a glass partition and/or filling in the space with a solid wall;
- Displaying large posters over a large portion of the surface area;
- Installing or placing full-height bookcases against a glass partition; and
- Affixing adhesive materials to the glass.



FLOORING

The original flooring at MLK provides the foundation for the color palette throughout the building. The original floor materials included Rockville granite pavers, wool carpet, vinyl asbestos tile, and ceramic tile. While the granite pavers remain in good condition, the other flooring materials have already reached or are approaching the end of their product life.

Granite

The Central Lobby is defined by the original polished Rockville granite pavers each measuring 59 3/4" x 59 3/4".⁷ The Rockville granite is distinguished by a light grey base with flecks of darker grey and black and generally warm undertones. On the exterior of the building, the pavers have a flame finish and are located around the entire exterior, including adjacent to the parking garage ramps. In addition, the granite is used for the coping on the exterior walls. The interior pavers have a honed finish and are located on the first floor including in the entrance vestibule and Central Lobby. The granite is also used as the desk surface for all custom-built furnishings in the Central Lobby including the information desk and charging desks, as well as atop the card catalogs.

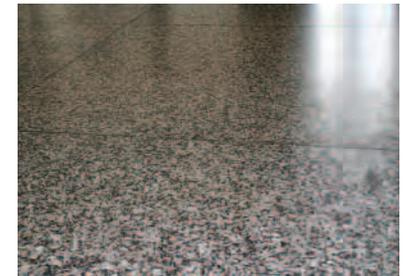
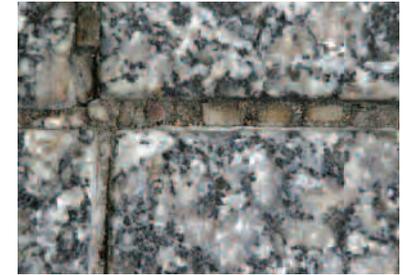
Carpet

The original carpet was a low-pile wool broadloom in heathered grey with beige undertones manufactured by Stevens-Gulistan. The majority of this carpet has been replaced.

Tile

Vinyl Asbestos Tile - Stairwells and service areas were clad with a standard 12" x 12" black vinyl asbestos tile manufactured by Armstrong. This tile was removed from the building and replaced with a 12" x 12" linoleum tile. In some locations, the linoleum tile has been removed and replaced with gray, sheet linoleum.

Ceramic Tile – Ceramic tiles used on the floors of restrooms and service closets were a glazed tile in a warm-gray color, measuring 2" x 2" with a cushion edge. The ceramic tiles were described as similar to the "Velvetone" or "Velvetex" tile produced by the Mosaic Tile Co. The original tile was manufactured by Keystone Ridgeway Co. For the most part, this tile has been removed and replaced with a 12" x 12" ceramic tile.



RESTORATION ZONES: RECOMMENDED

- Retain original granite floor pavers or, as necessary, use an in-kind replacement material. In the Central Lobby, the original honed granite should be regularly cleaned and maintained to ensure the longevity of the material. The wax on the honed granite, which has been applied over the years to give the floor a high-gloss finish, should also be stripped. The floor should be treated with a high-quality, non-glossy stone sealant.
- Use replacement carpet for the two first floor reading rooms that closely matches the original carpet in pattern, texture, weave, and color. A suitable broadloom replacement in nylon is the Architecture line in the color Portland Press 889876 made by Bentley Prince Street or a similar product.
- Schedule careful and regular cleaning of the carpet as part of routine maintenance.
- Select replacement tile to be compatible to the original tile in size, glaze, form, and color.
- Remove baseboards as they are not an original component of the design.

RESTORATION ZONES: NOT RECOMMENDED

- The introduction of new flooring materials or colors, including carpet tile, for which there is no evidence of previous use in the Restoration Zones.
- The installation of a baseboard of any kind.

- Affixing any adhesive product (glue, tape, epoxy, etc.) that may cause permanent damage to any flooring.
- Drilling into floors to affix signs or erect partitions.

REHABILITATION ZONES: RECOMMENDED

- Follow consistent and unified approach to flooring throughout the Rehabilitation Zones.
- The use of broadloom carpet and carpet tile is allowed in this zone, however it is recommended that only one be used comprehensively on a given floor to ensure that broadloom carpet is not laid adjacent to carpet tile.
- A replacement grey carpet is recommended for areas that originally had carpet such as corridors and reading rooms on the upper second, third, and fourth floors. The recommended replacement carpet is the International Glamour line in the color Private Runway (Number 880121) produced by Bentley Prince Street or a similar product.
- Hard flooring may be installed in certain areas of the Rehabilitation Zone where it is impractical to maintain carpet (for example, the A-level basement). As there was no hard flooring originally in these zones (aside from the Rockville granite), the color and material of the proposed hard flooring should be selected to complement the established color palette. An appropriate resilient and “green” flooring choice for portions of the A-Level is Forbo’s Marmoleum Real Authentic in Tan Pink (3077) or a similar product.

REHABILITATION ZONES: NOT RECOMMENDED

- The introduction of new carpet in colors, textures or styles incompatible with the original.
- Affixing any adhesive product (glue, tape, epoxy, etc.) that may cause permanent damage to any flooring.
- The introduction of tile where there was originally carpet, with the exception of the basement levels.
- The use of baseboard of any kind.

RENOVATION ZONES: RECOMMENDED

- To maintain continuity throughout the building, replacement carpet/carpet tile should remain in the same style as in the Rehabilitation Zones (International Glamour line in the color Private Runway) with the exception of the Adaptive Services, Children's, and Teen areas. In these areas the replacement carpet/carpet tile should be selected from Bentley Prince Street's International Glamour line or similar products using the following appropriate color choices: Tattoo Culture, Cafezinho, Star Resorts, Tokyo Style, Pan African, Mansion Hotel, BBC Prime, Earth NYC, and Café Noir. ⁸

- The use of broadloom carpet, carpet tile, and hard flooring is allowed throughout this zone, except in the restrooms where ceramic tile is preferable.
- Colors not original to the design are permitted in this zone. If new colors are desired, a choice that represents a distinct contrast from the other areas is advisable. While the introduction of new and complementary colors is permitted here, the color selections should be compatible with the original color palette.
- Hard flooring is allowed. Similar colors, textures, and sizes (tiles versus sheets, for example) to the original are preferred but not required.
- Ceramic tile can be replaced. Similar color, textures, and sizes to the original are preferred, but not required.

RENOVATION ZONES: NOT RECOMMENDED

- Affixing any adhesive product (glue, tape, epoxy, etc.) that may cause permanent damage to any flooring.
- The use of a baseboard of any kind.

WALLS: BRICK

Brick is used for both the exterior and interior surfaces of the building. The exterior brickwork includes the retaining wall on three sides of the building, the front wall framing the main entrance, and the rear walls, loading dock area and garage entry and exit. On the interior, the same brick is found throughout the building, notably in the Central Lobby, the reading rooms, the public corridors, and the auditorium in the A level.

The original brick used at MLK is a beige brick with small iron flecks laid in a running bond pattern. In a materials list dated May 12, 1966, the specified brick was described as a light grey Fire Speck Face Brick in a standard size, similar to Hanley Co. No. S-72-NR.⁹ Although an identical brick has not been located, a similar brick has been identified as a suitable replacement brick: Dusty Grey Ironspot (SIS665) Extruded Face Brick by Glen-Gery Brickwork. The original mortar was a complementary beige color with a deep recess along the horizontal mortar joints and a shallow recess on the vertical mortar joints. Mortar analysis has not been conducted.

ALL ZONES: RECOMMENDED

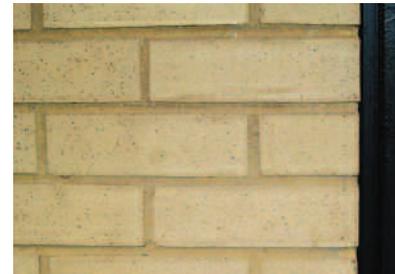
- Establish a regular cleaning program for brickwork utilizing minimally abrasive treatments.¹⁰
- Use the least abrasive method (i.e. water only) for removing dirt. Test all proposed cleaning methods and products on small

sections of the brick to determine the optimum method to maximize cleaning and minimize damage.

- Conduct a mortar analysis to identify original mortar composition and determine an appropriate match for all repointing.
- Match new mortar with original mortar and use the same tooling technique as employed originally if repointing is necessary.¹¹
- Match new brick to the original brick where original brick is missing or badly deteriorated using the identified replacement.

ALL ZONES: NOT RECOMMENDED

- Painting or sealing the brick.
- Covering the brick.
- Removing brick unless badly deteriorated, and replacement is planned.
- Not using the specified brick when replacement is necessary.
- Affixing any adhesive substance (tape, glue and the like) to any brick surface.
- Repointing the mortar joints with a visually or materially different mortar or tooling technique.
- Installing signage through bricks rather than mortar joints.



WALLS: CERAMIC TILE

Ceramic tile was applied as the original wall covering in the library's restrooms. This tile was specified to be a Satin Glazed Ceramic Wall Tile with a face dimension measuring 4 7/8" x 11 3/4" and had a cushion edge similar to that produced by Mosaic Tile Co.

RENOVATION ZONE: RECOMMENDED

- Establish a regular cleaning program for ceramic tile utilizing minimally abrasive treatments.¹²
- Match new tile with the original tile where the original tile is missing or badly deteriorated.
- Conduct a grout analysis to identify original composition and determine match for all regrouting.

RENOVATION ZONES: NOT RECOMMENDED

- Painting the ceramic tile.
- Removing ceramic tile if not necessary or part of a renovation.
- Affixing any adhesive substance (tape, glue, and the like) to any ceramic tile surface.

PAINTED SURFACES

Gypsum walls, metal columns, and steel framing throughout the building are painted. The original paint colors reinforced the neutral color palette of the granite flooring and tabletops. The colors of the original paint in Mies' design for the building include the color identified as "Detroit Black Graphite" and three different shades of white (white, off-white, and warm-grey).¹³ Generally, all surfaces received three coats of paint. The black paint had a matte finish and was applied to the entire steel structure as well as the interior columns on the first floor, all the interior mullions on all floors, and all door frames and hollow metal doors throughout the building (to offices, restrooms and meeting rooms). White flat paint was applied to all gypsum ceilings, stair soffits, and any exposed concrete ceiling structure. An off-white semi-gloss paint was used for concrete block and exposed concrete basement walls. A warm-grey semi-gloss paint was applied to exposed concrete column fireproofing and vermiculite plaster column fireproofing. All original paint was oil-based, however, a paint analysis has not been completed to date.

Before commencing a re-painting program, it is critical to understand the building's paint history. Assuming that the surfaces have been repainted, the use of different paints over time, with different bases and adhesion qualities, significantly affects what future paints may be applied. Furthermore, the

treatment and condition of the steel and stresses over time may affect the performance of the existing paint and effect what paint may be applied.

ALL ZONES: RECOMMENDED

- Conduct a comprehensive paint analysis study before the start of a repainting campaign. Such a study will provide an analysis of the building's paint history and offer specific recommendations of future paint that should be applied for best value and performance.¹⁴
- Formulate a comprehensive paint plan for the entire building once a paint analysis study has been completed.
- Select one black paint color, one white, one off-white, and one warm-grey paint color for the building to promote visual consistency. The specific selection should be part of the paint analysis study recommendations. The black paint is appropriate for first floor columns, doors, frames and the like, and the entire steel structure (interior and exterior). The white paint is appropriate for the ceilings where originally painted and some walls. The off-white paint is appropriate for walls and for columns in all areas except the first floor where they were black. The warm-grey semi-gloss paint should be applied to exposed concrete column fireproofing and vermiculite plaster column fireproofing.



- Maintain the original paint color schemes in the Restoration and Rehabilitation Zones. As part of the structure, columns in all three Preservation Zones should retain their original paint color scheme. Interior mullions bordering either the Restoration or the Rehabilitation Zones should also maintain the original paint color scheme with black paint.
- The entire steel skeleton, interior and exterior, should maintain the original color scheme with black paint, selected to match the original “Detroit Black Graphite.”

ALL ZONES: NOT RECOMMENDED

- The application of paint without an understanding of the paint history.
- The introduction of any additional paint colors except in Renovation Zones is not appropriate. Columns, including those on the interior and as part of the curtain wall regardless of Preservation Zone, should be maintained in the original color scheme.
- The application of paint to any brickwork.

CEILING

The ceilings at MLK are of three types: suspended acoustical tiles; painted gypsum; and painted concrete. The use of each type of ceiling is directly related to the use of the associated space. The Central Lobby, reading rooms and public corridors have suspended acoustical tile ceilings, which include continuous rows of inset fluorescent lighting with translucent plastic covers. The service cores also have suspended acoustical tile ceilings, as do the publicly accessible service halls and stairs between the garage and the formal public spaces, also with inset fluorescent light fixtures with translucent covers. The ceilings of the various meeting rooms and administrative spaces, elevator halls, and restrooms are sheathed with gypsum board. These ceilings feature recessed cylindrical light fixtures. The ceilings in the garage are of exposed concrete with hanging utilitarian fluorescent light fixtures.

RESTORATION AND REHABILITATION ZONES: RECOMMENDED

- Maintain original ceilings to ensure the retention of the highly significant original ceiling plan.
- Paint ceilings to match the original paint colors.

- If it is necessary to replace the suspended acoustical ceiling system, use an identical acoustical tile and framing system. If the system is not available, locate similar systems that have the same characteristics of dimensions, texture, color, and finish for both the metal suspension system and the acoustical tiles.

RESTORATION AND REHABILITATION ZONES: NOT RECOMMENDED

- Replacement of a ceiling with dissimilar materials or systems.
- Replacement of pieces of the suspended acoustical tile system with dissimilar pieces.
- Covering an original ceiling with a different material or hanging ceiling system.

RENOVATION ZONE: RECOMMENDED

- Maintain the original ceiling. If covered, the material should not harm the original surface.

RENOVATION ZONE: NOT RECOMMENDED

- The introduction of an entirely different ceiling material or pattern.
- The application of adhesives to the original ceiling.



LIGHTING: INTERIOR

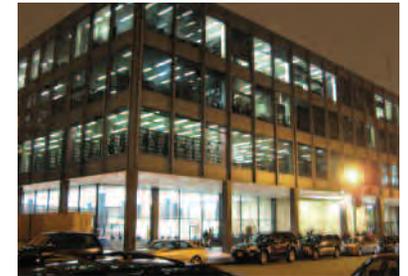
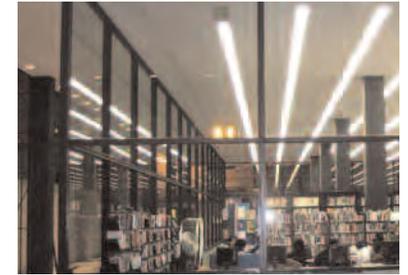
The interior lighting scheme at MLK uses both artificial and natural means of light. The artificial lighting reinforces many of the Miesian design principles including the use of the standard module (lights are spaced 5 feet on center), the emphasis of the rectilinear form, and consistency between public and private areas.

The design intention of the lighting scheme is most evident at night. While the lighting on the upper floors is in need of cleaning, repair and replacement, the recently completed lighting project on the first floor exemplifies the original effect of the lighting scheme. For example, at dark, the combination of the clear glass on the first floor and the lighting configuration on the ceiling plane provide the illusion that the upper floors rest atop the glowing floating space of the first floor. On all floors the light passing through the glass enhances the sense of transparency and suggests the volumes of space on the interior of the building. The rows of rectilinear light boxes are affixed perpendicular to the book stacks in the public reading rooms on the first and second floors. The lighting scheme on all floors has the same orientation (the length of each light is oriented north-south), creating a strong visual sense of horizontality. The first floor of the building has continuous rows of fluorescent light fixtures set flush with the

ceiling. The fluorescent light fixtures, measuring approximately four feet long by ten inches wide, are set adjacent to one another in rows approximately ten inches wide. All interior light fixtures were originally produced by General Electric with bulbs providing an illumination of 70+ foot candles. The fixtures are fitted with translucent plastic covers.

Floors two, three, and four, sharing a common floor plan, also share the same lighting scheme. The corridors around the building's central core feature individual horizontal lights flush with the ceiling. These are regularly spaced on the 5 foot module. In the reading rooms and service spaces, the light fixtures are not set in a continuous row as on the first floor but maintain the same general alignment.

On the A-level the lighting scheme features rows of recessed cylindrical ceiling lights, some with swivel capabilities. Originally the public areas of the A-level featured gallery and auditorium space that had different needs from the upper floors and thus required a different lighting plan.



RESTORATION AND REHABILITATION ZONES: RECOMMENDED

- Maintain original light fixture configuration to ensure the retention of highly significant original lighting scheme.
- Prepare a lighting maintenance and repair plan to improve the lighting scheme through cleaning, repair and in-kind replacement as necessary.
- Identify approximate replacement light bulbs to ensure the continuity of light color, intensity, bulb shape, and size.
- If the light bulb is visible, use a bulb of similar appearance, taking into account energy efficiency.
- If the light bulb is not visible, use as similar a bulb as possible, taking into account energy efficiency.
- Implement a lighting plan that reduces energy use through bulb replacement or other green initiatives.

RESTORATION AND REHABILITATION ZONES: NOT RECOMMENDED

- Adding incompatible lighting that would be visible from the exterior. Installing lighting of varying luminance or color in different areas of the building is not appropriate.

RENOVATION ZONE: RECOMMENDED

- If new lighting is required on the A-level due to a change in use, the original lighting should be maintained with the addition of new light fixtures only as necessary and in a way that minimizes any negative effect.
- Maintain the lighting scheme where visible from the exterior.

RENOVATION ZONE: NOT RECOMMENDED

- As several Renovation Zones are located adjacent to the exterior walls, it is not recommended to change the lighting scheme in these areas in such a way that the change will be visible from the exterior.



LIGHTING: EXTERIOR

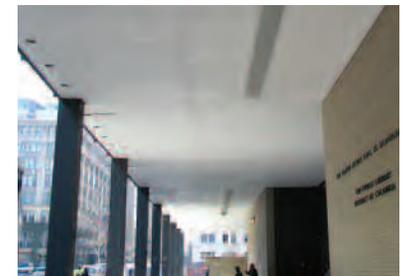
The exterior lighting scheme is limited in scope. It consists of a continuing series of can lights installed into the soffit of the loggia at its perimeter edge on all four sides of the building, two long narrow panel fixtures recessed into the loggia soffit to either side of the main entrance, and emergency light fixtures positioned high on the exterior brick walls at various locations around the building.

RESTORATION ZONE: RECOMMENDED

- Maintain original light fixture configuration.
- Prepare a lighting maintenance and repair plan to improve the lighting scheme through cleaning, repair and in-kind replacement as necessary.
- Identify approximate replacement light bulbs to ensure the continuity of light color, intensity, bulb shape, and size.
- If the light bulb is visible, use a bulb of similar appearance, taking into account energy efficiency.
- If the light bulb is not visible, use as similar a bulb as possible, taking into account energy efficiency.
- Implement a lighting plan that reduces energy use through bulb replacement or other green initiative.

RESTORATION ZONE: NOT RECOMMENDED

- Adding incompatible lighting that would be visible. Installing lighting of varying luminance or color in different areas of the building's exterior is not appropriate.



DOORS AND DOOR HARDWARE

The main public entry to the building is located at the center of the G Street elevation under the loggia. It consisted originally of a series of single leaf hinged glass and painted hinged steel doors and frames set into a structural steel panel wall system. Some of the original doors have been replaced with two glass and painted steel revolving doors in a cylindrical steel frame. All doors remain set into the structural steel panels of the ground floor wall system. The secondary public entrance is located in the garage where single leaf hinged glass and painted steel doors and frames are set into a structural steel panel wall system. These doors provide access to the garage lobby from A Level. Other pedestrian entry doors are located at various places around the building. Used for service purposes only, these doors are all solid flat panel steel doors set singly or in pairs within a steel frame.

The interior doors at MLK are of three main types: glass in a painted steel frame, solid flat panel steel, and solid flat panel wood. These doors are sometimes installed as single doors and sometimes as pairs. The glass doors with painted steel frames are used within glass partition walls, while the solid steel and solid wood doors are used as entries to offices and conference rooms, for access to service spaces, including public restrooms, along the public corridors, and as fire doors at the building's service cores.

The door hardware is fabricated of brushed stainless steel or painted aluminum. The hardware includes single steel knobs, vertical open door handles installed as a single handles or in pairs, horizontal emergency push bars, and hinges. In some instances, there are independent locks.



ALL ZONES: RECOMMENDED

- Maintain the doors, painting to match the color and composition findings from the paint analysis.
- Repair or replace cracked or broken glass and bent or otherwise broken aluminum frames to match.
- Remove non-original locks and replace necessary locks with locks that match the original.
- If necessary to add an independent lock to a door that did not have a lock originally, install a lock that with an appearance in keeping with the original design.

ALL ZONES: NOT RECOMMENDED

- Replacing doors with doors that do not match the original.
- Painting doors or door opening framing with a paint of a color or composition other than that specified in the paint analysis.
- Replacing door hardware with hardware that does not match the original or, in the case of ADA compliance requirements, is not compatible with the original design.
- Affixing adhesives that can harm the surface of the doors and door frames.
- Adding locks, rather than replacing lock.

WINDOW TREATMENTS

The first floor, being recessed to accommodate the loggia, has no need for window treatments to block direct sunlight and therefore, originally there were no applied window treatments at the interior of the perimeter wall. On the upper levels (two, three, and four) black-colored aluminum alloy Venetian blinds (1" deep and .011" thick) were installed to provide some relief from the direct sunlight. The blinds were sized for each window and were designed to cover the glass area between the mullions, allowing an approximately 3" gap between the blinds at each window mullion and were specified to not be over 72" long. The blinds were of two widths: 8'-5 1/4" (end window openings) and 9'-1 1/8" (middle window openings). Since the building is structured as a steel curtain wall with large glass panels, the uniform appearance of the original window treatments plays a significant role in the exterior experience of the building. Many of the Venetian blinds remain in place, although these remaining blinds are in a mix of poor to fair condition. All window treatments applied to the windows at the building's perimeter walls are to be considered part of the exterior and are to receive preservation treatment in keeping with the Restoration Zone.

ALL ZONES: RECOMMENDED

- Create a comprehensive program to determine a uniform treatment to be applied on the perimeter windows on floors two, three, and four. If the comprehensive repair/ replacement of window treatments requires a phased approach, the timing of the transition should limit the visual disturbance of the exterior appearance.
- Select new window treatments for these windows that share the general characteristics of the original Venetian blinds. These include: custom-fitted to the full size of each window opening (8'-5 1/2" x 10'-7 1/8" and 9'-1 3/8" x 10'-7 1/8"); movable so as to allow a moderate degree of transparency to permit light to filter in while closed or drawn and mimic the movement of the original blinds; a similar depth (1") and thickness (0.11"); preferably black or dark in color. A different treatment, such as a window shade, may be acceptable if it maintains the general appearance, form, and function as the original blinds.



ALL ZONES: NOT RECOMMENDED

- The introduction of window treatments of any kind on the first floor windows.
- The use of blinds or shades at the upper floors that would block or interrupt the views in or out.
- The introduction of a window treatment in a form, color, or size that is inconsistent with general appearance, form, and function as the original blinds.
- The use of vertical blinds.

MISCELLANEOUS SPECIALIZED COMPONENTS

Throughout the building, there are a number of miscellaneous components that were designed or selected specifically for MLK. These components give special character to MLK, are often directly associated with the building's use as a library, and highlight the level of detail that characterizes Mies' work. On the building's exterior, these items include a simple metal railing running from the brick retaining wall along 9th Street to the front of the building, simple metal handrails at the rear steps in the northwest and northeast corners of the building, respectfully, and a simple metal bike rack affixed to the east brick retaining wall and the Exit Signs at the parking ramp. The metal of the railings, handrail, and bike racks is painted black. (The locked metal gates at the entry of the rear loading docks and that restrict access to the east and west sides of the building are not original.)

In the interior of the building, such components include the water fountains, handrails, clocks, electrical outlet covers, light switch plate covers, waste disposal unit covers, and such specialty items as dumbwaiters, the pneumatic tube system, the book conveyor system, and phone booths.

ALL ZONES: RECOMMENDED

- Maintain the special miscellaneous components, cleaning carefully to retain the integrity of their material.
- If necessary to repair or replace, attempt to match.
- If no longer used, retain in place as examples of the building's special character.
- When necessary to add a miscellaneous component (such as the book drop box located outside the main entry), choose components with materials and design compatible with the aesthetic of the building.

ALL ZONES: NOT RECOMMENDED

- Replacing components with new components that do not match the original.
- Painting the components unless originally painted.



FURNITURE

The furniture originally placed within MLK was specifically and carefully selected to complement the architecture and reinforce the design principles. The furniture was an essential component for the design intention of the building. Jack Bowman commented that “Our success will depend, in no small part, on the quality, durability and appearance of the interior furnishings and their harmony with the building’s architecture.”¹⁵ As part of the design, Mies and his project team selected a range of furnishings from tables to chairs to shelving to file cabinets to waste baskets. No detail was left unnoticed. The effect of this attention to detail and coordination of form resulted in the individual furnishings embodying the general principles of the architecture.

Generally, the original furniture selected for MLK possesses a strong sense of rectilinearity, exhibits a strict attention to detail, employs modern construction techniques, and reflects the muted color palette and choice of materials found throughout the building. Mies designed a comprehensive furniture plan to create consistency and continuity throughout the building in both public and private areas.

This decision to choose every item of the interior furnishings, no matter how minor, was elaborated in a letter dated May 10, 1971,

where Bowman explained: “We believe the standards for the selection of furnishings for such an important public building should be quite different from those generally applied. In normal circumstances substitutions and deviations from specification may often be in the public interest. In this particular instance such is not the case. Specifications must be carefully drawn and rigidly adhered to.”¹⁶

As a result, a defining feature of the furnishings at MLK is the consistent and uniform use of furniture throughout the building. Bowman explained:

“The 4200 series furniture has been specified in both public and non-public areas. We believe this to be important for reasons of flexibility. If furniture presently designated for non-public areas is needed in public areas it will match in appearance. Also as time passes public reading rooms will be enlarged and new reading rooms will be added.... After many years, perhaps even after the contemplated series have been discontinued, furniture can be brought from non-public areas so that the appearance of furniture in public areas will be consistent throughout the building.”¹⁷



A furniture inventory, completed by EHT Tracerics Inc. in August 2007, identifies each item of original furniture that remains at MLK. The inventory includes photographs, descriptions, location by floor, and information regarding manufacturer and catalog number. The inventory also includes the original quantity ordered and the number found to be remaining at the date of the inventory. The furniture inventory should always be referenced when making furniture-related decisions.

Furniture Placement

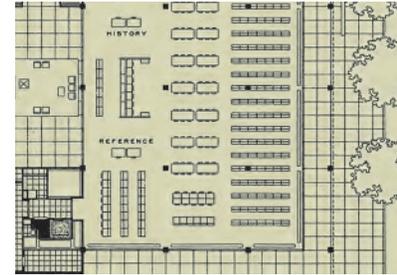
All furniture at MLK was placed in a specific configuration as part of the original design. Using a grid, the original architectural plans identified each piece of furniture and indicated a specific location for each. As a result, it is possible to understand the organizational patterns that the architect intended for each of the individual spaces.

Central Lobby Furnishings

The Central Lobby has some of its original furnishings designed and constructed specifically for this space as part of the construction order. These original pieces included the central information desk, a series of card catalog cabinets, and two check-out desks. The wood used to fabricate the original Central Lobby furnishings is American black walnut. The bases and tops of each piece were fabricated from the same Rockville granite as the floors. While these furnishings appear to be fixed due to the use of the Rockville granite bases, they are moveable. As a result, they are not considered part of the building's structure.¹⁸

Shelving

The shelving system at MLK is a continuation of the architectural program. The black metal shelves have a hard, semi-gloss painted finish with a closed base. The simplicity and grid-based arrangement of the metal shelves reinforce the building's rectilinear forms and were laid out to reinforce the building's modular aesthetic. In addition to the shelving, other related pieces such as map cases and filing cabinets, also were similar in form and finish.



Steelcase Series 4200: Reader Tables, Desks, Utility Tables, and Typing Stands

The original reader tables (in multiple sizes), staff desks (single and double pedestal), utility tables, typing stands, and additional pieces were part of the Steelcase Series 4200. This series featured rectilinear forms, chrome legs and detailing, and the consistent use of a warm grey laminate. These characteristics met the utilitarian needs of the library at the time of its opening as well as emphasized the architecture and its design principles. The use of the same series and styles in both the public and service areas also created flexibility for use and contributed to a comprehensive aesthetic.

Jack Bowman wrote to Joe Y. Lee, Acting Director of the D.C. Public Library, on May 10, 1971, and again on May 27, 1971, regarding the reasons behind the selection of the Steelcase, Inc. 4200 series. Bowman explained:

“With specific regard to the selection of furniture items mentioned in the subject of this memorandum, our recommendations were based on the following consideration:

- Steelcase, Inc. 4200 series desks, reader tables and miscellaneous tables: The main feature of this series which distinguishes it from the 3200 series is the reveal (a linear

indentation) under the top panel and the chrome steel strip running directly under the reveal. We consider this feature essential for the following reasons:

- All counter tops on built-in equipment included in the building contract are separated from the counters below by means of reveals. Also, reveals are used throughout the building at changes in materials and at joints between panels. We consider this feature on desks and tables to be essential in order that the character of the furniture relate properly to that of the architecture and of other equipment.

- The chrome steel strip which runs under the reveal joins to the chrome steel post at the corners and thereby creates the expression of a structural frame. This feature relates directly to the structural expression which exists in this library Building and in all of Mies van der Rohe’s buildings.

- The inclusion of the reveal and chrome strip on the 4200 series furniture produces a distinctly higher esthetic quality. We do not consider the appearance of the 3200 series to be consistent with the quality of the building and other equipment. If the 3200 series was to be used it would look distinctly out of place.”¹⁹



Lounge Furniture

Some of the lounge furniture that was originally placed in prominent spaces, such as the Central Lobby and the Director's Office, were pieces designed by Mies for other projects. The furniture program were some of his most significant designs, such as the Tugendhat Chair, the Brno Chair, the Barcelona Chair, the Barcelona Stool, and the Barcelona "X" table. These are some of his signature pieces, and are considered today to be defining artifacts of the Modern Period. The Museum of Modern Art's catalog, *Ludwig Mies van der Rohe: Furniture and Furniture Drawings from the Design Collection and the Mies van der Rohe Archive*, proclaimed the Barcelona Chair to be "the most beautiful chair of the twentieth century."²⁰

In correspondence with the DCPL officials, Jack Bowman justified the use of Mies-designed furniture for certain areas and explained that:

"All of the subject furniture which was selected for the library was designed by Mies in the late 1920's to 'implement the interiors of the buildings'...Mies' furniture has been designated only for those large or otherwise important spaces which offer a suitable setting and which are frequented by the public.

We consider the utilization of Mies van der Rohe furniture in the designated areas of this building to be essential to the achievement of a consummate work of Architecture."²¹

The remaining Mies furniture is located either in the administration suite which includes the Director's Office on the fourth floor or in storage.

ALL ZONES: RECOMMENDED

- Effort should be made to establish a coordinated furniture program, whether through the rehabilitation and reuse of original reading tables and chairs or the introduction of new compatibly styled furniture.

RESTORATION AND REHABILITATION ZONES: RECOMMENDED

- Effort should be made to preserve and protect the original furnishings of the Central Lobby, a key element of the Restoration Zone. If these furnishings cannot be retained in the hall owing to the public nature of the room or changing function, they should be carefully stored for use at a future date. Substitute furnishings should be similar in style, materials, and color to the original.



- All remaining furniture designed by Mies, including the Tugendhat Chair, the Barcelona Chair, the Barcelona Stool, the Barcelona “X” Table, and the Brno Chair, should be restored as necessary. If the furniture is not used in Restoration or Rehabilitation Zones, it should be carefully and securely stored.
- The rehabilitation and reuse of the original Steelcase tables and Remington Rand reader chairs are encouraged to be a priority in the Restoration Zone reading rooms. In the Rehabilitation Zone reading rooms, the rehabilitation and reuse of the original Steelcase tables and Remington Rand reader chairs are also encouraged. Due to deterioration of the laminate for the Steelcase furniture, it is recommended that it be restored and repaired for reuse. Specifically, a close match for the laminate has been identified as Amazon (D478-60) by Wilsonart Laminate.²²
- Any new tables and chairs that are introduced in reading rooms in the Rehabilitation Zone should maintain a straight, rectilinear form and have a matching dull chrome finish. Different, contrasting, textured, or shiny metal finishes should be avoided. Rounded and tapered elements should be avoided. Colors should be within the range of the color palette for the Rehabilitation Zone.

- As possible, the original black metal shelving should be used, or an in-kind replacement should be obtained for reading rooms in rest of Rehabilitation Zones. The arrangement of the shelving should be maintained on the standard five foot module to retain the building’s original rhythm and patterns for arrangement. As the needs of DCPL change over time, it may not be necessary to have as much shelving. In these circumstances, shelving may be removed. Original units should be stored for future possible use.
- Place furniture in a configuration in keeping with the original grid-like appearance.

RESTORATION AND REHABILITATION ZONES: NOT RECOMMENDED

- The introduction of furniture that is not stylistically compatible with the original furnishings.
- Using colors, fabrics, woods, metals, finishes, and forms that are incompatible with the original furnishing palette and design principles.



SIGNAGE

Mies van der Rohe designed a sample alphabet to be used as part of a comprehensive signage program for both the exterior and interior of the building. This alphabet complemented the design program with its clean and functional forms. Included as part of the alphabet design were detailed instructions for the appropriate application of the signage program. For example, silver leaf letters were applied to glass doors while black doors had white painted letters. The spacing of letters and door numbers was also a critical element of the signage program.

ALL ZONES: RECOMMENDED

- Create a comprehensive signage plan that integrates exterior and interior signage.
- Utilize the original lettering selection as part of the comprehensive signage plan. This includes font style, size, color (black on white or light colors; white on black or dark colors) and choice of materials.
- Use paper and laminated signs only for temporary needs and remove promptly.
- Create a regular maintenance plan to insure that all signage is up-to-date and properly maintained.

ALL ZONES: NOT RECOMMENDED

- Introducing new colors or fonts for permanent signage needs.
- Installing large, over-sized signs in prominent places.
- Using adhesive on brick, columns, glass, or other materials, when posting temporary signs.



ART

Mies intended that art would be placed on MLK's brick walls to animate the public halls and corridors, as well as in the Exhibition Room. The large mural of the life of Dr. Martin Luther King, Jr., which is located in the Central Lobby, is the major expression of the architect's plan to incorporate art into the building. Beyond this piece, there are only a few pieces hanging or installed in the library's public spaces.

ALL ZONES: RECOMMENDED

- Inventory the individual pieces of art in public and administrative places throughout the building.
- Encourage the placement of new art on the brick walls of or within the public halls and corridors.
- Select art for permanent placement that is meaningful to some aspect of the library as a public institution, such as Dr. King, libraries, Washington, DC, diverse communities, or other topics.

- Secure the art to the walls or floor to avoid potential loss by theft or failure of hanging equipment.
- Provide a maintenance program that includes the care and protection of the art from inappropriate cleaning methods.
- Install new art pieces through mortar joints only, so as to cause no damage to bricks.

ALL ZONES: NOT RECOMMENDED

- Improper placement or insecure hanging that might jeopardize the art.
- Improper cleaning methods that may harm the media used to create the art, and hence harm the art itself.
- Installing in a manner that damages or destroys original building fabric.



SERVICE CORES AND SPACES

The areas of the building that house the elevators, restrooms (public and private), as well as the stairwells, and related service areas, are generally all located in Renovation Zones.

As part of the design and function of the building, Mies created four service cores, one in each quadrant of the building. He explained that “to efficiently service the very large floor areas, fixed vertical elements, including stairways, elevators, automated dumbwaiters, pneumatic tubes, electric risers, and mechanical shafts, are concentrated into four building cores.”²³

RENOVATION ZONES: RECOMMENDED

- Follow recommended guidelines for Renovation Zones for individual building elements.
- Continue to concentrate service needs in the four building cores. As upgrades to mechanical, electrical, technological, and related systems are needed, they should remain within the core areas.

- Promote alterations that maintain the general design principles and color palette, while satisfying the service needs of this area.
- Make appropriate upgrades to improve life safety issues, but show care in selecting locations, size, and design of new equipment and building features to minimize impact and ensure compatibility with the building’s overall aesthetic.

RENOVATION ZONES: NOT RECOMMENDED

- Any upgrades and changes in these service areas that compromise the integrity of adjacent Restoration or Rehabilitation Zones.



ELEVATOR CABS

The original public elevator cabs were sheathed in stainless steel panels with a patterned 3-D decorative panel for the walls. The floor of each cabs was covered in the original grey wool carpet that was used throughout the building. Some of the cabs remain intact except for the replacement of the original carpet with slabs of granite. Other cabs have been altered more extensively. For instance, some of the original elevator panels have been replaced with Formica panels over the years.

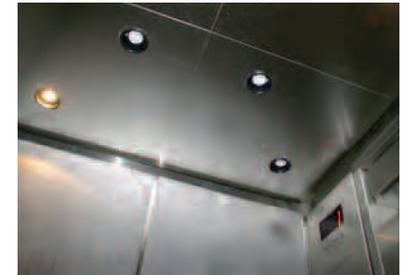
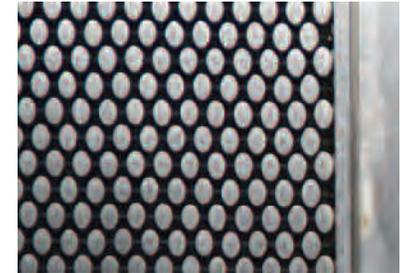
All elevator cores are within the Renovation Zone, however, the elevator cabs fall within the Rehabilitation Zone. This allows for change, however these *Design Guidelines* encourage retaining the original components that remain extant in some of the cabs and making efforts to re-create the original finishes.

RECOMMENDED:

- Retain the original materials and color scheme within the public elevator cabs, repairing when necessary and replacing in kind or to match the original components when warranted.
- Recreate original finishes, where possible, for those places that have had original finishes removed or replaced.

NOT RECOMMENDED:

- Removal of original components of the public elevator cabs.
- Replacement of original components with new components that are not of the same character as the original.



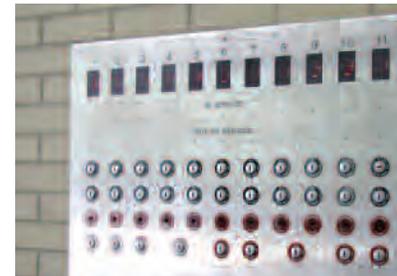
SECURITY AND FIRE SAFETY EQUIPMENT

There is security and fire safety equipment located throughout the building. Some of these components are original to the building and were specially designed for use in MLK. These include the fire safety indicator panels in the vestibule and within the elevator lobbies and the inset stainless steel boxes located in the rear service stair hall. Some of the fire safety equipment is original to the building.

Security components include large convex mirrors located in the building's interior to provide a view of the reading rooms, dome security mirrors in the stairwells, and small dome security cameras and security lighting located on the exterior near the building's main and garage entries. X-ray machines are located at the public entries. The security equipment is not original to the building.

ALL ZONES: RECOMMENDED

- Introduce security and fire safety equipment (both large and small) with an understanding of its impact on the building's physical appearance.
- Choose equipment that is the least intrusive while still meeting capability requirements.
- Place equipment where its location will not obstruct or diminish a character-defining feature or design principle.
- Maintain existing original equipment.
- If replacement is necessary, retain original equipment in situ, if possible.



GARAGE AND GARAGE LOBBY

The garage was designed as an integral part of the building and opens onto an interior lobby that provides access to stairways and elevators.

Despite its utilitarian purpose, it is designed with a simple geometry, in keeping with the building's aesthetic. The design of the entry/exit driveways is an excellent example of the utilitarian made beautiful.

The public lobby providing access to the building from the garage reflects the simple character of the building above. The original architectural drawings include a specific furniture layout for this space. As a secondary public entrance, the garage lobby falls under the Rehabilitation Zone. An understanding of the original design intent can provide guidance for future maintenance and alterations.

RECOMMENDED:

- Maintain utilitarian appearance, including original graphics, while continuing to use the space for its original purpose.
- Attempt to return the garage lobby to its original appearance, so as to provide a more authentic entry experience.
- Replace incompatible security equipment with new equipment that has less impact on the spatial organization.



AMERICANS WITH DISABILITIES ACT (ADA)

DCPL has made numerous efforts to increase the accessibility of MLK. For example, an automated handicap entrance door is located at the building's main entry and provides access to the entrance lobby. New water fountains meeting ADA requirements are found throughout the building.

ALL ZONES: RECOMMENDED

- Design ADA elements to use alternative minimum standards as per ADA and to be compatible to the building's design principles.
- Choose locations for ramps and other ADA elements that meet ADA requirements but have minimum impact on the building's character-defining features or design principles.

ALL ZONES: NOT RECOMMENDED

- Changes to comply with ADA that remove original fabric.



HAZARDOUS MATERIALS

The existence of hazardous materials at MLK has not been fully documented. Once this study is completed, plans to remove or encapsulate identified materials should take into account the significance of the building and its parts and discourage unnecessary replacement or alteration of character-defining features.

RESTORATION ZONES: RECOMMENDED

- Encapsulate/remediate hazardous materials without removing original building fabric.

RESTORATION ZONES: NOT RECOMMENDED

- Removing original architectural fabric.

EXTERIOR HARDSCAPE

Mies van der Rohe’s firm was responsible for the site design for MLK. The site originally contained both hardscape and landscape, consisting of granite pavers, railings, bike racks, trees with tree rims, and planters. Today, only the pavers, railings, and bike racks remain.

Pavers

The granite pavers that surround the building’s perimeter are of the same material, size and form as the pavers used in the Central Lobby. These elements are a critical design feature to the overall building’s overall aesthetic.

RECOMMENDED:

- Perform regular maintenance of the granite pavers to control cracks and breaks.
- Repair granite pavers as necessary following historic masonry repair methods.
- If necessary to replace a paver, efforts should be made to locate the pavers of Rockville granite cut to match the original pavers. Use similar stone if original not available.

NOT RECOMMENDED:

- Replacing pavers with non-matching granite or other materials.
- Patching or attempting to repair the pavers with inappropriate substances or methods.



VI. APPENDICES



MANUFACTURERS

Manufacturers of building components that are still in operation are listed below. With the exception of Herman Miller and Knoll International, several companies have discontinued furniture lines and models manufactured in the past.

Canterbury Designs Inc.
1-800-935-7111
www.canterburyintl.com

Knoll International
1-877-615-6655
www.knoll.com

Glen-Gery Brick
1-703-368-3178
www.glengerybrick.com

Steelcase Corporation
1-800-333-9939
www.steelcase.com

Harter Corporation
1-800-543-5449
www.harter.com

Wilsonart Laminate
1-800-433-3222
www.wilsonart.com

Herman Miller
1-616-654-3000
www.hermanmiller.com

RELEVANT PRESERVATION BRIEFS

The National Park Service publishes, through their Technical Preservation Services, easy-to-read guidance on preserving, rehabilitating, and restoring historic buildings. These Preservation Briefs are meant to assist home owners, preservation professionals, organizations, and government agencies in recognizing and resolving common preservation and repair problems before undertaking any work. Copies of the Preservation Briefs are available from the U.S. Government Printing Office and may be found online through the National Park Service/Technical Preservation Services website (www.nps.gov/history/hps/tps/). A list of relevant Preservation Briefs follows:

Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings

Preservation Brief 3: Conserving Energy in Historic Buildings

Preservation Brief 17: Architecture Character – Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character

Preservation Brief 18: Rehabilitating Interiors in Historic Buildings – Identifying Character-Defining Elements

Preservation Brief 24: Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches

Preservation Brief 25: The Preservation of Historic Signs

Preservation Brief 38: Removing Graffiti from Historic Masonry

SELECTED REFERENCES

Blaser, Werner. *Mies van der Rohe, Crown Hall: Illinois Institute of Technology, The Department of Architecture*. Basel; Boston; Berlin: Birkhäuser, 2001.

Hitchcock, Henry-Russell, and Philip Johnson. *The International Style*. New York, 1932, 1966.

Lambert, Phyllis, ed. *Mies van der Rohe in America*. Canadian Centre for Architecture, Montréal: Whitney Museum of American Art, New York. Ostfildern: Hatje Cantz, 2001.

Mies van der Rohe, Ludwig. Furniture and Furniture Drawings from the Design Collection and the Mies van der Rohe Archive. New York: The Museum of Modern Art, 1977. An exhibition catalog.

Neumeyer, Fritz. *Mies van der Rohe. The Artless Word*. Translated by Mark Jarzombek. Cambridge, Mass.; London: MIT Press, 1991.

Schulze, Franz. *Mies van der Rohe. A Critical Biography*. Chicago: The University of Chicago Press, 1985.

Zimmerman, Claire. *Mies van der Rohe, 1886-1969: The Structure of Space*. Germany: Taschen, 2006.

D.C. HISTORIC PRESERVATION REVIEW BOARD APPLICATION FOR HISTORIC LANDMARK FOR THE MARTIN LUTHER KING JR. MEMORIAL LIBRARY

(on file at DCPL's central facility—MLK, 21st Century Capitol Projects office, Room 443)

MARTIN LUTHER KING JR. MEMORIAL LIBRARY INVENTORY OF ORIGINAL FURNITURE

(on file at DCPL's central facility—MLK, 21st Century Capitol Projects office, Room 443)

MARTIN LUTHER KING JR. MEMORIAL LIBRARY MATERIALS BOARD

(on file at DCPL's central facility—MLK, 21st Century Capitol Projects office, Room 443)

SELECTED BIBLIOGRAPHY

Brochure of MLK Plans and Photographs. D.C. Public Library Archives, Washingtoniana Division, Martin Luther King Jr. Memorial Library.

D.C. Historic Preservation Office, Staff Report for Landmark Designation, June 28, 2007.

John Bowman to Harry N. Peterson, Letter re: Justification for Brushed Chrome Finish on Frames for Library Chairs for the New Downtown Central Library, 16 July 1970.

John Bowman to Joe Y. Lee, Memorandum re: Justification for using Steelcase, Inc. 4200 series desks and tables, and Steelcase, Inc. side chairs and arm chairs, 10 May 1971; and John Bowman to Joe Y. Lee, Memorandum re: Justification for using Mies van der Rohe, 27 May 1971.

Mies van der Rohe, Ludwig. Furniture and Furniture Drawings from the Design Collection and the Mies van der Rohe Archive. New York: The Museum of Modern Art, 1977. An exhibition catalog.

DCPL Archives. Materials List.

ENDNOTES

1. D.C. Historic Preservation Office, Staff Report for Landmark Designation, June 28, 2007.
2. After Mies' death in 1969, his firm, known at that time as Office of Mies van der Rohe, continued under this name until 1975 when it was renamed Fujikawa Conterato Lohan & Associates.
3. Brochure of MLK Plans and Photographs. D.C. Public Library Archives, Washingtoniana Division, Martin Luther King Jr. Memorial Library.
4. John Bowman to Harry N. Peterson, Letter re: Justification for Brushed Chrome Finish on Frames for Library Chairs for the New Downtown Central Library, 16 July 1970.
5. Mies van der Rohe, Ludwig. Furniture and Furniture Drawings from the Design Collection and the Mies van der Rohe Archive, New York: The Museum of Modern Art, 1977, An exhibition catalog, p. 7.
6. The MLK Materials Board may be found at MLK in the 21st Century Capitol Projects office, Room 443.
7. This measurement is just under the five foot by five foot module upon which the entire building is based. The pavers were cut to this measurement to accommodate 1/4" of mortar to maintain the module.
8. These are all identified on the accompanying materials board.
9. DCPL Archives. Materials List.
10. Reference Preservation Brief #1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings.
11. Reference Preservation Brief #2: Repointing Mortar Joints in Historic Masonry Buildings.
12. Reference Preservation Brief #1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings.
13. According to Jack Bowman, project architect of MLK, the Detroit Black Graphite, produced by the Detroit Graphite Co., was one of the best paints available at the time. As it aged the paint had a tendency to turn grey and chalky. Bowman noted that property owners were advised to repaint the steel every ten years.
14. DCPL staff have had an initial meeting with a Mies paint expert, Joshua Freedland, from the Chicago office of Wiss, Janney, Elstner Associates (WJE), whose experience with paint at other Mies restoration projects will prove invaluable at MLK.
15. John Bowman to Harry N. Peterson, Letter re: Justification for Brushed Chrome Finish on Frames for Library Chairs for the New Downtown Central Library, 16 July 1970.
16. John Bowman to Joe Y. Lee, Memorandum re: Justification for using Steelcase, Inc. 4200 series desks and tables, and Steelcase, Inc. side chairs and arm chairs, 10 May 1971; and John Bowman to Joe Y. Lee, Memorandum re: Justification for using Mies van der Rohe, 27 May 1971.
17. John Bowman to Joe Y. Lee, Memorandum re: Justification for using Steelcase, Inc. 4200 series desks and tables, and Steelcase, Inc. side chairs and arm chairs, 10 May 1971.
18. The present location of the card catalogs removed prior to the landmark designation is unknown, however, all catalogs subsequently scheduled for removal will be stored and protected for possible future reuse.
19. John Bowman to Joe Y. Lee, Memorandum re: Justification for using Steelcase, Inc. 4200 series desks and tables, and Steelcase, Inc. side chairs and arm chairs, 10 May 1971.
20. The Museum of Modern Art, New York, Ludwig Mies van der Rohe: Furniture and Furniture Drawings from the Design Collection and the Mies van der Rohe Archive
21. John Bowman to Joe Y. Lee, Memorandum re: Justification for using Mies van der Rohe, 27 May 1971.
22. A sample restoration and cleaning of one Steelcase library table and four Remington Rand reader chairs was performed in February 2008 by Stuart Dean.
23. Brochure of MLK Plans and Photographs. D.C. Public Library Archives, Washingtoniana Division, Martin Luther King Jr. Memorial Library.

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