



Thirtieth Year of Publication

Fall 1998

THE BROWNSTONER

A Publication of the Brownstone Revival Coalition

(212) 675-0560

P.O. Box 577, New York, NY 10113

FOR BROWNSTONERS AND OTHER OLD-HOUSE LOVERS:

Two Seminars Sponsored by

The Brownstone Revival Coalition of New York

1 - Manhattan

Wednesday, November 18

Juggling Dollars and Dreams

**"How to Prioritize Your Plans for
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2 - Brooklyn

Thursday, November 19

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and

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"GLORIES AND SECRETS OF VICTORIAN WALLPAPER"

7:00 - 9:00 pm at the Montauk Club

25 Eighth Avenue

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Beaux Arts New York

By David Garrard Lowe
Whitney Library of Design
(Soft Cover, \$19.95)

Reviewed by Everett H. Ortner

I don't know whether the followers of the Mies van der Rohe less-is-more blue-jeans school of architectural appreciation mourn the destruction of such New York monuments as the old Pennsylvania station (1910-1963), Ernest Flagg's magnificent French Renaissance Singer Building (1897-1967), or the marvelously ornate Astor Hotel (1904-1963) at Broadway and 44th Street. But for New Yorkers like me who look for charm and history and whispers of wit in their buildings--as well as utility--the urban scene has been sadly diminished by their loss.

(As a brownstoner, I must admit right now that most brownstones don't have the uplifting esthetic qualities that *(Cont. on page 3)*

Want a 60-Year-Old Photo of Your Brownstone? It's Easy

As the BRC reported in a previous issue of the Brownstoner, between 1939 and 1941 NYC's Department of Taxes photographed every building in New York City. Prints of those photos are available from the New York City Dept. of Records, 31 Chambers St., NYC 10007. Cost: \$25 for an 8 X 10 print, \$35 for an 11 X 14 print. Add \$2 for postage. Give block and lot number if you know them. Add brief description of building, i.e. 4-story brownstone. Make checks out to Dept. of Records. Allow three weeks for delivery. **(A wonderful holiday gift for yourself or your favorite neighbor!)**

**Things to Do and Places to Go
For New York Buffs
PAGES 10 AND 11**

THE BROWNSTONER

Newsletter of the
Brownstone Revival Coalition

Thirtieth Year of Publication

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Building Conservation Symposium At Historic Castle Clinton

Historic Castle Clinton in historic Battery Park wasn't built with the kind of stone that a fort built for the ages should have had. The design of the Castle, the poor durability of its sandstone, the numerous alterations it has endured, and its marine environment have led to structural and material deterioration.

On Tuesday, November 17, the National Park Service and the Conservancy for Historic Battery Park will sponsor a Building Conservation Symposium to discuss the results of their study and schemes to remedy the Castle's problems. Time: 4:00-9:00 pm at Federal Hall, 26 Wall Street.


Interested? RSVP to Tad Johnson at 212/835-2750, or e-mail to tjohnson@down-townNY.com by November 10.

To reserve a dinner send a check for \$10 to the Conservancy, 120 Broadway, Suite 3340, NYC 10271.

New Book for Old Houses

"Caring for Your Historic House"
Published jointly by the National Park Service and Heritage Preservation, a new book, "Caring for Your Historic House," is an illustrated guide for maintaining and preserving an old house. It contains essays by 22 leading preservation experts--at least two of whom BRC can vouch for as the best in their fields: Jeffrey Greene of Evergreene Painting Studios, who has restored painted ceilings in Lord-knows-how-many state capitols (plus the federal capitol) and has generously lectured at several BRC seminars; and Jim Boorstein, an authority on architectural restoration, who has also lectured at BRC seminars, and whose wood restoration work can be seen at the Metropolitan Museum.

The book can be ordered from: Heritage Preservation, 1730 K Street, NW, Suite 566 Washington, D.C. 20006-3836. Cost: \$39.95 plus \$6 postage for the hard-cover edition, \$24.50 plus \$5 for paperback. Phone: 202/634-1422. FAX: 202/634-1435.

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Wood Windows - Stained Glass	

("Beaux Arts" Con't. from page 1) I look for in public buildings. They are, for the most part, derivative of better and more original architecture. But they are derived from structures that move us emotionally and that offer a connection with the past, and thus give us a sense of living in harmony with our home and our history and our community. And, of course, they are extraordinarily well built.)

Still--not to despair--a good number of those delicious buildings with the Parisian accent that stamps them as Beaux Arts remain. And David Garrard Lowe, author, lecturer, and president of the Beaux Arts Alliance, in his latest book, *Beaux Arts New York*, shows us where they are and offers a historical context that enables us to appreciate them.

Lowe is an enthusiast, and sometimes his vision of the Beaux Arts city overwhelms the realities of 19th Century New York. It would not be difficult to quarrel with this statement: "It was the Beaux Arts that found New York a city of sooty brownstone and left it one of bright marble, furnished it with palaces and galleries, caravansaries and public monuments. It was the Beaux Arts style that made New York dare to be extravagant and also to be beautiful."

Sooty brownstone, indeed! In the age of soft-coal heating, the soot fell equally on palace and tenement.

What is (or are) Beaux Arts? It is art based on a way of conceptualizing, strongly influenced by classical design, not only Greek and Roman, but also French and Italian Renaissance, and perhaps a few other influences thrown in. Don't forget a touch of French frou-frou. And exuberance. The designation could be applied to any material--from the bronze Statue of Liberty to the stone Grand Central station. And for the largest part, certainly after the Civil War, it was brought to America by Americans who had studied at the French Ecole des Beaux-Arts, in Paris. Richard Morris Hunt was the first American to study at the Ecole, followed by Henry Hobson Richardson and Charles McKim.

The Beaux Arts age was the age not only of great architects, but of great capitalists (who hired the great architects): the Fricks, the Vanderbilts, the Astors, the Belmonts, the Morgans, and many others--people not embarrassed about displaying their wealth. It was also the age of great writers who have come to epitomize the period: most typically, Edith Wharton and Henry James.

Lowe finds subjects almost everywhere and in almost every style from the Beaux Arts age--roughly the period between the Civil

War and World War I. There is the Gothic Woolworth Building, inspired by Britain's Houses of Parliament. There are French chateaux and Florentine palazzos. There is--or, rather, was--the serenely beautiful baroque Brooklyn Savings Bank, murdered some 30 years ago. A gem is the Chamber of Commerce Building on Liberty Street, sold by a current generation of members oblivious to the Chamber's two centuries of history, to a Chinese bank. No one who ever stood in its awesome Great Hall, walls covered by hundreds of portraits, will forget it--one of the truly great spaces in the City.

All of these, and much more, are of course pictured in the book. Besides buildings, there is a Cunard liner, its interior passing the Beaux Arts test, and arches, one still standing at Brooklyn's Grand Army Plaza, one, long gone, celebrating Columbus's discovery of America 400 years before, that stood at Fifth Avenue and Central Park in 1892.

The pictures of these structures in their prime are a sad reminder of how little we New Yorkers have done to maintain our beautiful architecture. Who in recent times has been able to see and appreciate the triumphal arch and Bernini-like colonnade at the approach to the Manhattan Bridge? A 1910 photo shows its early glories. Insensitive traffic engineers, lack of maintenance, lack of even routine cleaning, have turned it into a vast and filthy mess.

Only a few of the 157 Clubs that served New York's affluent society at the turn of the century are still around, but those that have survived are beauties: The New York Yacht Club, the Metropolitan, the University, the Century, Brooklyn's Montauk, for example--all still adorn the urban scene.

Lowe's wonderful pictures, of street scenes as well as structures, show a classy New York--much of it built for the rich--but also one that could be appreciated by the poor, even standing in the street outside the great clubs and mansions. Whether or not one has access to the Metropolitan Club, the street and the city are enriched by its presence

Very occasionally, one can question Lowe's judgment. Was the loss of the Duveen Brothers building at 56th Street and Fifth Avenue--a Greek temple atop a channeled stone base surmounted by a mansarded penthouse--the "greatest loss among Beaux Arts commercial buildings"? Come on!

Nonetheless, occasional judgments aside, in *Beaux Arts New York* Lowe has given us a very fine book that shows New York at its best and most beautiful. What an age!

How REMPART, a French Union of Non-Profit Associations, Organizes and Trains Volunteers to Preserve the National Heritage of France

Can we in the United States Learn from REMPART?

In 1978, my wife and I, while visiting Normandy, were taken by friends to the tiny town of Gratot and the crumbling 13th century Chateau Gratot. The ancient complex of walls and buildings had probably been built more for defense than for beauty. But one could see that it had been beautiful--and very likely a center of civility in a cruel age of incessant warfare. Visiting troubadours might have taken shelter behind its walled and moated defenses. It had surely known battles and sieges.

Now its walls were more rubble than wall. The chateau proper, facing a large courtyard, consisted more of tumbled stone than upright structure. Fallen stone was everywhere.

But there was more to the scene than that. Swarming over the ancient fortified chateau were a hundred young people: architectural students between school sessions, working as volunteers at the restoration of the Chateau Gratot. They had been organized and brought to that site through the agency of a French association: REMPART, an acronym for Rehabilitation et Entretien de Monuments et du Patrimoine Artistique--Restoration and Preservation of Monuments and Artistic Heritage.

I wrote down that name and remembered it, and thought about it.

Twenty years later, in May, 1998, my wife and I revisited the Chateau Gratot. It was an incredible vision: walls, moat, courtyard, the chateau itself--turned back in time as if ready again to house the people of its tiny village and withstand a siege.

Within a half dozen or so of the many enclosures within the walls, photographic displays and drawings showed the stages of the restoration process and offered technical details. Studying the displays--even without understanding French--was an education in restoration technology. It was there I wrote down, on a bill from the Hotel de Brunville in Bayeux that I happened to have in my pocket, the name of the organization responsible for the miraculous transformation: "R.E.M.P.A.R.T.--1 Rue des Guillemites, 75004, Paris. --100 sites in France."

On our return home, I wrote to REM-

PART: "On a recent trip to Normandy, my wife and I had the pleasure of visiting..." etc. In a couple of weeks I had a response--a large packet of brochures and manuscripts.

My friend Jim Marshall, who speaks French, has generously prepared a summary of the information supplied by REMPART. What follows are generally excerpts and brief summaries from his summary.

REMPART is a union of not-for-profit associations in France that work for the preservation or restoration of sites, both built and natural, that have historic or artistic significance in the French national heritage. The Union dates from 1966 when the French Touring Club, inspired by a TV program, "Masterpieces in Peril," started searching for ways to save the national patrimony.

They had two goals in mind: 1) to make it possible for voluntary groups already engaged in preservation activities to exchange experiences with other, similar groups and 2) to train individuals of all ages to participate in activities organized by REMPART members.

Although founded as an information exchange among individual heritage work-site organizations, REMPART has evolved into a national network of associations that are involved in a wide range of preservation activities at the local level. The Union began with 24 member associations. It has grown to 150 associations today. Early on, the Union established connections with major architectural agencies involved in the protection of monuments and antiquities, among them the Chief Architect for Monuments, the regional Directors of Antiquities, and a national body that coordinates youth volunteers, Contravaux.

REMPART developed the services it provides to its members during the 1970's. These include recruitment of volunteers, development of training programs, site activities, meetings and symposia, and international relations. The Union also adopted a charter and a set of general guidelines. During the '80's decade, the Union established local representatives, took on its first paid employees, received official recognition (the Ministry of Culture gave it exclusive control of its "Historic Monument" logo), and established an auxiliary, the Friends of REMPART, to support its activities, particularly site visits.

Facts and Figures

Since 1966, REMPART and its member associations have:

- Recruited more than 100,000 volunteers who have put in two million work days on historic sites. Each year more than 20 percent of its volunteers come from other countries, primarily Britain, Italy, and Spain.

- Offered 600 training courses.

● Contributed to the protection and re-use of 552 sites, including:

- 182 chateaux, towers, and fortresses
- 161 churches, chapels, and religious buildings
- 89 civil buildings and houses
- 75 windmills, kilns, etc.
- 45 miscellaneous sites

General Operations

Most of REMPART's member associations organize work camps for projects at sites of significance to the local heritage. Volunteers from all over France, as well as from other countries, staff the camps. Trained in traditional techniques by qualified persons, they work on such sites as chateaux, churches, abbeys, old villages, forts, and windmills, as well as archeological and historic industrial sites. Beyond restoration, REMPART desires to give the site a useful function in its community, to ensure its continued conservation. A single project may extend over several years, with many work camps and volunteers coming and going.

For volunteers who wish to become specialists or to become site organizers, REMPART has established a training program, with courses on historic monuments offered under the aegis of the Ministry of Culture. REMPART also encourages its members to take part in international projects.

At many of the volunteer work sites, member associations offer programs of social integration for disadvantaged persons, to enable them to acquire a skill in a trade. During the school year, some associations offer classes for students, from elementary through college age, either in heritage workshops or in schools near a work site.

REMPART has created a collection of "Living Heritage" educational publications, which have become widely popular. The books, which cover such topics as canals, forts, and chateaux, are used by instructors and lecturers. Local associations also produce publications, about their own sites, many of which are edited by REMPART and collected in a series called "The Heritage of Here." Technical questions are addressed through a series of technical notebooks.

Education and Training

In support of its restoration mission, REMPART has developed a wide range of education and training programs:

● **Citizenship.** The work sites attract volunteers of all ages and all social levels and geographic areas, and the experience of working fosters socialization among participants. Each volunteer's contribution is valued. Also, the work

site is part of the local fabric, and the project not only contributes to a useful collective project but assists local development.

● **Technical Training.** At the work sites, the volunteers can learn the arts of stone carving and stained glass, or how to build a wall out of rubble. For those who wish to become site organizers, REMPART offers formal training courses. Some member associations organize teaching camps lasting from three months to a year that enable disadvantaged persons to acquire new skills.

● **Heritage Training.** REMPART has another set of activities, designed to educate the public on the benefits of preserving the national heritage: organizing conferences and guided site visits, and publishing books, brochures, and postcards. Some associations work with schools to organize heritage classes for children. The projects also provide activities for retired persons, who often find an occasion to regain physical and intellectual activity, and to escape isolation.

Local Connections

Because member associations are made up of local people supporting local historic preservation--an expression of the democracy of participation--they exert a strong local dynamic. Often they act in areas where official powers can't or won't act. But it is in partnership with local officials that they are most effective. Whether it's restoring a chapel or ancient industry or rehabilitating a country inn, the projects foster local land development and land-use management, particularly in rural areas.

Each association manages one or more work sites. They are valuable economic assets, through the materials and supplies they buy, and through the staff they employ, either permanently or to provide security at work sites. When the work is done, the site gets new life, through guid-

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ed tours, or open-house days and expositions that create tourism. Such activities inspire other associations to safeguard or revive their own forgotten sites. Often, after seeing REMPART restoration work, private persons will engage local artisans for similar work. Stone quarries may be reopened. In regions threatened by declining demographics or economics, the dynamic of a restoration project, hard to quantify, is greatly appreciated by the local population and elected officials.

International Relations

Exchanges between the French and foreigners encourage a sense of European citizenship. The Union wishes to share its experience of 30 years, founded on the coordination of local voluntary initiatives. Beyond recruiting young foreigners for its projects, the Union tries to help its associations manage international projects of quality. The Union also hopes to participate in a network of international scope--sometimes by welcoming foreign volunteers to its sites, or by sending French volunteers to foreign sites. The relationships can be long-term: welcoming foreign group leaders into REMPART training programs, collaborations across frontiers, participation by French group leaders in foreign programs, organizing classes in European heritage. In the European Forum of Heritage Associations, to which the Union belongs, it works for better recognition of volunteer work in historic architecture and European archeology. The Forum also works to improve the quality of volunteer work.

REMPART's Structure

The Union has no political, philosophical, or religious attachments. It acts completely independently, but collaborates with federal and local governments. It contributes actively as an associate to several national groups, as well as to the European Forum of Heritage Associations.

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The non-profit associations that make up the Union can be trainee members, active members, or associate members. Members meet annually in a general session to define policies. From the active member associations is drawn an Administrative Council of 15 persons--each elected at the general assembly to a three-year term--which meets several times a year. The Council coordinates local activities and represents both local associations and the Union.

A National Delegation, composed of salaried REMPART employees, executes the decisions of the Council and its executive committee, and maintains liaison among the Union's components.

Member associations must be non-profit, and must own or have a lease on a site long enough to permit its full restoration and utilization. Membership fees--ranging from about \$100 to \$1,000 for active members--are based on the size of the project budget. Associate members pay \$50.

The Union offers its members: recruitment of volunteers, promotional activities, editing skills, training. The Union never substitutes for the member associations in carrying out the projects. However, it assures coherence and quality in the members' projects, offers counsel, helps local evaluation, and establishes policies for training and for the organization of sites.

Publications

The Brownstone Revival Coalition has a sampling of publications put out by REMPART. Among them are:

● Comprendre at Restaurer un Monument ("To Understand and to Restore a Monument"). This is one of the Union's technical notebooks. It takes the reader (of French, in this case) through the steps in a restoration project: preplanning, documentation, studying the site. The notebook discusses research techniques and archival sources. The booklet also contains the text of the 1964 Charter of Venice--an international charter on the conservation and restoration of monuments and sites, adopted by the Second International Congress of Architects and Technicians of Historic Monuments.

● Orientation General pour l'Union ("General Guidelines for the Union"). This contains the Union's charter, discussions of membership, and REMPART's relationships with other bodies.

● Chantier de benevoles--Stages de formation ("Work Camps and Training Courses"). Divided into sections, depending on the level of achievement desired, Chantier kind of looks like a travel book. It is divided according to regions of France, and lists available work sites where volunteers are needed. Here is an example at Coucy-le-Chateau. Dates: July 6 - July 19. Price: 980 francs. (My simple traveler's arithmetic makes that out to be about \$170.) Here is another example, the Cimetiere de Montmartre in Paris. Dates: August 24 - September 6. 1,000 francs--also about \$170.

A nice thing about this volunteer work is that the price covers board and lodging--but you may have to help with the cooking and domestic chores.

Other sites list a minimum age (13-15 in at least one case, 16 in others). And the prices are usually given by the day--sometimes as little as 30 francs (\$5). The expectations for volunteers elsewhere are indicated by notes that say checks or credit cards are accepted, and by a higher price, say 60 francs per jour.

Volunteers pay their own way to get to

WANT TO GET INVOLVED, OR HELP OUT, IN STARTING UP AN AMERICAN VERSION OF REMPART? OR LEARN MORE ABOUT REMPART? WRITE TO THE BROWNSTONE REVIVAL COALITION AT P.O. BOX 577, NEW YORK, NY 10113

the sites. Accident insurance is included in the fee. Perhaps as an indication of the nature of the adventure ahead, volunteers are asked to bring a sleeping bag, work clothes, work boots, swimsuit, and pocket money.

From what I saw, briefly, in 1978, no one was suffering. Instead, I saw a scene of camaraderie--an army of young architects-to-be, working hard and loving every moment of it.

Based on my report, the Board of Directors of the Brownstone Revival Committee has asked me to investigate how a similar program might be launched in the United States. Besides my two experiences in France, an experience here in New York a year or so ago gave me a special incentive to look into REMPART: I was attending a lecture on design in a magnificent 19th Century church very close to well-known school of architecture. The audience was full of architects and architectural students. As the lecturer droned on, my eyes wandered--up the walls of the church to its beautiful painted ceiling. But not so beautiful now. All over the upper wall surface and the ceil-

ing were the disfiguring white scars of water damage. I thought: Wouldn't it be great if, as part of their training, these students were taught how to waterproof a roof--and could cure the leaking roof of a great church? A REMPART program in New York might do the trick.


Now the Brownstone Revival Coalition is asking for help. Any ideas out there? Any help? Write to me, Everett Ortner, care of the BRC, at P.O. Box 577, New York, NY 10113.

--Everett H. Ortner

Welcome to New Board Member
Frances O'Shea, a specialist in Human Resources in Financial Services, was elected to the Board of Directors of BRC at its September meeting. Ms. O'Shea (Fran to her friends, which is most of New York) is a long-time member of BRC, an active volunteer for the New York Public Library, and, to quote her, "a New Yorker who wants to save the best of New York." Welcome!

BRC's List of Crafts Workers

Need a plumber, painter, contractor, floor refinisher? Ask us. For its members, BRC keeps a list of crafts workers recommended by our members. Of course if you have a happy experience with a crafts worker, let us know. Write to Brownstone Revival Coalition, P.O. Box 577, New York, NY 10013. Or call 212/675 - 9560.

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"Coastal New York Native Americans"--lecture by Dr. Gannell Stone. Nov. 18, 7:30 pm. Free

The Spanish American War"--lecture by Dr. Alfred Nofi. Dec. 16, 7:30 pm. Free

BROOKLYN HISTORICAL SOCIETY, 128 PIERREPONT ST., BROOKLYN, NY 11201. 718/624-0890

"Architectural History in Bedford Stuyvesant"--walking tour. Meet at Bed-Stuy Restoration Corp., 1368 Fulton St., Brooklyn, Nov. 21, 11:00 am. \$12.

MUSEUM OF THE CITY OF NEW YORK, 1220 FIFTH AVE., MANHATTAN. 212/534-1672

Exhibitions:

"The Little Apple: Souvenir Buildings", Nov. 14-March 28, 1999

"New York Horizontal"--Circuit Camera Views, Nov. 14-May 2, 1999

"New York Vertical", Nov. 21-April 11, 1999

"New York on the Rise"--Architectural Drawings by Hughson Hawley Nov. 29-April 4, 1999

THE BEAUX ARTS ALLIANCE, 119 EAST 74TH ST., MANHATTAN. 212/639-9120

Reservations required for all events

"England's King Edward VII and the French Connection"--Lecture at 115 East 74th St., Nov. 18, 6:30-8:30. \$20

"Tour of the Cathedral of St. John the Divine" 1047 Amsterdam Ave. at 112th St. Conducted by David Garrard Lowe, Sat., Dec. 15, 1 pm. \$25.

NEW YORK TRANSIT MUSEUM, 130 LIVINGSTON ST., BROOKLYN. Call 718/243-8601 for information and reservations (required for tours).

"Taking the A Train Uptown"--tour. Saturday, Dec. 5, 11:00 am. \$20

"The Subway Unification Tour," Sunday, Dec. 6, 11:00 am. \$20

"Miracles Under 34th Street: The Sixth Avenue IND"--tour. Sunday, Dec. 20. 11:00 am. \$20

Lectures are given at Cooper Union, Third Ave., 6th-7th Streets, Manhattan

"Central Park and City Planning, 1857-1890," 6:30 pm, Nov. 19. \$18

"The Post-Civil War Era," 6:30 pm, Dec. 3. \$18

"The Arts and Crafts Era," 6:30 pm, Dec. 10. \$18

Continuing Exhibits

"The Age of Els: Centennial of the Five-Borough City"

"R-142: Subway Car of the Future"

"Steel, Stone and Backbone: Building New York's Subways, 1900-1925"

"Ceramic Ornament in the Subway"

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"Fifth Avenue Gold Coast"--tour. Sat., Nov. 14. 1:00 pm. Meet at Frick Collection, 70th east of Fifth Ave. \$12

"Hidden Charms of Chelsea: Seminary, Brownstones, Shocking Inhabitants"--tour. Saturday, Nov. 28, 1:00 pm. Meet at General Theological Seminary, 9th Ave. & 20th St. \$12

"A Downtown Christmas--Wall Street to the Seaport"--tour. Sunday, Dec. 6, 1:00 pm. Meet at Trinity Church, Broadway & Wall St. \$12

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"Post-Thanksgiving Mult-Ethnic Eating Tour"--Friday, Nov. 27, 1:00 pm. Meet SE Corner, Essex & Delancey streets. \$13 includes food. Reservation required.

"Greenwich Village"--Saturday, Nov. 28, 1:00 pm at Washington Square Arch. \$10.

"Historic Lower Manhattan"--Sunday, Nov. 29, 1:00 pm. Meet U.S. Custom House, Bowling Green, 1:00 pm. \$10.

"Historic Harlem"--Saturday, Dec. 12, 1:00 pm. Meet NW corner 135th St. & Lenox Ave., at Schomburg Center. \$10.

"Ellis Island"--Sunday, Dec. 13, 12:00 noon. Meet at flagpole, Castle Clinton, Battery Park. \$16 includes ticket.

"Gramercy Park & Union Square"--Sunday, Dec. 20, 1:00 pm. Meet at George Washington Statue, 14th St. side of Union Square. \$10.

"Immigrant New York"--Saturday, Dec. 26, 1:00 pm. Meet at front steps of City Hall.

Cold-Weather Heating Tip

Here's the law for owners of rental premises. The NYC Department of Housing and Preservation (HPD) requires that indoor temperatures be maintained, during daytime (6 am - 10 pm), of at least 68 degrees when the outdoor temperature is below 55 degrees, and at nighttime (10 pm - 6 am) of at least 55 degrees when the outdoor temperature is below 40 degrees.

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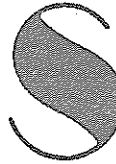
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