

March 1, 2024 Amherst, Massachusetts

FACILITATING PRESERVATION SOLVING COMPLEX CHALLENGES TOGETHER

2024 Annual Meeting & Symposium Association for Preservation Technology

NORTHEAST CHAPTER



APTNE 2024

Annual Meeting & Symposium

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Scan below to view our attendee list:



FRONT COVER

Caption: Rotunda and oculus lighting in Gould Memorial Library. Photo Credit: Elizabeth Leidel

BACK COVER

Lincoln Campus Center view from the 10th floor. Photo Credit: Joel Freitas

FACILITATING PRESERVATION: Solving complex Challenges together

The Association of Preservation Technology Northeast Chapter (APTNE) is proud to present the 2024 APTNE Annual Meeting & Symposium, to be held on Friday, March 1, 2024, with an in-person event, as well as a virtual program. The overarching theme of the 2024 APTNE Annual Meeting & Symposium is the integration of preservation and facilities management and will feature presentations from professionals, emerging professionals, and local students.

Whether a small house museum, a large educational campus, or somewhere in between, preservation professionals work with facility managers, directors, caretakers, stewards, and contractors on the tasks of maintaining, upgrading, and retrofitting their historic and existing properties. As facilities plan for the future, they must acknowledge and adjust for the unique challenges of their spaces that frequently do not meet modern code requirements. Preservation professionals bring useful skills that can ensure these plans are sensitively implemented.

Facilities and institutions are at the forefront of solving complex challenges to changing needs of the public from energy upgrades to accommodating a diverse population. Learn what it takes to develop, update and maintain an institution from a small historic house museum to a complex university campus.

PRESENTATIONS ARE TIED TO ONE OF THE FOLLOWING TRACKS:

- 1 Planning: documentation, master planning, emergency planning, maintenance, grants, community inclusion
- **2** Teamwork: working with facilities teams, caretakers, stewards, contractors, funding, preservation professionals
- **3** Designing: technical and aesthetically sensitive upgrades and evolving uses
- **4** Challenges of retrofitting and occupancy: energy, use of space, seismic, accessibility, size, finishes
- **5** Operational concerns: financial, coordination, scheduling, prioritization of work, closure

SCHEDULE OF EVENTS

THURSDAY, FEBRUARY 29

3:00 PM - 4:00 PM	UMass Campus Walking Tour: Brutalist Heritage and History	12 2:	2:40 PM - :10 PM	Lunch, Room 162 APTNE Board Meeting, Room 165
Ludmilla Pavlova-Gillham FRIDAY, MARCH 1		2:	:10 PM - :35 PM	One Size Fits Few: Protective Glazing, Medieval Masonry, and Stained Glass at the Cloisters Kevin Daly & Chris Dunbrack
8:00 AM - 9:00 AM	Registration and Breakfast Concourse	2: 3:	:35 PM - :00 PM	Facilitating Preservation through Building Monitoring Rachel Lynde & Tat Fu
9:00 AM - 9:10 AM	APTNE WELCOME ADDRESS APTNE President, Corey Spitzer	3: 3:	:00 PM - :25 PM	Behind the Scenes: Developing Interventions and Maintenance Plans that Perform Debora Barros, Jennifer Kearney,
9:10 AM - 10:00 AM	KEYNOTE PRESENTATION Managing Change at the Newport Mansions: A Conservator's Perspective Keynote Speaker: Patricia Miller	3:	:25 PM - :35 PM	Q&A Moderator: Michelle Dahlhoff
10:00 AM - 10:25 AM	Rough Point: A Strategic Stewardship Plan Nealia Morrison & Alyssa Lozupone	3:	:35 PM - :55 PM	COFFEE BREAK Concourse
10:25 AM - 10:35 AM	Q&A Moderator: Jennifer Kearney	3: 4:	3:55 PM - 4:20 PM	"Means and Methods": How Installing A Modern Skylight For A Historic Museum Triggered Preservation Challenges During
10:35 AM - 11:00 AM	Coffee Break Concourse			Construction Elizabeth Kingsley & Katherine Malishewsky
11:00 AM - 11:25 AM	Parmelee Farm Dry-Stone Wall Restoration Andrew Pighills	4: 5:	:20 PM - :00 PM	A Tale of Three Libraries Richard Tobin, Michael Devonshire, & Zia Dawood
11:25 AM - 11:50 AM	Access for All: Analyzing Firmness, Stability, and Grit in Historic House	55	:00 PM - :10 PM	Q&A Moderator: Michelle Dahlhoff
	Museum Sites Marissa Mayo	5:	:10 PM - :15 PM	CLOSING REMARKS APTNE President, Corey Spitzer
11:50 AM - 12:05 PM	Architecture at UMass Amherst Ludmilla Pavlova-Gillham	5:	:15 PM - :15 PM	RECEPTION Marriott Center
12:05 PM - 12:20 PM	Sustaining Brutalism: Assessing Carbon Impacts of the Lincoln Campus Center Joel Freitas	٥٨.	τιιρηαν	
12:20 PM - 12:30 PM	Q&A Moderator: Jennifer Kearney	10 12	0:00 AM - 2:00 PM	Tour 1: Amherst College Lyceum Nikki Byl, Erin Dunne, Christopher Nielson
12:30 PM - 12:40 PM	CHAPTER HIGHLIGHTS APTNE President, Corey Spitzer & APTNE Treasurer, Kevin Daly	10 12	0:00 AM - 2:00 PM	Tour 2: Bromery Center for the Arts Kelly Ard, Sam Batchelor, Ludmilla Pavlova-Gillham



2023-2024 Board Members

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WHO WE ARE

Originally founded as the APT New York Chapter in the mid-1980s, the organization was restructured in 2003 as the **Association for Preservation Technology Northeast Chapter** (APTNE) encompassing New England, New York State, and northern New Jersey. At present, we have over 380 active individual members and 55 sponsors.

APTNE is committed to serving this geographic community with regional and local preservation events and outreach. We conduct workshops, co-sponsor events with local and statewide preservation organizations, and sponsor symposia, including our annual meeting in early March. We support students interested in preservation by offering free student membership and discounted young professional membership and event admission, as well as annual scholarship opportunities.

THANK YOU!

As of March 1, 2024, four of our Directors are stepping off of the **Board of Directors**. We'd like to take the opportunity to thank each of them for their time and dedication to making APTNE excellent during their terms.



JACQUELINE BASCETTA 7 years of service



CHARLES KRAMER 6 years of service



PATRICIA S. PALMIERE 6 years of service



ELLEN LANE 3 years of service



PREME CHAIYATHAM

completed her undergraduate degree in interior architecture, she has been in interior design and built environment industry for four years in Bangkok, Thailand. She is competent in spatial design for residential, commercial, and organizational spaces. With experience working in old structures, she decided to pursue her graduate program in

Historic Preservation at the Graduate School of Architecture, Planning, and Preservation at Columbia University, where she had been working as a Preservation Lab Assistant and a Graduate Teaching Assistant for the school and served on the student council for the program. She graduated in May 2022 and is now working at John G. Waite Associates, Architects, PLLC, as Intern Architect.

HEATHER HARTSHORN



is a materials scientist with a background in chemistry and preservation as well as a special interest in historic construction. She is the senior chemist at Highbridge Materials Consulting, Inc. where she focuses on characterization, forensic investigations, and performance and durability studies of masonry materials. She is also an adjunct professor

at Columbia University GSAPP where she lectures on cementitious materials. Heather holds a B.A. in Chemistry and Art History from Trinity University and M.S. in Historic Preservation from Columbia University.

PLEASE WELCOME OUR 4 NEW BOARD MEMBERS!



ARTHUR FEMENELLA

is co-president and COO of Femenella & Associates. Learning to hand putty stained glass at age 7, Arthur grew up in the historic preservation environment under the direction of his father.

From 2000-2009 Arthur worked in the field during the offseason, being involved in projects such as Temple Emanuel in Manhattan, The Emmathe Chapel at Princeton University

Willard School, as well as the Chapel at Princeton University.

While attending UVM as a two-sport student-athlete (Ice Hockey and Lacrosse) he was the recipient of the Jeff Stone Memorial Award for community service and off-ice leadership.

Arthur is also a welder, designing and building custom choppers, motorcycles, and assorted custom parts. At F&A Arthur concentrated his efforts on expanding the company's major disciplines, adding steel & metal window restoration.

Arthur is also the leader of the F&A educational marketing program. Performing AIA certified presentations for continuing education for architects and professionals across the country. All topics are centered around the care and stewardship of historic windows.



MARCIE CLIFFORD

is a Project Manager with Petra Construction Corporation. For the past decade, her career has focused on historic restoration and building preservation. Originally from Yorktown, VA, her love of historic preservation did not begin until moving to Connecticut and gaining hands-on experience restoring a c. 1924 interior in New Haven. Since then, in her

previous role with John Canning & Co, she has provided preconstruction and project management services for historic properties and landmarks throughout New England. Currently, her work is focused on various restoration and rehabilitation projects at Yale University. Her hands-on experience in historic restoration and experience in project management has been integral in delivering successful projects that advocate for the preservation of historic structures. Additionally, Marcie provides social media services for APTNE, managing and designing social media posts and graphics to support committee announcements and events. She has also previously served as a member of the Social Media Committee for APTI. 9:10AM - 10:00AM

KEYNOTE MANAGING CHANGE AT THE NEWPORT MANSIONS: A CONSERVATOR'S PERSPECTIVE

Presented By Patricia Miller

MANAGING CHANGE IS A FUNDAMENTAL PRINCIPLE OF CULTURAL HERITAGE CONSERVATION. Conservators study the physical and chemical deterioration of materials, assess risks to prevent damage, and through care or treatment attempt to slow the progress of change. Conservators can also be agents of change who innovate practices and advocate for conservation principles in the management and operations of historic sites. As Chief Conservator for the Preservation Society of Newport County, Patricia Miller participates in multidisciplinary teams working towards improving procedures and achieving broader conservation goals across the collection of mid-18th century to early-20th century historic house museums. She will discuss projects including introducing climate control to The Breakers, the 1895 summer cottage of Cornelius Vanderbilt II designed by Richard Morris Hunt, and other environmental management strategies for collections; upgrading safety, security, and technology systems in highly decorative interiors; mitigating the impact change of use and expanded visitor access have on the integrity and authenticity of historic structures; and overcoming the mindset of 'we've

Chateau-sur-Mer on Bellevue Avenue. Photo Credit: Library of Congress



PATRICIA MILLER is Chief Conservator of the Preservation Society of Newport County where she is responsible for overseeing the care of 11 historic house museums and collections consisting of furniture, fine art, decorative arts, textiles, carriages, and outdoor sculpture. She works directly with conservators, curators, collections management staff, site stewards, security, and facilities to assess, research,

conserve, interpret, exhibit, and safeguard the historic collections and structures. Trained as a sculpture and buildings conservator, she received a BFA from the School of the Art Institute of Chicago and MS from Columbia University Graduate School of Architecture, Preservation and Planning. Prior to joining the Preservation Society in 2015, Patricia worked for several private conservation firms specializing in architecture, object, and monument conservation for clients including Smithsonian National Air and Space Museum, Metropolitan Museum of Art, Vizcaya Museum and Gardens, and National Park Service.

always done it this way.' •



Patricia Miller surveying in the Morning Room at The Breakers. Photo Credit: C. Scheuller (PSNC)

"Conservators study the physical and chemical deterioration of materials, assess risks to prevent damage, and through care or treatment attempt to slow the progress of change"



Modern ducting for geothermal system combined with c.1895 heating pipes and mixing boxes at The Breakers. Photo Credit: P. Miller (PSNC)

ROUGH POINT: A STRATEGIC STEWARDSHIP PLAN

Presented By Nealia Morrison and Alyssa Lozupone

Aerial View of Rough Point Site. Photo Credit: DBVW Architects

THE ARCHITECTURAL BEAUTY AND HISTORIC SIGNIFICANCE OF

Rough Point provide a unique setting for the Newport Restoration Foundation (NRF) to implement its mission of preservation, education, and enrichment, as begun through the philanthropy of Doris Duke, NRF's founder and the estate's third owner. Rough Point's notable designers, including Peabody & Stearns, Frederick Law Olmsted, and Horace Trumbauer, created a unique treasure: an architecturally significant building, inhabiting a breathtaking site, housing artifacts curated from around the globe. The opportunity for NRF to utilize this structure to showcase and preserve architectural heritage, craftsmanship, and decorative arts, all principles vital to its mission, is extraordinary.

The inception of Rough Point's Strategic Stewardship Plan was borne out of NRF's efforts to manage a museum within a 40,000 square foot, 130-year-old "summer cottage" on a tremendously exposed coastal site. NRF initially engaged DBVW Architects to investigate localized areas of severe water infiltration throughout the building. Aided by specialized technology including drone surveying, laser scanning, infrared thermography, stone porosity testing, and mortar analysis, It was determined that what initially appeared to be individual instances of deterioration were in fact indicators of larger systemic failure of the building envelope.

Beyond the persistent and obvious water infiltration, NRF was generally aware of other deficiencies within Rough Point and charged DBVW with leading a multi-disciplined investigation and assessment of the building. Guided by preservation architects at DBVW, the larger team included cultural resources specialists, code and accessibility experts, environmental health and safety advisors, environmental resiliency consultants, and mechanical, electrical, plumbing, fire protection, and structural engineers. The team spent countless hours exploring and assessing every inch of the building, researching its history and components, and evaluating its integrity, safety, and performance. To support the work of the team, NRF gathered its own preservation, facilities, and museum staff to provide intimate knowledge Rough Point from decades of experience in the building.

The outcome of this intensive effort is the Rough Point "Strategic Steward Plan", a term aptly coined by NRF's Director of Preservation, an ever-evolving document that encompassed three key components: a timeline and catalog of the building's developmental history, assessment and recommendations based



Rough Point During Construction. Photo Credit: DBVW Architects

on its current condition, and guidance for future planning, maintenance, and use. This document does what a historic structures report or conditions assessment alone could not, and provides a road map for NRF to protect the building and its contents that leverages the project team's expertise with decades of institutional knowledge.

During the creation of the Strategic Stewardship Plan, NRF and DBVW began the first construction phase of a holistic envelope restoration at Rough Point focused on replacing all components of the roof systems, adding provisions for increased anticipated rainfall due to climate change, and addressing deteriorated exterior masonry walls. The overlap of these two efforts afforded NRF and DBVW hands-on access to the entire structure and visual confirmation of original construction materials and methods.

As a case study, Rough Point's Strategic Stewardship Plan provides a template for a large and varied team of experts to collaborate, better understand a historic resource, and use this understanding to create a living document to guide the long-term stewardship of historic buildings. •





ALYSSA LOZUPONE

has served as Newport Restoration Foundation's Director of Preservation since May 2019. She held previous positions at the Connecticut State Historic Preservation Office, The Preservation Society of Newport

County, and Roger Williams University's Cummings School of Architecture. Alyssa currently serves on the Board of Directors at Landmark Trust USA (Dummerston, VT) and Preservation Action (Washington, D.C.). She holds an M.S. in Historic Preservation from the University of Pennsylvania (Philadelphia, PA) and a B.A. in Cultural and Historic Preservation from Salve Regina University (Newport, RI)



NEALIA MORRISON is a Senior Associate with DBVW Architects. Since joining DBVW in 2014, she has become an essential member of the DBVW team serving as project manager for complex projects throughout New England.

She is a skilled, technically-oriented architect with expertise in historic preservation. Nealia earned her Bachelor of Science and Master of Architecture degrees from Northeastern University.

South Elevation of Rough Point. Photo Credit: DBVW Architects

"It was determined that what initially appeared to be individual instances of deterioration were in fact indicators of larger systemic failure of the building envelope."



Interior View of Rough Point. Photo Credit: DBVW Architects

PARMELEE FARM DRY-STONE WALL RESTORATION

Presented By Andrew Pighills

IN 2008, THE SMALL TOWN OF KILLINGWORTH, CT DEVELOPED a Master Plan for the use and development of the municipally owned, Parmelee Farm, a historic farmstead of 132 acres, featuring a farmhouse, stone barn, former turkey barn,and dry stone walls, testimonies to Connecticut's agricultural heritage and emblems of its vernacular landscape. All structures were in varying states of disrepair, and after conducting a charrette for all stakeholders, the steering committee prioritized several of the most important projects, including restoration of the farmhouse, designated as the future home of the Killingworth Historical Society, adaptive reuse of the barns, installation of public facilities, and the repair and restoration of the stone walls, which were viewed as a defining feature of the farms architectural vernacular. Limited resources were the greatest obstacle to implementing the Master Plan and although grants were written and awarded for significant components of the overall scheme, not everything could be covered.

A volunteer member, who sat on both the Municipal Land Use Committee and the Parmelee Farm Steering Committee, suggested: "As part of an ongoing commitment to preserve New England's heritage and promote and cultivate the dry stone wall building skills that will ensure the preservation of our vernacular landscape, we propose that the town host a Dry Stone Walling workshop." The advantage of this would be that the walls would be rebuilt, without any expense to the town, under the tutelage of some of the best craftsmen in the field.

The proposal was accepted, the event was organized by the steering committee and, in 2009, the workshop was conducted by local resident, Andrew Pighills, and colleague Dan Snow, both members of the Dry Stone walling Association of Great Britain.

Following this very successful two-day, weekend long workshop, plans were put in place to offer a second workshop the following year. In 2010, a second workshop was organized. Participants were taught the basic principles of wall building, from establishing foundations, to the methods of dry laid (sometimes called dry-stacked) construction and 'hearting' the wall. The workshop addressed the structure and principles behind wall building as well as the aesthetic considerations of balance and proportion.



Layout for commencement of workshop. Photo Credit: Michelle Becker

"The advantage of this [workshop] would be that the walls would be rebuilt, without any expense to the town, under the tutelage of some of the best craftsmen in the field.



Workshop in progress. Photo Credit: Michelle Becker Header: Parmelee Farm in Killingworth. Photo Credit: Patch.com



Instructors prepare to place a 'lunkie' capstone. Photo Credit: Michelle Becker



Group photo of participants & instructors. Photo Credit: Michelle Becker



ANDREW PIGHILLS, born in Yorkshire, England, is an advanced craftsman of dry stone wall building, an accomplished gardener, and horticulturist. He received his formal horticulture training with the Royal Horticultural Society and has spent his career building dry stone walls and creating gardens in his native England.

Andrew's particular technique of building walls follows the ancient methods of generations of dry stone wallers in Great Britain and his commitment to preserving the integrity and endurance of this traditional building art has earned him a devoted list of private and public clients including the English National Trust and the English National Parks. His stonework has been featured in a programming series on traditional English construction methods on BBC television and, in the USA, Andrew's work has been featured in The New York Times, Martha Stewart Radio, The New Haven Register, Yankee Magazine and numerous other publications. Andrew possesses certification as an advanced craftsman and instructor of dry-stone walls from the prestigious Dry Stone Walling Association of Great Britain, and is a founding member of the North American chapter of the DSWA. He's an active member of The Stone Trust of Vermont, an affiliate of the DSWA.



Restoring Richard Haas's Iconic 112 Prince St Mural First painted with Keim in 1974

Meet our local Keim experts Perri Robinson Natasha NY, NJ Metro Perri Robinson@keim.com NChris Keith Faxon New England Keith.Faxon@keim.com

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ACCESS FOR ALL: ANALYZING FIRMNESS, STABILITY, AND GRIT IN HISTORIC HOUSE MUSEUM SITE

Presented By Marissa Mayo

HISTORIC NEW ENGLAND HAS APPROXIMATELY 1,320 ACRES OF

LANDSCAPES, with over 360 walkways, trails, and desire paths. During COVID we realized the importance our landscapes had to support climate justice initiatives, and so we began to research what it would take to make our sites accessible to all while still retaining the aesthetics of the historic sites. The project ultimately took a collaborative turn as accessibility within museum spaces is also a concern with our Collections and Visitor Experience Teams. Shoe covers, or booties, a staple in many historic house museums to protect sensitive carpets and floor finishes, can be difficult to wear and use for a variety of people, not all of whom would describe themselves as having accessibility needs. A simple answer for this was no booties, but it brought up a bigger guestion about transferable materials and potential damage to the floors. While concrete and asphalt are the most accessible paths and have no grit they also tend not to blend in on a historic site. This created the basis of our study: So how do you make paths in landscapes feel authentic to the period of interpretation while meeting accessibility needs, and yet do not have transfer of grit into the houses?

The resulting project, supported by the National Center for Preservation Technology and Training, was broken into two Phases. Phase I was analyzing the firmness and stability of the existing paths at eight sites across four seasons. The paths varied in material and use, with a total of seventy-six paths and Photo Credit: Jonathan Borba. Pexels.com

"Stone dust is easy to find and install, meets both anecdotal and legal standards, and fits the historic viewshed that house museums aim to protect."

seven material categories. Two sets of parameters were used to define passable accessibility: Beneficial Designs Standards, and a proposed American Disability Association Standard. Phase II was then a focus on material (grit or particulate) transfer. A tester path was built using stone dust, and then six topical treatments to decrease grit transfer were applied to sequential segments of the path. Treatments were chosen based on sensible application and purchase, so that any groundskeeper could maintain paths with relative ease.

Overall, the study found that achieving a highly accessible landscape in a historic context while protecting collections and meeting aesthetic expectations of staff and visitors is entirely possible. Stone dust is easy to find and install, meets both anecdotal and legal standards, and fits the historic viewshed that house museums aim to protect. Furthermore, by implementing a two-mat system, booties can be made optional, allowing for better mobility within the buildings. •





Figures showing chart defining paths types, when they were analyzed, and how many measurements were taken. Created by Marissa Mayo



Farm Cat helping with measurements. Photo Credit: Marissa Mayo



Grit Test performed in Phase II of the study. Photo Credit: Marissa Mayo



MARISSA MAYO is an experienced project manager, historian, and anthropologist. She attended Ithaca College, wherein she received a B.A. in History with a focus on Classical Studies, and a B.A. in Anthropology. Following that, she attended Durham University in the U.K. where she earned a M.Sc. in Paleopatholoogy. After graduation, she returned to the United States to work in

both non-profit and for-profit management positions. Some of her previous work includes researching osteological data and transcribing an ex-slave narrative for the "Newburg Colored Cemetery", object identification and accessioning for the Boston City Archaeology Program, and osteological analysis on Holocaust victims in Munich, Germany. She is currently the Property Care Operations Manager for Historic New England, the oldest and largest regional heritage organization in the nation. Her work entails accessibility analysis on path materials and building use, cultural asset protection, and climate action planning.



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ARCHITECTURE AT UMASS AMHERST

Presented By Ludmilla Pavlova



UMass Campus Center. Photo Credit: UMass Brut



UMass Fine Arts Center. Photo Credit: UMass Brut

THE UNIVERSITY OF MASSACHUSETTS AMHERST (UMASS) was incorporated in 1863 as a land-grant college funded by the Morrill Act of 1862. A number of architects, landscape architects and planners of local, regional and/or national prominence were involved in the design of the individual buildings and the overall plan of the current University of Massachusetts Amherst campus. The aggregate efforts of these design professionals produced a distinctive public university campus landscape, primarily of the mid-19th to mid-20th century, which is unique in Massachusetts. This presentation will focus on the University's greatest period of expansion from 1960 – 1979 and discuss efforts to educate the campus community about its Brutalist heritage, along with strategies for adaptation of some of its most iconic buildings.



LUDMILLA PAVLOVA is an architect, planner and project manager with over 30 years of professional experience, over two decades of which was dedicated to the University of Massachusetts community. She has contributed to and managed a wide spectrum of complex, multi-million-dollar projects, including master plans, carbon mitigation plans, historic preservation and building feasibility

studies, as well as the design and construction management of corporate, municipal, and institutional facilities for science, the humanities and student life. She is a founding member of UMassBRUT - an award-winning campaign designed to educate and advocate for the conservation, renovation, and reuse of Brutalist architecture throughout the UMass higher education state-wide community.



Isenberg School of Management Building. Photo Credit: Library of Congress

SUSTAINING BRUTALISM: Assessing carbon impacts of the lincoln campus center

Presented By Joel Freitas

BUILDING OWNERS AND PRESERVATION PROFESSIONALS ARE

FACING an ever-increasing environmental imperative to demonstrate whether renovating and reusing existing buildings is indeed the more efficient pathway to reaching critical carbon reduction goals. The University of Massachusetts (UMass) Amherst, like many other organizations that own vast and varied existing building stock, outlined a path to reach carbon neutrality that is many years ahead of the 2050 target set by the Commonwealth of Massachusetts to decarbonize statewide energy systems. UMass Amherst's net zero carbon plan includes, among other actionable items, renovating viable existing facilities to improve energy performance and making them compatible with low temperature hot water. This industry imperative requires validation and use of quick and accurate decision-making tools that will help us to collectively think more creatively about each building's contribution towards reaching carbon neutrality.

"UMass Amherst's net zero carbon plan includes, among other actionable items, renovating viable existing facilities to improve energy performance and making them compatible with low temperature hot water."

This case study presents the results of a research project, funded by the Association of Preservation Technology's Northeast Chapter and focused on developing a framework for initially estimating the embodied and operational carbon impacts of retaining and renewing an existing architecturally significant brutalist concrete building - the Lincoln Campus Center building designed by Marcel Breuer and constructed in 1970 on the UMass Amherst campus. The study incorporates existing building information and specifications, utilizes industry-accepted energy modelling and life cycle assessment tools, and features historically and technically sensitive building retrofits/ intervention options needed to optimize building performance in terms of embodied and operational carbon reduction. Barring major mechanical system upgrades and introduction of renewable energy sources, which many owners cannot afford or otherwise achieve in the near-term, meeting energy reduction targets for retrofitting existing buildings rely significantly on the effectiveness of building enclosure improvements. In the case of the Lincoln Campus Center, overcoming thermal bridges in the exterior wall panels (i.e. at attachment points and floor slabs) merits evaluation of recladding options using potentially more energy efficient and sustainable materials.

The Lincoln Campus Center. Photo Credit: Joel Freitas

Research into potential panel recladding options was done in collaboration with industry precasters to determine the feasibility of constructing façade panels that are identical to the existing panels and to determine how much more effective an identical façade panel can be, using modern construction techniques and materials,

continued >



View from the 10th floor. Photo Credit: Joel Freitas



at providing greater insulating effectiveness. Understanding the historic significance of the building façade, panel replacement material options will be evaluated based on both technical and aesthetic criteria.

This research highlights the potential for quick tools and collaborations with industry precasters to be used for early decision-making concerning brutalist concrete buildings, so that they may not be left out of sustainability conversations. It challenges the commonly held view that these buildings are too carbon-heavy to consider improving.



JOEL FREITAS is a graduate student in the Civil and Environmental Engineering Department here at the University of Massachusetts, Amherst, focusing in Structural Engineering. He is the recipient of APTNE's first-ever student summer research fellowship, which was developed to create purposeful collaborations

between academic and industry professionals at the intersection of preservation and sustainability. He presented the preliminary findings of this research at the ASCA/AIA Intersections Research Conference here at UMass last fall, and is interested in finding ways the construction industry could expand their role in the global race to reduce carbon emissions.

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ONE SIZE FITS FEW: Protective glazing, medieval masonry, and stained glass at the cloisters

Presented By Kevin Daly and Christopher Dunbrack

IS IT POSSIBLE TO INTEGRATE THE NEEDS

of multiple stakeholders to build a protective glazing system that shields a sensitive museum collection – when elements of the protective system might be *part* of the collection? This presentation discusses what it's like when input is solicited from curators, art conservators, facilities directors, architects, and new glazing manufacturers, just to define the problems to be solved!

The Met Cloisters is a museum of Medieval art located in upper Manhattan, New York City. It exhibits its collection of architectural artifacts in a natural, immersive way. Visitors can walk through Romanesque doors, stroll beneath Gothic arcades, and peer up at chapel apses. Built in 1938, the Cloisters was designed to appear as though it was constructed in sequence over centuries, with different sections using distinct materials and details. Accessioned Medieval stone window surrounds form part of the building envelope and even the 1930s window surrounds use traditional details. This immersive approach to exhibit design is extended to the museum's extensive stained glass collection, which is frequently set in the building walls and naturally lit.

This creates a very unusual technical problem: Can a controlled environment be made using old stonework that protects not only the collection in the gallery, but also the stained glass displayed in the window itself, without changing its appearance to visitors?

The presentation follows decades of protective glazing solutions at the Cloisters, including window surrounds and stained glass, both from the Medieval collection and from the 20th Century, and the essential collaboration present from the very beginning.

The specific problems and unique solutions at several windows will be discussed. In one gallery, the windows can be seen from quite close, and in addition there was a need to allow changes to the displayed glass. In another gallery, the monumental windows were highly visible to visitors from the exterior as well as interior, and the objects within the gallery were particularly sensitive. In a chapel space, and an interstitial stairwell, the 20th-century surround allowed for bulkier, more effective glazing-but addressing its visual impact was a problem. For comparison, recent decisions regarding the windows of the entrance stair hall show updated priorities for facilities maintenance and environmental control. In each case, the need to respect and protect the stone surround, the glazing, the interior environment, and the museum objects within the galleries affected the approach taken.

In addition to exploring the design challenges and solutions devised for each display scenario, the Cloisters offers us an opportunity to reflect on past interventions. Some of the window installations have been in service for several years, allowing us to assess the relative success of the approaches taken. The successes and complications of each intervention provide data to the team for the work that is yet to come.



KEVIN DALY is a Senior Conservator and Senior Associate at Jablonski Building Conservation Inc. He earned a Master of Science degree in Historic Preservation from the Columbia University Graduate School of Architecture, Planning, and Preservation, specializing in Conservation Science. Since graduating in 1995 he has been active in the preservation community as a conservator and preservation architecture consultant. He is an active member of multiple preservation organiza-

tions including the American Institute for Conservation of Historic and Artistic Works (Chair of Architecture Specialty Group, 2008-9), Association for Preservation Technology International (Special Committee on Professional Recognition, 2017-present), and Association for Preservation Technology, Northeast Chapter (Board Member 2021-present; Treasurer 2023). He lives in New York.





Top: Late Gothic Hall with protective glazing installed, from exterior. Photo Credit: Kevin Daly. Bottom: Langon Chapel with protective glazing installed, from interior. Photo Credit: Kevin Daly. Header: Glass Windows at the Cloisters. Photo Credit: Amanda Morante Wolin.



CHRISTOPHER

DUNBRACK is a buildings and facilities manager at The Metropolitan Museum of Art with specific oversight of The Met Cloisters. Chris brings a decade

of building management experience and an MFA degree together to navigate the facility's operational needs and the nuanced sensitivity to supporting The Met's mission.

During his time at The Met Cloisters, Chris has pursued the development and implementation of sustainability and resiliency as a core focus of building management. He works to share tangible examples of what is possible with other museums and cultural institutions in the US and globally, speaking about his successes, challenges, and ways in which museums can quantify their needs, implement changes, avoid discouragement, and share by example with others.

While Chris' primary responsibilities at The Met Cloisters are ensuring the water closets are clean, and the motors are oiled, it's the focus on sustainability, resiliency, and the preservation of the collection for future generations that gets him up in the morning.

FACILITATING PRESERVATION THROUGH BUILDING MONITORING

Presented By Rachel Lynde and Dr. Tat Fu

IT IS BECOMING AN EVER-INCREASING IMPERATIVE to optimize the performance of our historic building stock by prioritizing maintenance and rehabilitation projects that are environmentally, historically, and culturally impactful. However, the inherent needs and potential of historic buildings vary greatly, and the funds for comprehensive rehabilitation projects are not always readily available. As a result, owners and industry professionals are often tasked with determining the "health" of existing building systems, strategically separating out building projects into more easily funded pieces and protecting vulnerable building components during construction. Monitoring existing building conditions, whether it be to measure utility usage, temperature and humidity, cracking and displacement, or vibration, is critical to facilitating and verifying the success of preservation projects.

Monitoring systems provide stakeholders with the opportunity to understand the evolution and the "real-time" response of a building to external factors and interventions. Implementing a monitoring system before undertaking building modifications provides valuable base-line data for a design team to consider the range of contributing factors in what a building experiences normally, in addition to helping predict how the building may respond to modifications via mockups and model simulations. This information allows owners to make informed decisions that promote the longterm performance of the building and take proactive measures to prevent potential damage to historically significant features.

This presentation will use a series of case studies to demonstrate the value and versatility of three types of monitoring commonly used in evaluating historic building performance and planning for intentional building interventions:

- Temperature and humidity monitoring influences any rehabilitation to an existing conditioned or unconditioned space and can be input into various modeling software to simulate future behavior. When combined with historic building performance data, the readings can indicate whether new conditions may cause an increased rate of deterioration and/or adversely impact interior conditions.
- Crack monitoring helps identification of structurally active cracks and allows the design team to make prioritized and technically appropriate repair and maintenance decisions based on project-specific data.

Vibration monitoring establishes the range of vibrations normally

Organ. Photo Credit: Rachel Lynde

experienced by an historically significant component exposed to external factors (e.g., traffic, live performances), and informs appropriate limiting for component-specific vibrations induced during construction.

Case studies included in this presentation are recent examples of historic building monitoring that highlight key considerations and nuances for each type of monitoring technique. The case studies below show how monitoring is critical prior to, during, and after construction:

- · Residents of a mass masonry condominium, constructed in the 1890s as a carriage factory, reported concern over cracks at spandrel areas of the facade that appeared to have become worse in recent years. A key to understanding the rate of masonry cracking and how to repair the cracks was to first determine the causes. The team performed a façade survey and installed displacement monitoring points and crack monitors to assess the buildings movement over a twelve-month period.
- Improvements to a mass masonry college dorm built in 1926 included an energy improvement goal that involved adding insulation at the interior side of the exterior wall. Temperature and humidity monitors were installed to provide interior condition data points to evaluate whether direct-applied plaster damage was due to condensation and inform a hygrothermal model of existing and various proposed wall assembly types that would allow for insulation while also protecting the integrity of the existing wall.
- After a piece of the plaster ceiling fell from the sanctuary of an 1890's church, church staff suspected that recently renovated organ pipes in one portion of the sanctuary were contributing to vibration-induced plaster damage. Facing the potential cost and historical implications of substantial plaster and/or organ pipe interventions, we recommended the owner conduct a plaster condition assessment and vibration monitoring program to fully understand the sources for plaster damage.
- During a comprehensive building facade restoration project for an historic brownstone church built in the 1860's, we performed vibration monitoring of sixteen stained glass windows that were originally commissioned by Louis Comfort Tiffany of Tiffany and Co. to evaluate the risk of construction-induced damages associated with repairing the adjacent masonry. During mockup stone repairs, vibration sensors on the Tiffany windows allowed

the team to establish project-specific thresholds for limiting window vibrations, rather than relying on industry standards that would have affected contractor means/methods, project schedule and budget.

"Monitoring systems provide stakeholders with the opportunity to understand the evolution and the "real-time" response of a building to external factors and interventions."

Data collected from in-situ monitoring can inform preservation projects on the impact of changes in the exterior environment on the building or material in question. The cost to install and run temperature/humidity, crack, or vibration monitoring projects is relatively small and the monitoring system provides shareholders with crucial information as they move forward and potentially fund-raise for larger projects, whether the goal be to implement substantial building repairs or inform "day-to-day" stewardship and operations.



Window 6. Photo Credit: Rachel Lynde



Example of Vibration Monitoring Hourly Results (measured in Peak Particle Velocity, PPV). Photo Credit: Simpson Gumpertz & Heger

Vibration Monitoring Device Installed at Topside of Historic Plaster Ceiling. Photo Credit: Simpson Gumpertz & Heger



RACHEL M. LYNDE joined the Simpson Gumpertz & Heger Waltham, Massachusetts office full-time in 2018 with a Bachelor of Science and Master of Science in Architectural Engineering from Milwaukee School of Engineering. As a member of the Building Technology Division, she has worked on a variety of projects involving investigation and design for existing building repairs as well as

rehabilitation of historic buildings around New England. She co-authored a paper on the stability assessment of historic plaster ceilings and works on many cross-disciplinary jobs with her Structural Engineering Division colleagues to preserve the historic fabric of buildings.



DR. TAT FU specializes in building energy, structures, instrumentation, computational design, and integrative engineering solutions. Tat obtained a Ph.D. in Civil Engineering from the University of Southern California, where he also earned graduate degrees in Architecture and Electrical Engineering. Tat has published 13 peer-reviewed journal papers, and given presentations and lectures in the US,

Europe, and Asia. His current projects include vibration monitoring and analysis of machinery-concrete floor interactions, analysis of train track and inspection data, building energy studies in university buildings, and structural designs of new buildings and renovations.

BEHIND THE SCENES: DEVELOPING INTERVENTIONS AND MAINTENANCE PLANS THAT PERFORM

Presented By Debora Barros, Jennifer Kearney, and Thomas Kuczynski

IN A THEATER BEHIND THE PROVERBIAL CURTAIN, in spaces hidden by hand-crafted décor from a bygone era, the seemingly universal house rule is "anything goes". Stagehands commonly tread on the surfaces of suspended ceilings assuming that the system can handle the stress; it's an acceptable practice because "this is how it's always been done". Jury-rigged hoists, rigging points, and obsolete access platforms become grandfathered from one generation to the next, with little to no written record of maintenance or upkeep procedures. All of this is common and custom to each of the venue's productions while the ceiling systems continue to age. Temporary repairs often become permanent due to factors such as restricted access and gaps in institutional memory.

When facing the myriad challenges inherent to a theater or performance space restoration, the design team must consider how back-of-house spaces were used in the past, how they are currently used, and how to prepare for their future use. Overlooking these aspects risks compromising the hard work and craftsmanship of uniquely qualified artisans, as well as the valuable efforts of all others on the project. Building off the recently completed restoration of a landmarked Broadway theater, this design team comprising an architect, engineer, and conservator explores how the project provides a useful framework that can be applied to similar restorations to protect and prolong the life of these increasingly rare spaces.

In order to support owners and facilities management teams in the stewardship of their theaters and performance centers, whether it's through restoration, renovation, or systems upgrades projects, a design team must acquire a profound understanding of the client's needs, identify and prioritize issues to be addressed, and anticipate the means and methods of productions when in operation. A process to understand the very specific needs of both theatrical productions and facilities management should lead to a well-thought-out and written strategy for investigation, monitoring, stabilization, and repairs developed by an expert team. Maintaining and enhancing the adaptability of the spaces is what keeps performance venues operational. Making this concept the core of any intervention will be invaluable for the success of the project and the long-term protection of historic or significant fabric. At a project's outset, the detailed review of archival information and data gathering through conversations with owners, facilities managers, maintenance staff, theatrical consultants, and stagehands is of paramount importance. Equipped with this core knowledge, field investigations and design processes by experienced teams lead to a hierarchical plan of stabilization and repair, focusing first on areas at risk of material failure. These are usually areas subjected to decades of well-meaning but hurried interventions done with limited training or a lack of awareness of structural or conservation issues the intervention may cause. Designing theatrical systems that can be utilized and adapted to as many different permutations as possible will limit the need for drastic interventions or prolonged interruptions of performance schedules.

"Maintaining and enhancing the adaptability of the spaces is what keeps performance venues operational.

But once restoration is complete and the space is back in the hands of the theater company, the longevity of these systems depends on a comprehensive and clear maintenance plan. Translating architectural and preservation jargon for the layperson and clearly defining the most problematic actions during use will preserve the restoration and keep the theater in good hands long after the specialist consultants are gone. Re-establishing an institutional memory with explanations of the "hows and whys" of the restoration is the best course of action to educate and train the operators so they continue to follow recommended protocols.

This presentation examines how the first phase of work sets the stage for the maintenance of the restoration by identifying hazards, deficiencies, and needs. Involving the maintenance staff and crew at the beginning of design development can provide valuable insight into not only the original intents but also the actual ways a space is used. Undisciplined behaviors can be avoided proactively through planning safe and convenient alternatives. A holistic approach to a restoration – covering not only the materials but also the end-users – can produce better results that allow the show to go on.



DEBORA BARROS' academic training and practice in architecture and historic preservation spans over 20 years in New York, England, Brazil, Italy and Turkey. She is a Senior Associate at Wiss Janney Elstner Associates in New York City, and has worked extensively on award winning historic preservation and adaptive reuse projects. She received her MSc in Historic Preservation from Columbia University, GSAPP, in

New York, with a materials conservation focus. Debora holds a Bachelor of Architecture from the University of Brasília, Brazil, and a Certificate in the Conservation of Archaeological Sites from the Università degli Studi di Firenze, Italy. She is a Visiting Assistant Professor at Pratt Institute's Graduate Historic Preservation Program and an Assistant Adjunct Professor at Columbia University. As an advocate for historic preservation, Debora often leads educational tours supporting the mission of numerous non-profit organizations such as the Association for Preservation Technology, Docomomo US and the American Institute of Architects.



JENNIFER KEARNEY is a Senior Associate and Senior Architectural Conservator at Jablonski Building Conservation and has been with the firm since 2005. Jennifer has worked extensively with architectural finishes including tile restoration, finishes investigations, and plaster restoration. As a conservator, she is also involved in design development and construction supervision for a wide range of restoration projects including

transportation hubs, Broadway theaters, public works projects, and historic ruins. She graduated with an MS in Historic Preservation from Columbia University's Graduate School of Architecture, Planning and Preservation and is a Professional Associate of the American Institute for Conservation and a Recognized Professional member of the Association for Preservation Technology. She currently serves as the Vice President of the Northeast Chapter of the Association for Preservation Technology.



THOMAS KUCZYNSKI is a Senior Associate and Project Manager at the New York branch of Wiss, Janney, Elstner Associates, Inc. (WJE). He joined WJE in 2010. He has broad experience in forensic investigation and evaluation of building materials, components, and structures. His main areas of expertise include hands-on investigation, condition assessment and reporting, repair and retrofit design, field instrumentation and testing,

building monitoring consultation, data acquisition and processing, and adjacent construction consultation. He graduated from Carnegie Mellon University in 2007 with a BS in Civil Engineering and from Pennsylvania State University in 2009 with an MS in Architectural Engineering. He is a licensed Professional Engineer in New York State.



Unnamed Landmarked Broadway Theater after restoration. Photo Credit: Jennifer Kearney



Destabilized flat terra cotta block arch due to intervention for rigging equipment prior to restoration. Photo Credit: Jennifer Kearney



Attic space with suspended plaster ceiling prior to restoration with extensive network of hanging straps, obsolete equipment, and limited access points. Photo Credit: Jennifer Kearney. Header: Unnamed Landmarked Broadway Theater prior to restoration. Photo Credit: Jennifer Kearney

3:55PM - 4:20PM

"MEANS AND METHODS": How installing a modern skylight for a historic museum triggered preservation challenges during construction

Presented By Elizabeth Kingsley and Katherine Malishewsky

THE FRICK COLLECTION IN MANHATTAN began with Henry Clay Frick's original home, designed by Carrere and Hastings, architects of the New York Public Library, and completed in 1914. Since then, the original Upper East Side mansion-turnedmuseum has seen five expansions, culminating into a campus totaling 179,000 square feet with construction techniques from multiple decades. Today, the Frick remains an active construction site whose current scope includes the first comprehensive, campus-wide restoration of the entire site and building systems while increasing the total square footage by 10% and adding 30% more gallery space.

A skylight replacement program over the North Galleries was performed, resulting in: a sequence of three spaces spanning over 200 linear feet and includes the West Gallery, which contains original Beaux Arts plaster ceiling ornament designed by Carrere and Hastings, and the East and Oval Galleries, built as part of the 1935 museum expansion by John Russell Pope, architect of the Jefferson Memorial. As these galleries house some of the most prestigious works of the Collection, modernization of the skylights was a must to improve interior climate control, better regulate daylight, and to provide permanent exterior access for maintenance via a fall protection system.

We will address the skylight work from the contractor's perspective as a continuous preservation challenge. We will explore two terms commonly used in Construction Documents and how we as the contractor addressed them: first is "Delegated Design", and the second is "Means and Methods". Though the responsibility of the contractor, this particular scope required collaboration to the highest extent between the client, design team, and subcontractors to ensure the precious interiors and landmarked exteriors remained protected during construction.



Caption: West Gallery view of scaffold installation in progress and temp ductwork. Photo Credit: Elizabeth Kingsley



Top: Ridge beam installation in progress beneath enclosure. Photo Credit: Elizabeth Kingsley



ELIZABETH KINGSLEY is currently pursuing a Masters in Engineering at the University of Bologna, focused on structural engineering for historic building rehabilitation. This academic specialization was inspired by her construction experience on the historic Frick Collection renovation and expansion project, where she became the primary structural project manager

and was deeply involved in the development and execution of all shoring schemes and means and methods for structural interventions in the existing building. Elizabeth is fascinated by historic structures and is passionate about preservation and adaptive reuse both as a means of conserving cultural heritage and as a sustainable future for the built environment. She received her B.A. from Yale in American Studies with a concentration in material culture and the built environment



Though working in different roles within the built environment, **KATHERINE MALISHEWSKY'S** career has always centered around preservation. From architectural preservationist to construction project manager, Katherine has engaged on all sides of restoration projects.

Her career has focused on tackling the complexities inherent in existing buildings, which has enhanced her abilities as a problem solver and sharpened her skills as a communicator.



Bottom: West Gallery plaster laylight frames before installation of protection. Photo Credit: Anton Gassl



Header: Richmond Hill Front Elevation. Photo Credit: QPL File

A TALE OF THREE LIBRARIES

Presented By Richard Tobin, Michael Devonshire, and Zia Dawood

THE PLEBISCITE OF 1898 MERGED FIVE BOROUGHS INTO THE

CITY OF GREATER NEW YORK, but did not apply to the city's three library systems still in their infancy. Today these library systems still operate independently: the Brooklyn Public Library, the New York Public Library serving the boroughs of Manhattan, Staten Island and the Bronx, and the Queens Public Library (QPL), which serves the largest geographic area of the five boroughs and the most diverse population in the nation.

QPL now has a portfolio of sixty-six libraries, but was not an equal beneficiary of Andrew Carnegie's largess to the City of New York in 1901, receiving a mere \$240,000 of the \$5.1 Million donated by him. Of the seven original Carnegie Libraries in the system, only four remain standing today in some variation of their former selves, having survived lack of preventative maintenance, several alterations, and expansions over the last one hundred and twenty years. The other three Queens Carnegie libraries have succumbed to the wrecking ball due to the pressures of real estate development and an ever-increasing population. The remaining library buildings stand as a testimony to their ability to withstand the effects of weather, neglect of maintenance, fires, community usage, and the changing flavors of library programming.

At the intersection of these three libraries stand the original architectural firms of Tuthill and Higgins, who designed the Astoria and Richmond Hill Libraries in 1904, and Schrimer and Schmidt, who designed the Woodhaven Library in 1922. Early expansions of the first two libraries by Schrimer and Schmidt



Richmond Hill extension. Photo Credit: QPL File

utilized the architectural vocabulary and materials of the original architects. Evidently the need for expansion is a continual problem that still plagues the QPL system to this day. Do we ever plan and anticipate building big enough?

Although all new construction has its challenges, through the lens of an ever more stringent interpretation of ADA compliance, PNYC Public Design Commission review, adherence to the NYC "Of the seven original Carnegie Libraries in the [QPL] system, only four remain standing today in some variation of their former selves, having survived lack of preventative maintenance, several alterations, and expansions over the last one hundred and twenty years."

Building Code, the constant uptick in LEED Certification levels, reduction in energy consumption and improvement in energy efficiency, and NYC Local Law legislation, the most challenging, problematic and nearly impossible of QPL's portfolio of libraries are the remains of these Carnegie Libraries. Currently, each of these historic libraries is planning for improvements, and they all are in the final stages of design.

Two members of QPL's Capital Projects Management team, Zia Dawood and Richard Tobin, in conversation with Michael Devonshire, former Landmarks Commissioner and JHPA firm principal, will tell the tale of these three libraries and present the internal and external challenges of navigating this new landscape of hurdling all the code compliances while directing and incorporating these design elements into historic buildings.



RICHARD TOBIN has over thirty-five years of experience within the public and private sectors of the construction industry in New York City. He brings a wide range of skills and knowledge having managed the design and construction phases on projects ranging from the renovation and restoration of several cultural institutions, national and local historic landmarks, and the planning,

development and construction for state of the art new libraries. He has managed various projects from the vantage point of an owner's representative, the contractor, the construction manager, or the architect.



MICHAEL DEVONSHIRE is a principal at Jan Hird Pokorny Associates and a former NYC Landmarks Commissioner. He has written numerous papers and publications about restoration technology and strategy, and is a member of the New York State Board for Historic Preservation and the National Trust for Historic Preservation. He previously served on the boards of the U.S.

National Committee of the International Council on Monuments and Sites (ICOMOS), the Metropolitan Chapter of the Victorian Society in America and the Snug Harbor Cultural Center.



ZIA M. DAWOOD is the Director of Capital Projects Management for the Queens Public Library.



Front Elevation of Richmond Hill. Photo Credit: RL Tobir



Woodhaven. Photo Credit: RL Tobin



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CONGRATULATIONS TO APTNE'S 2024 STUDENT SCHOLARSHIP RECIPIENTS!



ELEANOR "ELLIE" PHETTEPLACE

Columbia University, New York City

APTNE is proud to announce that Eleanor "Ellie" Phetteplace is the 2024 **Melissa Morrissey Scholarship Fund** Recipient for her natural ability to engage with and learn from others, quickly pick up on concepts and techniques, and make new connections to help advance the industry.

Ellie, an APTNE student member since 2020, is known for being smart, curious and insightful, both in her academic classwork and professional work experiences. Ellie attributes her aptitude for meeting new challenges in academic and professional fields related to preservation to the continual support of more experienced professionals who generously offer their advice, experience and guidance. She has many glowing professional references from industry professionals that have worked with her, one calling her "the best hire our firm could have made." Through her professional organization involvement (APTI and APTNE), and industry experience between undergraduate and graduate school, she is pursuing a thesis topic related to the evaluation of embodied carbon in the structural intervention of existing and historic buildings, understanding the potential to influence what factors are considered standard in preservation design practice.



ZIYU LIU

Columbia University, New York City

APTNE is proud to announce that Ziyu Liu the **2024 Jill Verhosek Scholarship Fund** Recipient for her world-wide curiosity and commitment to preservation.

Ziyu demonstrates a deep passion for exploring preservation policies around the world, continuously striving to understand the narratives these policies represent and the impact they have on society. Ziyu's master's thesis "The Third-Front City of Panzhihua: Narratives, Policy, and Preservation in China" examines how political factors influence the preservation process in a specific community. Interacting with locals and observing situations affected by such policies "first-hand" during a 2023 summer trip to Panzhihua strengthened Ziyu's commitment to the preservation field. Ziyu plans to visit more sites that are facing unique preservation challenges and have meaningful conversations with local people and officials to broaden her perspective and research. She is a self-proclaimed "advocate for policies that consider and respect the viewpoints of local communities, ensuring that preservation is not only about safeguarding cultural heritage but also about promoting equity and community cohesion". Ziyu's critical inquiry and thoughtful reflection are essential in her cross-cultural research and bode well for her future contributions to the field of preservation.

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2023 YEAR-END REVIEW

SALEM, MA MARCH 3, 2023 9AM-8PM APTNE Annual Meeting and Symposium STAMFORD, CT APRIL 15, 2023 10AM-12:30PM Tour of First Presbyterian Church





NEWPORT, RI APRIL 22, 2023 11AM-1PM Building Stone Walking Tour





NEW YORK CITY, NY JUNE 3, 2023 1PM-3:30PM Fort Tryon Park Walking Tour



TRENTON, NJ JULY 15, 2023 6:30PM-8:30PM Trenton Thunder Baseball Game & Postgame Fireworks Show



CONEY ISLAND, NY JULY 28, 2023 7PM-10PM Brooklyn Cyclones Game

HASTINGS-ON-HUDSON, NY SEPTEMBER 7, 2023 11:30AM-8PM

APTNE 2nd Annual Golf Outing at St. Andrews Gold Club



NEWBURGH, NY NOVEMBER 4, 2023 10AM-12PM

APTNE Open Tradesperson: Ben Brant, Historic Wood Window Workshop Tour



BOSTON, MA DECEMBER 6, 2023 5PM-7:30PM Winter Holiday Party in Boston





GREENWICH, CT SEPTEMBER 9, 2023 2 PM-4 PM LGBT Historic Site Walking Tour



NEW YORK CITY, NY DECEMBER 4, 2023 6:30PM-9:30PM Winter Holiday Party in NYC



TROY, NY DECEMBER 6, 2023 6PM-8PM Winter Holiday Party in Albany/Troy



Association for Preservation Technology Northeast APTNE 2024 Annual Meeting & Symposium Program Design by Amanda Morante Wolin <u>www.amandamorante.com</u>