



2025

Annual Meeting
& Symposium

EVOLUTION OF PLACE IDENTITY





APTNE 2025
Annual Meeting
& Symposium

APTNE
www.aptnetne.org
f aptne
@ apt_northeast
in linkedin.com/company/
aptn-northeast/

EVOLUTION OF PLACE IDENTITY

The Association of Preservation Technology Northeast Chapter (APTNE) is proud to present the 2025 APTNE Annual Meeting & Symposium, to be held on **Friday, February 28, 2025**, with an in-person event, as well as a virtual program. The overarching theme of the 2025 APTNE Annual Meeting & Symposium is the evolution of place identity and will feature presentations from professionals, emerging professionals, and students.

In Saratoga Springs, fissures in bedrock formed naturally-occurring mineral springs, which were foundational to the development of Saratoga as a center of healing and leisure. Later popular for gambling and its horse track, it is the ongoing pursuit of leisure and recreation that has led to the city's motto "Health, History, Horses."

What makes a place unique, creates its identity and legacy, and draws people to it? Depending on who you ask, it may be the local natural resources, the buildings, the industry, or the people. Each of these features contribute to the identity of a place. Together, we will explore the roles that the built environment has in maintaining place integrity for future generations.

PRESENTATIONS ARE TIED TO ONE OF THE FOLLOWING TRACKS:	
1	Using and sourcing local materials and how they shape the place they're in: the risks/rewards of using local materials, who was using these materials, and physical and design challenges.
2	Preserving healing spaces (hospitals, churches, forest, hot springs), sustaining change to the physical and spiritual, while maintaining identity.
3	Preserving recreational facilities: active facilities with ongoing use, inactive facilities, and the challenges that come from both.
4	Saving and sustaining seasonal buildings, such as American Summer cottages, that weren't constructed with modern conveniences or materials: logistical issues, design challenges, and construction difficulties.
5	Sustaining local community identity: what is it and why is important, how to adapt to changing identity, and policies developed to sustain. What role does the built environment have in maintaining the integrity of place?

FRONT COVER
Top Right: Universal Preservation Hall, restored exterior. Photo Credit: David Sundberg.
Middle Right: The First Church of Christ, Scientist's Mother Church restored sanctuary. Photo Credit: Raj Das Photography
Bottom Right: Overview of MASS MoCA. Photo Credit: Doug Mason.
Bottom Center: Cultural performance at the Universal Preservation Hall. Photo Credit: David Sundberg.
Bottom Left: Restored east façade of Yaddo Mansion. Photo Credit: Stephen F. Reilly
Background: James House Mansion, west façade and rear veranda. Photo Credit: Kamen Tall Architects

BACK COVER
Bottom Center: The First Church of Christ, Scientist's Mother Church restored. Photo Credit: Raj Das Photography
Bottom Left: Jones Beach West Bathhouse, pre-renovation. Photo Credit: Jennifer Kearney.
PROGRAM DESIGN
Amanda Morante Wolin
www.amandamorante.com

SCHEDULE OF EVENTS

THURSDAY, FEBRUARY 27	
3:00PM - 4:00PM	Tour 1: Peebles Island Laboratory Tour Christina Muir-Vagvolgyi
4:00PM - 5:00PM	Tour 2: Experiencing Grand Hotels and Saratoga Leisure at the Adelphi Hotel Samantha Bosshart and Helen Watson
5:30PM - 8:00PM	Gathering The Inn at Saratoga
FRIDAY, FEBRUARY 28	
8:00AM - 9:00AM	Registration and Breakfast Entry Hall, Bar Room, and Parlor Room
9:00AM - 9:10AM	APTNE WELCOME ADDRESS APTNE President, Corey Spitzer
9:10AM - 10:00AM	MORNING KEYNOTE PRESENTATION Protection of Place... Unlikely Considerations and Tools Keynote Speaker: Marilyn Kaplan
10:00AM - 10:10AM	Local Saratoga Presentation Samantha Bosshart
10:10AM - 10:35AM	Transforming the former Universal Baptist Church into Universal Preservation Hall Mark Thaler
10:35AM - 10:45AM	Q&A Marcie Clifford
10:45AM - 11:10AM	COFFEE BREAK Bar Room and Parlor Room
11:10AM - 11:35AM	The Preservation and Adaptation of the Summer Cottages of the Bay View Association Alyssa Stein & Emily Eig
11:35AM - 11:50AM	In the Mountains: Neglected Resort Architecture and the Imperative of Preserving Jewish Cultural Legacy in the Borscht Belt Naomi Dressler
11:50AM - 12:05PM	Cramped Built Environments, economic Lifelines: Sustaining Chinese American's Identity through Small-scale Industrial Spaces in Manhattan's Chinatown Christina Sun
12:05PM - 12:20PM	From the World to Henry Street: Tracing the Hidden Narrative of Women in Public Health Through Spatial Mapping Clara Jieli Zhao
12:20PM - 12:30PM	Q&A Marcie Clifford

12:30PM - 12:40PM	CHAPTER HIGHLIGHTS APTNE President, Corey Spitzer and Treasurer, Kevin Daly
12:40PM - 2:00PM	LUNCH Bar Room, Parlor Room, and Ballroom APTNE ANNUAL BOARD MEETING Bridal Suite
2:00PM - 2:25PM	The Sculptor, the Quarryman and the Builder: Place Identity in the Stonework of Opus 40 Lara Davis
2:25PM - 2:50PM	The Brooklyn Bridge – The Legacy of Local Materials Jacqueline Bascetta
2:50PM - 3:15PM	Transformative Reuse of Historical Industrial Buildings at MASS MoCA Jimmy Su & Andy Schlatter
3:15PM - 3:25PM	Q&A Michelle Dallhoff
3:25PM – 3:50PM	COFFEE BREAK Bar Room and Parlor Room
3:50PM - 4:15PM	Preserving the Legacy of the Mount Lebanon Shakers: How Zoning Can Preserve the Past for the Future Elizabeth Brutsch
4:15PM - 4:40PM	The Importance of Place When None is Left: Salvaging a Community's Identity Mariel Bloom
4:40PM - 5:05PM	Paradise on the Shore: Preserving and Adapting Seaside Recreation at Jones Beach State Park Jennifer Kearney
5:05PM - 5:15PM	Q&A Michelle Dallhoff
5:15PM - 7:20PM	CLOSING REMARKS APTNE President, Jennifer Kearney
5:30PM - 7:30PM	RECEPTION Adelphi Hotel
SATURDAY, MARCH 1	
11:00AM - 12:00PM	Tour 3: Turning the Clock Back on the Ludlow House Samantha Bosshart
10:00AM - 12:00PM	Tour 4: From Vichy to V-8: The Conversion of a Bottling Plant to an Automobile Museum Elizabeth Bakker Johnson



2024-2025 BOARD MEMBERS

Corey Spitzer
President

Jennifer Kearney
Vice President

Brigitte Cook
Secretary

Kevin Daly
Treasurer

Helena Currie
Immediate Past President

Alafia Akhtar

Sloane Bullough

Adrienne Cali

Preme Chaithatham

Pamela Clemens

Marcie Clifford

Michelle Dallhoff

Derek Dandurand

Art Femenella, Jr.

Ken Follett

Heather Hartshorn

Benjamin Lueck

James Norberg

Jess Ouwerkerk

Amanda Sanders

Stacey Thomas

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 300 active members.

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 late February. We support students interested in preservation by offering free student membership and discounted young preservation membership and event admission, as well as annual scholarship opportunities.

THANK YOU!

As of February 28, 2025, three of our Directors are stepping off of the **Board of Directors**.

We'd like to take the time to thank each of them for their time and dedication to making APTNE excellent during their terms.



HELENA CURRIE
7 years of service



ADRIENNE CALI
6 years of service



STACEY THOMAS
3 years of service

PLEASE WELCOME OUR 3 NEW BOARD MEMBERS!



ERIN DUNNE

Erin Dunne is from Massachusetts and is an Associate at Wiss Janney Elstner (WJE), and has been with the firm since 2018, working in both New York City and Boston. She holds a Master of Science in Historic Preservation from Columbia University and a Bachelor of Science in Architectural Engineering from Worcester Polytechnic Institute. Her master's thesis research included analysis of mortars used in construction of Guastavino tile vault assemblies, which has been published and presented internationally. As an associate at WJE, she specializes in documentation, investigation, and restoration of historic masonry facades, historic windows, roofing replacement, leakage investigation, and facade improvements or repairs. She served as the Co-Chair for APTI's Preservation Engineering Student Design Competition in 2023.



MAGGIE MURRAY

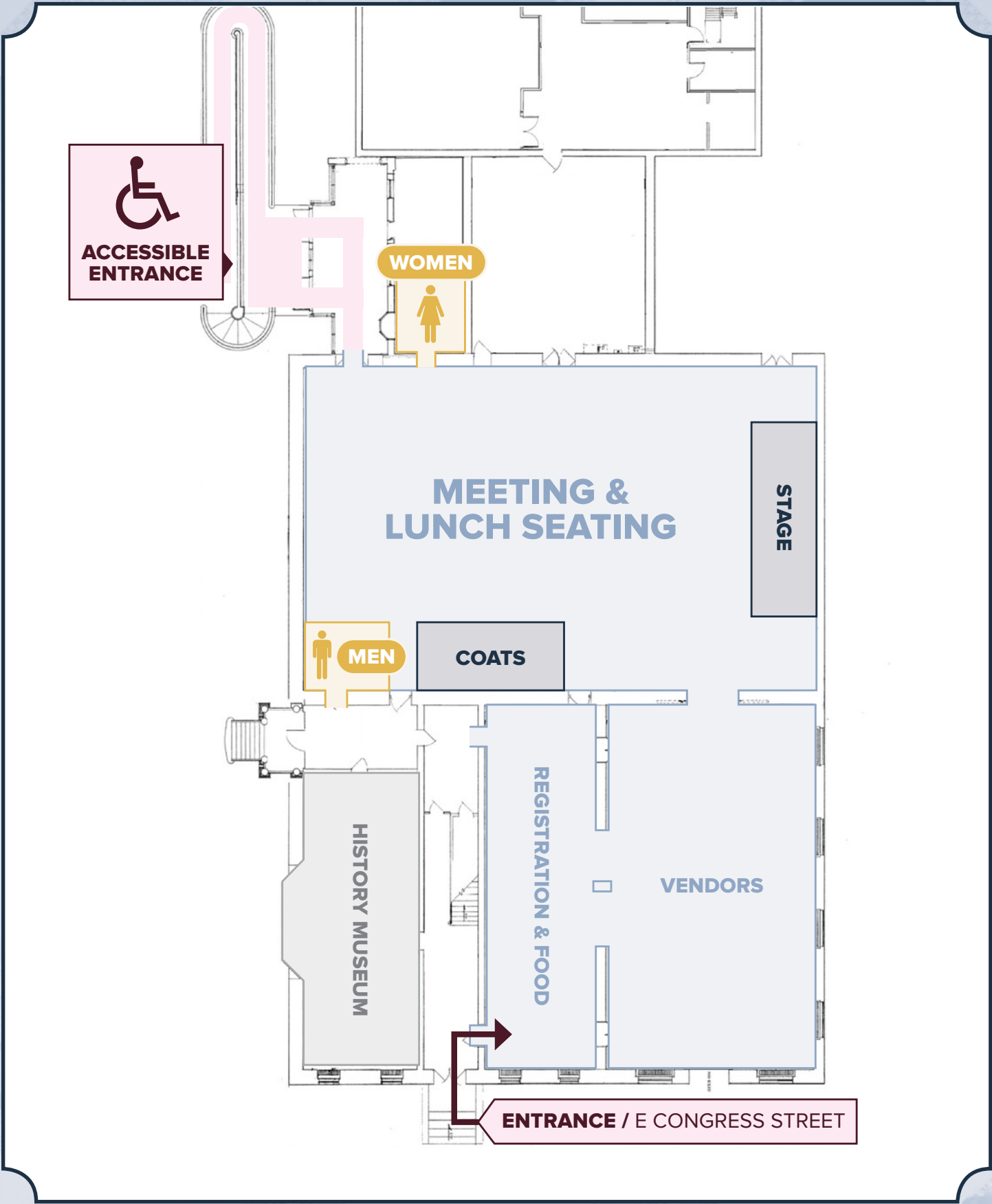
Maggie Murray is from New York and is a Project Manager at Pullman SST. She has a B.S. in Civil Engineering from Manhattan College and has been working in the restoration and construction industry since 2017. Some of her project experience includes the Brooklyn Bridge Restoration, where her areas of focus were removal, salvage, restoration and reinstallation of historic elements and field survey and verification of masonry repair items. She is a member of APT and ICRI.



PATRICK CAPRUSO

Patrick Capruso is from New York and works at Vertical Access. Prior to Vertical Access, which he joined in 2016, he was employed at Boston Valley Terra Cotta as a production finisher, shaping clay for architectural ornamentation and working on projects ranging from the restoration of historic landmarks to the manufacturing of abstract elements for contemporary design. His experience, skill, and keen eye for recreating architectural ornaments translates into detailed technical documentation of existing building conditions. In addition to managing on-site field work, Patrick is a SPRAT Level III certified rope access technician and Vertical Access' Rope Access Program Administrator.

CANFIELD CASINO MAP



A SPECIAL THANK YOU TO OUR SPONSORS

Not a sponsor yet? You can still get sponsor recognition at unique events throughout 2025!
See our website for more details on all sponsorship benefits
<https://www.aptnet.org/aptnet-sponsors>

MARBLE SPONSORS



GRANITE SPONSORS



LIMESTONE SPONSORS



BROWNSTONE SPONSORS



BLUESTONE SPONSORS



FIELDSTONE SPONSORS



KEYNOTE

PROTECTION OF PLACE... UNLIKELY CONSIDERATIONS AND TOOLS

Presented By **Marilyn Kaplan**

The National Memorial for Peace and Justice in Montgomery, AL. Photo Credit: Marilyn E. Kaplan.

MILLS TO HOUSING? CHURCHES TO SHELTERS? BARNs TO BREWERIES?

For projects using public funds or historic tax credits, preservationists can generally rely on the State Historic Preservation Office or the National Park Service to establish the bar beneath which the historic integrity of a historic building is not retained. In contrast, the focus of most local review commissions is on materiality as visible from the public right of way. Broader discussions of protection of place, and all of the factors and senses that make a place unique and ‘feel’ historic, are rare. The church bells are silenced, the lunch whistle gone, the smells of the seaport eliminated. How to protect these elements that fully tell the story of place?

“How to protect these elements that fully tell the story of place?”

While we can ruminate on these abstract questions, one set of tools offering protection beyond the façade can be found in the most unlikely of places, the building codes that govern how buildings are constructed and rehabilitated. Knowledge of the various options presented by these codes can provide a surprising degree of flexibility. Understanding how to use and promote these and their sister regulations, zoning codes, to maximize opportunities for protection of historic integrity and place, is an essential skill needed by all in the preservation field. •



Biosphere 2 in Oracle, AZ. Photo Credit: Marilyn E. Kaplan.



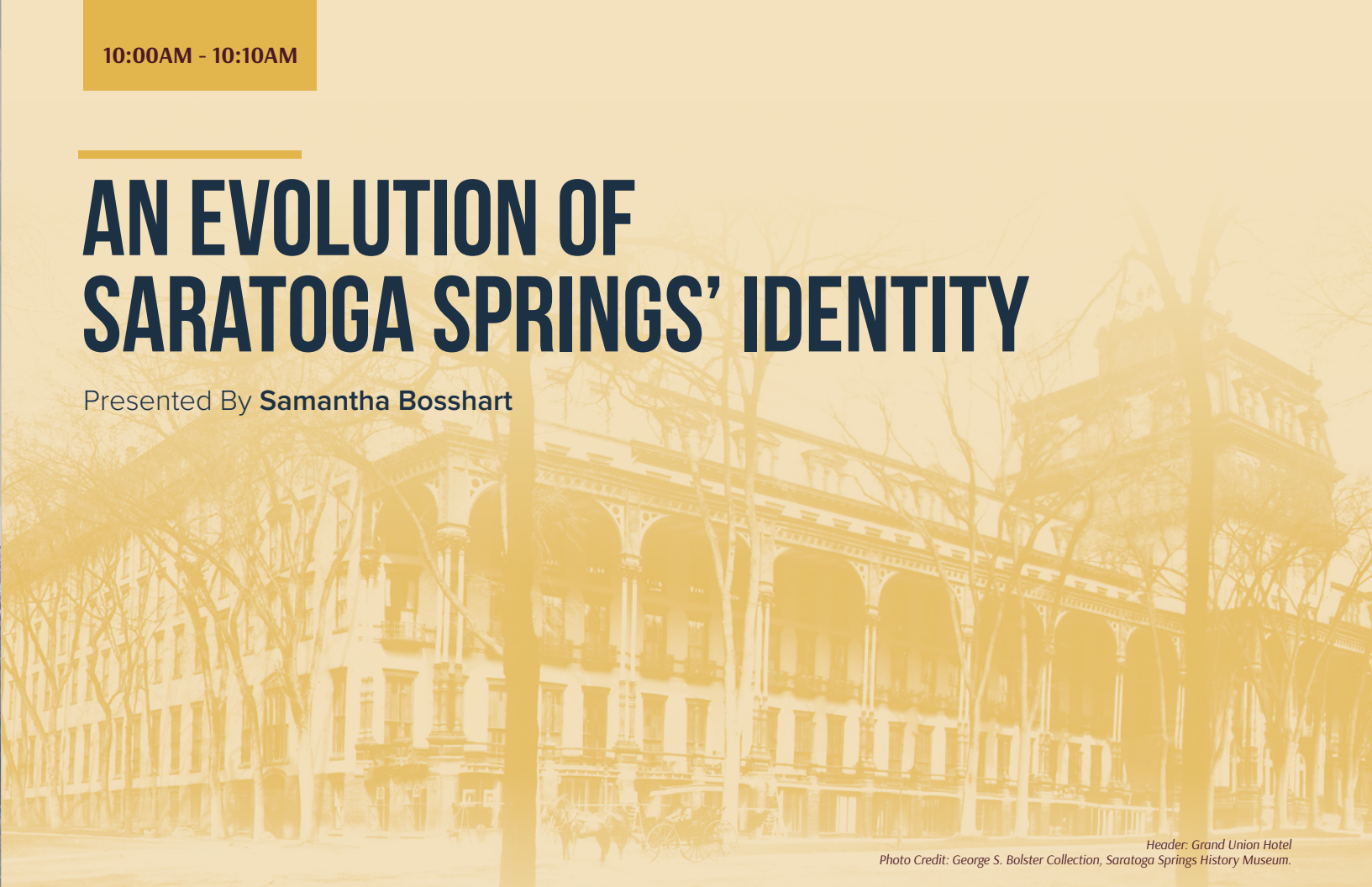
Four Spirits sculpture (2013) in Kelly Ingram Park, Birmingham, AL, commemorating the 50th anniversary of the 16th Street Baptist Church bombing by artist Elizabeth MacQueen. Photo Credit: Marilyn E. Kaplan



MARILYN KAPLAN is the Founding Principal of Preservation Architecture in Albany, NY, a member of APT’s College of Fellows, and one of the founding members of APTNE, formerly known as APTNY. With her firm, and prior positions including with the NY State Historic Preservation Office, she has provided architectural services for hundreds of historic properties in the northeast. She is one of the nation’s experts on the application of building and fire codes to historic buildings, including authoring Preservation Brief 51: Building Codes for Historic and Existing Buildings for the National Park Service in 2024. She has served as the founding co-chair of the APT Technical Committee on Codes and Standards, and on various committees of the International Code Council’s International Existing Building Code and, previously, the National Fire Protection Association’s Committee on Cultural Resources.

AN EVOLUTION OF SARATOGA SPRINGS’ IDENTITY

Presented By **Samantha Bosshart**



Header: Grand Union Hotel
Photo Credit: George S. Bolster Collection, Saratoga Springs History Museum.

SARATOGA SPRINGS IN THE 1800S WAS known as the summer place to be with its healing spring waters, casinos, horse racing, and grand hotels. However, by the 1940s that reputation had started to fade. Businesses closed and the last of the grand hotels were lost. Today with its vibrant downtown, its reputation as a destination has been restored. This presentation will be a brief overview of the critical role that preservation played in its renaissance.



SAMANTHA BOSSHART, Executive Director of the Saratoga Springs Preservation Foundation, has been with the organization since 2008. She has made tremendous strides in the area of partnering with the Saratoga Race Course to advance historic preservation on the site. She regularly advocates for best preservation practices before the land use boards of the City of Saratoga Springs and provides technical assistance to property owners. Samantha is currently the chair of the National Preservation Partners Network (NPPN) and a member of the Board of Directors of Discover Saratoga. In addition, she is a member of the Board of Directors of Adirondack Architectural Heritage.



Top: The site of the former Grand Union Hotel, circa 1960
Photo Credit: George S. Bolster Collection, Saratoga Springs History Museum.
Bottom: Broadway, 2024. Photo Credit: Saratoga Springs Preservation

TRANSFORMING THE FORMER UNIVERSAL BAPTIST CHURCH INTO UNIVERSAL PRESERVATION HALL

Presented By **Mark Thaler**

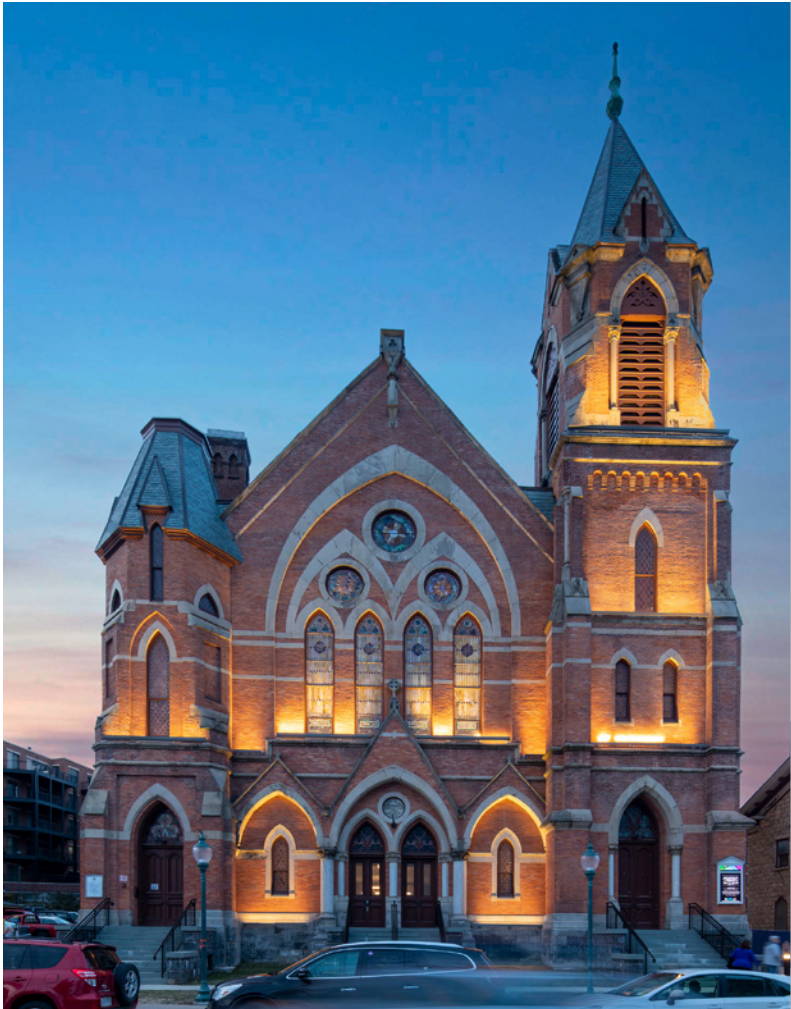
LOCATED IN DOWNTOWN SARATOGA SPRINGS, the High Victorian Gothic church designed by Elbridge Boyden in 1871, was unsafe and on the verge of demolition. However, in 1999 citizens of Saratoga Springs joined with members of the Baptist Church to rescue the building from collapse. In 2013, Mark Thaler was initially hired to complete an accessibility study, which became the foundation of the rehabilitation and addition that soon followed.

Project goals were to first save the building and then adapt it into a regional performance venue. Design considerations included: universal access, flow of patrons from ticketing and pre-event gathering on the first floor to the Great Hall and balcony above, separate circulation for performers and equipment, maintaining 700 seats, flexibility for various types of events, acoustical improvements, acoustical improvements, establishing pathways for complex and quiet HVAC systems, and the restoration of the roof, masonry, front entry, stained glass windows, and interior finishes of this historic building. All work, including the design of any new addition, needed to comply with the Secretary of the Interior's Standards so that the project could receive Historic Tax Credits, critical to the project's economic viability.

“Project goals were to first save the building and then adapt it into a regional performance venue.”

Now complete, the former church is a light-filled 700-seat theater-in-the-round performance space that allows for both flexibility and intimacy. The intentional use of draperies, seating, and reflective panels provide exceptional acoustics. The Great Hall and balcony are the centerpieces of the facility, showcasing fully restored stained-glass windows and new seating and lighting which fuel patron and entertainer excitement about the performance ahead.

*A new glazed addition provides an accessible public entry and space for the box office and main office.
Photo Credit: David Sundberg.*



Exterior work at Universal Preservation Hall included new slate roofs on the towers, restoration of all stained glass windows and wood trim, restoration of original doors, replacement of three monumental bluestone stairs, masonry repairs, and architectural lighting of the facade. Photo Credit: David Sundberg.

The addition provides a new accessible lobby, where you are warmly welcomed for ticketing and pre-event gatherings. All work was performed with the utmost respect to the existing historic fabric and is now a testament to the power of modernization and re-imagination. •



MARK THALER is a partner in Thaler Reilly Wilson Architecture & Preservation, an architectural firm based in Albany, NY focused on the renovation, restoration, and adaptive reuse of historic and existing buildings, and the design of new buildings in a historic context.

Over his 40-year career, Mark has had the honor of working on hundreds of historic properties and spoken and written about the issues that must be addressed to

successfully rehabilitate these landmarks to serve their communities for future generations.

His holistic approach has been recognized with over several design awards, including a national AIA Honor Award for the rehabilitation of the Washington State Legislative Building (Capitol). Other notable projects include the restoration of the Ferry Building and Recreation Shelter at Ellis Island; rehabilitation of Blair, Buyers, Holder, Hamilton, and Madison Halls at Princeton University; adaptive reuse of “Montezuma Castle” in Montezuma, NM; and adaptive reuse of Universal Preservation Hall, in Saratoga Springs, NY.

*Top: Before – View of the Great Hall looking south.
Bottom: The adaptive reuse of this former church for use as a performance venue has saved a magnificent historic building while greatly expanding the region's cultural offerings. Photo Credit: David Sundberg*



PULLMAN

Repair today,
sustain tomorrow:

*Preserving
infrastructure*



Header: Photograph of The Steamer Landing in Bay View, Michigan.
Published between 1890 and 1910. Photo Credit: Library of Congress

THE PRESERVATION AND ADAPTATION OF THE SUMMER COTTAGES OF THE BAY VIEW ASSOCIATION

Presented By **Alyssa Stein** and **Emily Eig**

BAY VIEW, LOCATED ON LAKE MICHIGAN IN PETOSKEY, MICHIGAN, WAS FOUNDED IN 1875 by Michigan Methodists as a camp meeting “for scientific and intellectual culture, and for the promotion of the Christian religion and morality.” In 1885, Bay View was formally adapted into an independent Chautauqua, a uniquely American institution committed to bringing together programs of Religion, Education, Recreation, and Performing Arts. Four years later, Bay View adopted the Articles of Association under the Summer Resort Act of 1889, a general law of the State of Michigan. Bay View, which is designated as a National Historic Landmark, remains a summer community where cottages are only occupied by owners from May 1 through September 30 of each year.

From its inception, Bay View had been intended as a camp meeting resort, similar to those found in Ocean Grove, New Jersey; Lake Chautauqua, New York; and Martha’s Vineyard, Massachusetts. In advance of the first Methodist Meeting, which began on August 2, 1876, underbrush within the woodlands in Petoskey were cleared to make room for the construction of a simple preaching stand and audience area surrounded by tents for sleeping. By the next year, cottages were constructed in place of tents. Bay View predominantly developed between 1880 and 1930, with its cottages reflecting the architectural styles that were prevalent during the era they were constructed. Many of the cottages have remained in the same family for generations and continue to be updated and adapted to meet present-day requirements.

The earliest cottages lacked modern conveniences, such as indoor plumbing and heat. Plumbing was first introduced in the early 1880s to provide water for the cottages. Additions of kitchens or rudimentary bathrooms were added to the rear of cottages, usually with external pipes. Additionally, although only meant for occupation during the summer months, the evenings in Michigan could be chilly. Consequently, early members installed heating systems in the cottages, such as pot belly stoves vented by uninsulated stovepipes through the wood walls. Around the turn of the twentieth century, after the loss of some cottages to fire, the Board of Trustees ruled that cottages

“Many of the cottages have remained in the same family for generations and continue to be updated and adapted to meet present-day requirements.”



Non-historic cottage constructed out of scale with historic cottage, seen on the right.
Photo Credit: EHT Traceries.



Bay View postcard mock-up, undated. Photo Credit: Bay View Archives.

must have chimneys. Over time, many of the chimneys were removed because they were either coming apart or causing damage to the cottage itself.

Though cottage adaptation is as much part of Bay View’s history as the construction of the cottages themselves, over the last several years, Bay View’s Architectural Review Committee has faced challenging decisions related to proposed renovation and modernization projects.

In 2023, EHT Traceries was retained by the Bay View Association to survey the approximately 450 cottages and public buildings on the campus, create design guidelines to aid owners and the ARC in preserving the cottages and the overall character of Bay View, and develop a database of cottages to serve as a resource for tracking and evaluating past and future alterations.

This presentation focuses on the challenges of preserving a summer community, questions about authenticity as it relates to contemporary needs and materials, and how the use of design guidelines helped owners navigate the complexities of maintaining their properties while pursuing modernization projects. •



ALYSSA STEIN joined EHT Traceries in February 2015. After obtaining her Bachelor’s degree in history and architecture from Washington University in St. Louis, she received a Masters of Science in Urban Studies from University College London (UCL). Her background in history and urban theory allows her to contribute to and critically think about a wide array of projects. In her role as Lead Entitlements and Senior Project Manager, she is primarily responsible for guiding clients – individuals or project teams – through the Washington DC and Montgomery County entitlements process. She helps develop appropriate strategies for preservation-related projects and assists with the design review process, including jurisdictional approvals and public outreach. She also performs research, documentation, and evaluation of historic properties and meets professional qualifications prescribed by the Secretary of the Interior (36 CFR 61 - Appendix A) for history and architectural history and in 48 FR 4471622 for architectural history.



EMILY EIG, an architectural historian and historic preservation specialist for more than 40 years, established EHT Traceries in 1989. Her expertise focuses on preservation strategies, design review, and compliance with local, state, and Federal laws, as well as 20th century architecture and historic interpretation. She has worked throughout the country, and has written and directed the preparation of numerous National Register nominations for individual landmarks and historic districts. She is a recognized expert on the interpretation of the Secretary of the Interior’s Standards for the Treatment of Historic Properties and Rehabilitation and Section 106 Review and Consultation, as well as local historic preservation laws and regulations. She is a Board member of the National Preservation Institute and the DC History Center. She is a member of the Society of Architectural Historians (Latrobe Chapter), the Historic Tax Credit Coalition, and the Cosmos Club. She holds an MAT in Museum Education (Architecture/Preservation) from The George Washington University and a BA in Fine Arts (History) from Brandeis University.

IN THE MOUNTAINS: NEGLECTED RESORT ARCHITECTURE AND THE IMPERATIVE OF PRESERVING JEWISH CULTURAL LEGACY IN THE BORSCHT BELT

Presented By **Naomi Dressler**

Bavarian Manor, Purling, New York. Digital file from original color transparency. Photo Credit: Library of Congress

THANKS TO POPULAR MEDIA LIKE *DIRTY DANCING* AND *THE MARVELOUS MRS. MAISEL*, many Americans are at least vaguely familiar with the kitschiest elements of Jewish resort culture during the mid twentieth century. These media portrayals conjure images of glitz and glam, comedy and entertainment, summer romances, and more. Although such elements were an integral part of Jewish life “in the Mountains,” the physical spaces that shaped them have often been overlooked and under-preserved. With hundreds of resorts and thousands of bungalows dotting the Western Catskills by mid-century, the built environment of “The Borscht Belt” was essential to the creation of a distinct Jewish-American identity.

The proximity of the Catskills to New York City, the existence of an early Jewish farming tradition, and the promise of clean air beckoned to Jewish immigrants who were looking for reprieve from the harsh realities of tenement life. While existing Christian resorts proudly boasted “No Jews Allowed” policies through the early decades of the twentieth century, in the mountains, Jews of all social backgrounds were able to create their own Eden, shielded against the harsh antisemitism they faced elsewhere. For many Jewish immigrants used to enduring hardship, life in the resorts and colonies of the Borscht Belt was an introduction to leisure and recreation.

“These highly vulnerable buildings have been systematically neglected over decades, leading to widespread destruction through both accidental and intentional means.”

The architectural landscape of the Borscht Belt resort buildings provided a sense of identity and place that has often been ignored by community landowners and preservationists. Once seasonal visitors were gone, local groups who had no experience with the buildings had little investment in promoting or celebrating this history, or could not take on the monetary challenges associated with their upkeep. While the Borscht Belt is remembered for its significant contributions of comedy and media in American culture, the physical spaces that provided a safe environment from an unwelcoming world have been consistently neglected.



*Watersports at the Nevele Hotel.
Photo Credit: The Nevele Country Club, 1960s, postcard from The Catskills Institute.*

The sprawling resorts of the Catskills represented a variety of different architectural styles and values over time. As the Borscht Belt evolved from its early days through its “Golden Age,” its architectural styles shifted from small, vernacular farmhouses, to Tudor and Mission Revivals, to colorful mid-century modern designs featuring well-known architects and designers. Longstanding, established resort campuses often saw a juxtaposition of all of these architectural styles from building to building, representing quick periods of growth over the decades.

The Borscht Belt remains heavily tied to its Jewish identity today. As sites of inarguable cultural heritage and unique architectural interest, it is essential that the extant Borscht Belt resorts be adequately reframed and reassessed to document their historical importance and their role in the story of Jewish American integration, as well as the identity of the Catskills. These highly vulnerable buildings have been systematically neglected over decades, leading to widespread destruction through both



*Catskill Land” Resorts of Sullivan and Ulster Counties.
Photo Credit: Gunnar Baldwin Jr., poster from Sullivan County Historical Society.*

accidental and intentional means. This presentation identifies and highlights the primary challenges facing the physical landscape of the Borscht Belt resorts and argues for the preservation of Jewish architecture in the Catskills. Two representative case studies are used to explore structural questions of abandonment, typological challenges, seasonal construction, as well as sociocultural influences such as antisemitism. One, Klein’s Hillside Hotel, represents medium-sized Borscht Belt-era hotels that have been repurposed by modern religious groups, but remain at-risk. The other, the Nevele Hotel, featuring designs by prominent mid-century architects such as Herbert D. Phillips and Alan Buchsbaum, represents a “Golden Age” resort that has sat vacant for decades and is imminently facing destruction.



building typologies, and failures in the preservation of cultural leisure sites for underrepresented user groups. She earned her bachelor’s degree in Art History and Architectural Studies from Trinity College in 2022, where she was an intern for the Hartford Preservation Association in Hartford, Connecticut.

NAOMI DRESSLER is a 2024 graduate of Columbia University’s Master’s Program in Historic Preservation and joined Jablonski Building Conservation as a conservator in 2024. Her graduate thesis explored challenges related to both the physical and historical neglect of the “Borscht Belt” resorts of the Catskills, interrogating broader questions raised by design challenges associated with similar

JEWISH VACATION GUIDE

HOTELS, BOARDING AND ROOMING HOUSES
WHERE JEWS ARE WELCOME

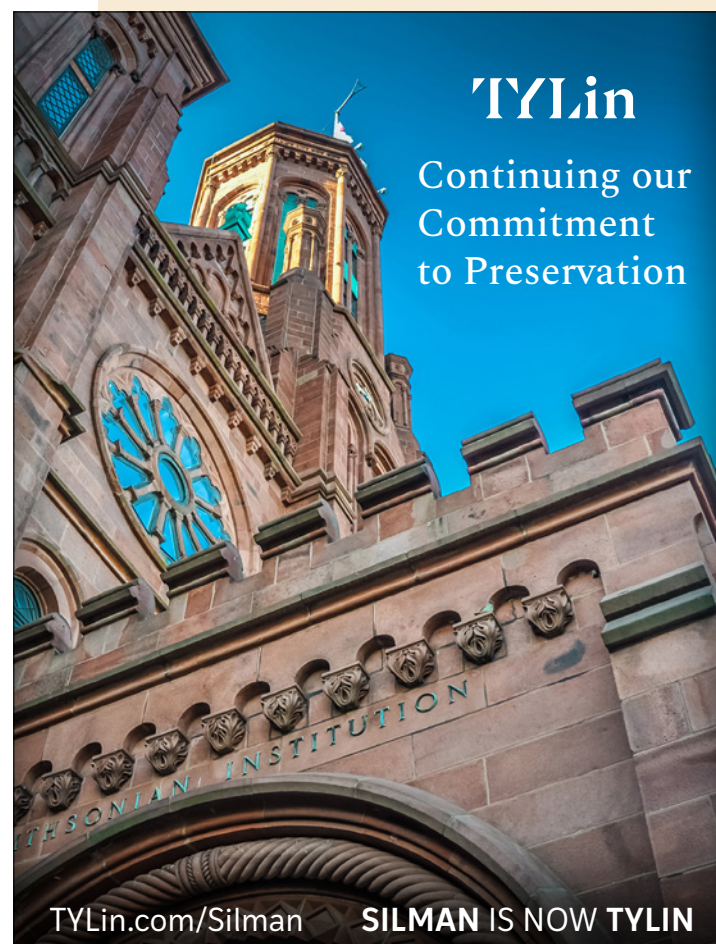


Vacation “Peaches.”

*Title page from The Federation of Jewish Farmers of America’s Jewish Vacation Guide from 1916.
Photo Credit: Naomi Dressler*

TYLin

Continuing our
Commitment
to Preservation



CRAMPED BUILT ENVIRONMENTS, ECONOMIC LIFELINES: SUSTAINING CHINESE AMERICAN IDENTITY THROUGH SMALL-SCALE INDUSTRIAL SPACES IN MANHATTAN'S CHINATOWN

Presented By **Christina Sun**

THE CHINESE AMERICAN COMMUNITY is one of the most important immigrant groups in New York City, and Chinatown — especially the century-old Chinatown in Manhattan — is regarded as a symbol of the community by both insiders and outsiders. When discussing which aspects of the built environment represent Chinatown's community identity, we might first point to elements like Chinese-style buildings with big roofs, gateway arches at community plazas, or red lanterns hanging along the streets. However, many spaces that may seem architecturally unremarkable have quietly witnessed the transformation and endurance of Chinese American identity over the past century.

The formation of Manhattan's Chinatown in the 1870s was accompanied by the spread of "Yellow Peril" rhetoric, which stigmatized the Chinese American community. The Chinese Exclusion Act in 1882 formally excluded the community from mainstream society, turning Chinatown into a space of confinement—an alien enclave within the city. Over the following decades, these tensions persisted and intensified until the 1940s, when the repeal of the Chinese Exclusion Act marked the beginning of the community's gradual integration into mainstream society. By 1965, with the introduction of new immigration policies, Chinese immigrants were finally able to break free from the spatial constraints of Chinatown. The community's identity shifted from one of exclusion to inclusion, as they became an integral part of mainstream society—no longer marginalized or seen as complete outsiders.

Over the span of nearly a century, the identity of the Chinese immigrant community has been shaped by a complex interplay of social policies and cultural contexts. The transition from isolation to integration is not only reflected in the evolution of landmark architectures but also in the ordinary spaces closely tied to the everyday lives of immigrants. Due to the tendency to follow familiar compatriots into similar professions, the community exhibited a concentration of immigrant involvement in a few specific occupational categories. From the 1870s to the 1960s, immigrants were primarily engaged in Chinese laundries and food-related sectors including restaurant businesses and grocery supplies. After the 1960s, their concentrations turned to the garment industry and food-related industries. These industries shared a common spatial characteristic, with most of the production activities taking place within small-scale, ordinary residential or loft buildings.

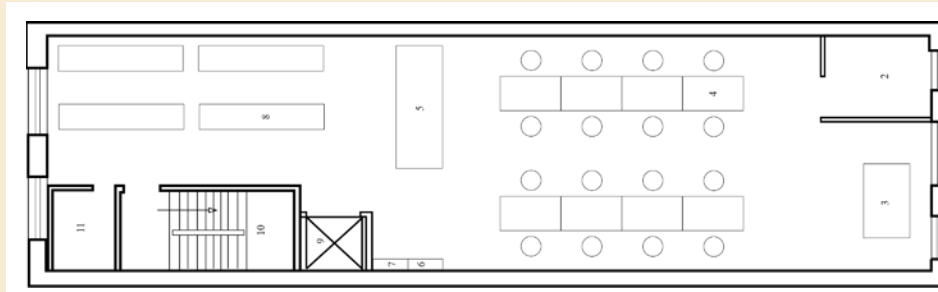
This built environment research focuses on the industrial spaces of two highly representative Chinese American industries: the laundry industry and the garment industry. The two industries not only have a chronological relationship but are also widely regarded by Chinese Americans as the "economic lifelines" of the immigrant community.

The spaces associated with these industries were often described with negative terms such as crowded, stuffy, poorly ventilated, and noisy. Yet it was where economical support of Chinese immigrants sustained, enabling the community to survive through adversity and flourish during periods of stability.

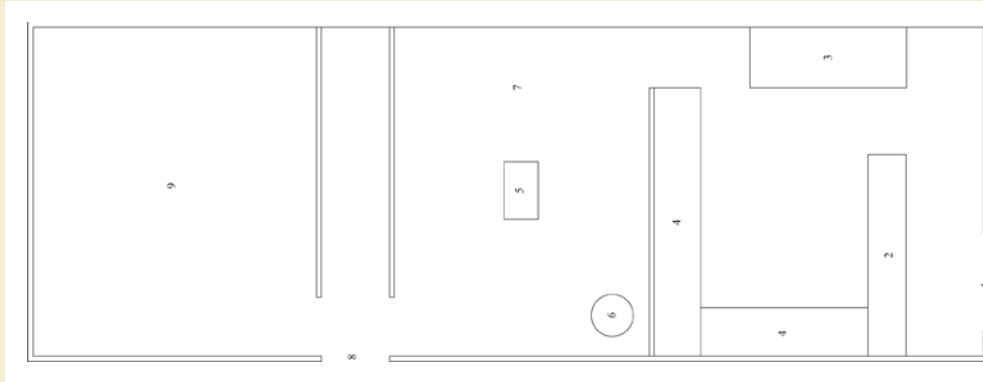
"These industries shared a common spatial characteristic, with most of the production activities taking place within small-scale, ordinary residential or loft buildings."

Unfortunately, due to the lack of a distinct "Chinatown look," these ordinary industrial spaces have often been overlooked in the community's built environment, rendering important socio-spatial histories less visible. However, these built-up spaces, regardless of how they change, serve as vital witnesses to the community's history and the evolving identity of immigrants. This research aims to delve into two distinctive types of small-scale industrial spaces that characterize Chinese immigrant environments, illustrating how the built environment of Manhattan's Chinatown has documented the community's transition from exclusion to inclusion in the city. It will also explore the bidirectional influence between the social identity of the immigrant community and the mainstream society. Furthermore, the study seeks to find ways to write new socio-spatial narratives by preserving the history of the ordinary built environment.

The sewing department of a Chinese garment factory. Photo Credit: Bud Glick Photography.



- 1 Fire Escapes (evacuation route)
- 2 Management Office
- 3 Inspection desk for the sewing department
- 4 Sewing Machines & Desks
- 5 Management desk for the finishing dept.
- 6 Shelves for needles and threads
- 7 Fire facilities
- 8 Pressing machines & desks/finishing work desks
- 9 Elevator 10 Stairs 11 W.C.

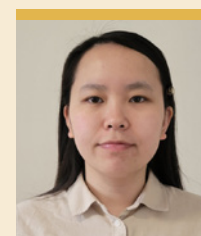


- 1 Front Floor
- 2 Counter
- 3 Ironing beds
- 4 Laundry shelves
- 5 Central stove
- 6 Collar "roller"
- 7 Drying room
- 8 Back door
- 9 Living space at the back

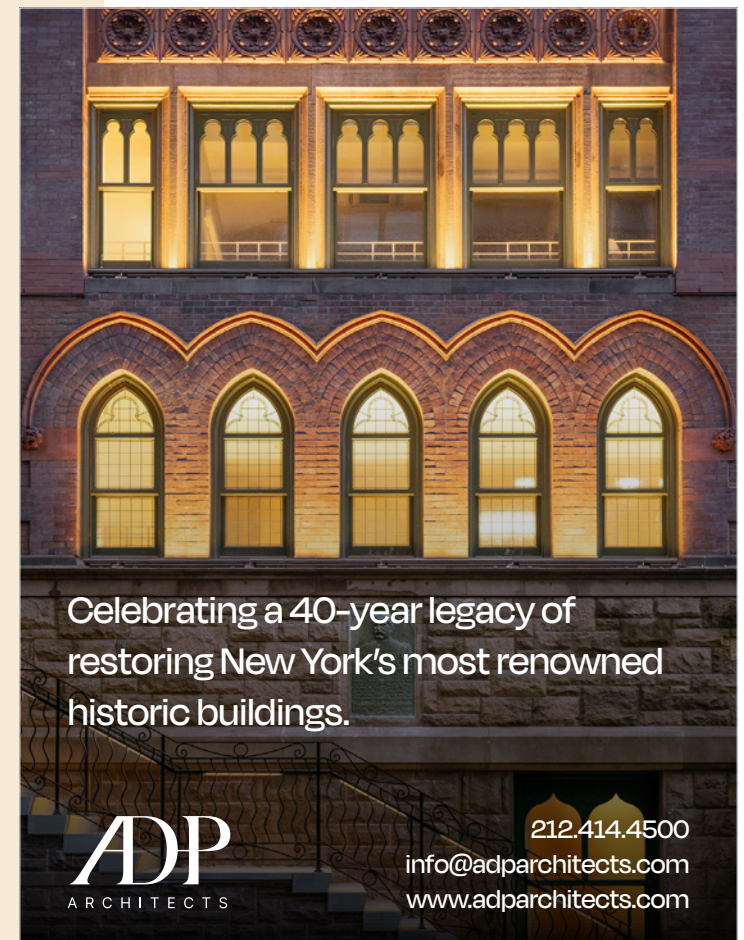
*Top: Caption: Speculative typical floor plan of Chinese garment factory. Photo Credit: Christina Sun.
Bottom: Speculative typical floor plan of Chinese hand laundry shop. Photo Credit: Christina Sun.
Header: Street view in Chatham Square, Chinatown. 1956. Photo Credit: Library of Congress*



The interior of a Chinese hand laundry shop. Photo Credit: Bud Glick Photography.



WEIJIE "CHRISTINA" SUN is currently a Research Assistant at Chinese University of Hong Kong, Department of Architecture. Her research interests focus on the built environment, cultural studies, and preservation efforts of underrepresented communities, with an emphasis on the narratives of the socio-spatial interactions. In June 2024, Christina was awarded the Jeffrey Kroessler Student Research Award by the Historic Districts Council of New York City. She holds a Bachelor of Engineering in Urban Design and Planning from Southeast University, China, and a Master of Science in Historic Preservation from Columbia University.



**Celebrating a 40-year legacy of
restoring New York's most renowned
historic buildings.**

ADP
ARCHITECTS

212.414.4500
info@adparchitects.com
www.adparchitects.com

FROM THE WORLD TO HENRY STREET

Presented By **Clara Jieli Zhao**

THE VISITING NURSES OF THE HENRY STREET SETTLEMENT

DURING THE EARLY 20TH CENTURY provided care and medical services to residents across the immigrant and lower-income neighborhoods in New York City. While the organization's well-known collective identity revolved around the American middle class's cultural environment of "social betterment," many individual nurses and staff from vastly diverse social backgrounds and cultures came to pursue a career at Henry Street for different reasons. Historical research drawing from existing archives has revealed these individuals' aspirations to achieve formal medical education, which contributed to the increased diversity of the Settlement's and the City's public health professionals. By uncovering these hidden narratives and untold ambitions, this study seeks to document how these individual women navigated the city and forged close relationships with their patients through continuous efforts of outreach and the commitment to build trust with the communities they served.

This study introduces the methodology exploration of "narrative-guided spatial mapping" to graphically interpret archival data and construct narrative themes to trace the life journeys of the individual nurses by focusing on the tangible and social environments they inhabited. These mapping studies not only recall site-specific memories during their practice at Henry Street, but also the recollections of those who encountered and engaged with the nurses to remind us today that they were a presence that, although no longer existing, informed and became a part of the city's public memory. By mapping the nurses' experiences back onto the urban landscape, this presentation seeks to help recognize and preserve their claim as part of the historical heritage of both the Settlement and the city of New York.

The methodical exploration aims to construct an itinerary based on the life experience of these individuals to the extent we can retrace their steps and their local experiences in an attempt to recover both a sense of their identity and the world in which they operated. It first constructs the macro scale narrative theme of Individual's Account: Before, During, and After, where we trace the life journey of Naomi Deutsch, Siki Hora, and Kao Chen. These three individuals from different parts of the world traveled to Henry Street and later embarked on their separate journeys that carried on their practice at Henry Street.



Nurse Crossing Rooftop to Visit Her Patients, 1908. Photo Credit: Henry Street Settlement, CUIIMC Archives.

"By uncovering these hidden narratives and untold ambitions, this study seeks to document how these individual women navigated the city..."

Moving to a relatively micro-scale investigation, the theme of Place and Management and Building Trust: Navigating Beyond Henry Street tells the stories of how individual nurses and staff operated at the Settlement and its communities on a more local scale. Place and Management focuses on Edith Carter, one of the first Black nurses at Henry Street. Through their personal records, we can see how an individual operated within this highly organized system.

Building Trust: Navigating beyond Henry Street delves into how the nurses navigated beyond the facilities of Henry Street. This tells the story from the patient's point of view. Through story files, case reports, memorabilia from the community, and historical photograph collections, we can start to map out who the nurses' footsteps reached and how the nurses' identities were reflected from the community members' perspectives.

Reflecting on the methodology exploration conducted in this research, it was recognized that in weaving an identity back into the urban environment through interpretations of memory and expansion of preservation narratives, we have not only informed ourselves about the experiences of these individuals but also informed ourselves about the identity of the city itself. •



CLARA JIELI ZHAO is a Junior Preservation Architect at AYON Studio. Clara received her BArch degree at Carnegie Mellon University (Pittsburgh, PA), where she collaborated with faculties Professor Torello and Professor Bard to develop a virtual database for the College of Fine Art Great Hall fresco collection as an interactive tool to demonstrate its connection to the travel journal of Henry Hornbostel. This project sparked her interest in seeking the connection between narrative research and architectural spaces. She graduated from Columbia University's Graduate School of Architecture, Planning, and Preservation with a M.S. in Historic Preservation degree. Her thesis, *From the World to Henry Street: Tracing the Hidden Narrative of Women in Public Health Through Spatial Mapping* continues her focus on narrative-guided spatial studies. Through archival research of the individual nurses of Henry Street Settlement, she conducted the methodology exploration to graphically interpret archival data and construct narrative themes, tracing the nurses' life journeys by focusing on the tangible and social environments they inhabited.



BRAND SAFWAY®

At Work For You®

- Scaffold
- Swing Staging
- Construction Elevators
- Shoring
- Site Fencing
- Sidewalk Protection
- Loading Docks
- Mast Climbers

Visit [BrandSafway.com/Boston](https://www.BrandSafway.com/Boston) and follow us on LinkedIn

CANY

Architecture & Engineering



Protecting your city skyline

Check us out at www.cany.com



PROJECT SPOTLIGHTS

VIEW ONLINE AT
www.stoneandlime.com

THE SCULPTOR, THE QUARRYMAN AND THE BUILDER: PLACE IDENTITY IN THE STONework OF OPUS 40

Presented By **Lara Davis**

Quarry overburden at beginning of construction. Photo Credit: Harvey Fite Archives.

THE LEGACY OF STONE QUARRYING AND INFORMAL STONE MASONRY is one of the most influential narratives for local place identification in upstate New York. In the Catskill Mountains and Ulster County, it is the Upper Devonian era sedimentary bluestone, the small-scale 19th century industry of bluestone quarrying, and the ubiquitous auto-construction in dry-laid stone. This presentation will address the links between historic bluestone quarry practices, vernacular construction, and early land art in the work of the artist Harvey Fite at Opus 40. While the industry of quarrying waned after the 19th century, the work of one man brought the legacy of this industry to a renewed relevance in the 20th century.

“His shaping of land involved a deep study of the history of the land and the indexes of the quarrymen who had worked on it.”

Harvey’s work “Opus 40” – built 1939-1976, among the earliest examples of ‘land art’ – was deeply influenced by his site of work: a large, abandoned bluestone quarry at the foothills of Overlook Mountain in Saugerties, New York. Previously run by the Van Braemer brothers and purchased by Fite in 1938, the site was known to locals as “Benny Myer’s” quarry, dating back to the height of the bluestone quarrying era in the 1850’s. While Fite was a stone sculptor and not a quarryman or mason by trade, he saw the site as an abundant source of wood and stone for carving; and not just its raw materials, but reclaimed materials from past industry. His 6.5-acre earthwork monument was created principally from quarry overburden, the enormous mounds of excess bluestone rubble rejected by the industry. Likewise, his home and studio were built from reclaimed timber from prior constructions. It was not just his material palette, however, but his methods of shaping that were so influenced by the former quarries – its mounds, quarry ledges, deep stone channels and load bearing masonry transport trails. His shaping of land involved a deep study of the history of the land and the indexes of the quarrymen who had worked on it. The monument itself follows the contours of the Van Braemer and Benny Myers’ quarry walls and floors, deeply excavated channels of stone ledge with



*Top: Quarry overburden at beginning of construction. Photo Credit: Harvey Fite Archives.
Bottom: The monument after a lifetime of Harvey’s work. Photo Credit: Harvey Fite Archives.*

exposed geological strata. He would often sculpt the bluestone ledges following the quarrymen’s traditional methods, exposing and even, one can say, exhibiting their methods of work: stepping in ledge stone, feather and wedge holes, remnant steel insertions. He used some of the same machinery that was left derelict on the site when he acquired the property (eg. originally horse-drawn derricks), and he insisted on displaying a wide range of machinery and tools as a nod to their historical use. A Quarryman’s Museum was even built by Fite.

It can arguably be said that Opus 40 remains to this day a living laboratory for the intangible heritage of bluestone quarrying. On the 60 acres of historic quarry sites and trails and the monument of Opus 40, Fite’s work may also be juxtaposed with the constructive culture of the quarrymen. His trial-and-error methods and use of reclaimed materials contrasts with the quarrymen’s beautiful, coarse bluestone walling. There are differences in technique between the historic practices and Harvey’s sculpture, and there are different conservation issues for both. But Opus 40 took the legacy of quarrying as its deepest artistic inspiration, and the identity of place has grown from the industrial past of the quarry. •



LARA DAVIS is an architect and mason and a Founding Partner at Limaçon Design with two decades of experience in masonry design and construction – a specialist in earthen building and thin-shell vaulting. Her work has often crossed over the cultures of architectural design, structural and materials research, building craftsmanship and integrated land management. She is the founding partner of Limaçon Design and a member of CRATERre (the International Center for Earthen Architecture in Grenoble, France), ICOMOS ISCEAH, and the board of directors at Opus 40. She previously served for ten years as co-director of the Auroville Earth Institute, India, and representative for the UNESCO Chair of Earthen Architecture. Notable professional projects include the Martin Puryear sculpture ‘Lookout’ at Storm King Art Center, the Sharanam Center for Rural Development in Pondicherry, India, and the Kaza Eco-Community Center in Spiti Valley, India. Her work has been exhibited at the Modern Museum of Art, Cooper-Hewitt National Design Museum, Venice Biennale, and MIT Museum.



Harvey Fite at work. Photo Credit: Harvey Fite Archives.



Saint Vartan Cathedral

Evergreen Architectural Arts - Gilding

NICHOLSON & GALLOWAY

*The Oldest Restoration Company in the United States
Founded 1849*

Preservation | Roofing | Masonry | Sheetmetal | Waterproofing

THE BROOKLYN BRIDGE — THE LEGACY OF LOCAL MATERIALS

Presented By **Jacqueline Bascetta**

ONE OF THE MOST ICONIC STRUCTURES IN THE UNITED STATES, the Brooklyn Bridge is a marvel of engineering, a symbol of technological achievement, an inspiration for artists, poets and dreamers, and a vital part of NYC fabric. During its initial construction in 1869-1883, one of the many enduring pride points of the Bridge's construction is that it was carefully built using American materials, particularly from the Northeast region of the United States.

During the recent 5-year restoration of the Brooklyn Bridge, which was part of a much larger rehabilitation project, the team carefully worked to select materials that honored the tradition of the Bridge and its history. The masonry scope involved a careful analysis of historic and currently available materials. Using historic research, Pullman and Jablonski Building Conservation, Inc. were able to source the types of granite and limestone originally used in the construction of the Bridge and replacement materials from available quarries, and salvaged stone. Patching material was carefully selected from several base colors and mixtures of minerals of various sizes and colors that replicated their stone hosts. Rosendale natural cement was also used for historic repointing of brick and stone just like it was in the 1860s - 1880s. There were risks to using local materials: availability, capacity, and shipping logistics were all part of the challenges the project team faced. Additionally, with over a mile of project site, getting material to their respective locations, installed, and reviewed, was also a feat of coordination amongst various parties.

In addition to the logistical challenges, there were also some design challenges to replicate historic work, even that which may have been an error from 140 years ago. On the Manhattan side, careful attention was paid to the existing historic brick infill walls, which were demolished and rebuilt. During this work, anomalies in the initial construction were carefully documented and replicated – detailed shop drawings showing brick course count, were drafted,

1902 Dry plate negative of the Brooklyn Bridge. Photo Credit: Library of Congress, Detroit Publishing Co.

“Patching material was carefully selected from several base colors and mixtures of minerals of various sizes and colors that replicated their stone hosts.”

and the historic “rusticated panels” were replicated exactly as they appeared on those walls for the past 140 years. There were no “typical details” for the infill walls in regards to appearance. Furthermore, for this new construction, Portland cement was used in lieu of natural cement, based on a precedent from the Brooklyn side where Portland cement was used on the granite infill walls in the 1950s.

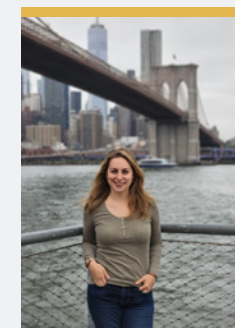


The Brooklyn Bridge, before and after cleaning. Photo Credit: Jacqueline Bascetta.



Matching Dutchman materials to the existing. Photo Credit: Jacqueline Bascetta.

With a structure as iconic and visible as the Brooklyn Bridge, and knowing how important the Bridge is to tourists and locals, Pullman deployed a highly qualified team of competent craftspeople. Each member of the field team was required to prove competence at specific tasks prior to working on the structure. The team was also proud to honor the legacy of the bridge by using material that was available in the Northeast, like the builders of the bridge did during its original construction. Upon the final reveal of the true color of the original stone after cleaning decades worth of grime, and displaying the pristine new brick infill wall construction that replaced the crumbling rows of brick arches obscured for years behind heavy debris netting, the team is happy to present our work as a true legacy of the city and a display of local material and craftsmanship. **This project and presentation is made possible by involvement from the NYCDOT, NYSDOT and the FHWA.**



JACQUELINE BASCETTA is a Project Director at Pullman Services, currently managing the restoration of the Main Immigration Building on Ellis Island. Other projects that Jacqueline has managed include the award-winning masonry restoration of the Brooklyn Bridge, Tammany Hall, and the W Hotel in Union Square, and several historic buildings on Governors Island. A native New Yorker, Jacqueline graduated with a dual bachelor's degree in physics and religious

studies from Duke University in 2012 and a Master of Science degree in Conservation of Historic Buildings from the University of Bath in 2014. She began her career at Pullman in November 2015 and is an active member and former treasurer of APTNE.



Replication of the historic infill wall. Photo Credit: Jacqueline Bascetta.



In progress cleaning of Towers at the Brooklyn Bridge. Photo Credit: Jacqueline Bascetta.

TRANSFORMATIVE REUSE OF HISTORICAL INDUSTRIAL BUILDINGS AT MASS MOCA

Presented By **Jimmy Su** and **Andy Schlatter**

Row of Interior Columns. Photo Credit: Jimmy Su.

MASS MOCA IS THE LARGEST CONTEMPORARY ART MUSEUM IN THE COUNTRY, comprising nearly 700,000 square feet of space within 26 buildings on 24 acres at the core of downtown North Adams, Massachusetts. Prior to its evolution into an art museum, the campus was home to two successive manufacturing operations, dating from the mid-19th century. MASS MoCA's buildings--composed of masonry, cast iron, steel, concrete, and large timber-- share many characteristics with mill buildings of the same period seen throughout the northeast. However, the ambitious and creative adaptation of these buildings into a collection of stunning (and massive) spaces for the display of contemporary art while simultaneously preserving and revealing the layered history of the site makes this project unique. MASS MoCA's identity as a forward-thinking institution pushing the boundaries of contemporary art is in constant tension with the symbolic importance of its physical campus as a manifestation of the local community's industrial past. It is this ever-present tension between innovation and stewardship that makes the experience of this place so compelling.

“Regardless of their modern-day function, stewardship of a complex collection of historical buildings involved clear-eyed assessment and strategic investment”

A shared goal of preserving, maintaining, extending, and adapting this dialogue between contemporary creativity and historical heritage informs the prior and ongoing collaborations between structural engineers and MASS MoCA staff in both the facilities and art installation realms. This presentation will discuss creative structural solutions developed to address a wide range of challenges specific to this context. Examples will include structural interventions designed to bring adaptively reused industrial buildings up to modern code requirements, while preserving and enhancing their value as historical resources



Top: Sprague Electric Company employees. Photo Credit: Mass MoCA.
Bottom: Sprague Electric Company after closing. Photo Credit: Mass MoCA.

“It is this ever-present tension between innovation and stewardship that makes the experience of this place so compelling.”

through a balance of efficiency, elegance, and practical craft. The presentation will also explore ways in which modern structural interventions can allow for the creation of radically reimagined spaces within existing structures, while maintaining continuity with historical forms and narratives. The characteristics of historic materials such as unreinforced masonry, old growth timber, cast iron, and ways to creatively supplement their particular strengths and vulnerabilities will also be covered.

Regardless of their modern-day function, stewardship of a complex collection of historical buildings involves clear-eyed assessment and strategic investment to maintain the functional and aesthetic integrity of the buildings. MASS MoCA recently completed the most comprehensive facilities condition assessment in its history and is now developing an action plan based on this assessment. The presentation will touch on the assessment and prioritization process with a focus on the structural components. Topics will include how, in the context of aging buildings with varying levels of deterioration, one determines suitability for maximum reuse of existing materials with minimal disruption to facilities usage. •



JIMMY SU, PE, LEED AP, is a structural engineer and Associate at Arup with 29 years of professional practice in the Boston area. Jimmy brings engineering and production experience from many local and national projects, including a depth of expertise in steel and composite steel design and detailing. Having seen several projects from schematic concept through to finished construction, he is able to anticipate and manage projects with full awareness of the requirements at all different stages. Jimmy's broader range of experience includes structural renovations of recent and historic buildings. His range of work extends from large infrastructure buildings in Boston's Big Dig, through mid-rise institutional buildings for private clients, to high end specialty homes.



MASS MoCA overview. Photo Credit: Doug Mason.



Stitching Interior Steel with Mass Masonry. Photo Credit: Jimmy Su.



Double-height gallery space. Photo Credit: Robert Polidori Photography.



ANDY SCHLATTER has served as Director of Facilities and Campus Planning at MASS MoCA since 2023. Previously, he served as Vice President of Facilities Management and Planning at Bennington College in Bennington, VT for over seven years. During this time, Schlatter oversaw the design and execution of over \$40M in renovation, new construction, and planning projects at Bennington, including two AIA award-winning projects. He also managed the college's successful application for inclusion in the National Register of Historic Places. Andy is a licensed architect and uses his architectural background to inform the current and future needs at MASS MoCA.



Shaker Church Family Building Number 9, Circa 1933. Photo Credit: Library of Congress

PRESERVING THE LEGACY OF THE MOUNT LEBANON SHAKERS: HOW ZONING CAN PRESERVE THE PAST FOR THE FUTURE

Presented By **Elizabeth Brutsch**

THE FIRST SHAKERS ARRIVED ON MOUNT LEBANON IN 1785.

For over 150 years, they lived, worked, and innovated on the mountain – creating a legacy in medicine, furniture, agriculture, and building that still exists today. As the Shakers' presence on Mount Lebanon waned in the 1940s, their family clusters were sold off to various organizations. Today, the remaining structures and lands are owned by the private Darrow School, the religious organization of the Abode of the Message, the Chatham Shaker Museum, and the new Ruins at Sassafras, a museum and event venue. But what happens to the buildings, lands and Shaker legacy if any one of these organizations ceases to exist? That is what the Town of New Lebanon is struggling to resolve.

“Advanced economic opportunity would allow property owners the financial wherewithal to preserve and sensitively modernize their structures to allow for many more years of use.”

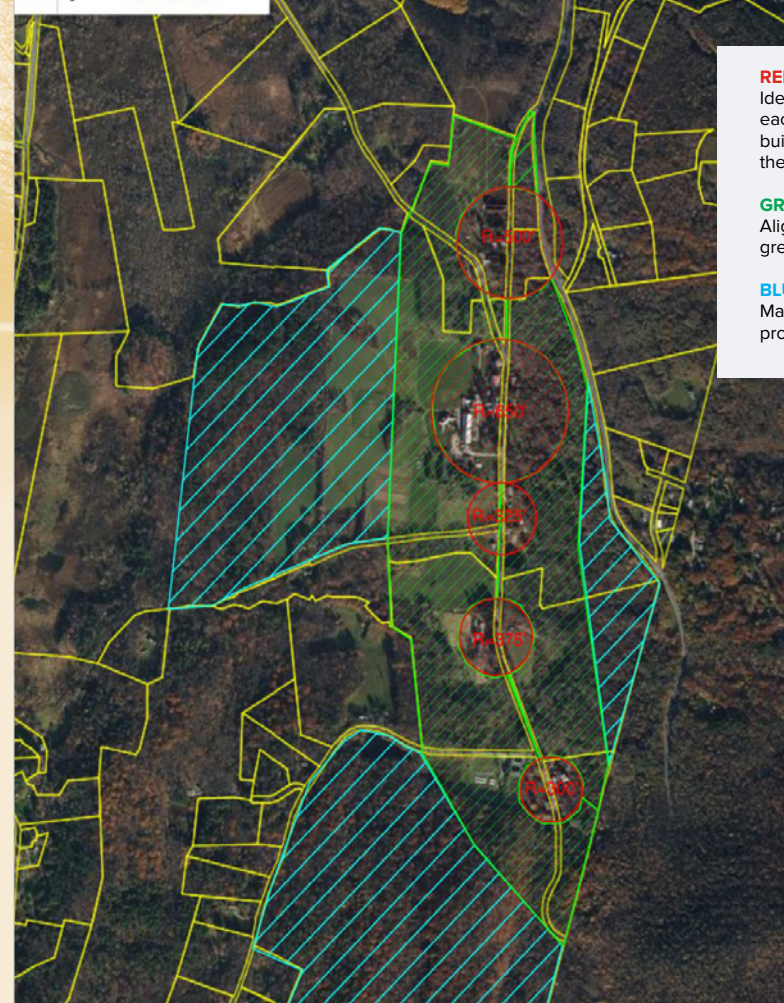
After two previous failed attempts by the Zoning Rewrite Committee to develop a plan for preservation that had the support of the property owners, a new attempt needed to be made. Tasked by the Town Board to develop a plan and opportunity for Mount Lebanon, the Zoning Rewrite Committee and Shaker Preservation Committee each volunteered three members to form a working group to study and propose a plan. Since the late winter of 2024, these six members have met weekly to develop zoning and design proposals for the Mountain. The goals the working group is looking to respond to were crafted by the Shaker Preservation Committee, supported by the Zoning Rewrite Committee, and include generally a desire to preserve the built environment, the historic landscape, and promote economic opportunity. Advanced economic opportunity would allow property owners the financial wherewithal to preserve and sensitively modernize their structures to allow for many more years of use.

This presentation reviews the working group's efforts thus far to respond to the needs, desires, and challenges of preserving an important aspect of a town's legacy by discussing the previous two attempts by the Zoning Rewrite Committee to develop zoning standards for Mount Lebanon and what went wrong, challenges of zoning, challenges of developing a set of design standards that respects the past and allows freedom of the future, and the next steps in the process.

The Town of New Lebanon has a long Shaker history that has, for all intents and purposes, been hidden away up on the mountain. With financial concerns always pressing for the current custodians of the Shaker heritage, the town is hoping to provide them with avenues to financial freedom and success. This case study will serve as an example of how other communities across America can work across disciplines and committees to preserve their own unique heritage. •



Historic Shaker Buildings at Mount Lebanon. Photo Credit: Richard Pieper.



Proposed Mount Lebanon Zoning Districts Map. Photo Credit: Elizabeth Brutsch.

RED ZONE

Identifies historic family clusters that are still present and active today. The center point of each circle is found by locating the middle between the most northern and southern existing buildings in a cluster and stretching out a circle from that midpoint until it encompasses all the existing buildings in the cluster.

GREEN ZONE

Aligns with existing property lines, assumes a depth from the center of darrow road no greater than 1,000 feet (which matches other commercial district lines in town.)

BLUE ZONE

Matches existing property lines of currently undeveloped lands that were formerly shaker properties, except at darrow property where it touches the shaker swamp boundary.



ELIZABETH BRUTSCH, AIA, NCARB

is the Chair of the Town of New Lebanon's Planning Board and a Project Architect with CSArch in Albany NY. Elizabeth, licensed in both New York and Massachusetts, is community driven, which has led her to specialize in small, rural K-12 Educational design and award-winning Emergency Response projects. She furthers her passion for community development by working

with the Town Board, Building Department, other Planning/Zoning committees, and state agencies, to improve the application and approval process as well as propose new legislation related to planning and zoning. Holding a Master of Science in Design & Historic Preservation from the UMASS Amherst and Hancock Shaker Village's joint program, Elizabeth's passion for preservation made her the ideal candidate to spearhead the initial efforts to provide zoning recommendations to protect the Mount Lebanon Shaker heritage and history. Synthesizing her focus on community and enthusiasm for history, Elizabeth strives to meet the community's needs while creating and furthering a vision for the Town's future.



HISTORIC BUILDING & MONUMENT PRESERVATION CONTRACTOR

PCC is an award-winning, full-service, union contractor, specializing in masonry & concrete rehabilitation. Dedicated to servicing NY, NJ, PA & New England.

Replacement ~ Repointing ~ Repair ~ Stabilization ~
Cleaning ~ Epoxy Injection ~ Urethane Injection ~
Chemical Grouting ~ Shotcrete ~ Gunite ~ Structural
Strengthening ~ Deck Coating/Sealers ~ Expansion
Joints ~ Patching ~ Dutchman ~ Veneer Pinning ~
Grouting ~ Plaster Restoration ~ Ornamental
Replication ~ Plaster Crack Repair ~ Caulking ~
Waterproofing

1861 Chrisler Avenue ♦ Schenectady, New York 12303
(800) 328-7816 ♦ (518) 785-8000
mlock@pcccontracting.com

Please visit us at www.PCCcontracting.com



THE IMPORTANCE OF PLACE WHEN NONE IS LEFT: SALVAGING A COMMUNITY'S IDENTITY

Presented By **Mariele Bloom**, Co-Authored By **Rebekah Krieger**

Aerial View of Pawtucket in 1897. Photo Credit: Pawtucket Public Library.

WHAT HAPPENS TO A COMMUNITY WHEN THE BUILT ENVIRONMENT IS REWRITTEN EVERY FEW GENERATIONS?

By default, a structure loses its historic integrity when it is removed from its context. But what happens when the context itself is lost, and the structure survives? In Pawtucket, Rhode Island, one small house, now part of Old Slater Mill Historic site, had its context and integrity erased and rewritten multiple times across three centuries.

The oldest structure on the site and in Pawtucket is a small, gambrel roofed timber frame home built in the 1750s. In 1968 it was selected by the community as "The Memory Cottage." In 1968, the city of Pawtucket was demolishing entire neighborhoods to make room for highways, parking lots, and frontage roads. The Memory Cottage, one of the earliest acts of preservation in Rhode Island, was selected to sustain a sense of place and history in a city where history was being removed block by block.

The Memory Cottage, known now as the Sylvanus Brown house, seems an unlikely candidate for a community's tribute. In addition to its surroundings evolving over the centuries, the house itself moved four times. By the very definition of place integrity, this house should have none. And yet, it has become a lasting and defiant feature of the Pawtucket community. The house has seen various iterations of Pawtucket's identity. It originally stood near Sargeant's Trench, a small branch of what is now known as the Blackstone River. The river was a gathering place for several Native American tribes, who used the river for ceremonial space and hunting but by the 1750s European settlers had taken control of the river for their own uses. When the house was built, the river was being used as a power source, and would be increasingly utilized for forges and mills and industry over the next century.

The house was moved in the nineteenth century, away from the river, towards the newest power source - steam. It served

"The house was moved in the nineteenth century, away from the river, towards the newest power source - steam."

as a blacksmith's shop and boarding house for the new mills throughout the nineteenth century. In the twentieth century, it was moved a quarter of a mile from the commercial center to make way for sweeping changes that came to Pawtucket that once again rearranged the sense of place and historic integrity. And there it stayed, intact in every way except its location, on the edge of town, far removed from the river where it was built and separate from the mills it had served in its second location. In the 1960s when urban renewal came to Pawtucket, markets, tenements, middle class housing, churches, schools were being removed and taking with it what little historic integrity the city had rebuilt. But this time the community pushed back, designating the small, unassuming, unlikely Sylvanus Brown house, their tribute to Pawtucket's history.

In order to save the house, and with it Pawtucket's sense of community identity, the house was moved once again. This time, the house was moved back to the village center where it started; it returned to the river bank where it sits today alongside Slater's Mill and Wilkinson Mill at Blackstone River National Historic Park. These three structures and the river itself have become the historical identity of Pawtucket.

This presentation will review how those changes, and the early preservation efforts to save the Brown house, salvaged a community identity that would have otherwise been lost. The importance of the built environment for identity is tangible in Pawtucket, and a timely topic, as the city is in the midst of more ambitious large-scale public development projects that are changing the face of downtown. •



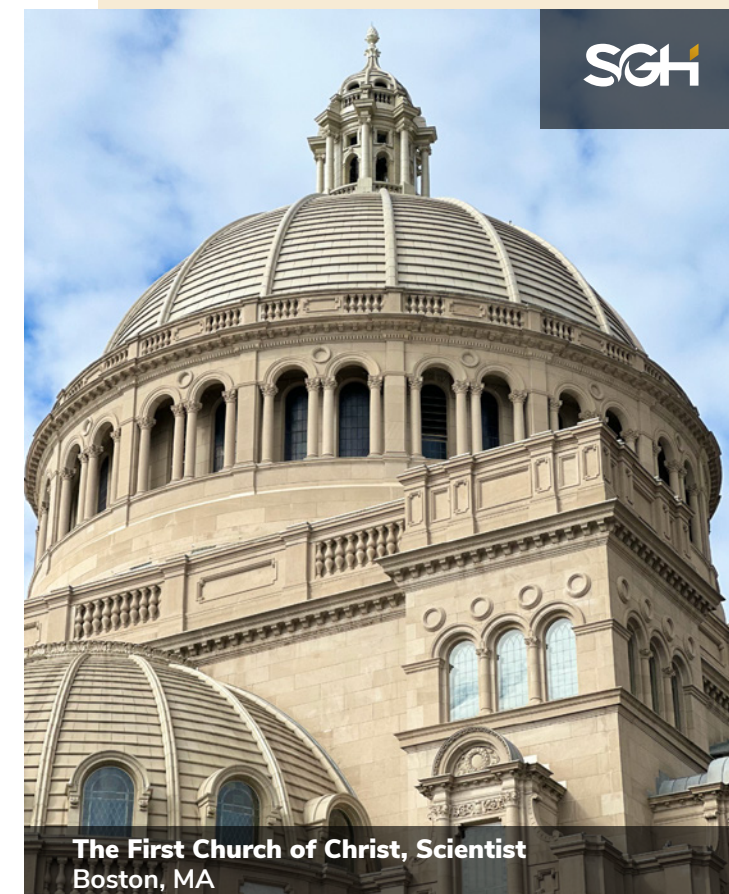
Aerial View of Pawtucket in 1970. Photo Credit: Pawtucket Public Library.



Memory Cottage, 1960s. Photo Credit: Pawtucket Public Library



MARIELE BLOOM is an Air Force veteran and highly-rated educational speaker that spent the last 3 years sharing her knowledge of public history. She has an M.Arch, a M.S. in Historic Preservation from Roger Williams University and currently works as a project manager for Heritage Restoration, a preservation-focused contractor. Previously, Mariele had interned for the National Park Service documenting cultural resources at Blackstone National Historical Park, then spent a year working for the US Army Corps of Engineers in Savannah, GA planning restoration and maintenance projects. She is an advocate for women veterans, and launched her own organization, the 3-5-0 Girls in 2022 to help museums and historical programs incorporate inclusive interpretive materials sharing the legacy of women in the military.



The First Church of Christ, Scientist
Boston, MA

sgm.com

SHAWMUT



We understand the profound connection between history and identity. That's why our team of construction experts seamlessly combines technical excellence with innovative solutions—preserving the past while building a future that honors your spaces and their stories.

shawmut.com

PARADISE ON THE SHORE: PRESERVING AND ADAPTING SEASIDE RECREATION AT JONES BEACH STATE PARK

Presented By **Jennifer Kearney**

PRIOR TO THE ARRIVAL OF ROBERT MOSES, Jones Island was a small barrier island off the southern coast of Long Island, New York, known mostly to local fishermen and a few intrepid seasonal residents. Accessible only by boat, the ground was barely above sea level and was often completely submerged during storms. Seen as a glorified sandbar, it was not anyone's idea of a bather's paradise.

Through the massive intervention of Moses and his Long Island State Park Commission, in the 1920s and 30s the island was transformed into the first recreation complex of its kind in the country. Sand was dredged from the ocean and beach grasses were planted to stabilize the new dunes, a network of highways and bridges were constructed to provide access, and large Art Deco bathhouse complexes were constructed to entice visitors to the beach by providing modern amenities such as changing rooms, swimming pools, restaurants, athletic fields, entertainment venues, and massive parking lots to accommodate the daily visitors and their cars.

The East and West Bathhouses in particular were designed to provide everything beachgoers needed from rental bathing suits and chairs, to lunch and dinner options, to shaded viewing decks where visitors could escape the heat of the sun. Constructed of beautiful materials such as Ohio Sandstone, Barbizon brick, and decorative bronze work, the bathhouses were modeled on ancient bathhouses of old with a massive scale and whimsical details. Perhaps most significantly, by comprehensively designing such an extensive site, Moses ensured control over the future development of Jones Beach, minimizing the infiltration of what he considered the cheap and tawdry amusements that sprung up around other popular beach destinations. The success of Jones Beach State Park led Moses to replicate the model in state parks

throughout New York. Federal agencies and the Works Progress Administration also borrowed from the Jones Beach complex in their development of public recreational facilities large and small throughout the country.

“Multiple phases of design and development were used to understand the current and future programmatic needs of the part while restoring the historic features that make this complex so significant and beloved.”

But as Moses' power waxed and waned, economic and cultural factors also changed the way that beach facilities were used. The increase in visitors in the post-war era led to expansion and alteration of the buildings to meet the needs of a booming population looking to enjoy their free time. As visitors began to arrive with their own beach gear, the facilities were altered to meet these new needs by expanding changing rooms and locker rooms. A massive new performance venue, the Marine Theater, was added in the 1950s to encourage visitors to stay well into the evening. The popularity of the West Bathhouse pool led to the conversion of the East Bathhouse's changing deck to a new pool deck. But maintaining two massive pool complexes in a marine environment proved challenging and expensive, requiring multiple renovations to the pool decks to both repair the infrastructure and control circulation patterns. Adding to the complications, Beach erosion and the effects of storms required constant maintenance and stabilization of the terrain.

In recent years, park facilities have shown the cost of unsympathetic alterations, deferred maintenance, and the effects of climate change. Large sections of the bathhouses were closed due to these conditions in the early 2000s before the New York State Department of Parks, Recreation and Historic Preservation spearheaded a program for their revitalization and renovation. Multiple phases of design and development were used to understand the current and future programmatic needs of the park while restoring the historic features that make this complex so significant and beloved.

This presentation discusses both the historic trajectory of Jones Beach State Park as a pioneering form of recreation and infrastructure, as well as the recent design and restoration phases of work at multiple buildings in the complex: primarily the West Bathhouse, the East Bathhouse, and the Central Mall. It investigates how patterns of deterioration can guide the selection of sympathetic replacement and repair materials and be used to develop future usage and maintenance plans. It also discusses the ways that a building or site's phases of significance and design intent can be useful in guiding modern design and alteration campaigns so that a historic facility can continue to meet the needs of the public as recreation styles evolve. •



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. Jennifer 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 incoming President of the Northeast Chapter of the Association for Preservation Technology.



Jones Beach West Bathhouse in 2009, pre-renovation. Photo Credit: Jennifer Kearney.



West Bathhouse Marine Dining Room in 2011 (top) and 2023 (bottom). Photo Credit: Jennifer Kearney.



West Bathhouse Marine Dining Room in 1932. Photo Credit: NY State Parks Department Archives.

STUDENT MEMBERSHIP WITH APTNE

The Northeast Chapter of the Association for Preservation Technology International is committed to serving the arts, science, architecture, conservation, construction and engineering community with regional and local preservation knowledge and events.

WHY JOIN?

- Scholarships
- Professional networking opportunities
- Internships and mentorships at partner and member firms
- Free events and tours—virtual and in-person
- Practical insight into the preservation industry from professionals working in the field
- Recognition and participation at symposiums



JOIN TODAY FOR FREE:
aptne.org/membership

APTI ANNUAL SCHOLARSHIPS

Scholarships are awarded annually to high school, college or graduate students that are current APTNE members and demonstrate a strong passion for historic preservation and/or related academic fields.
Apply today at aptne.org/scholarships

TWO
\$3000
SCHOLARSHIPS

to provide financial support



◀ **DONATE TO SUPPORT OUR STUDENT SCHOLARSHIPS:**
aptne.org/scholarships



CONGRATULATIONS TO APTNE’S 2025 STUDENT SCHOLARSHIP RECIPIENTS!



DELANEY LEWIS
Purdue University, West Lafayette, Indiana

APTNE is proud to announce that Delaney Lewis is the 2025 **Melissa Morrissey Scholarship Fund** Recipient for her geographically diverse experience and innovative mindset to our region.

Having studied and worked on historic buildings in Massachusetts, Illinois, Michigan and Indiana, Delaney is fascinated by the distinct challenges each building style of construction presents. Understanding the need to preserve and maintain these buildings, Delaney is working to expand her technical abilities and analysis methods beyond what she learned in the classroom and apply these tools to real-world projects. She seeks to learn from each region she visits and implement applicable techniques/technologies to future preservation projects.

Delaney plans to attend the 2026 International Association for Bridge and Structural Engineering Conference in Copenhagen, which includes topics such as circular construction philosophy, structural modelling, and automation technologies, and she hopes to apply these concepts to local preservation projects.



SOPHIE HASS
Columbia University, New York City

APTNE is proud to announce that Sophie Hass the 2025 **Jill Verhosek Scholarship Fund Recipient** for her commitment to storytelling and preservation excellence.

Growing up, Sophie would hear the adage “if only these walls could talk” and she would imagine the stories existing buildings could tell her. This curiosity and connection with buildings grew into a passion for purposeful storytelling through historic preservation. Sophie aims to tell the stories of people and places that have too-long been ignored or forgotten. Her graduate thesis centers on how blue paint exemplifies the lives and beliefs of enslaved people and their descendants in the American South. Using materials as a lens, she hopes to communicate how paint tells of people’s humanity and histories.

Her graduate advisor, Norman Weiss, describes Sophie as an outstanding researcher who moves seamlessly from architectural investigations to social history and the study of regional traditions to materials technology. Her ceaseless attention to detail and steadfast determination led to a successful conference last year at Columbia that hosted over two hundred (200) scholars from eight (8) North American universities.

2024 YEAR-END REVIEW

VIRTUAL
FEBRUARY 7, 2024
5PM-6:30PM
Met Skylights: European Paintings Skylight and Infrastructure Upgrade



NORTH OXFORD, MA
JULY 25, 2024
2PM-4PM
Historic Sheet Metal Shop
Tour: Crocker Architectural Sheet Metal



NEW YORK CITY, NY
JULY 31, 2024
6:30-9PM
APTNE Summer Outing:
Sponsor Appreciation Event



HASTINGS-ON-HUDSON, NY
SEPTEMBER 10, 2024
11:30AM-8PM
APTNE 3rd Annual Golf Outing
at St. Andrews Gold Club



SAUGERTIES, NY
OCTOBER 26, 2024
10AM-12PM
Opus 40: Insider's Perspective



TROY, NY
DECEMBER 2, 2024
5:30PM-9PM
Winter Holiday Party in Albany/Troy



AMHERST, MA
MARCH 1, 2024
9AM-8PM
APTNE Annual Meeting
and Symposium



CONEY ISLAND, NY
AUGUST 23, 2024
7PM-10PM
Brooklyn Cyclones Game



SEYMOUR, CT
SEPTEMBER 12, 2024
1PM-3PM
Historic Light Fixture
Restoration Tour: Grand Light



NEW YORK CITY, NY
OCTOBER 10, 2024
2PM-4PM
LGBT Historic Site Walking Tour



BOSTON, MA
DECEMBER 11, 2024
5PM-8PM
Winter Holiday Party in Boston



NEW YORK CITY, NY
DECEMBER 16, 2024
6PM-9PM
Winter Holiday Party in NYC



Association for Preservation Technology Northeast
APTNE 2025 Annual Meeting & Symposium

