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[American Institute for Conservation of Historic and Artistic Works \(AIC\) 41st Annual Meeting](#)  
Indianapolis, IN

##### June 14-15, 2013

[APT Taliesin Historic Finishes Workshop](#)  
Spring Green, WI

##### June 20-22, 2013

[AIA National Convention and Design Exposition](#)  
Denver, CO

##### September 19-20, 2013

[2013 Traditional Building Conference Series](#)  
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##### October 11-15, 2013

[2013 Association for Preservation Technology Conference](#)  
New York, NY

##### October 29-November 2, 2013

[2013 National Preservation Conference](#)  
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#### Letter From the 2013 Chair

*By Jonathan Spodek, AIA*

Dear Historic Resources Committee Members,

As I reflect upon our profession, the institute, and the Historic Resources Committee I can see that we are only as strong as membership and that our young and emerging members are a key factor in the vibrancy of our Knowledge Community. As an educator, I understand the important role emerging professionals play in every discipline and organization. [Read more.](#)



#### Sustained Survival: Challenges And Tools For New Jersey's Historic Resources During Hurricane Sandy Recovery

*By Stephanie L. Cherry-Farmer, MHP | Senior Programs Director, Preservation New Jersey and Michael Hanrahan, AIA | Associate Partner, Clarke Caton Hintz | Past President AIANJ*

Places are, by nature, vulnerable. The unique locations that define our lives are products of precise environments and circumstances, and when the latter two are subject to quick, drastic change, places can do little more than await the affects. Hurricane Sandy was exactly the type of environmental change that holds the future of places hostage - the type of threat we historic preservationists fear the most, as we can do very little in the short-term to safeguard the heritage we work so hard to protect, against it. [Read more.](#)

#### Statue Of Liberty: Renovations On Its 125th Anniversary

*By John Robbins and Michael J. Mills, FAIA*

John Robbins is the Deputy Administrator at National Gallery of Art and was the National Park Service Architect for the 1980's renovation of the Statue of Liberty. Michael J. Mills, FAIA was the Partner in Charge of the 2012 renovation project completed by Mills + Schnoering Architects, LLC, in service to the National Park Service. [Read more.](#)



#### Post Hurricane Sandy Community Design

*By Daniel M. Horn | Operation Resilient Long Island Co-Chair*

When Hurricane Sandy struck the Eastern seaboard of the U.S. in late October, tens of thousands of people on Long Island and the tri-state area suffered damage to their homes and businesses. In the storm's aftermath, communities are facing a critical juncture in determining how to rebuild for the future. Existing homes must now comply with new regulations by the Federal Emergency Management Agency (FEMA), which calls for homes assessed at damage levels of 50% and up to either be demolished and reconstructed, or raised above the Base Flood Elevation. These codes ensure life safety to citizens living in flood plains; however, few have considered their aesthetic implications. [Read more.](#)



#### Keramos Hall Façade Restoration Wins 2013 New York Landmark Conservancy Lucy G. Moses Preservation Award

*By Katherine Malishewsky and Joanne Tall, AIA | Karmen Tall Architects PC*



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**Moving Design V: The Art of Play**  
1-2pm ET | 10-11am PT  
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Keramos Hall Façade Restoration (Greenpoint, Brooklyn, NY) designed by Kamen Tall Architects PC received the 2013 [New York Landmarks Conservancy](#) Lucy G. Moses Preservation Award for Excellence in Historic Preservation. [Read more.](#)



### Firm Profile: Kamen Tall Architects PC | NYC & Ossining, NY

By Katherine Malishewsky | Kamen Tall Architects PC



Kamen Tall Architects PC received the 2013 New York Landmarks Conservancy Lucy G. Moses Preservation Award for its work on the façade restoration of Keramos Hall in Greenpoint, Brooklyn, NY. [Read more.](#)

### 2013 Historic Resources Research Scholarship

**Application Deadline: 12:00 p.m. EST Friday, May 17, 2013**

The AIAHRC is proud to offer the 2013 AIA Historic Resources Research Scholarship. This program asks a selected emerging professional (defined below) to conduct gap analysis research to determine whether the Historic American Buildings Survey (HABS) collection (housed in the Library of Congress) is meeting the needs of today's AIA members to make recommendations for improving its usability, and to fill gaps in the collection. In short, the goal is to ensure that the HABS collection is fully serving the AIA membership, in particular the approximately 6,200 HRC members. [Learn more.](#)

### Visit A National Trust For Historic Preservation Site And Pick Up A Learning Unit CES!

By Ashley Robbins Wilson, AIA | Graham Gund Architect, National Trust for Historic Preservation

The National Trust for Historic Preservation is expanding its efforts to provide members of the American Institute of Architects (AIA) with continuing education credits (CEU's) for touring our sites. Since architects are frequent supporters of National Trust Sites, they want to make your visit even more beneficial. The AIA sign-up sheets will be available at the ticket purchase location at all sites and the Trust will process the CEU units with the AIA. All general tours are eligible as well as any specialized tour focusing on the buildings and history of the site.

### Preservation Action Legislative Update

Click [here](#) for the May 3, 2013 Update.

### From The HRC Development Subcommittee

#### HRC Members, Firms and Corporate Sponsorship Needed to Fund HRC 2013 Programs

By James J. Malanaphy, AIA | Chair, HRC Development Subcommittee

It's no secret, during the past 20 years the AIA has steadily reduced funding for HRC programs. Not including expenses related to staff support, the HRC received less than \$5,000 from the Institute in 2012 to fund the HRC's 2012 programs. [Read more.](#)

### Join HRC at the 2013 AIA National Convention

#### WE201: Energy Retrofits for Existing Buildings: Expanding the Role of Architects through Opportunity and Expertise

Wednesday, June 19, 2013 | 8:30 AM - 5:30 PM | 7.50 HSW LU + GBCI  
Fee: \$350 | [Learn More](#)

#### EV201: AIA Historic Resources Committee Luncheon

Thursday, June 20, 2013 | 11:30 AM - 1:00 PM  
Fee: \$65 | [Learn More](#)

#### FR315: Learning from France: Sustainable Stewardship Best Practices

Friday, June 21, 2013 | 4:00 PM - 5:30 PM | 1.50 HSW LU + GBCI  
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## Letter From The 2013 HRC Chair

By Jonathan C. Spodek, AIA | AIA 2013 Historic Resource Committee Chair

Dear Historic Resources Members,

As I reflect upon our profession, the institute, and the Historic Resources Committee I can see that we are only as strong as membership and that our young and emerging members are a key factor in the vibrancy of our Knowledge Community. As an educator, I understand the important role emerging professionals play in every discipline and organization. Beyond the educational needs of students, fostering the growth of students through mentoring is a critical component of student development. Professional mentoring helps individuals develop and advance their careers, become active and contributing members of professional organizations, and research shows that involvement with a mentor leads to higher academic achievement.

It concerns me that students in professional architectural programs have limited opportunity to work with historic buildings. My own program's curriculum once included required coursework in historic preservation for all architectural students, but this requirement has been eliminated with changes in faculty, new and evolving accreditation requirements, and the need to prepare students for an ever more complex profession.

The Historic Resources Committee has developed several opportunities to bring preservation awareness and ethics to students. We have a long standing relationship with the Historic American Buildings Survey and the Charles E. Peterson Prize. As most of you are aware, the Peterson Prize recognizes excellence in measured drawings produced by student teams for inclusion in the HABS Collection at the Library of Congress. In March, the AIA-HRC welcomed the 2012 winning teams to Washington to meet with NPS staff and HRC leadership to visit the Library of Congress and tour the new Capitol Visitor Center with the architects from RTKL.

This academic year, we sponsored the 3<sup>rd</sup> annual Preservation as Provocation student design competition. The program is to rethink an early 19<sup>th</sup> military fort in Charleston, SC harbor. With the entry deadline just past, we are exciting to see the results. I am sure this year's jury of Jean Carroon, FAIA, John Fidler, Intl Assoc. AIA, and Carter Hudgins of Clemson University will have a difficult and challenging process ahead to evaluate the submissions.

Finally, this summer the HRC is sponsoring a Research Scholar. This program works with an emerging professional to conduct gap analysis research to determine whether the Historic American Buildings Survey (HABS) collection, housed in the Library of Congress, is meeting the needs of today's AIA members and to make recommendations for improving its usability and fill gaps in the collection. In short, the goal is to ensure that the HABS collection is fully serving the AIA membership. We see this as an opportunity to mentor a young professional and serve the HRC membership. More information can be found at [www.aia.org/hrc](http://www.aia.org/hrc).

The importance of students and emerging professionals in preservation has always been a priority of the HRC. These programs are the primary way we reach out to our younger members. I encourage each of you to find a way to participate and engage in the development of our future HRC leadership by participating in-house mentorship programs, offering to be on design juries at professional schools, by encouraging attendance at professional meetings, and by participating in our sponsored programs.

Jonathan C. Spodek, AIA

2013 Historic Resource Committee Chair

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May 2013 Letter from the HRC Chair

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### Contributor:

Wendy Hillis

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5/10/13 12:00 AM

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## Sustained Survival: Challenges and Tools for New Jersey's Historic Resources During Hurricane Sandy Recovery

By *Stephanie L. Cherry-Farmer, MHP* | Senior Programs Director, Preservation New Jersey and

*Michael Hanrahan, AIA* | Associate Partner, Clarke Caton Hintz | Past President AIANJ

Places are, by nature, vulnerable. The unique locations that define our lives are products of precise environments and circumstances, and when the latter two are subject to quick, drastic change, places can do little more than await the affects.

Hurricane Sandy was exactly the type of environmental change that holds the future of places hostage - the type of threat we historic preservationists fear the most, as we can do very little in the short-term to safeguard the heritage we work so hard to protect, against it. We all know historic places are unique: they require special consideration, treatment, and perspective. Recovery from the impacts of Hurricane Sandy has been and will continue to be particularly challenging for these places - the recovery process is by nature not one that necessarily allows for the time, thoughtful planning, and holistic assessment that appropriate historic preservation requires. New Jersey's damaged historic places are now fighting a second tide - one that emphasizes, speed, efficiency, and simplicity. How effectively we as a preservation community are able to ensure the retention of our beloved heritage during this tide known as "recovery" remains to be seen.

New Jersey's history community still seeks more answers. For now, everything remains in a state of flux. While we can't know for certain where this is headed, we are beginning to get a handle on the tools available for recovery, and the significant challenges that historic resources in New Jersey face in the process. From federal funding that may or may not require preservation-conscious review, to local code officials who may be working with the needs of historic resources for the first time, to an unprecedented need for recovery funding and technical assistance, it will continue to be up to those who care about heritage and historic places to ensure that these places get as much of the attention they need as possible as recovery moves forward.

### Recovery: Challenges and Tools

The overall assessment of Sandy's impact on New Jersey's historic properties continues to be problematic, based on how "historic" is defined, and what types of resources are included. While the New Jersey Historic Preservation Office (NJ HPO) has been working to assess how many National and New Jersey Register of Historic Places-listed properties were affected by the storm, the listed resources are a fraction of the true picture. The number of potential victims expands dramatically if one includes resources determined by NJ HPO to be eligible for the New Jersey or National Registers, and even more dramatically if those resources deemed potentially eligible are included. Add to that resources that have been surveyed at the county or municipal level, but not necessarily reported to NJ HPO, and finally, consider the myriad of resources that may meet the age, integrity, and significance thresholds for official designation as "historic," but have simply never been officially identified, surveyed, or recorded, and you begin to get a true picture of the number of historic places that were impacted by Hurricane Sandy. While we will eventually have a ballpark figure, based on NJ HPO assessments, the claims records of agencies such as the Federal Emergency Management Agency (FEMA), Small Business Administration (SBA), and local (Historic Preservation Commission, code official) knowledge of historic resources pre- and post-Sandy, we will never be able to accurately quantify how detrimental Hurricane Sandy was to New Jersey's built heritage.

In November, NJ HPO staff began surveying damaged communities along with FEMA Cultural Resource Specialists. Thus far, they have completed windshield surveys of over 80 communities. The goal of this initial round of surveying was to delineate "go zones"

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Hurricane Sandy

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Wendy Hillis

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5/12/13 9:41 PM

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wherein storm damage occurred, but no apparent historic properties exist. FEMA-funded projects will now be permitted to move forward without concern regarding impacts to cultural resources in these zones. Meanwhile, zones which were determined to contain historic or potentially historic resources will be more intensively surveyed and many federally funded projects therein will be subject to Section 106 review to avoid or mitigate adverse affects these projects may have on historic properties.

Section 106 review as an element of Hurricane Sandy recovery will be unique. "Section 106" refers to Section 106 of the National Historic Preservation Act of 1966, which requires federal agencies to consider the effects on historic properties of projects they carry out, approve, or fund. It is a significant opportunity for public and history community input on federally funded projects, as it provides groups with a demonstrated interest in a project the opportunity to consult on that project, thereby potentially influencing its outcome. As a significant portion of recovery activities will be at least partially federally funded, Section 106 will play an active role in Hurricane Sandy recovery efforts. FEMA is currently finalizing the Programmatic Agreement that will govern some of that agency's Sandy-related Section 106 review activity; a draft was released for public comment and a final agreement is expected shortly. Once this Programmatic Agreement is finalized, certain Section 106 review projects will be able to move forward and historical societies, local community groups, and even individuals with an interest in and knowledge of historic places in the damaged areas may soon be able to play a vital role as consulting or interested parties to those reviews.

Section 106 reviews will also be an element of projects funded using non-FEMA federal recovery dollars. Encouragingly, additional relief money that will play a major role in assisting with the repair and restoration of historic resources damaged by Hurricane Sandy has been approved. A \$50 million one-time appropriation from the Federal Historic Preservation Fund, modeled after a similar Historic Preservation Fund appropriation in response to Hurricane Katrina in 2005, was passed as an element of the Disaster Relief Appropriations Act of 2013. While this appropriation was ultimately reduced as a result of the 2013 United States Federal Budget sequester, the New Jersey's allocation is currently \$13,144,000. This funding will soon be available specifically for the recovery of historic resources located in federally-designated disaster areas in the Northeast. As the entire state of New Jersey was declared a disaster area, resources statewide will qualify for this assistance. The appropriation will be distributed through [state historic preservation offices](#), mostly in the form of grants to [National Register of Historic Places](#)-listed or eligible properties and districts. Right now, NJ HPO is working with the National Park Service to determine how much of that funding will be available to our state, and secure a timeline and structure for distribution.

Additionally, the Disaster Relief Appropriations Act of 2013 included \$16 billion in Community Development Block Grant (CDBG) funding. This funding will be allocated to states affected by Hurricane Sandy in multiple phases as determined by the Federal Department of Housing and Urban Development. New Jersey received an initial allocation of \$1.83 billion during the first round of CDBG funding allocations. The State of New Jersey, via the Department of Community Affairs (NJ DCA), must now submit an action plan for disaster recovery, including criteria for eligibility and how the use of these funds will address disaster relief, long-term recovery, restoration of infrastructure and housing and economic revitalization in the most impacted and distressed areas. We understand that the states will have significant leverage in determining how these funds are used, and as such, there may be an opportunity for a portion of this allocation to be used for historic preservation needs. State-level preservation partners are working with the NJ DCA to advocate for the dedication of a portion of these funds to the recovery of historic places.

### The Bigger Picture

Addressing the needs of individual historic sites is just one element of the recovery equation. Many questions remain about the recovery of neighborhoods, communities, and regional context. What does the future look like in communities like Mantoloking, where, of the 525 buildings that comprised the borough before the storm, 135 were destroyed, an estimated 56 are partially underwater in the bay, and around 100 are entirely or partially off-foundation? There are two historic districts defined as eligible for the National Register of Historic Places in that community: the Mantoloking Historic District and the Mantoloking Marine Historic District, but the municipality has not benefited from a comprehensive historic resources survey since the 1980s. With limited data about Mantoloking's heritage pre-Sandy, getting an accurate read on the significance and integrity of what was lost is impossible, and factoring what we do know into recovery efforts will be extremely challenging.

Within damaged historic districts, there are concerns about how "recovery" will materialize. The need to educate property owners about the benefits of repair over replacement, and

options for preservation-conscious restoration, are massive. Funding such as the \$13,144,000 that has been appropriated will only be applicable to work that meets the Secretary of the Interior's Standards for the Treatment of Historic Properties - the National Park Service's basic guidelines for the appropriate repair, rehabilitation, and restoration of historic resources. This is encouraging news for the future integrity of storm-damaged historic districts, in that it means that owners have an incentive to repair historic properties appropriately, but these owners need education as to what "appropriately" means, and how to accomplish it, particularly in the midst of so many other "recovery" priorities.

Then there's the controversial topic on the current built environment radar: property elevation. New rules governing eligibility for the National Flood Insurance Program will allow communities to mandate that new construction in flood zones be elevated above Advisory Base Flood Elevation levels. Existing buildings that meet the "substantial damage requirement," meaning that they were damaged over 50 percent, will also have to adhere to the elevation requirements for new construction in order to secure the necessary permits to rebuild. Remarkably, there are exceptions for historic properties - many municipalities have within their floodplain ordinances variances for National or State Register-listed or eligible and locally-designated properties, and FEMA offers substantial guidance on wet floodproofing and other flood damage mitigation construction measures. But concerns about long-term sustainability of non-elevated properties in proven flood zones remain. What is the best approach for preserving existing integrity when that integrity does not accommodate new environmental realities such as sea level rise?

Resources are available for property owners and communities grappling with this question. The [Mississippi Elevation Design Guidelines](#), drafted after Hurricane Katrina, are the so-called "Gold Standard" model for elevation concerns. Unfortunately, they are not easily applied to New Jersey's architectural diversity and dense development. However, they give excellent guidance on what should be taken into account when considering the design of compatible elevation treatments. Additionally, FEMA has a number of resources available for download in the online [FEMA Library](#)." Additionally, FEMA and the NJ HPO are working to produce elevation design guidance specific to New Jersey's historic properties.

In the end, decisions such as whether to repair or rebuild, how to mitigate against future flood risk, and how to accomplish these goals will rest largely with individual property owners. Education about the irreplaceable character that makes communities and neighborhoods unique will prove vital in encouraging historic districts to discuss topics like elevation with consideration for a neighborhood- or district-wide approach. Trends like elevation could have an incalculable impact on the integrity of these districts, not to mention their aesthetics. Affected communities will benefit from a planned holistic approach, as opposed to entirely individual decisions made without regard for the overall character that makes these neighborhoods cohesive desirable places. While the value and long-term survivability of properties is understandably paramount, the pre-storm character of the communities in which these properties exist was a major contributor to those values, and the maintenance and restoration of that overall character should be a determining factor in the recovery decisions of property owners.

Similarly, how New Jersey's heritage overall recovers from the impact of Hurricane Sandy will be a product of the results of a myriad of individual decisions. There is a great deal still to be determined regarding how recovery tools like funding sources will shape those decisions, and a vast outstanding need for education, technical assistance, and guidance for and by those working to help save and restore the historic resources damaged by the storm. Hurricane Sandy's impact will leave an indelible mark on these places, as we as their stewards strive to add to their storied pasts another chapter of survival.

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## Statue of Liberty: Renovations on its 125<sup>th</sup> Anniversary

By *John Robbins and Michael J. Mills, FAIA*

John Robbins is the Deputy Administrator at National Gallery of Art and was the National Park Service Architect for the 1980's renovation of the Statue of Liberty. Michael J. Mills, FAIA was the Partner in Charge of the 2012 renovation project completed by Mills + Schnoering Architects, LLC, in service to the National Park Service.

### Historic Background and 1986 Project

French sculptor Frederic-Auguste Bartholdi's first visit to the United States in 1871 fulfilled a plan conceived in the mid-1860s by a group of French intellectuals and politicians to honor New World democracy with a monument to be built cooperatively by France and the United States. Bartholdi's assignment included selecting a US site for the monument, and Bartholdi settled on the unlikely choice of an active military base: Fort Wood on Bedloe's Island in New York Harbor.

As part of the agreement in accepting the gift of the statue, an American committee was responsible for providing an appropriate pedestal. While fabrication of Bartholdi's statue and Gustave Eiffel's structure was nearing completion in Paris, construction of Richard Morris Hunt's pedestal began in late 1883. France delivered the disassembled statue to Bedloe's Island in June 1885, erection of the statue began in May 1886, and President Grover Cleveland dedicated the statue on October 28, 1886.

Initially, no entity was responsible for the statue and pedestal. A 1901 article in the New York *Herald* worried that "if anything is to be done to prevent this grand work of Art from deteriorating and falling to pieces, it must be done by the General Government," but lamented that "[t]his of course, will require legislation and time." In 1906, Congress funded stabilization of the island and wharf, repairing the pedestal, and installation of new stairs and an elevator within the pedestal.

In 1924, Fort Wood and the statue were designated a national monument; in 1937, the designation extended to the entire island. In 1933, President Franklin Roosevelt transferred Fort Wood and the statue to the National Park Service. In the late 1930s, the first rehabilitation of the statue included repairing particularly deteriorated components of the statue's fabric and improving visitor access.

With nearly 36 million visitors between the end of World War II and 1981, time, visitors, and the harsh harbor environment took their toll on the statue, pedestal, and infrastructure.

As the centennial of the 1886 dedication of the statue approached, the National Park Service agreed to a public-private partnership with the French-American Committee for Restoration of the Statue of Liberty and, subsequently, the Statue of Liberty-Ellis Island Foundation "to restore, preserve and use the Statue of Liberty." The principal elements of work undertaken between 1981 and 1986 included a completely new armature to support the statue's skin; a new flame on the statue's torch; new stairs, elevators, and HVAC in the pedestal and statue; life-safety improvements; and a new visitor entry lobby and museum. The 1980s project also included a complete rehabilitation of Liberty Island's landscape, and visitor and staff facilities.

### Life Safety and Accessibility Upgrades: 2012

Following the completion of the 1980's project, the monument saw ever increasing visitation, with finishes in public areas wearing out, and mechanical/electrical equipment nearing the end of its service life. In addition, after the events on 9/11/01 there were new standards for egress, Code compliance, and accessibility. By 2009, work was identified by the National Park Service to improve life safety and accessibility, remove existing intrusions, preserve historic fabric, improve the visitor experience, and make a more



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Statue of Liberty Renovations

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Wendy Hillis

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5/12/13 10:03 PM

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efficient and maintainable structure.

The Monument consists of several elements: 1) the Statue itself and the Crown observation platform accessed by a double helix stair, 2) The Pedestal, which is a granite-faced concrete structure, 3) Fort Wood, the star shaped 19<sup>th</sup> century fort which surrounds the Pedestal and its Terreplein, a large public plaza at the top of the fort walls, and 4) the AMI space which is a granite faced structure built in the 1960's around the base of the Pedestal. It contains the Statue Museum and some unutilized area that once housed the American Museum of Immigration before it moved to Ellis Island. [Click here](#) for an illustrated section of the Monument.

The first phase of the project, to reopen the Crown, which had been closed since 9/11, began in the spring of 2009. This involved adding new code-height handrails to the double helix stair, and new glass panels at the landings to provide additional safety without interfering with views of the interior. The glass panels were clipped to the original Eiffel structure so that no new holes were drilled into historic fabric.

Design for a more comprehensive project started soon after the Crown access project was completed on July 4, 2009. The major components of the next project were based on a prior fire safety report by Hughes Associates which included: 1) removal of all non-historic material in the Pedestal including the existing stairs and elevator, 2) installation of two new code compliant fire stairs in 2 hour rated closures, 3) replacement of the main hydraulic elevator which was determined to be a fire hazard, 4) provision for smoke separation between the Statue and the Pedestal, stair pressurization, and exhaust, 5) replacement of the emergency elevator to the shoulder of the Statue, 6) replacement of the Statue HVAC equipment to improve comfort, 7) provision for barrier free access to the Pedestal Observation level for the first time, and 8) provision for better Terreplein egress replacing the "temporary" wood stairs that had been installed in response to 9/11.

The physical constraints in the Pedestal were daunting. There was only a twenty-seven foot square interior void in which to fit the two required fire stairs and an elevator. At the lower levels, there was a "pinch point" of solid concrete that reduced the opening to a square of seventeen feet on a side. There was also a grid of historic Eiffel designed girders at two levels that criss-crossed the void and reduced the available locations for the new features. This created a challenging, three-dimensional puzzle for the design team.

To meet the challenge, the team decided from the outset to model the project three dimensionally. Students at the University of Texas had undertaken laser scanning of the interior of the Pedestal as part of a HABS/HAER documentation project. The architects utilized their point cloud, established additional control points, and did additional measuring to generate a 3-D model of the interior of the Pedestal. Utilizing the model, they were able to present the NPS with three stair and elevator design options and undertook a Value Analysis of each option.

The accepted concept was to have one stair (Stair A) from the lowest level of Fort Wood to the Observation level of the Pedestal to serve as the "up" stair, and the other stair (Stair B) would serve as the "down" stair from the Observation level to the Terreplein. The elevator was enclosed in a two hour rated, concrete shaft. From a design standpoint, Stair A was kept as open as possible so that one could have the experience of exploring the Statue and seeing and touching the Eiffel beams. Stair B is enclosed in fire rated, stucco construction, and becomes a glass tube for part of its length to allow views of the historic features.

Two means of egress were provided from the Terreplein to provide full compliance for the hundreds of visitors that could congregate there. To minimize intrusions to Fort Wood, the proposal was to excavate through the Terreplein in areas that had already been disturbed and connect new egress stairs: one to the main entrance, and the other to an existing sally port on the opposite side of the monument.

The project was bid in the spring of 2011, came in on budget, and was awarded in the summer. The Statue was closed the day after its 125<sup>th</sup> anniversary in October 2011 for a construction duration of one year. The tight tolerances, the structural requirements of the new features, the coordination of new HVAC, electrical, sprinklers, and telecommunications all required a high level of drawing accuracy and control in order to preserve the historic design and materials of the Monument. The logistical challenges of building the project on an island in New York harbor were met creatively by the contractor Joseph A. Natoli Construction Corporation. The project was finished on time and re-dedicated by the Secretary of Interior, Ken Salazar, on the 126<sup>th</sup> Anniversary in October 2012. That was one day before superstorm Sandy hit the east coast and New York harbor, which caused heavy flooding on Liberty Island.

While neither the Statue nor the new work was damaged by the storm, the flood caused major damage to Liberty Island which resulted in closure of the Monument. 2012 was the 40<sup>th</sup> anniversary of the World Heritage Convention and an appropriate time for the Statue of Liberty National Monument to be renovated. The Statue of Liberty will reopen on July 4<sup>th</sup>, 2013, as a safer and more accessible World Heritage Site.

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## Post Hurricane Sandy Community Design



By *Daniel M. Horn* | *Operation Resilient Long Island Co-Chair*

When Hurricane Sandy struck the Eastern seaboard of the U.S. in late October, tens of thousands of people on Long Island and the tri-state area suffered damage to their homes and businesses. In the storm's aftermath, communities are facing a critical juncture in determining how to rebuild for the future. Existing homes must now comply with new regulations by the Federal Emergency Management Agency (FEMA), which calls for homes assessed at damage levels of 50% and up to either be demolished and reconstructed, or raised above the Base Flood Elevation. These codes ensure life safety to citizens living in flood plains; however, few have considered their aesthetic implications.

In response to this disaster, we quickly contacted John Maguire from the Nassau County Office of Emergency Management. He in turn connected us to Scott Kemins, the building commissioner for the City of Long Beach, NY. With Scott's aid, we then organized a tour of Long Beach, taking note of the specific damage that occurred throughout the city. Following the tour, an organization was formed called Operation Resilient Long Island (ORLI), with the purpose of raising awareness using the methods and means available. As students of architecture, interior design and construction management, we fell into a very unique position. This effort is a grassroots, student-led and organized collaboration to engage the greater design community to think about the implications of climate change and rising sea-levels.

What will happen to an entire community once some homes are raised and others remain on the ground? Can comparable communities be envisioned or will the unique aesthetic these places have be lost forever? After many meetings and consultations with faculty members, a decision was made to organize and host an international design ideas competition that would ask for new ideas of resiliency for areas that are always at risk. The competition, entitled, "3C: Comprehensive Coastal Communities," seeks creative and innovative designs to answer this question for the coastal communities of Long Island, New York City, New Jersey, and southern New England. Raising the first floor height of these homes disrupts the unique character of these coastal communities and it will negatively affect future property values and street-scape qualities. We currently are receiving registrants from around the world with over 20 countries represented so far. At the conclusion of the competition in August we will begin to create a targeted publication that will feature sixteen to thirty-two finalist submissions. It will outline these specific projects for specific towns and will explain how to re-zone and re-code their susceptible neighborhoods. We hope to change the way local zoning boards consider their codes for their communities.

The competition is open to all students, professionals and the general public who may have innovative ideas for these coastal communities. The registration deadline for the 3C competition is June 30 and submissions are due by July 25. A panel of industry professionals will judge the submission including Kate Orff, June Williamson, James Garrison, Laura Smiros and Brian Pues. On October 10, 2013 the competition will culminate into a symposium at the NYIT Auditorium on Broadway.

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Keramos Hall 2013 - photo by Michal Nowicki

## Preserving Good Preservation: The Meaning of Recognition for Restoration Projects

By Katherine Malishewsky and Joanne Tall, AIA

The field of preservation is rarely understood outside of the realm of architecture and is often misunderstood within it. As with anything that is misunderstood, the best way to explain our profession is through example and education. Therefore, it is important, not only for the preservation community but for those related to and outside of it, to see which projects we recognize as exceptional and how they may be used as a teaching tool.

It should be noted that recognition for recognition's sake should not be the aim. As Lincoln once said, "Don't worry when you are not recognized, but strive to be worthy of recognition." It should be the goal of the preservation community to acknowledge good work rather than the goal of a project to be recognized.

But let's say, once construction is complete, a preservation project simply shines. What are the next steps for the project team, the benefits of sharing the project, and the possible avenues for sharing it? Who is the target audience?



Keramos Hall 2007 before facade restoration



Keramos Hall 2009 with non historic siding removed

As a case study, this article will examine the process for the Keramos Hall façade restoration project by Kamen Tall Architects (Project Architect Joanne Tall), completed in 2012. Constructed in 1887, the large urban wood-framed building in Greenpoint, Brooklyn has recently received a 2013 Lucy G. Moses Award from the Landmarks Preservation Conservancy, a 2013 Preservation Excellence Award from the Preservation League of New York State, and has been circulating through various local publications, organizations and websites.

## Building Significance

Before a restoration project can begin, the historic building must be recognized as valuable to the owner and the community. Often owners, developers, real estate investors, etc., fail to recognize the significance of their own building. In the case of Keramos Hall, the owner, William Weidman, became enchanted with a 1910 historic image of the building. Realizing the hidden significance of his building, Mr. Weidman worked towards actualizing the building's potential.

With the hope of returning the building to the streetscape, the owner wished to utilize the National Parks Service (NPS) for Historic Preservation Tax Incentives program for the façade restoration. The program requires the completion of a 3-part application. Located in the National Registry's Greenpoint Historic District, when the project began in 2007, the Registry identified 861 Manhattan Avenue (Keramos Hall) as "non-contributing." The project began with submitting the *Part 1 – Evaluation of Significance* to establish the building as "contributing".

In the 1960's the building was fully covered with composite shingle siding, hiding its whimsical design and acting as an uninspiring addition to the streetscape.



Keramos Hall 1910

Because of the non-historic covering, the application to make the building "contributing" was denied. Once the cover material was removed, exposing the historic wood shiplap siding with "ghosted" half-timber framing and profiles of window crowns, pediments, cornice brackets, and other decorative elements, the application was resubmitted and accepted. Recognizing the building as "significant" reaffirmed the owner of his decision and allowed the community to begin to rediscover part of its lost history.

## Execution

Armed with the owner's understanding of the building's significance and his goal of returning the building back to the neighborhood and the streetscape, the restoration project was able to explore best practices for restoring its significance. For *Part 2- Description of Rehabilitation Work*, the architect created a scope of work that would restore the building to its former glory by utilizing preservation guidelines such as the National Park Service's Preservation Briefs and materials printed specifically for the local preservation community such as the *New York City Landmark Preservation Commission's Rowhouse Manual*.

The project primarily consisted of restoring the historic fabric that remained and reconstructing the building's missing features. For the project ethos, the restoration process focused on the continuation of craftsmanship and required genuine thoughtfulness for the building's long-term wellbeing. Although the term "design" is not typically utilized to describe preservation projects, a great deal of design was necessary to fulfill the project ethos. The architect worked closely with Joseph Tapper, owner of local construction company DEO, LLC, to formulate solutions with old world craftsmanship. The recreation of missing elements and crafting of solutions to ensure the building's longevity required a large amount of collaboration, research and creative thinking.

The recreation of the Italianate tower is one example of an interesting design challenge. Reflective of the area's shipbuilding past, the flared sides of the tower were constructed using shipbuilding technology rather than traditional building technology. Matching the proportions and geometry required a careful study of the tower's remnants and original construction to understand how to recreate its complexity. Key tools to the tower's recreation were historic photographs, which captured the building from different angles, and research regarding the limited tools available to the original carpenters. While studying the tower remnants, it was realized that the carpenters were limited with the use of 30,60,90, and 45 degree

triangles, which had matched with other historic research regarding the tower.

By utilizing existing guidelines and standards for preservation, collaborating with local contractors, professionals and craftsmen, and by carefully designing sensitive building solutions, the restoration of Keramos Hall has restored life to the building and fulfilled its mission of creating a living piece of heritage for the neighborhood.



Keramos Hall 2009, missing flared tower roof



Keramos Hall 2009, historic siding and missing window crowns



Keramos Hall 2012, reconstructed tower roof



Keramos Hall 2012, restored siding with recreated window crowns

## Recognition

Once the construction phase was complete, the project still continued. The *Part 3 – Request for Certification of Completed Work*, the final step in the tax credit process, can only be completed and submitted at the end of construction. For Keramos Hall, Part 3 has recently been submitted and is currently under review. The submission of Part 3 was considered the “final” phase of the project.

With the restoration project finally realized after five years of dedication, it came time to share the building as a reestablished member of the local community

and as teaching tool. There are several organizations that recognize preservation projects, especially from local advocacy agencies. New York City has two major preservation accolades. The first is the Lucy G. Moses Award from the New York Landmarks Conservancy, a New York City-specific award that is the Conservancy’s highest honor for exceptional preservation projects and is given to the building owner. The second is the Preservation Excellence Award from the Preservation League of New

York State which includes projects across the state and recognizes leadership in the field of preservation.

In order to be considered, both awards require submissions for nominations. Nominations generally include a project narrative tailored to the goals of the organization and the award intention, images of the project, and letters of support, all of which take time and consideration to produce. These materials can then be used to promote preservation through the advocacy groups. For example, the NYSPL states in their nomination requirements that “[submitted] materials may be used to further the preservation and educational goals of the League”.

These applications should become part of the curriculum for a project by giving back to the field of preservation through example. Sharing projects within the preservation and architecture community helps to raise our own standards for the profession as well as contribute to the dialogue of adapting and adjusting the profession as time, and building stock, requires.

While sharing and recognizing preservation projects helps to improve the profession, those most impacted by restoration projects are the local community members. The positive impact of the Federal Historic Rehabilitation Tax Credit (HTC), and other preservation grant programs, is astounding. Research conducted for the National Parks Service by the Rutgers Center for Urban Policy Research has found that the HTC has contributed to the rehabilitation of 38,700 historic buildings, created nearly 2.4 million jobs, and has leveraged \$106 billion in private investment for historic rehabilitation.

While the national impact of participating in the HTC is considerable, architects can still contribute to the local community merely by sharing. By contributing to local publications, blogs and newsletters, information collected during a restoration project, such as the neighborhood's history, the building's history, and the restoration process is returned to the neighborhood and its cultural heritage. In return, the community has expressed not only their appreciation for the history of the neighborhood, but is thankful to have a piece of its history restored to them. For Keramos Hall, some of the most rewarding "recognition" has come from the response of the local community in Greenpoint.



Owner William Weidman accepting the Lucy G. Moses Award.



Keramos Hall and the St. Anthony of Padua Church


**Firm Profile: Kamen Tall Architects PC | New York City and Ossining, NY**

 By *Katherine Malishewsky* | *Kamen Tall Architects PC*

Kamen Tall Architects, P.C was created in 2010 (formerly Bond Street Architecture + Design). Bond Street's interdisciplinary work focused on restoration, new construction and interior design, with a minority of projects dealing with restoration and existing buildings. The formation of Kamen Tall Architects manifested the owner's interest in pursuing architecture and design within the existing built environment. The decision to make KTA a specialized firm focused on existing buildings was a commitment to design that creates an active dialogue with the past.


**Firm Photograph Courtesy of Kamen Tall Architects**

Kamen Tall Architects consider themselves historical architects as part of the firm's identity. The firm works with all types of existing buildings, not all of which would be defined as historic. The firm's philosophy concerning historic preservation is that historic can be defined in many ways, but the preservation of existing buildings should always be done with care and respect towards not only the building and its history, but also to the people who use and love these buildings.

KTA projects range from façade restoration and historic preservation to adaptive reuse and design intervention, all of which work in some capacity with existing buildings. Therefore, it is important that the office has skills in research, knowledge of historic building construction technologies, and a thorough understanding of best practices for preservation in house. Our team has a varied scope of preservation knowledge, from on-site experience to formal historic preservation education and education in material preservation from the UK. KTA markets itself as a full service architectural firm for those wanting to work with their existing buildings.

Buildings are a large personal investment and commitment. That commitment to the building should not end once a building is purchased. Buildings behave like people, they have a lifespan, require proper care, live within a context - both historic and environmental - and are impacted by the way people use and interact with them. Showing care for a building's unique legacy by preserving the physical fabric is contributing to, and enriching, its cultural heritage. Returns to the owner for this type of care are both qualitative and quantitative.

For KTA, preservation does not end with the end of the work day. The principals and staff volunteer much of their time to nonprofit work with organizations such as the Historic Preservation Commission for the Village of Ossining, Temple Israel of Northern Westchester, Docomomo-US, and Architecture for Humanity and are active in the local preservation community.

**Other recent historic preservation projects Include:**


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- *Keramos Hall / 861 Manhattan Avenue Façade Restoration* (2013 Lucy G. Moses Award, and the 2013 Preservation League of New York State Preservation Excellence Award), and
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## 2013 Historic Resources Research Scholarship



Posted By: [Jonathan Spodek, AIA](#) March 26, 2013 12:38 pm  
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The AIA Historic Resources Committee (HRC) is proud to offer the 2013 AIA Historic Resources Research Scholarship. This program asks one selected emerging professional (defined below) to conduct gap analysis research to determine whether the Historic American Buildings Survey (HABS) collection, housed in the Library of Congress, is meeting the needs of today's AIA members and to make recommendations for improving its usability and fill gaps in the collection. In short, the goal is to ensure that the HABS collection is fully serving the AIA membership, particular the approximately 6,200 members of the HRC.

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From the HRC Development Subcommittee

HRC Members, Firms and Corporate Sponsorship Needed to Fund HRC 2013 Programs

By James J. Malanaphy, AIA |2013 Chair, HRC Development Subcommittee

During the past 20 years the AIA has steadily reduced funding for HRC programs. Not including expenses related to staff support, the HRC received less than \$5,000 from the Institute in 2012 to fund the HRC's 2012 programs. Corporate sponsors and individual contributors are invited to assist the Historic Resources Committee to provide funding for its 2013 programs, including:

- the [AIA HRC/ACSA Preservation as Provocation Ideas Competition](#),
- the [Charles E. Peterson Student Competition for Measured Drawings](#),
- the AIA/NPS/LOC HABS Coordinating Committee,
- the 2013 HRC/HABS Student Internship Program,
- the HRC/Clemson University/ College of Charleston *Pioneers in Preservation Oral History Program*,
- the HRC/Getty Conservation Institute/Frank Lloyd Wright Foundation Colloquium, and
- fellowship activities, workshops, education and fields sessions at annual conferences of the American Institute of Architects, the Association for Preservation Technology, Int'l, and the National Trust for Historic Preservation.

The HRC Advisory Group drafted a budget to fund its programs for 2013 that is in excess of \$55,000 – far more than the level of support that the AIA provides. Financial support from corporate sponsors, HRC member firms and individuals is needed to make up the difference. The HRC Advisory Group has established benefits to recognize its sponsors. The [2013 HRC Sponsorship Table](#) provides information on the benefits of HRC sponsorship and sponsorship opportunities. Please contact [Peyton Hall, FAIA](#) or [James J. Malanaphy, AIA](#) for further information on how you can help fund the HRC in 2013.

Meanwhile, join us in recognizing and thanking the 2013 Sponsors of the AIA Historic Resources Committee.

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By *James J. Malanaphy, AIA, 2013 Chair*  
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