

The image shows the interior of a grand, ornate theater. The stage is covered with a large, vibrant red curtain. The theater's architecture is highly decorative, featuring intricate gold-colored carvings and a vaulted ceiling. The audience seating consists of rows of red seats, with some seats in the foreground marked with blue signs labeled 'A' through 'F'. The overall atmosphere is one of historical grandeur and elegance.

Restoring **Historic** **Theaters** in the 21st Century

Jersey City, NJ | February 1, 2019

APTNE **19**

Annual Meeting & Symposium

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 approximately 280 members.

APTNE is committed to this large geographic community with regional and local preservation events. We conduct workshops, co-sponsor events with local and statewide preservation organizations, and sponsor symposia including our annual meeting. We support preservation students by offering scholarships and outreach for student chapters. We invite you to learn more about our organization at www.aptnet.org.

This year APTNE's annual symposium focuses on the challenges with maintaining, preserving, and upgrading historic performance spaces in the 21st Century. Industry professionals, artisans and contractors, and owners will present topics ranging from public influence and preservation planning and how it affects the success of theater revitalization projects to specific approaches to plaster conservation and structural interventions to adaptive reuse of performance spaces. Multiple NYC theaters, the Park Avenue Armory, the Manhattan School of Music, Boardwalk Hall in Atlantic City, and theaters in Minnesota and other parts of the country are just some of the case studies being presented. The Loew's Jersey Theater, a NJ Registered Historic Site that has survived its own challenges of "dark" years, will serve as an apropos setting for this year's Symposium topic.

Board Members

Christopher Dabek,
President

Rebecca Buntrock,
Vice President

Olga Hathaway,
Secretary

Kurt Hirschberg,
Treasurer

David Gallagher,
*Honorary Board Member
and Former Treasurer*

Mark Anderson

Jacqueline Bascetta

Chas Bransby-Zachary

Helena Currie

Mike Feeney

Erin Fisher

Patrick Guthrie

Charles Kramer

Stephanie Morabito

Christina Muir Vágvölgyi

Connie Mugno

Tom Newbold

Patricia Palmiere

Anita Simon

Helen M. Thomas-Haney

Amanda Trienens

Jill Verhosek



APTNE

P.O. Box 662
Radio City Station
New York, NY 10101
www.aptnet.org



Schedule of Events Friday, February 1, 2019

8:30 - 9:30	Registration & Breakfast	2:20 - 2:40	Hidden in Plain Sight: Modernizing the Park Avenue Armory's Iconic Drill Hall Lissa Frenkel, James Seger
9:30 - 9:45	<i>Welcome</i> APTNE President, Christopher Dabek	2:40 - 3:00	Structure Uncovered: Reconfiguring Neidorff Karpatti Hall Margaret Cowie, Lizzie Olson
9:45 - 10:15	<i>Keynote Speaker</i> Shifting Paradigms in the Preservation and Adaptive Use of Theaters Judith Saltzman	3:00 - 3:15	Afternoon Q&A
10:15 - 10:35	<i>Venue Presentation</i> The Revival and Future of the Loew's Jersey Theater Colin Egan, Eric Holtermann	3:15 - 3:35	Coffee and Refreshment Break
10:35 - 10:55	Historic Neighborhood Movie Theaters as Public Assets Tamara Halvorsen Ludt	3:35 - 3:55	Scratching the Surface of Sgraffito Conservation: Stabilization and Conservation Challenges of the Times Square Theater Karen Stone
10:55 - 11:15	Coffee & Refreshment Break	3:55 - 4:15	The Last Act: Temporary Plaster Removal and Salvage as a Conservation Measure François Furieri, Marie Ennis
11:15 - 11:35	Flexibility and Function in Fantasy Architecture: Exploration of Historic Theater Restoration Michael Schnoering, Jeff Greene, Alec Stoll	4:15 - 4:30	Final Q&A/Open Discussion
11:35 - 11:55	Boardwalk Hall - Inside and Out Leila Hamroun-Yazid	4:30 - 5:00	Closing Remarks/Chapter Highlights/Annual Report
11:55 - 12:15	The Resurrection of a Broadway Playhouse: The Hudson Theater Kim Daileader, Emily Hotaling Eig	5:00 - 7:00	Reception at the Loew's Jersey Theater
12:15 - 12:30	Morning Q&A		
12:30 - 2:00	Lunch, Annual Board Meeting		
2:00 - 2:20	Uplifting Spaces: Elevating the Palace Theater Lesia Rozmarek, Jennifer Whisenhunt		

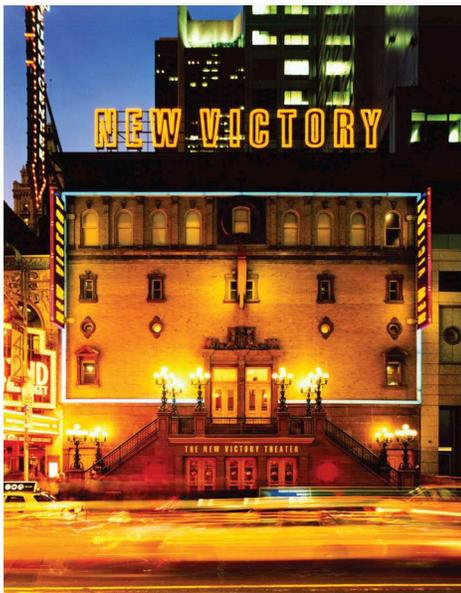
For tour information please see pages 22 and 23.

Shifting Paradigms in the Preservation and Adaptive Use of Theaters

Keynote Speaker Judith Saltzman

Theaters are a unique building type—universal and immediately recognizable. Reflecting our society, both as built environment and in cultural content, theaters offer a sense of place and a sense of community. In today’s world, there are ever-increasing pressures which impact historic theaters, from development to technological requirements. How can theaters remain relevant in the context of changing economics, building codes, and audience and production expectations? How are theaters to be preserved and what level of change is appropriate to the historic theater?

The paradigms for the preservation and adaptive use of historic theaters are shifting. Historic theaters have been adaptively used as parking lots, nightclubs, skateparks, restaurants, lobbies, as well as for continued theatrical use. Historic theaters are being combined, expanded, moved, lifted, disassembled and partially reassembled. Each project has unique challenges, and the means of achieving successful projects include zoning, financial, architectural, engineering, and technical conservation considerations. How can an

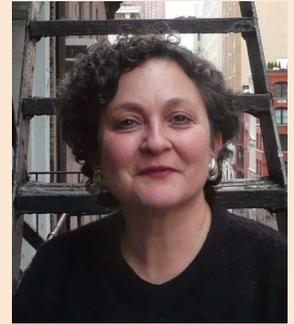


Photographer Elliott Kaufman

appropriate equilibrium between multiple, and often competing, forces be achieved? The exploration of continuity and adaptability of historic theaters is critical to our cultural and built environment. ●

About the Keynote ...

Judith Saltzman RA LEED AP is a founding principal of Li/Saltzman Architects, an architectural firm committed to restoring and enriching the built environment. With more than 30 years of professional experience as an architect and preservationist, Ms. Saltzman’s career has been marked by a commitment to improving



our civic life. Specializing in the preservation, restoration, and adaptive use of historic properties in the New York metropolitan region, her projects have ranged from the Lower East Side Tenement Museum, whose mission focuses on the profound role immigration plays in shaping American identity, to restoring and adapting High Bridge, the oldest bridge in New York City, as a pedestrian and bicycle path linking parks in Manhattan and the Bronx.

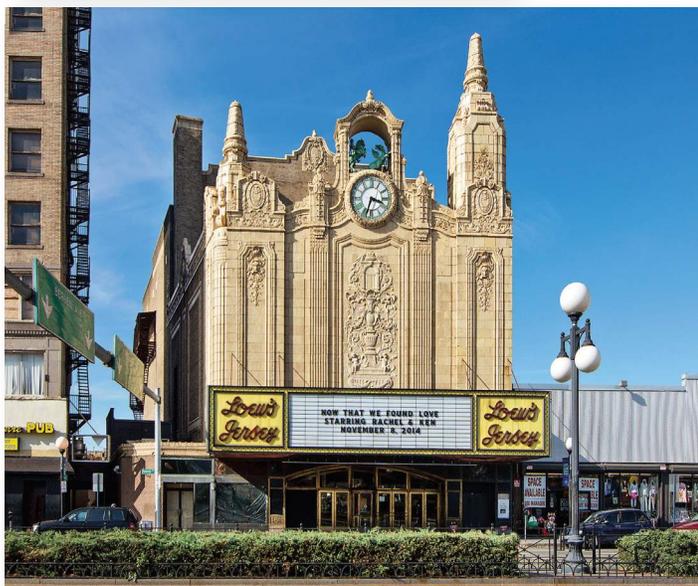
Judith has a strong connection to the arts, having extensive experience with performing arts venues in New York City, including working with the 42nd Street Development Project for two decades on the restoration and adaptive use of historic theaters in Times Square; preparation of a planning document for the redevelopment of Lincoln Center; and development of a feasibility study for the adaptive use of the Loew’s Kings Theater as an arts complex in Brooklyn. Ms. Saltzman’s public service work includes working with the Center Against Domestic Violence for over 30 years, assisting in creating and maintaining shelters for survivors of abuse. She has worked on the restoration of buildings for the Landmark Conservancy’s Historic Properties Fund, the Museum of the City of New York, City Center, Grand Central Terminal, the Henry Street Settlement, the Colony Club, The Hudson River Park Trust, and the West Point Foundry Preserve.

Ms. Saltzman’s projects have received awards from the American Institute of Architects, the New York Landmarks Conservancy, the Municipal Art Society, the Victorian Society, the New York City Landmarks Preservation Commission, the Friends of the Upper East Side Historic Districts, and the U.S. Department of Housing & Urban Development, among others. A native New Yorker, Judith attended Pratt Institute and Columbia University and resides in Manhattan. ●

The Revival and Future of the Loew's Jersey Theater

Presented by
Colin Egan and Eric Holtermann

The story of the Loew's Jersey was supposed to end in the spring of 1987 when the Theatre, closed the previous year, was scheduled to be demolished. Why that all-too-typical fate for a big old movie palace did not, in fact, happen is only the start of a remarkable continuation of the Loew's story that has cliff-hangers, plot twists, and even a few Capra-esque accomplishments to rival some of the movies that have been shown on the Theatre's big screen. ●

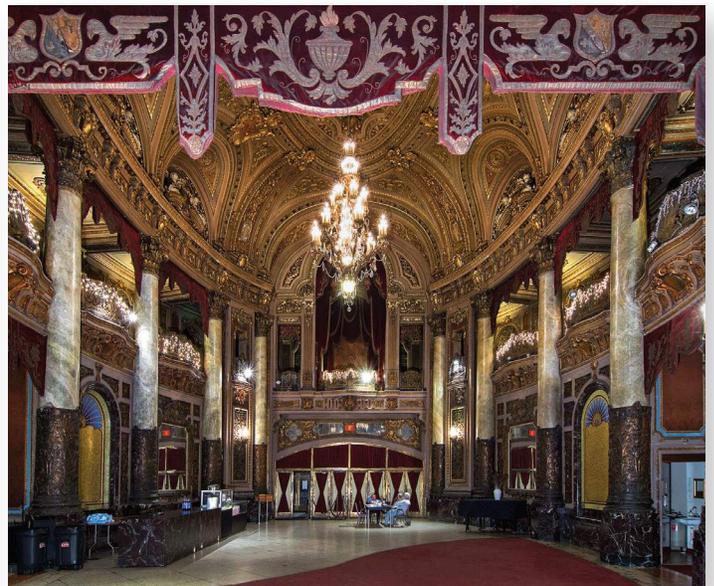


Photographer Zbig Jedrus

About the Presenters ...

Colin Egan was one of the founders of the grassroots group that came together to stop the Loew's demolition. He's now the Executive Director of the Theatre for Friends of the Loew's, Inc. (FOL), the not-for-profit corporation that runs the Loew's as a multi-discipline performing arts center, and which grew directly out of the grassroots effort that saved the Theatre. Mr. Egan will give an overview of the program he helped create to clean, repair, preserve, reopen and subsequently operate a huge and complex building that was shuttered for a decade and had suffered for years before that from much deferred maintenance—all on a shoestring budget. A key element of this program has been an extraordinary amount of hands-on, community volunteerism in the preservation of a major landmark structure.

Eric Holtermann, AIA, is a partner at HMR Architects in Princeton, N.J. As the architect of the Loew's for two decades, he has designed and overseen multiple preservation and improvement projects, many of them funded by preservation grants, as well as historic preservation planning efforts and some of FOL's volunteer-based work. Mr. Holtermann will discuss the importance of the Historic Structure Report for the Loew's, which delineates the accommodation of a modern theatre operation within a significant historic landmark. ●



Historic Neighborhood Movie Theaters as Public Assets

Presented by
Tamara Halvorsen Ludt

The dark, historic, single-screen neighborhood theater is a challenge that plagues Main Streets and commercial centers throughout the country. Movie theaters have proven to be a difficult building type to adaptively reuse as evidenced by the number of vacant theaters that continue to retain a high level of community interest and engagement, even while lacking viable solutions for reuse. The physical challenges of theater reuse are often similar, including sloped floors, lack of windows, lack of parking, and impediments to accessibility. Likewise, neighborhood theaters are often similarly perceived as public assets due to the highly visible signage and marquees, a typically notable architectural presence in the streetscape, and the often long-term and widespread public access to both the exterior and interior of the buildings. This presentation compares

the impact of the role of the public in the reuse of three neighborhood theaters in the Twin Cities Metropolitan Area of Minnesota: The Hollywood, The Franklin, and The Terrace.

The 1915 Franklin Theater was the earliest silent movie theater in Minneapolis—and the largest open seating theater built west of Chicago at the time. After a contentious conversion to an adult theater in the 1970s, it was vacated. Today, it is in use as a non-profit office and job training center. The Hollywood Theater was designed in 1937 and thrived along a neighborhood streetcar line until the 1950s when changes in transportation led to decades of underutilization and ultimately the threat of demolition in the 1980s. Today, it is in the final phases of construction for reuse as creative office space. The more recent 1951 Terrace Theater, built in a suburb of Minneapolis, operated as a movie theater until 1999, when it was shuttered. It was recently demolished in 2016.



Hollywood Theater

Each theater began with the public role as “user.” However, with each failure of the original use, the role of the public changed from user to bystander, advocate, sometimes protester, and even owner. The role of the public through the decades following vacancy can be mapped in time and measured in magnitude with respect to the ultimate use and outcome of the theaters. For the Hollywood, the role of the public includes a unique period of ownership, ultimately leading to privately-owned reuse. For the Franklin, the theater may have survived vacancy due to the long period of public bystanding while the Theater was hidden beneath an alternate contemporary façade. With the Terrace, the public transitioned from a long-term bystanding audience to a perhaps too-late role as protester and advocate. While any reliable correlation is impossible, patterns of the role of the public and adaptive reuse, or lack thereof, emerge.

For two of the theaters, the public is now again playing the role of “user.” For the Terrace, the public is left as the owner of only the memory of the theater. ●



Terrace Theater

About the Presenter ...

Tamara Halvorsen Ludt, director, PVN, brings expertise in American history, architectural history, research methods, and the preservation regulatory process to Preservation Design Works (PVN). Tamara holds a Master of Science in Heritage Conservation and Preservation from the University of Minnesota and a Bachelor of Arts degree in History and English Literature from Saint Catherine University. Tamara’s projects at PVN have included numerous evaluations of historic significance, Section 106 reviews, historic tax credit applications, National Register nominations, tax credit feasibility studies, and grant writing. In addition to her work with PVN, Tamara has over a decade of management experience. Tamara meets the Secretary of the Interior’s Professional Qualification Standards (36 CFR Part 61) in History and Architectural History. ●



Flexibility and Function in Fantasy Architecture: Exploration of Historic Theater Restoration

Presented by

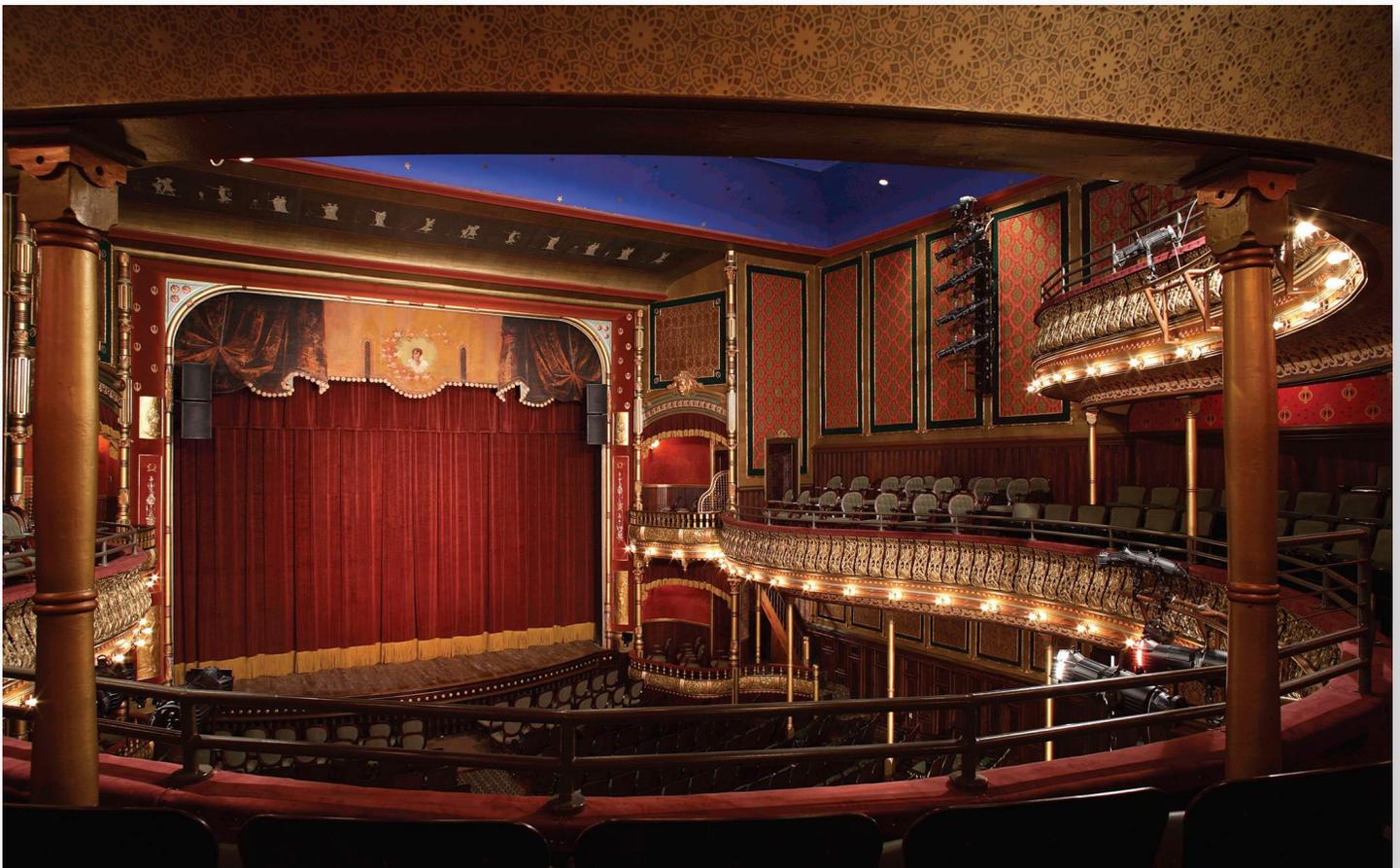
Jeff Greene, Michael R. Schnoering, and Alec Stoll

Theaters were the epicenter of culture for many American cities and towns. From Hamlet to Star Trek; Stravinsky to Gershwin we flock to theaters to be entertained by plays, movies, music and dance. Theaters enrich us personally and they enrich our cities and towns.

Nostalgia flows through many of us upon entering these grand spaces. We recall greetings of genuine usher smiles, the smell of salty popcorn and sweet sodas, and are overcome with appreciation of the “fantasy architecture” that sets the stage for the magic of the performance itself.

Often, the restoration of a theater is the foundation for urban revitalization and it is the craftsmen/women, artists, architects and consultants that work with so much passion to restore the theaters to their former glory.

This team of theater experts will share insight and experience working together to create flexibility for theaters as adaptive space (usage for film, live performance, music, etc.) and function (audience experience through aesthetics, stage planning, acoustics and performance equipment.) Using several project examples, this team will discuss



Grand Opera House Meridian, MS



Civic Theatre Allentown, Philadelphia, PA

the initial steps and decision-making processes employed, review the components of typical initial planning processes and documents, and examine solutions to some common issues faced when coordinating the complex systems and decorative elements that combine to realize a 21st century performing arts venue. ●

About the Presenters ...

Jeff Greene, AIC Professional Associate, Founder and Chairman of EverGreene Architectural Arts, has led large-scale interior conservation, restoration, and new design work for performing arts, commercial, institutional, sacred, and civic spaces across the United States. Educated at the Art Institute of Chicago and the Skowhegan School, Jeff is considered one of the foremost experts in both traditional and innovative techniques for murals, ornamental plaster, and decorative finishes. EverGreene has worked on over 400 historic theaters across the nation, to date. Jeff, the recipient of the Institute for Classical Art & Architecture's Arthur Ross Award and the New York Preservation League's Pillar Award, has served on numerous boards, including the National Society of Mural Painters, League of Historic American Theaters, and Association for Preservation Technology. Jeff currently serves a Board Member for the Theatre Historical Society.

Michael R. Schnoering, FAIA, manages many of the theatre, educational, and government projects for Mills + Schnoering Architects, LLC. He has guided award winning renovation projects in theaters on the national stage and completed successful projects at several well-known historic downtown theaters. His work encompasses a wide variety of innovative new and adaptive use designs involving public and private entertainment, lecture, education, and administrative spaces. Michael holds a B. Arch. degree from the New Jersey Institute of Technology (NJIT), and is a Registered Architect in New Jersey, Pennsylvania, New York, Connecticut, Vermont, Washington DC, Maryland, West Virginia, Florida, Wisconsin, Missouri, Indiana, and Colorado. He is a Fellow of the American Institute of Architects.

Alec Stoll, ASTC, Partner, is internationally respected as a theatre planner and designer with 15 years of nationwide experience backstage, and a further 20 in theatre consulting. Alec has played integral roles in the programming, planning, design and construction of well over 200 academic, professional and community venues as well as historic renovation and restoration projects. Prior to founding Stages Consultants with Damian Doria, Alec served for 10 years as a senior project manager and designer for Fisher Dachs Associates. Alec led their efforts on the new Mariinsky Opera House in St. Petersburg, Russia, the Lotte Tower Concert Hall in Seoul, Korea, and many other theatre projects in the US and abroad. ●

Boardwalk Hall – Inside & Out

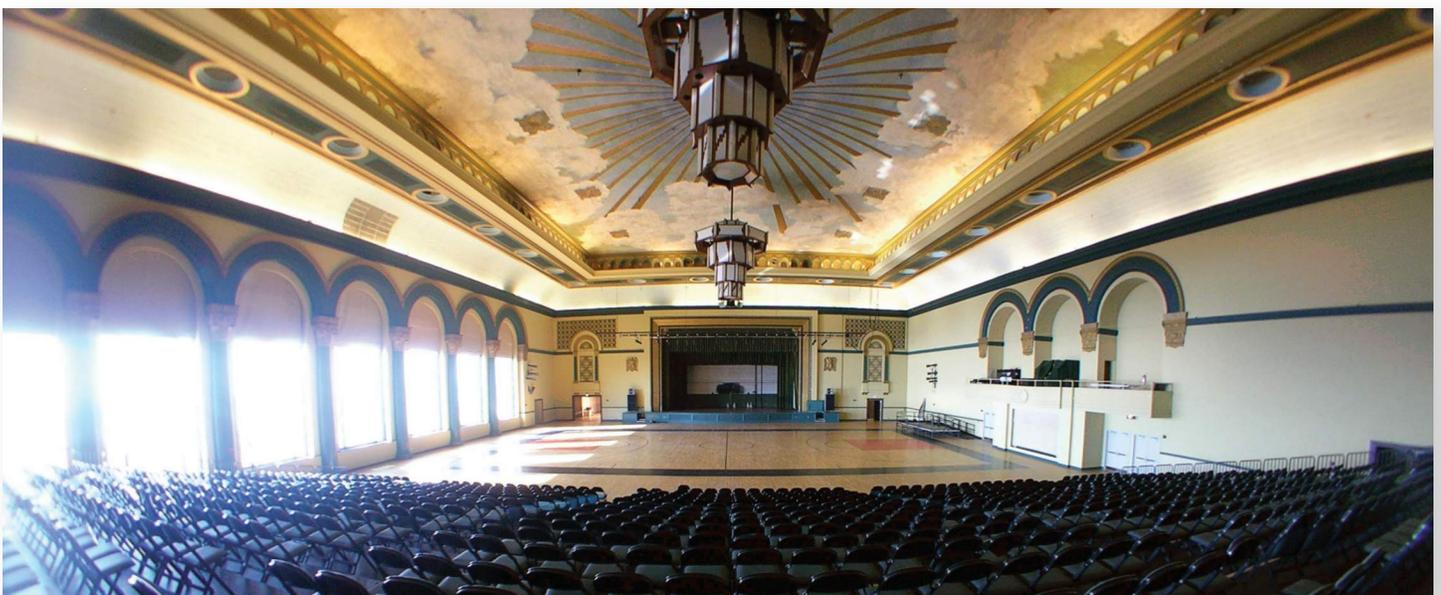
Presented by
Leila Hamroun-Yazid

This presentation explores two projects for Boardwalk Hall in Atlantic City, NJ: The Asset Preservation Design Plan Project and The Boardwalk Facade Restoration Project, which are currently in the bid phase and under development, respectively. When viewed in tandem, both projects represent the logical steps in the overall stewardship of a building of monumental scale, from within and without. Despite the very different materials and subject matter, both projects share common challenges of accessibility, observation and documentation in a portion of the building that despite being dwarfed by the adjacent mass of the Auditorium, is a feature of impressive scale and magnitude.

These projects deal with two major elements of primary significance that were not addressed in the early 21st century \$100-million Boardwalk Hall Auditorium Renovation project: the monumental limestone-clad Boardwalk façade, and the exquisite 5,000 seat theater behind it. The façade project aims to develop a comprehensive treatment program for the 22,000 square-foot masonry that will address

ongoing deterioration mechanisms, and the resulting distress affecting masonry assembly and structural steel below. Boardwalk Hall’s Adrian Phillips Theater renovation project will preserve and enhance the theater’s historic character while enabling it to attract a wide range of productions, through conservation of the painted ceiling, recreation of the original intricate decorative painting scheme at the walls, ornamental plaster and ceiling surround, and upgrades of electrical, house lighting and IT systems to 21st-century standards. Both projects are critical to the longevity of this unique venue facing a fiercely competitive market in an economically challenged iconic city.

The presentation will look at both projects in tandem as they represent the logical next steps in the overall stewardship of a building of monumental scale, from within and without. Despite the very different materials and subject matter, both projects share common challenges of accessibility, observation, and documentation in a portion of the building that despite being dwarfed by the adjacent mass of the Auditorium, is a feature of impressive scale and magnitude. We will discuss the challenges of developing comprehensive bid documents based on existing conditions assessments that are de-facto limited by physical constraints, the presence of hazardous materials,



Boardwalk Hall Adrian Phillips Theater



Boardwalk Hall Facade in 1928

and budgets that cannot support extensive discovery. We will underscore the parallels between our approach to the façade masonry condition assessment that combined unmanned aerial vehicle surveys with documentary research, field observation, non-destructive testing and localized exploratory probes, and to the theater's interior finishes investigations and conditions assessment; with both resulting in technical specifications combining strict quality control mechanisms and an extensive discovery period.

The presentation will be informed by the presenter's in-depth knowledge of Historic Boardwalk Hall, having been involved with the building for over eighteen years (as project manager for the team providing historic preservation services during and following the 2002 Auditorium Rehabilitation project, as a founding trustee and sixteen-year member of the Historic Organ Restoration Committee, and currently as as-need historic architect). It will demonstrate how these two projects are part of a continuum of interventions that aim to bolster Boardwalk Hall's continued relevance as an economically sustainable event venue: in this last instance, one with a newly restored façade and a resplendent 5,000-capacity theater offering staging capabilities on par with any newly-constructed venue, with the added-value of a distinct character and authenticity that cannot be replicated. ●

About the Presenter ...

Leila Hamroun-Yazid, AIA, NCARB, LEED AP, Owner of Past Forward Architecture, has over twenty-five years of national and international experience providing design, planning, management and cultural analysis services primarily for existing buildings. Her projects range from historic urban centers planning,



to award-winning restoration projects and design guidelines. She is a graduate of the Ecole Polytechnique d'Architecture et d'Urbanisme (Algiers, Algeria), and holds a diploma from the Centre d'Etudes Supérieures d'Histoire et de Conservation des Monuments Anciens (Centre des Hautes Etudes de Chaillot, Paris, France) and an MA in Urban Affairs and Public Policy from the University of Delaware (Newark, USA). Ms. Hamroun-Yazid's varied background informs a nuanced perspective on the historical, political, social and economic contexts that shape interventions on the existing building fabric. She is committed to imaginative design solutions that provide a contemporary experience while respecting respect the integrity and character of the existing building fabric. Ms. Hamroun-Yazid is a registered architect in the states of Connecticut, Delaware, Maryland, New Jersey and Pennsylvania, with a distinguished record in developing inclusive strategies for the long-term stewardship of the built heritage with customized solutions, adapted to the nature, scale and context of each project. Recent projects include the Urban Resilience Master Plan for the Wilaya of Algiers (Algeria), Restoration of the Adrian Phillips Theater and the Limestone Façade Masonry Restoration at Boardwalk Hall (National Historic Landmark – 1929), in Atlantic City, NJ, Updated Historic Area Commission Design Guidelines and Standards for the New Castle National Historic Landmark District, in New Castle, DE, and the Non-Destructive Evaluation Building Envelope Assessment of the Trinity Church (c. 1890), Triad Building, Old Swedes Church (c. 1699 - National Historic Landmark) & Christina Community Center, in Wilmington, DE. ●

The Resurrection of a Broadway Playhouse: The Hudson Theatre

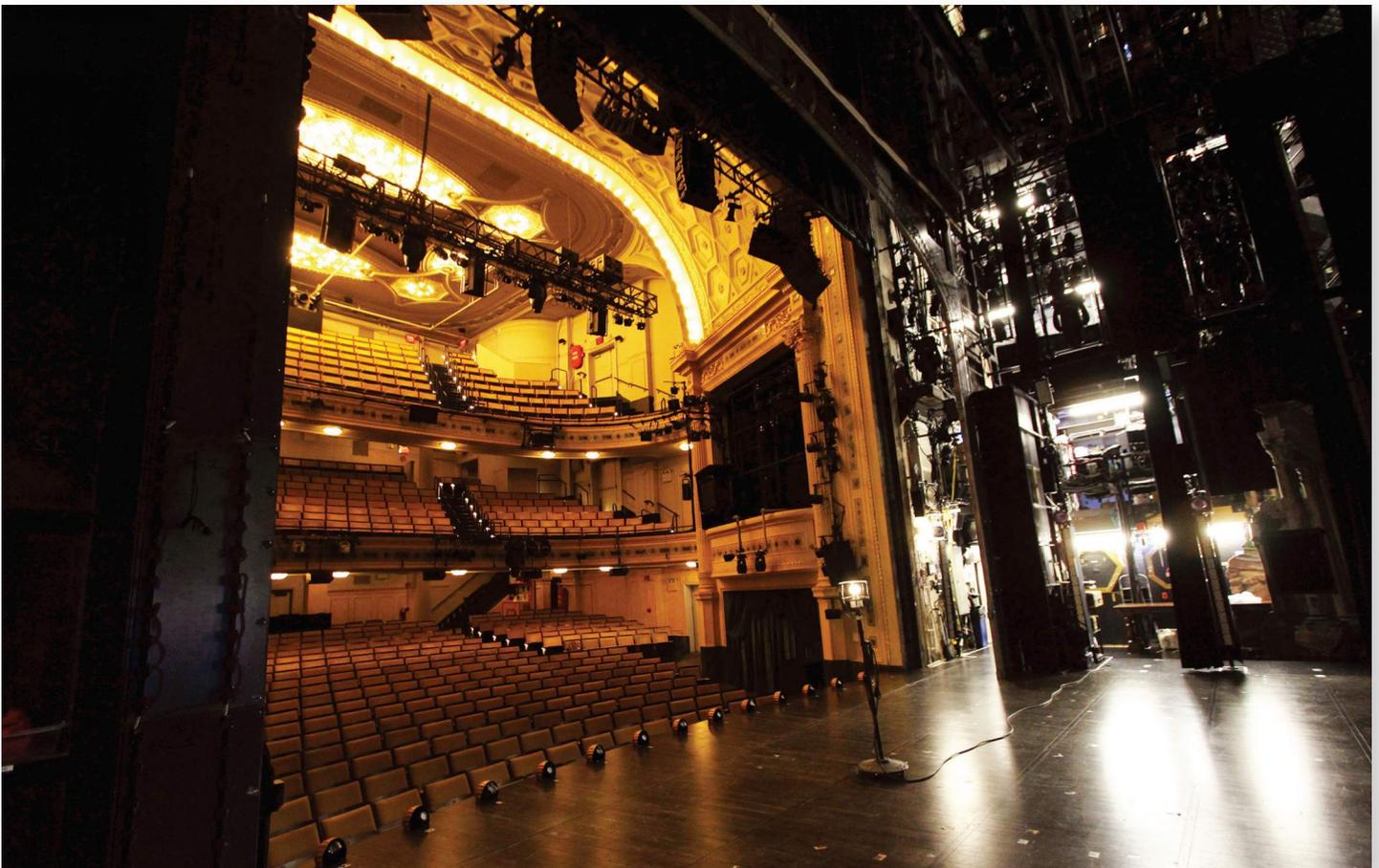
Presented by

Kim Daileader and Emily Hotaling Eig

Constructed between 1902 and 1903, the Hudson Theatre has a long and convoluted history on Broadway. The exterior was executed by McElfatrick & Son and interior by Israels & Harder with detailing by Louis Comfort Tiffany. As Israels & Harder had never previously designed a theater, they approached the design with fresh eyes, leading to cantilevered balconies, allowing for all seats under the balconies to have unimpeded views, one of the first on Broadway. Founded by Henry B. Harris, it opened on October 3, 1903 with the hit *Cousin Kate* starring Ethel Barrymore. Harris and the Hudson quickly became one of Broadway's most popular playhouses. Harris perished

on the Titanic, but his wife Irene Harris continued to produce plays under his name, becoming one of the first women to run a Broadway playhouse, albeit unofficially. The theater thrived until the Great Depression when it was forced to close its doors. In 1934, it was leased by CBS as their radiohouse. From the late-1930s through the late-1980s, the theater had various functions including television studio, burlesque house, movie theater, nightclub, and concert hall. In 1989, it was purchased by the adjacent Macklowe Hotel, now Millennium Hotel, and was converted into its conference center.

The approximately \$16.5 million rehabilitation project restored the building's original use. As a Historic Tax Credit Project, every aspect of the project was subject to design review. Additionally, as the building is an



Hudson Theater



Hudson Theater Triceris

exterior and interior New York City landmark, it was subject to review by the Landmarks Preservation Commission. These combined reviews, as well as many previous insensitive alterations, created multiple preservation challenges resolved by teamwork and cooperation between the architects at Martinez + Johnson (now OTJ), Traceris, and a range of other consultants and specialists. This included making the building's entrance and ticket lobby ADA accessible with minimal harm to the verd-antique green marble walls; protecting the original Tiffany domed lights; full paint restoration in the Tiffany Lobby; reconstruction of the lost auditorium floor and seats; new lounge and entertainment spaces; and accommodating state-of-the-art theater lighting and sound equipment with minimal damage to the auditorium's Tiffany mosaics. One of the most complicated problems that arose during construction was when the client realized that they could not afford to recreate Tiffany's mosaic. Evergreene Arts developed a printed silk screen that resembled the mosaic, which can be removed in the future should the opportunity to recreate and finish the mosaic arise.

The theater was listed in the National Register of Historic Places on November 15, 2016 and reopened on February 23, 2017 with *Sunday in the Park with George* and with its return to a playhouse, became the oldest operating theater on Broadway. ●

About the Presenters ...

Kim Daileader, Director Technical Preservation Services & Senior Project Manager. Ms. Daileader joined EHT Traceris in September 2013 after obtaining her Master of Science in Historic Preservation and completing a year-long fellowship with the General Services Administration and conducting post-graduate work at Frank Lloyd Wright's Fallingwater. Her original background and undergraduate degree in structural engineering allow her to contribute to a wide array of preservation issues. Ms. Daileader works with architects, engineers, developers, property owners, and government agencies. Having grown up in the greater Washington, D.C. area, Ms. Daileader uses her vast knowledge of the District of Columbia, Maryland, and Virginia to aid EHT Traceris projects. Meets professional qualifications prescribed by the Secretary of the Interior (36 CFR 61 - Appendix A)

Emily Hotaling Eig, Architectural Historian/Preservation Consultant and President of EHT Traceris, Inc. An architectural historian and historic preservation specialist for more than 35 years, Ms. Eig established EHT Traceris 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. Although she has worked throughout the country, Ms. Eig has researched the history of hundreds of buildings in DC. She has 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. She has been accepted as an expert witness in numerous judicial and governmental venues over the last 30 years and meets professional qualifications prescribed by the Secretary of the Interior in 36 CFR 61. She is a member of the Board of Visitors of the University of Maryland's School of Architecture, Planning, and Preservation, the George Washington Chapter of Lambda Alpha International, the University of the District of Columbia's School of Architecture and Sustainability Advisory Board, the Society of Architectural Historians (Latrobe Chapter), and the Historic Tax Credit Coalition. Ms. Eig holds an MAT in Museum Education (Architecture/Preservation) from The George Washington University and a BA in Fine Arts (History) from Brandeis University. ●

Uplifting Spaces: Elevating the Palace Theatre

Presented by

Lesia Rozmarek and Jennifer Whisenhunt

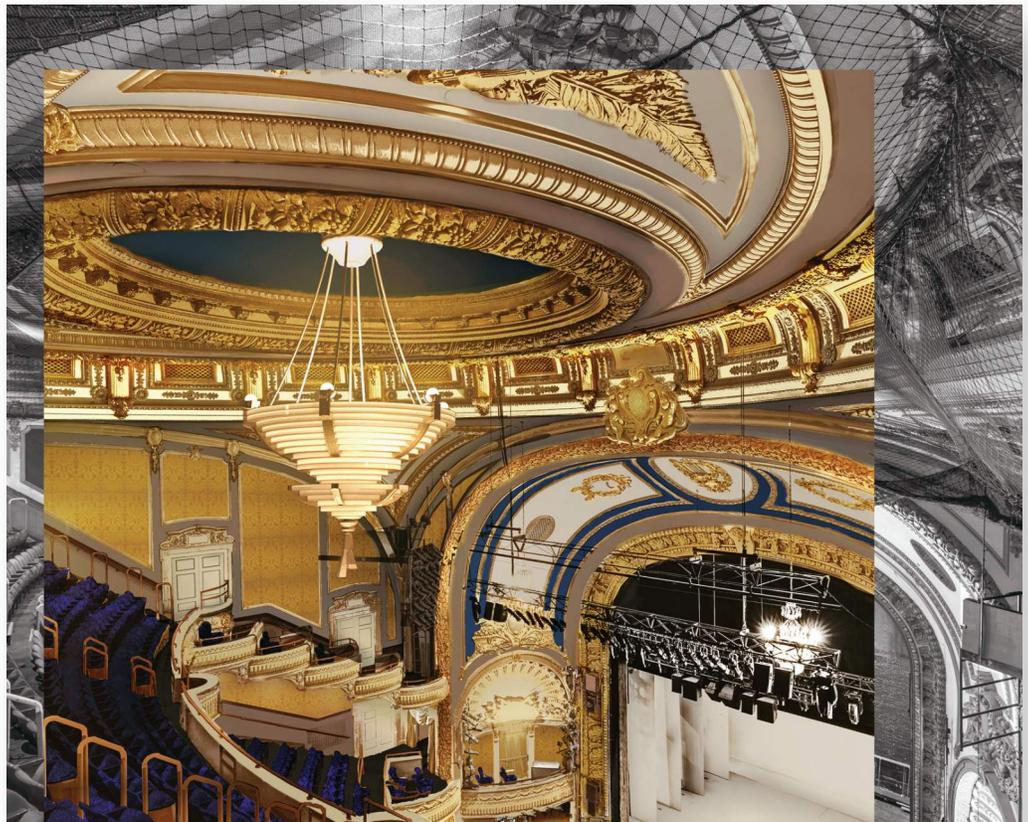
The Palace Theatre, located in the heart of New York City's Times Square, has a long history of being one of the largest and most impressive of the Broadway theaters. Constructed in 1913 and designed by Milwaukee-based architects Kirchoff & Rose, the venue originally operated as a vaudeville theater. It currently holds 1,743 seats and is the second largest Broadway theater. This presentation examines the why and how a functioning historic theater in the middle of a bustling city is being relocated 30-feet above its original location.

In 2013, a revolutionary concept by a New York City real estate development firm proposed transforming the corner of West 47th Street and Broadway into an immersive multi-use experience that combined theater, retail, entertainment, and hospitality. The development team brought this concept to PBDW Architects and together, we began the long journey of transforming the Palace Theatre into a state-of-the-art venue that would once again make the theater the "standard against which entertainment quality is measured." To achieve this concept, the historic theater will be relocated vertically within a partially existing high-rise building to create space for modern front-of-house and back-of-house theater areas, easily accessible ground level retail, and functional loading bays and service areas.

In addition to transforming the historic theater into a pre-eminent Broadway venue,

this project presented the design team with many extraordinary challenges. The first hurdle involved establishing a philosophical basis for the project and preservation issues. This was achieved through an examination of preservation philosophy by means of case study analysis which revealed the impact of significant modifications and relocation precedence to historic theaters. This understanding supported the narrative presented to the New York City Landmarks Preservation Commission (LPC) to obtain permission to elevate the theater box. Finally, the development of the lift design procedures and significant building modifications began to take root as the project progressed.

At this point in the project, early lessons learned from these processes include the concept that establishing a solid preservation based philosophy for a project of



The Palace Theater (before and after renovation)

Hidden in Plain Sight: Modernizing the Park Avenue Armory's Iconic Drill Hall

Presented by
Lissa Frenkel and James Seger

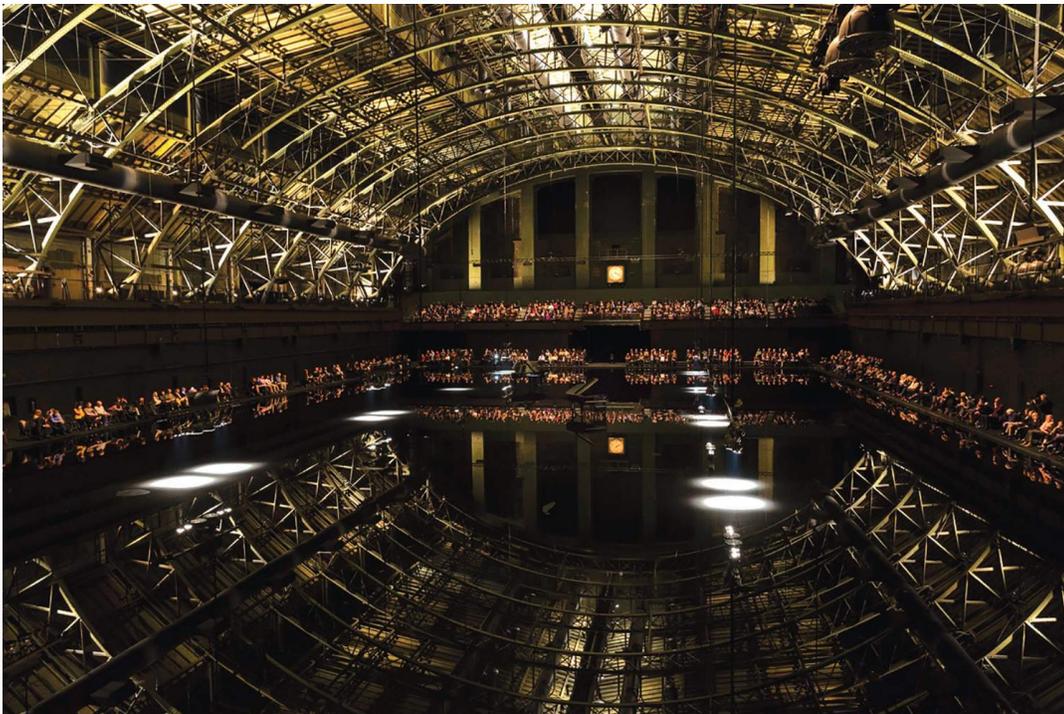
The long-term welfare of an architectural landmark requires maintenance of both the physical entity and its relevance to contemporary society. Restoring a building can rejuvenate its unique historical characteristics, but optimizing a building's performance is fundamental to realizing its full potential and present-day vitality. This idea was central to the re-birth of the Park Avenue Armory as a contemporary arts and performance center.

The Armory was built in 1877-80 to serve as the headquarters of the Seventh Regiment of the National Guard, known as the "Silk Stocking" regiment. With their private funding, a truly monumental building was conceived and constructed—from the 18 ornate interior rooms designed by premier designers of the day, including Louis Comfort

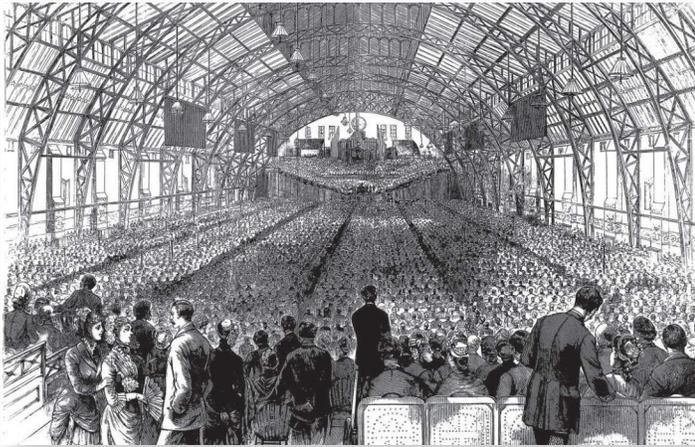
Tiffany, Stanford White and the Herter Brothers, to the 55,000 square foot Wade Thompson Drill Hall, an engineering marvel of unobstructed space unmatched in New York to this day. The Armory is one of the nation's most valuable heritage assets: it is a state and city landmark and is listed in the National Register of Historic Places.

Through over a century of continuous use, in some respects, the Armory survived remarkably well-preserved; however, in latter decades of the twentieth century it became sorely underused and slipped into decline, ultimately landing on the World Monument Fund's list of most endangered sites in 2000. In 2006, the not-for-profit Park Avenue Armory signed a 99-year lease with the State of New York to rescue and sustain this amazing building and bring it back to life as a cultural center.

Recognizing the Drill Hall's potential as a space for unique, large-scale visual and performing arts



Drill Hall



Rendering of a concert in Drill Hall circa 1880

presentations, the Armory's idea was to create a state-of-the-art venue for the arts in which the building would serve as a both backdrop and an inspiration for the art works the organization produces. In parallel with building a new arts institution, they retained Swiss architects Herzog & deMeuron and New York-based PBDW Architects to lead the Armory's transformation and rehabilitation. By executing early, proof-of-concept installations and performances, and through extensive surveying and study with its design team, the Armory gained a deeper understanding of the Drill Hall's defining characteristics, as well as the opportunities and shortcomings of the space from both artistic and technical perspectives.

Distinguished by its soaring, column-free space, the gracefulness of its curved iron trusses, and the simplicity of its overall form, the Drill Hall inspires both new and returning visitors. However, it lacked adequate power and lighting, acoustical isolation, and daylight control to meet modern-day production standards, and the roof structure had little extra capacity to support typical theatrical rigging loads. Working around these limitations increased the complexity and cost of each event, and the additional setup time required meant lost revenue and less programming. Closing the Drill Hall for renovations would be a major setback to the Armory's institutional momentum. Incorporating the new infrastructure necessary to address these shortcomings, without detracting from the character-defining exposed structural framing, and while continuing to host events in the space, would be a challenge.

About the Presenters ...

Lissa Frenkel is Managing Director at Park Avenue Armory: A senior member of the management team since the Armory opened its doors in 2006, Ms. Frenkel works jointly on programming, institutional development, facilities and capital improvements at the Armory. Under her direct management, the Armory completed a master plan for the adaptive-reuse of the building as well as \$155 million in phased construction work on projects ranging from meticulous interior restorations to infrastructure, performance equipment and façade reconstructions. Before joining the Armory team, Ms. Frenkel was a Project Manager at the Lincoln Center Development Project, where she worked closely with the Executive Director on the \$500 million Redevelopment Project including the redesign of 65th Street, a 40,000 sf expansion of Alice Tully Hall and the Julliard School, the construction of a new restaurant and the renovation of multiple public spaces. Ms. Frenkel received her Masters Degree in Urban Planning from the Graduate School of Design at Harvard University. ●

James D. Seger AIA, LEED AP is a partner at PBDW Architects, a New York City firm with a focus on the expansion, adaptive reuse and preservation of historic structures. Since joining PBDW in 1998, his projects have included the adaptive reuse of the William Goadby Lowe mansion in Carnegie Hill for the Spence School, numerous phased renovations at the Park Avenue Armory, and the adaptive reuse of the Brooklyn Rapid Transit power plant in Gowanus, Brooklyn, for Powerhouse Workshop. He has also completed a number of new construction works in the residential, institutional and government sectors. Mr. Seger holds a Bachelor of Architecture from Mississippi State University and is a registered architect in New York and New Jersey. ●

This presentation will reveal the discovery, technical solutions and construction processes undertaken to transform the historic Drill Hall into a premier visual and performing arts venue while respecting its unique industrial elegance. ●

Structure Uncovered: Reconfiguring Neidorff-Karpati Hall

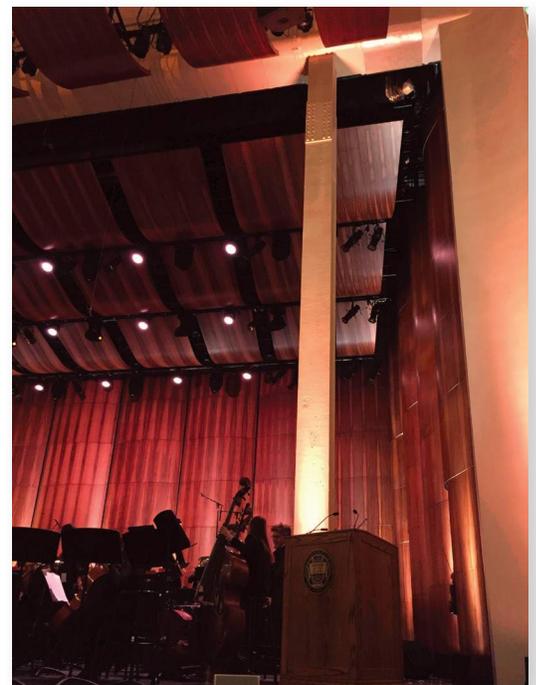
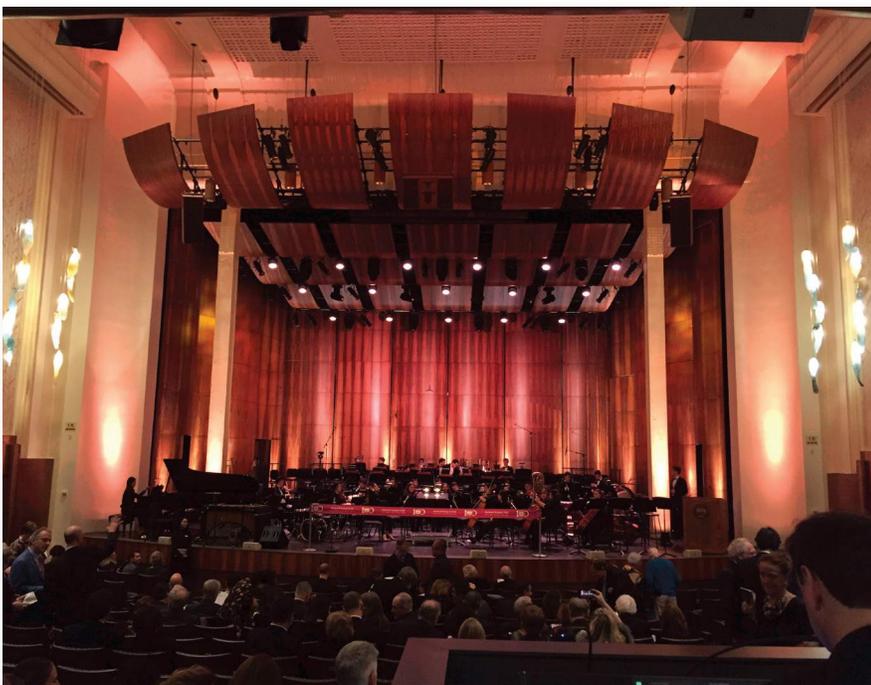
Presented by
Margaret Cowie and Lizzie Olson

Rarely does our work as preservation engineers take front stage, yet at Neidorff-Karpati Hall, the recent restoration achieved literally just that. The theater was originally designed and built by renowned architects Shreve, Lamb, and Harmon in the 1930's in the art deco style and, prior to the recent project, had seen few changes or interventions, other than minor upkeep. In 2018, the theater underwent a brilliant restoration led by architects Holzman Moss Bottino Architecture (HBMA) with structural work by Silman, culminating in an opening concert in November 2018.

The project involved several significant structural interventions to accommodate changes to the layout of the auditorium and stage and improvements to the performers' and audience's experience. These changes included cutting back the structure of the balcony to reduce the projection over the orchestra

seating, re-raking of the auditorium floor, and widening the proscenium opening. Additional structural work was required to support upgrades to mechanical, theatrical, and rigging components, including new signature light fixtures.

The widening of the proscenium opening was the most significant structural challenge. The building is a steel framed structure with masonry infill at the exterior walls, which is typical construction for a building of this size built in the 1930s. The original proscenium opening was framed by steel columns, with large transfer girders and trusses at the floor level above the auditorium. Initial studies were performed to develop structural options for full removal of these columns, which would allow a fully open widened proscenium. Silman also performed studies for partial removals, which would leave the columns at the existing edge of the opening in place but remove the existing adjacent walls and horizontal lateral braces within the walls. This second option was ultimately chosen and progressed due to budgetary restrictions, and Silman developed



Neidorff-Karpati Hall

a reinforcing scheme to allow the horizontal braces to be removed.

However, during construction full lateral wind frames were uncovered within the existing wall slated to be removed. Silman performed a detailed review of historic codes and a lateral analysis of the existing building. Due to limited structural design for lateral loads during the early 20th century, many steel framed buildings were not built with robust or even intentional lateral systems. In practice, we have seen that the masonry infill sometimes provides lateral stability to older steel framed buildings. However, around the 1930s provisions were added to the code which required tall buildings or low-rise theater buildings (targeted specifically due to the large expanse of unbraced walls at auditorium halls) to be designed for a nominal lateral wind load. In order to keep the original design intent, Silman redesigned the existing frames as moment frames that allowed the original architectural design intent of the free-standing column to remain unchanged. Significant structural reinforcing was added to the framing, but the design was approached efficiently and in a way that did not change the visual impact of the remaining columns.

The work at the Manhattan School of Music auditorium addressed a number of challenges associated with altering the existing structure of early 20th century steel framed theater buildings, including the historic code provisions for lateral design and standard wind design practice at the time. Silman's analysis and design enabled the architectural design to proceed without impacting the stability or structural integrity of the building. ●

About the Presenters ...

Lizzie Olson, PE, Associate.

Lizzie Olson has been with Silman since 2007 and was promoted to Associate in 2018. She is a leader of the firm's historic preservation department and additionally has experience on many new construction and renovation projects for both institutional and private clients. Lizzie is active in industry organizations as a member of the New York Center for Architecture Historic Buildings Committee and of the Structural Engineering Association of New York (SEAO NY). She holds degrees in architectural engineering and historic preservation. In recent years, she has taught a graduate course in preservation engineering. ●



Margaret Cowie, Project Engineer. Margaret Cowie joined Silman in 2015 where she has worked in preservation engineering in New York and across the country. Her project experience encompasses a range of building types for both institutional and commercial clients. She is an active member of both Engineers without Borders and the Association for Preservation Technology North East Chapter. She holds undergraduate and graduate degrees in structural engineering. ●



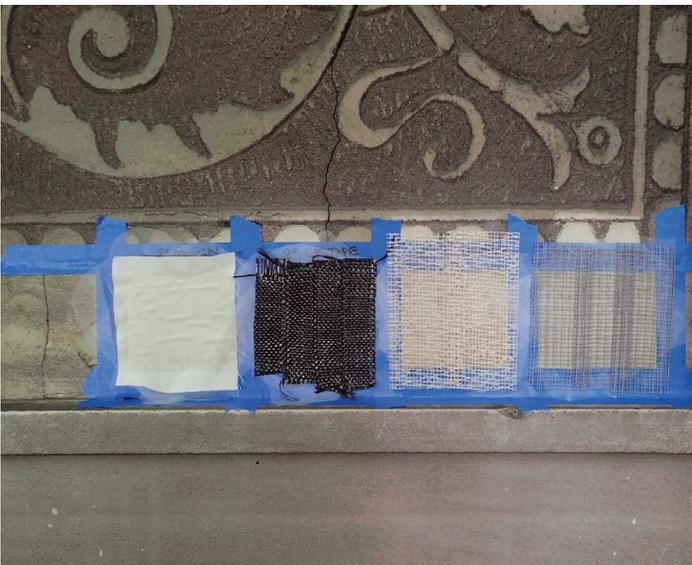
Scratching the Surface with Sgraffito Conservation: Stabilization and Conservation Challenges at Times Square Theatre

Presented by
Karen Stone

This presentation will focus on the unique challenges and strategies associated with the stabilization and potential removal of an expansive sgraffito frieze at the exterior of a historic theater in New York City's famed Times Square. Integrated Conservation Resources, Inc. (ICR) was recently retained for a multi-faceted redevelopment project at the Times Square Theatre (ca. 1920), originally developed by

the renowned Selwyn Brothers, and designed by architects Eugene De Rosa and Percival R. Pereira. This innovative project includes the salvage and restoration of the most significant elements of the building, namely the interior plasterwork and the exterior façade, and the introduction of new design elements into a retail space that will showcase and house these historic features. ICR's team of architectural conservators have been engaged in this adaptive reuse project to execute a range of services including the documentation of existing conditions, oversight of investigative probes, execution of various testing programs, and development of construction documents.

One of the most distinctive historic elements of the structure, a large decorative sgraffito frieze spanning the complete length of a monumental exterior colonnade, has proven to be an ongoing challenge for the team to determine the best and most appropriate means and methods for its conservation. The frieze, a figural low relief comprising two thin layers of pigmented cementitious material on back-up masonry, exhibits extensive cracking and delamination. This fragile material must either be stabilized during a hydraulic lifting of the façade and restored in situ, or carefully dismantled from the façade, restored in a craftsman's shop, and reinstalled at a later phase of construction.



Restoration mockups



ICR has implemented numerous laboratory and field trials to determine the feasibility of either potential restoration strategy. One of the most critical steps in either approach will be the reversible stabilization of the sgraffito. Borrowing primarily from materials and methods used in the conservation of paintings, polychrome wooden artifacts, and mosaics, in addition to innovative uses of modern products, ICR has been exploring the advantages and disadvantages of various stabilization techniques. The most suitable materials would be easily workable, reversible, and can endure potential exposure to high heat, freezing temperatures, water infiltration, and the inherent stresses that could be introduced during lifting or dismantling. Ultimately, the endeavor to find an appropriate technique has been an opportunity to better understand the properties and limitations of various conservation materials. ●

About the Presenter ...

Karen Stone joined ICR with a long-held passion to conserve historic cultural works through scientific discipline and several years of practical experience as an architectural conservator. Karen earned a Master of Science in Historic Preservation from Columbia University's Graduate School of Architecture, Planning and Preservation. Her studies focused on architectural conservation, and her graduate thesis explored sheet scaling in Mohegan granite deterioration. Karen holds a B.A. in Art History, a B.S. in Biology, a Minor in Chemistry, and concentrations in microscopy and genetics from Purchase College. Through her work, Karen has gained a wealth of experience in conditions assessments, documentation, field and laboratory testing, project management and construction administration. She has also held a dual position at Kykuit, the Rockefeller Estate in Tarrytown, assisting the conservation staff with maintenance of outdoor sculptural objects and historic structures, and the curatorial staff with the inventory of extensive collections. ●



Frieze at the Times Square Theater

The Last Act: Temporary Plaster Removal and Salvage as a Conservation Measure

Presented by
François Furieri and Marie Ennis

Plasterwork is one of the most character-defining interior features of America's historic theaters. Whether applied directly on masonry, expanded metal lath or other substrates, three-coat plaster and cast ornaments were for decades the preferred material to embellish interiors, dazzle new audiences and draw them into the endless possibilities held by these new palaces of entertainment and wit. The unique combination of sculptural work, stylized ornamentation and refined historic finishes have made ornamental plasterwork in historic theaters a significant material to be preserved and protected.

But, what happens when protection efforts fail, or when physical decay, the historic theater's functional obsolescence or increasingly complex production requirements for theatrical performances make it impossible to retain ornamental plasterwork at its original location? Temporary plaster removal and salvage for off-site storage and reinstallation is an intervention that has been used in several historic theaters as a way to preserve historic plasterwork. This presentation will draw from the presenters' experience with temporary plaster removal and reinstallation at various historic theaters in NYC. Five case studies to be presented include: Plaster removal and salvage at the former Lyric and Apollo theaters on West 43rd Street to combine them into the current Lyric theater; Plaster removal and salvage for reinstallation at the Empire (originally



Plaster removal at the Lyric Theater



Plaster removal at the Lyric Theater

Eltinge) Theater on West 42nd Street before the building was moved westwards and the theater was rehabilitated as the current AMC 25; Multiple plaster removal, salvage and reinstallation campaigns at the Lyric to allow for complex theatrical productions such as Spider Man and Harry Potter; The ongoing plaster removal at the former RKO Keith's lobby in Flushing to prevent further decay and allow for adjacent demolition and new construction; as well as the planned removal and salvage of selected plasterwork at the Times Square Theater for reinstallation at a non-original location. The presentation will outline critical practice points for temporary plaster removal and salvage to ensure plaster protection and safe removal and reinstallation procedures. Key issues to be discussed include documentation of both the plasterwork and the supporting black iron prior to removals; plaster protection and stabilization prior to removals; approach for determining location of cut out lines as they relate to size, weight and feasibility of handling and transporting each plaster piece; supplemental structural framing design and installation prior to plaster cutting and removal; structural monitoring prior and during removals; cataloguing and crating prior to transportation, shop work and storage; as well as other requirements for restoration, reinstallation and refinishing. ●

About the Presenters ...

Jean-Francois D. Furieri, Master Plasterer, Iconoplast Designs Inc. Jean-Francois D. Furieri is the third generation of master plasterer and architectural sculptor, and training the fourth generation with daughter Magali. Mr. Furieri's experience with temporary plaster removal and reinstallation includes the Empire (formerly Eltinge) Theater on West 42nd Street; dismantling, storage and re-installation at the Lyric to accommodate the production of Spiderman the Musical and for the ongoing musical "Harry Potter", to be re installed at the end of the show; and temporary plaster removal and salvage at the Times Square Theatre. ●

Marie Ennis, PE, Principal, Old Structures Engineering, PC (OSE). Ms. Ennis' experience with removing, salvaging and restoring historic plasterwork includes: the Lyric and Apollo Theaters; St. James Theater (protection during construction); the Lyric Theatre for the Spiderman production (removal, monitoring and reinstallation) and for the Harry Potter production (removal, monitoring, and physical protection of finishes to remain); RKO Keith's Theater Lobby in Flushing (ongoing design of armature structure for removal and reinstallation of elaborate plaster elements); and the Times Square Theater. ●

Jay Cardinal, Jay Cardinal Preservation Consultants (JCC). Architectural conservator Jay Cardinal has worked on many of the historic theaters of the 42nd Street Development Project, including the Lyric, New Victory, New Amsterdam, Biltmore, Empire/AMC, Selwyn theatres, as well as the Public Theatre and Carnegie Hall in midtown Manhattan, the RKO Kings in Brooklyn, the RKO Keith's in Flushing, the Apollo Theatre in Harlem, and temporary removal and salvage at the Times Square Theater. ●

Angel Ayón, AIA, LEED AP, Principal, AYON Studio Architecture, Preservation, P.C. Angel Ayón experience with historic three-coat plaster removal and salvage includes the design and contract administration of the ongoing temporary removals for off-site storage and reinstallation at the remains of the lobby of the former RKO Keith's in Flushing (an interior Landmark); conditions assessment and recommendations for repair of historic plaster and decorative finishes at Emerson Colonial Theater in Boston, MA; and temporary plaster removal and salvage for reinstallation at the Times Square Theater. ●

Annual Symposium Tours

Saturday, February 2

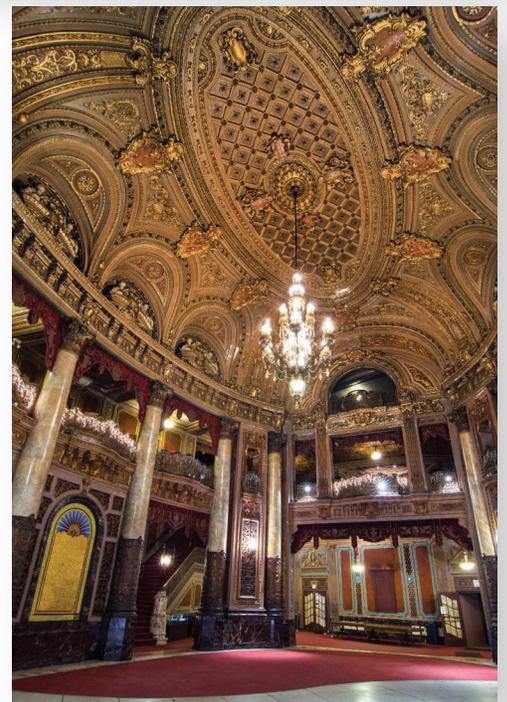
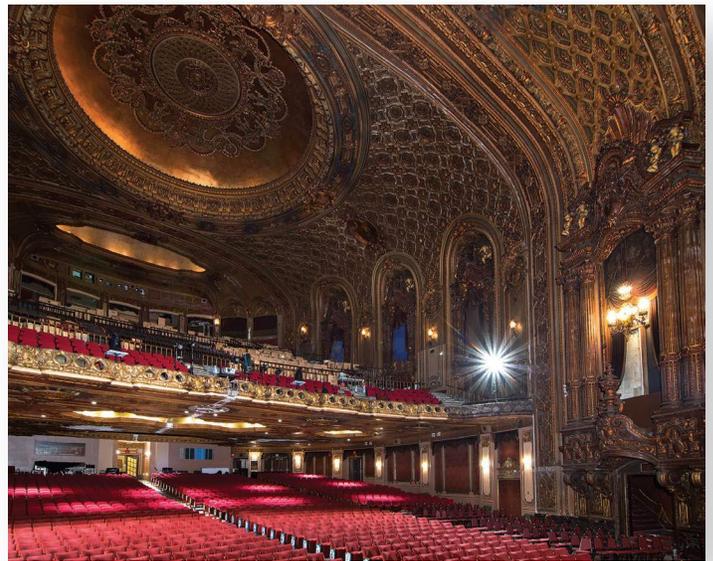
*Pre-registration for tour is required as space is limited. Check with symposium registration for availability.***Tour 1: Loew's Theater Tour**

Time: 10:00 am

Meeting Place: **Loew's Theater,
54 Journal Square Plaza, Jersey City, NJ**

The Loew's Jersey opened September 28, 1929 and was considered one of five "Loew's Wonder Theatres" in the New York City area at that time. The three-story lobby featured a grand chandelier and a promenade, while the exterior of the theatre was dressed with terra cotta tiles and large marquees. In 1974, the Loew's Corporation had the theatre subdivided into three smaller theatres. The theatre was closed from 1986 through to 1996, while preservation planning and efforts occurred. During that time, the building suffered some vandalism and deterioration of vulnerable finishes. Volunteers began restoration of the theatre once it had been acquired by the city of Jersey City, to prevent it from being demolished. As of 2007, the Loew's Jersey presents a wide range of programming.

Friends of the Loew's believes that the landmark Loew's Jersey Theatre must serve its community as a not-for-profit arts and entertainment center that increases the visibility and role of the performing arts in the lives of the diverse peoples who live in Hudson County and our whole region. Join us for a behind-the-scenes tour of this remarkable theater. ●

*Photos courtesy of HMR Architects*

Annual Symposium Tours

Saturday, February 2

Pre-registration for tour is required as space is limited. Check with symposium registration for availability.

Tour 2: The Barrow Mansion

Time: **9:30 am**

Meeting Place: **The Barrow Mansion,
83 Wayne Street, Jersey City, NJ**

The historic Barrow Mansion tells the story of multiple generations of people who came to Jersey City in the nineteenth and early twentieth centuries to better their lives. The Barrow Mansion, named after Dr. William Barrow, has an eclectic history that has evolved and remains relevant in Jersey City's cultural landscape. Today, the Mansion annually hosts more than 1,500 community meetings and events, including lectures, workshops, and theater, dance and music performances. Learn more about the Mansion by attending a private tour and walking through the rooms where Dr. Barrow planned on developing Jersey City as a fashionable suburb of downtown New York. ●

Tour 3: The Apple Tree House

Time: **10:00 am**

Meeting Place: **The Apple Tree House,
298 Academy Street, Jersey City, NJ**

The Apple Tree House, more formally known as the Van Wagenen House, was given its name based off of the story of the meeting between General George Washington and the Marquis de Lafayette during the American Revolution in 1780. Legend claims that while camped in Bergen for three days, Washington and Lafayette dined in the yard "underneath and apple tree" and discussed strategy for French Naval intervention. Join us for a private tour of this historic home. ●



Photo courtesy of Barrow Mansion Development Corporation



Photo courtesy of HMR Architects

APTNE 19

A Special **Thank You** to our Sponsors

Not a sponsor yet? You can still get sponsor recognition at unique events throughout 2019!
See our website for more details on all sponsorship benefits www.aptne.org.

Marble Sponsors



Granite Sponsors



SIMPSON GUMPERTZ & HEGER



Limestone Sponsors



Landmark Restoration



Brownstone Sponsors



Traditional Cut Stone



Bluestone Sponsors



Ken & David Follett
Consultants with Tools

Fieldstone Sponsors



John Nakrosis
Building Design



Design: dbushdesign.com

Association for Preservation Technology Northeast Chapter

Annual Meeting & Symposium

Loews Jersey Theater | Jersey City, NJ | February 1, 2019

