

BROOKS-PARK HISTORIC SITE

Adopted Management Plan

08/15/23

Resolution 2023-1247



Location: 128 Neck Path, Springs, New York

Details: A historic 11-acre property containing the artists' residence,
two separate studios, and a guest cottage.

SCTM# 300-103-8-4, 5 and 6



Charlotte Park and James Brooks

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I. Introduction:

Name:

The name of the entire property shall be “The Brooks-Park Historic Site”, which comprises the Brooks-Park Residence, James Brooks Studio, Charlotte Park Studio, the Guest Cottage and grounds. Please note attached in the appendices are photos of the structures as they were (from the Brooks Park Heritage Project, Appendix E), as they appeared at the time of acquisition (from the Brooks Park Heritage Project, Appendix E), and as they appear at present (from the D.B. Bennett Supplemental Condition Assessment, Appendix F).

History:

The Brooks-Park Historic Site is focused on restoring the residence and studios of artists James Brooks and Charlotte Park who were key to the development of Abstract Expressionism in New York and the United States. Located in the Springs area of East Hampton, the site is a vital part of local history that features a migration of legendary visual artists to Long Island’s South Fork since the late 19th century.

As abstract painters, Brooks and Park’s foundational role in the advancement of post-World War II art was critical, placing them within the center of its apotheosis alongside friends, fellow artists and neighbors like Jackson Pollock, Lee Krasner, and Elaine and Willem de Kooning.

The Brooks Park site forms part of a unique constellation of historic artists homes and studios in Springs: The Pollock-Krasner House and Study Center, Duck Creek Arts Center (John Little), and The Leiber Collection (Judith and Gerson Leiber), which are open to public, as well as the homes and studios of Willem de Kooning and Ruth and Costantino Nivola. The restoration of this site will provide the community opportunities to experience local history, art and nature. The locally landmarked structures tell a compelling story of the couple’s life and practice at a critical point in the history of American art. They first moved to East Hampton in 1949, creating a home and studio on a bayside bluff in Montauk, part of a historic fishing village that overlooked Fort Pond Bay. When the studio was destroyed by Hurricane Carol in 1954, they picked up the surviving structures and relocated them by barge to Neck Path in Springs, where they found sanctuary in the woods and amidst their contemporaries. In 1959, Brooks built the studio in which he would work throughout the remaining years of his career. Around 1970, a small wood frame building was moved to the property and served as Park’s studio. A small guest cottage, where Pollock and Krasner reportedly stayed when visiting in Montauk, constitutes the fourth building on the site. The structures present varying degrees of deterioration and vandalism but maintain enough integrity to explore restoration.

The grounds consist of an 11-acre parcel of Oak-Beech woodlands that forms part of the Town of East Hampton trail system proposed by the East Hampton Nature Preserve Committee and completed by the Department of Land Acquisition and Management in 2020. Charlotte Park was

a painter and naturalist who kept assiduous journals on the plants and animals she observed throughout the property and along the trails. She collected organic material and tracked the seasonal changes in the environment through copious notes and drawings that served as thematic elements in her art. Her journals, originally donated to the South Fork Natural History Museum in Bridgehampton and now a collection item of the Brooks-Park Arts and Nature Center, are testament to the exhilarating and regenerative power of the natural world.

Ownership, Location and Size:

The Town of East Hampton acquired the Brooks-Park property for Open Space purposes on March 11, 2013, using Community Preservation Funds (Resolution 2012-1256). In 2014, East Hampton Town adopted the Brooks-Park Historic Designation, Authorizing Resolution (2014-1023), amending the Town zoning code to designate the Brooks-Park site a historic landmark (L.L. 27-2014).

The 10.976-acre property is located at 128 Neck Path in the Hamlet of Springs within the Town of East Hampton (SCTM #103-8-4, 5 and 6).

Scope of Management Plan:

This plan covers the Brooks-Park Residence, Brooks Studio, Park Studio, a Guest Cottage and grounds.

The plan's purpose is to act as a guide for future management, uses and activities that may be proposed on the grounds, within the structures, or both. Purpose and uses are articulated within Town Law 64-e, Rules and Regulations for CPF Acquisition and Stewardship, and particularly within the Opinions Bureau DRAFT opinion number 2016-10 of December 19, 2016 titled "Historic Preservation Acquisition and Use Policy" (opinion included in the appendix).

The property may be Licensed in part, in total, for short or long terms, to a not-for-profit organization that fosters the purpose for acquisition and this management plan. The property may also remain under Town management for these same purposes.

II. Description of Site:

The approximately 1,424 sq. ft. single-story Brooks-Park Residence sits in a wooded area 650 feet from the entrance on Neck Path. A portion of this structure consists of the shingled cottage that in 1957 was brought from the couple's former property on the bluffs overlooking Fort Pond Bay in Montauk.

The Brooks Studio, built in 1959, sits another 300 feet from the residence in a wooded area. The latter building is roughly 1,318 sq. ft and is divided into two spaces: an open, vaulted studio space measuring roughly 24' x 32' (768 sq. ft.) and a one-story service/storage area (about 550

sq. ft.). A 125 sq. ft. shed structure, the Guest Cottage also brought from the Fort Pond Bay property, stands near the Brooks Studio.

The Park Studio is a wood frame accessory structure of approximately 150 sq. ft., reportedly moved to the site around 1970. All of the buildings are in need of restoration.

The terrain is relatively flat throughout the property, at an elevation of approximately 30' above sea level. The habitat type is temperate deciduous forest and mature trees found here are mainly white oak (*Quercus alba*), black oak (*Q. velutina*) and American beech (*Fagus grandifolia*). The understory consists primarily of black huckleberry (*Gaylussacia baccata*) with some less common lowbush blueberry (*Vaccinium angustifolium*) as well. The undisturbed, natural land within this property is a locally unique example of an area that features no noted non-native invasive plant species at present time. The only invasive plants noted on site at the time of acquisition were one autumn olive (*Eleagnus umbellata*) and one bush honeysuckle (*Lonicera*), both found planted near the house.

A portion of a new trail system cut by the Town of East Hampton in spring 2020 lies within the property, and additionally makes use of the existing dirt driveway. Le Zebre Chantant trail begins at the south side of this property at Red Dirt Road. This loop trail is approximately 2.5 miles in length and connects various Town-owned properties in the area such as the adjacent Hach Nature Preserve and the nearby Jacob's Farm Preserve, as well as several preserved lands north of Neck Path.

III. Access and Parking:

The street address for this property is 128 Neck Path, and there is currently an unimproved dirt access from Neck Path to the residence at approximately 650 linear feet, and to the studios and guest cottage at approximately 950 linear feet. At present, no formal off-street parking has been developed. Parking is available on the right of way on Neck Path. A formal parking area may become necessary, and if so, the Planning Department will help determine the number of spaces necessary as well as the location of the parking field including any handicap accessibility and parking.

There is an active trail system that traverses this property for hikers and cyclists.

The grounds will be open to the public as open space though a licensee can be allowed to restrict access to some or all the grounds for events as specified in a license agreement or by a Town Board resolution. Restrictions on access to the inside of buildings can be stipulated in a license agreement. Such restrictions are necessary to further the goals of the purchase as an Historic Site and as stated in this management plan.

IV. General Management Goals and Objectives:

The Brooks-Park Historic Site celebrates the artistic legacies of James Brooks and Charlotte Park through the preservation and interpretation of their home, studios and natural environment,

inventive and inclusive educational programming, arts-related activities, and opportunities to discover, experience and learn from the undisturbed acres of woodlands and natural habitat.

Goals and Objectives:

The primary goal is to restore and or recreate the structures and maintain the grounds of the Brooks-Park property to preserve the artists' legacy and ensure public use and enjoyment of these valuable historic and natural resources.

Based on the inherent character of the property as primarily unspoiled woodland, together with Charlotte Park's deep affinity with the natural world as a source of inspiration, one of the principal concerns of the Brooks-Park Historic Site is ecological sustainability and respect for its location. The site should serve as an educational model for preserving and adapting old and historic structures as a sustainable practice and for sustainable design and interventions, including retrofits like added insulation, heat pumps, advanced septic systems, using responsibly sourced materials, and examples of rainfall capture and home composting. This will make the structures more attuned to nature and reiterates the town's climate action goals by educating the public in climate-smart construction, renovations and best practices. The site also offers the opportunity to collaborate with the East Hampton Town Natural Resources Department and/or environmental non-profits on site, which would provide an enhanced interface for the public and the department or group.

The Brooks Park property represents a unique opportunity to tell the story of the collaborative reciprocity of human art and the natural environment in a setting that highlights both. As the home and creative spaces of James Brooks and Charlotte Park, the site holds value in illustrating the bond these artists had with their environment and how it influenced their art, and in turn, the artistic culture of the area. To tell this story, the center could provide exploration of native flora, fauna and fungi and connect this to the site and to art practice, as Brooks and Park exemplified in their lives. The location of the property within an existing trail system further extends this story and will provide additional access to recreational users while enriching their experience.

To accomplish these goals, the restored buildings and surrounding grounds may be managed as an Arts and Nature Center for the Community. The Brooks-Park Residence may in part recreate the couple's life in that space and serve as the Center's headquarters for inventive programming that demonstrates the intersection between art and nature. The Brooks Studio may become a focus point for art installations and exhibitions. In addition to the Residence, the Park Studio could feature video screenings of archival footage and displays inspired by Park's rapport with her natural surroundings. The Guest Cottage could serve as a "viewing blind" for wildlife. The grounds will continue their passive use (hiking and other open space use) and additionally may serve to host open-air workshops and exhibitions in the areas directly adjacent to the buildings.

Working List of Objectives to consider for the Brooks-Park Historic Site:

- Re-creation of specific spaces in the home and studio
- Tours of the home, studios, and grounds
- Scholarly and inventive educational programs, classes, symposiums and community events focusing on the artists, art of their era, nature and environment (workshops in painting, drawing, journaling; guided hikes, birdwatching, mushroom foraging, animal tracking, plant identification, bioremediation and trail maintenance)
- Partnerships and collaborations with relevant art and nature organizations
- Native and endemic flora “garden” or mini trail (trees, shrubs, flowers, plants), in partnership with Natural Resources or other entity
- Video screenings, such as from the LTV Archive, which has a 1986 interview with Brooks and Park as well as numerous interviews and documentaries on the artists of Springs
- Permanent and/or rotating exhibit on the intersection between art and nature, or art inspired by nature in specific to the Brooks-Park story and the East End art colony in general
- Exploration of the East End and Springs art community from the 1940s to present day in annual thematic painting exhibition and bi-annual outdoor sculpture invitational
- Viewing “Blinds” for wildlife viewing/birdwatching and science stations with microscopes, light tables, computers

Developing art and nature programs and activities that underscore James Brooks and Charlotte Park’s place in local history is encouraged. If the Town Board elects to license the property, the Licensee may partner with other individuals and organizations but may not sub-license the property. Programs and events done in partnership with other organizations dedicated to similar purposes are especially encouraged. Alongside increasing attendees’ interest in the arts and nature, these programs can provide knowledge on an important period of the history of our community, as well as its legacy leading up to current day.

V. Recommended Improvements:

Initial and urgent steps for the rehabilitation and preservation of the architectural structures on the property require that they be stabilized and secured based on recommendations made in a 2022 Condition Assessment Report and a Cost Breakdown for Restoration prepared by D. B. Bennett, Consulting Engineer, and a 2023 Building Condition Report prepared by Michael Devonshire, Principal, Jan Hird Pokorny Associates (attached as exhibits F, G & H)

The site and buildings remain generally intact and viable as an important historical resource, but planning and restoration work is strongly recommended before further deterioration claims these structures.

Guidance and funding for planning could be sought from New York State Historic Preservation Office's Technical Preservation Services Bureau.

VII. Permitted Uses:

1. The Town may organize any event of the same nature as described in this management plan unless a license is in place granting to a licensee the right to hold an event at the same time or unless such event violates a license agreement.
2. The Town may grant by Town Board resolution to an individual or organization a one-time (possibly multi-day) use of the Residence/Studio and grounds to hold an event of the same nature as described in this management plan or to use the grounds for another purpose that conforms with the Community Preservation Fund law and town adopted rules and regulations except in the case that either there is a license in place granting to a licensee the right to hold an event at the same time or except in the case that such event violates a license agreement.
3. Unless restricted by Town Board resolution or license agreement, the grounds of The Brooks-Park site are open to the public with the same permitted uses and restrictions as other Community Preservation Fund Open Space parcels. These permitted uses shall include picnicking or passive recreation such as jogging unless it restricts or hampers the event of a licensee or other authorized user or is otherwise in conflict with the terms of a license.

VIII. Restrictions:

- (1) Unauthorized digging and artifact recovery
- (2) Unauthorized wood cutting or removal of vegetation
- (3) Abandonment of pets and other domesticated animals
- (4) Littering and Storage or Abandonment of Vehicles and Personal Property
 - (a) No person shall throw or deposit litter, as defined in Town Code, or store or abandon boats or personal property upon the Property.
 - (b) A lack of eyewitness testimony shall not bar prosecution under the provisions of § 182-16 (D) (4) (a) of the Town Code, and it shall be presumptive evidence, rebuttable by competent evidence, that the identity of the person accused of a violation of these provisions may be established if litter, stored or abandoned boats or abandoned personal property found deposited in violation of these provisions contains substantial evidence of that person's identity.

- (5) Fires or burning
- (6) Unauthorized hunting (Town Code Chapter 91, Beaches and Parks)
- (7) Camping without Town Board approval
- (8) Concessions/catering services/rentals unless authorized by a town board resolution or by a license agreement
- (9) Target shooting/clay shooting
- (10) Placement of memorials, plaques, benches, art installations, etc. except by Town Board resolution
- (11) Unauthorized commercial activities
- (12) ATV or motorbike use on the property
- (13) Smoking or Vaping
- (14) Alcohol use without required permits
- (15) This property will be open from dawn to dusk, unless otherwise permitted by the Town Board or through a special event permit, as per the Town Code.



East Hampton Town Board

159 Pantigo Road
East Hampton, NY 11937

Carole Brennan

Town Clerk

www.ehamptonny.gov

ADOPTED

Meeting: 08/07/14 06:30 PM

DOC ID: 14260

RESOLUTION 2014-1023

Cochran (Brooks-Park) Re-Hearing Authorizing Resolution

SCHEDULE PUBLIC HEARING - Re-hearing Cochran (Brooks-Park)

Purported Owner: Town of East Hampton
Location: 124, 126 & 128 Neck Path, Springs
SCTM #: 300-103-8-4, 5 & 6

Whereas, the Town Board passed a resolution to acquire the property reputedly owned by **Julie L. Cochran (Brooks-Park)**, located at **124, 126 & 128 Neck Path, Springs**, SCTM# **300-103-8-4, 5 & 6**, on **January 3, 2013 Resolution # 2013-79**; and

Whereas, the purpose of the acquisition as stated in said resolution was for open space; and

Whereas, subsequent to acquisition, March 11, 2013, it was brought to the Town Board's attention that the prior owners were James Brooks and Charlotte Park, both leading members of the New York School of abstract painters who came to prominence in the 1940s and 50s and who lived and worked on this property;

Whereas, East Hampton Town Code §255-7-25 provides for the designation of an individual lot and any buildings or structures thereon as a landmark if the property:

- (a) Possesses special character or historic or aesthetic interest or value as part of the cultural, political, economic or social history of the Town;
- (b) Is identified with historic personages;
- (c) Embodies the distinguishing characteristic of an architectural style, building type, period or method of construction; and

Whereas, The Town Board believes that, as detailed in the document entitled "The James Brooks and Charlotte Park Home and Studios, Brooks-Park Heritage Project", the Brooks-Park property has the characteristics specified in § 255-7-25 A of the Town Code. The Brooks-Park property, containing the Main House, Brooks first studio (former Wainscott Post Office), the Mid-century Modern art studio, and the former Montauk guest cottage which became Park's studio, possesses special character, historic and aesthetic interest and value as part of the cultural, economic and social history of East Hampton and embodies the distinguishing characteristics of building types, periods and methods of construction. The Brooks-Park property and its structures therefore qualifies for designation as an historic landmark; and

Whereas, the Town held a public hearing on July 17, 2014 and passed a resolution #2014-945, to locally designated the structures and property as historic landmarks; and

Whereas, in view of the historic designation of this property, the Town Board would like to modify its original purpose of acquisition to add Historic Preservation as an additional stated purpose for acquisition;

Whereas, pursuant to § 247 of the General Municipal Law of the State of New York, the Town Board held a further public hearing on August 7, 2014 at 6:30 p.m., to consider the modification of the stated purpose of the acquisition of the Cochran (Brooks-Park) property owned by The Town of East Hampton and consisting of approximately 11.06 acres of land, and the James Brooks and Charlotte Park Home and Studios, said property located on **124, 126 & 128 Neck Path, Springs**, being described on the Suffolk County Tax Map as SCTM #**300-103-8-4, 5 & 6**, from "open space" to open space and historic preservation; now therefore be it

RESOLVED, that the East Hampton Town Board hereby states the purpose of the acquisition of the Brooks-Park property is hereby modified from "open space" to Open Space and Historic Preservation.

DATED: **August 7, 2014**

BY ORDER OF THE TOWN BOARD
TOWN OF EAST HAMPTON, NEW YORK
CAROLE BRENNAN, TOWN CLERK

FINANCIAL IMPACT:

No impact for re-hearing

RESULT:	ADOPTED [UNANIMOUS]
MOVER:	Sylvia Overby, Councilwoman
SECONDER:	Fred Overton, Councilman
AYES:	Burke-Gonzalez, Van Scoyoc, Overby, Overton, Cantwell

The James Brooks and Charlotte Park Home and Studios

Brooks-Park Heritage Project

Charlotte Park and James Brooks in Montauk, early 1950s.

Photograph by Maurice Berezov



James Brooks (1906-1992) and Charlotte Park (1918-2010) were leading members of the New York School of abstract painters who came to prominence in the 1940s and 1950s. They were among the many artists who established seasonal or permanent residences on the East End following World War II. After visiting their close friends Jackson Pollock and Lee Krasner in Springs, Brooks and Park found property in Montauk, where the maritime light and coastal environment influenced the development of their lyrical abstract imagery.

James Brooks was born in St. Louis. After studying art in Texas, he came to New York in 1926. From 1940-42, Brooks and a team of assistants (among them Jackson Pollock's brother Sanford McCoy) painted "Flight," the nation's largest WPA mural—12 feet tall and 235 feet long—in the rotunda of the Marine Air Terminal at La Guardia Airport.



Brooks served in the US Army's Art Project in the Middle East during World War II, and returned to New York in 1945. Like many of his contemporaries, he abandoned figurative imagery and began painting in an abstract style derived from Cubism.



Sailor's Hornpipe, 1947 Oil on board, 24 x 30"

By 1951, Brooks had become a leading member of the Abstract Expressionist vanguard. His subjective response to the Montauk environment was expressed in flowing forms and a color palette that suggest sea, sky, and shore.



Untitled, 1951.

Oil on Osnaburg cloth, 25 ½ x 37 ¼"



IRASCIBLE GROUP OF ADVANCED ARTISTS LED FIGHT AGAINST SHOW

The solemn people above, along with three others, made up the group of "irascible" artists who were the first to exhibit their work in the competition (following page). All representatives of advanced art, they paint in styles which have been called "Abstract Expressionism" and all have dismissed the museum since its discreditable role in the art world. Their "attitude" is "attending upon the intellectual vandalism."

When LIFE magazine featured a photograph of the group's foremost members in a January 1951 article, Brooks was seated at the center, just below Pollock, surrounded by Barnett Newman, Hedda Sterne, Clyfford Still, Robert Motherwell and Mark Rothko. Photograph by Nina Leen.

Charlotte Park was born in Concord, MA, and studied art at Yale. She met Brooks in 1945, when the couple moved into Pollock's Greenwich Village studio after he and Krasner moved to East Hampton. Park exhibited at the Stable Gallery and other New York galleries during the 1950s, and taught at the Museum of Modern Art.



#12, 1952. Oil on canvas, 37 x 37"



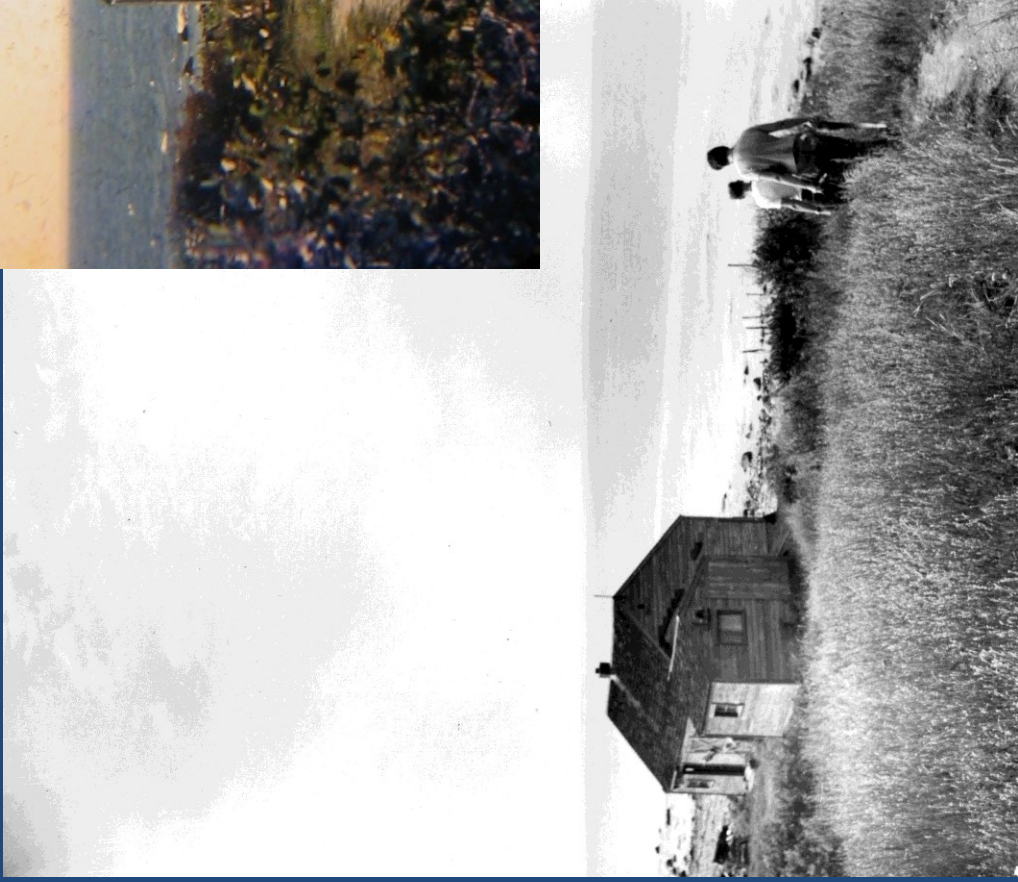
Park at the doorway of her Montauk studio, ca. 1954. Photograph by Maurice Berezov.



Brooks and Park married in 1947. Two years later, they leased property west of Rocky Point in Montauk, near the site known as the Tar Works. Their house probably dates to the early 20th century. It stood on the bluff above the beach, where it was among a small group of structures, including the Lawson and Rackett houses. Little evidence of that settlement remains; this house, now located at 128 Neck Path in Springs, appears to be the only surviving dwelling.

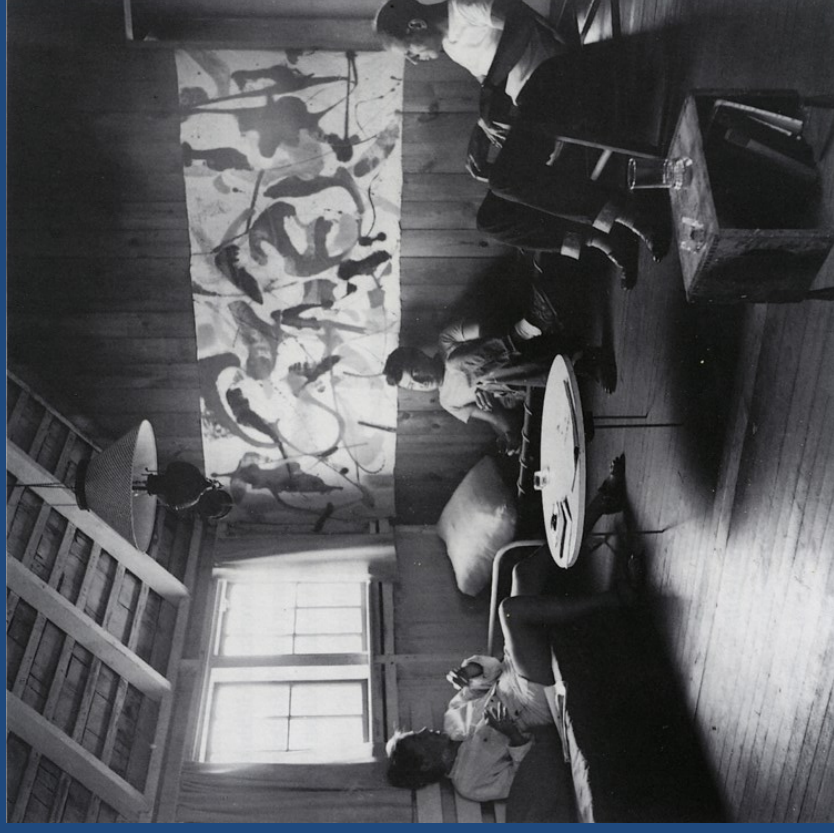


On the shore below the bluff, a small shed served as a guest cottage, and a barn was converted as his-and-hers art studios. The black and white photograph by Hans Namuth, taken in 1950, shows James Brooks and Jackson Pollock walking down the path to the studios.



Left: Pollock and Brooks in Brooks' studio. The painting in progress on the wall is *Number 42*, 1950, now in the Chase Manhattan Bank collection.

Right: Park, Brooks and Pollock in the living room of the Brooks-Park house. The long canvas on the wall behind Brooks, *Number 41*, 1949, was exhibited in the famous 9th Street Show (May-June 1951), which included all the leading members of the New York School. Brooks is represented in major museums and private collections in this country and abroad. Photographs by Hans Namuth, 1950.





Number 41, 1949. Oil on Osnaburg cloth, 36 ½ x 96 ½" Private collection



Number 42, 1950. Oil on canvas, 82 x 88" Chase Manhattan Bank collection, New York



Above: the house on the bluff, west of Rocky Point, ca. 1954. Photographer unknown.

Right: looking from the studio to the house, at about the same time. Photographer unknown.

Period images of the property, from 35mm color slides in the Brooks-Park papers, Archives of American Art, Smithsonian Institution.



Brooks and Park used the house as a seasonal residence. The artists decorated it with modern furniture and colorful pillows in the living room (right). Brooks' painting, *Number 41*, 1949, is on the wall behind the camp bed that served as a seat.



The only running water was a pump in the kitchen sink. The handle is just visible, curving up behind the shelf unit that separated the kitchen (left) from the dining area.

The photo at left, from a 35mm color slide taken in 1954, shows the house on the bluff at Rocky Point. On the right is the same view today. The bluff face has suffered significant erosion in the intervening 60 years, and the upland is now thickly vegetated. The building visible in the background of both views is Montauk Manor.



Disaster struck the Brooks-Park property on August 31, 1954, when Hurricane Carol made landfall at Montauk. Although the house and guest cottage were relatively undamaged, the artists' studio building was destroyed, along with some of their work. Fragments of the brick chimney and concrete block footings still litter the beach.



With redevelopment in the area beginning in 1956, Brooks and Park were able to buy the house and make plans for its relocation. A permit was issued in March 1957 for its removal. The artists had purchased land on Neck Path in Springs, and they hired Kennelly House Movers, Inc. of Southampton to move the house.



Charlotte Park (center), with fellow artist Nicolas Carone, his wife Adele, their twin boys Christian and Claude, and an unidentified friend, observing the move in progress.



The building was trucked to a barge operated by Jeffrey Potter's marine contracting firm, East Hampton Dredge and Dock, and floated across Napeague Bay to Springs.

At the Springs end of the trip, their artist friend Ibram Lassaw documented the building being unloaded from the barge and trucked to its new home on Neck Path. The shed that had been their guest cottage was also relocated to the property, and became Park's studio.





In 1971, the house acquired an addition (left) and covered deck. Further improvements, including the addition at right, were made in the 1980s, when it became the artists' year-round residence. Photograph by John Mullen.



Brooks' first studio on the Neck Path property was the former Wainscott post office (above right), which he purchased and moved to the site. In December 1959, a building permit was issued for the construction of a purpose-built art studio for Brooks. This Mid-century Modern structure (left), designed by Brooks himself and constructed in the early 1960s, is a prime example of functional design. After it was built, Brooks gave up his Manhattan studio and worked exclusively in Springs. Park then took over the former post office as her studio. Photographs: first Brooks studio by Jane Martin, new Brooks studio by John Mullen.



The Brooks studio features saw-tooth light monitors, oriented toward the north, admitting an abundance of natural light. The exterior of the work area is covered in Transite panels, and prefinished aluminum siding covers the storage wing (below left). The interior is paneled in Homasote wallboard. Like Pollock, Brooks did not use an easel. He typically spread his canvases on the floor, where the outlines of many of his paintings are clearly visible.

Photographs by Jane Martin.



Park's first studio on the Neck Path property was the shed had been their Montauk guest cottage (left), which survived the hurricane and was moved with the house in 1957. She began using Brooks' former studio (center and right) in the mid 1960s. Her tools and materials remain in the building, which has a skylight in the north roof. Photographs by John Mullen, Jane Martin and Doug Kuntz.



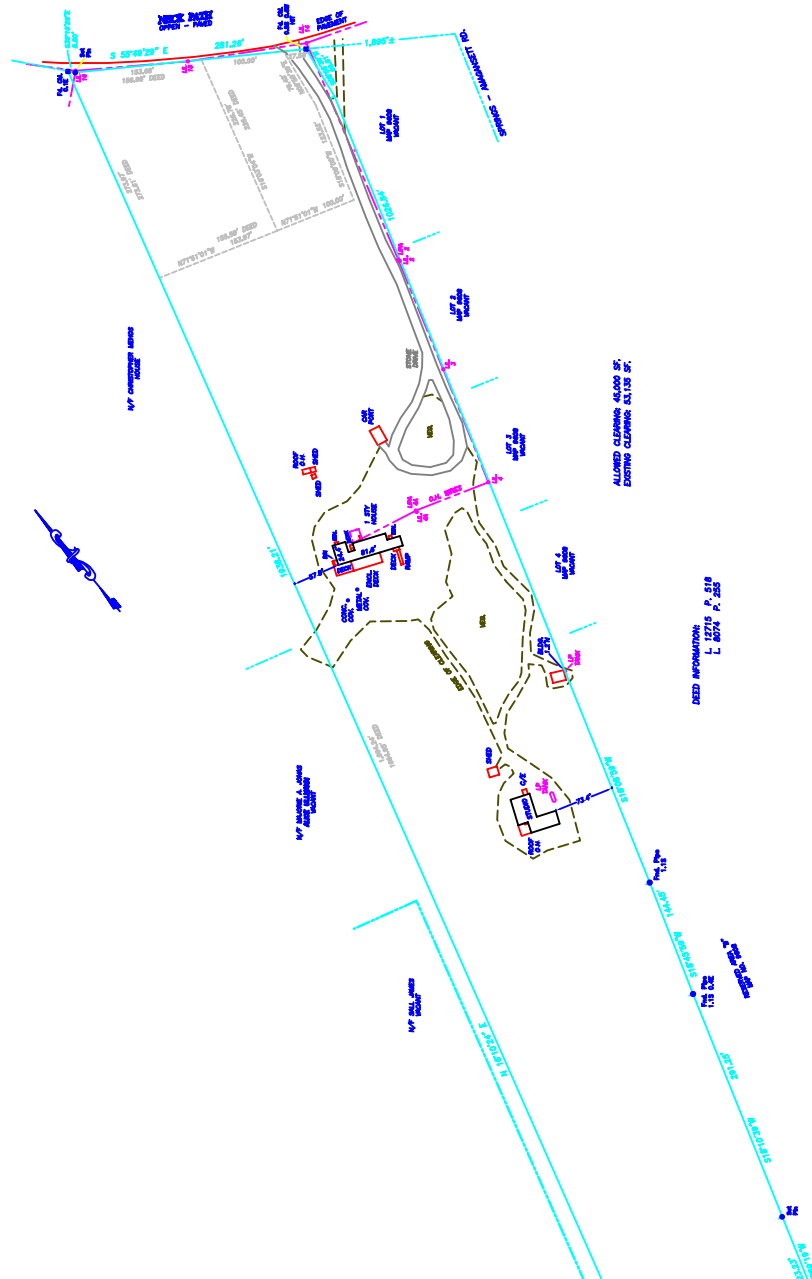
Brooks-Park Heritage Project

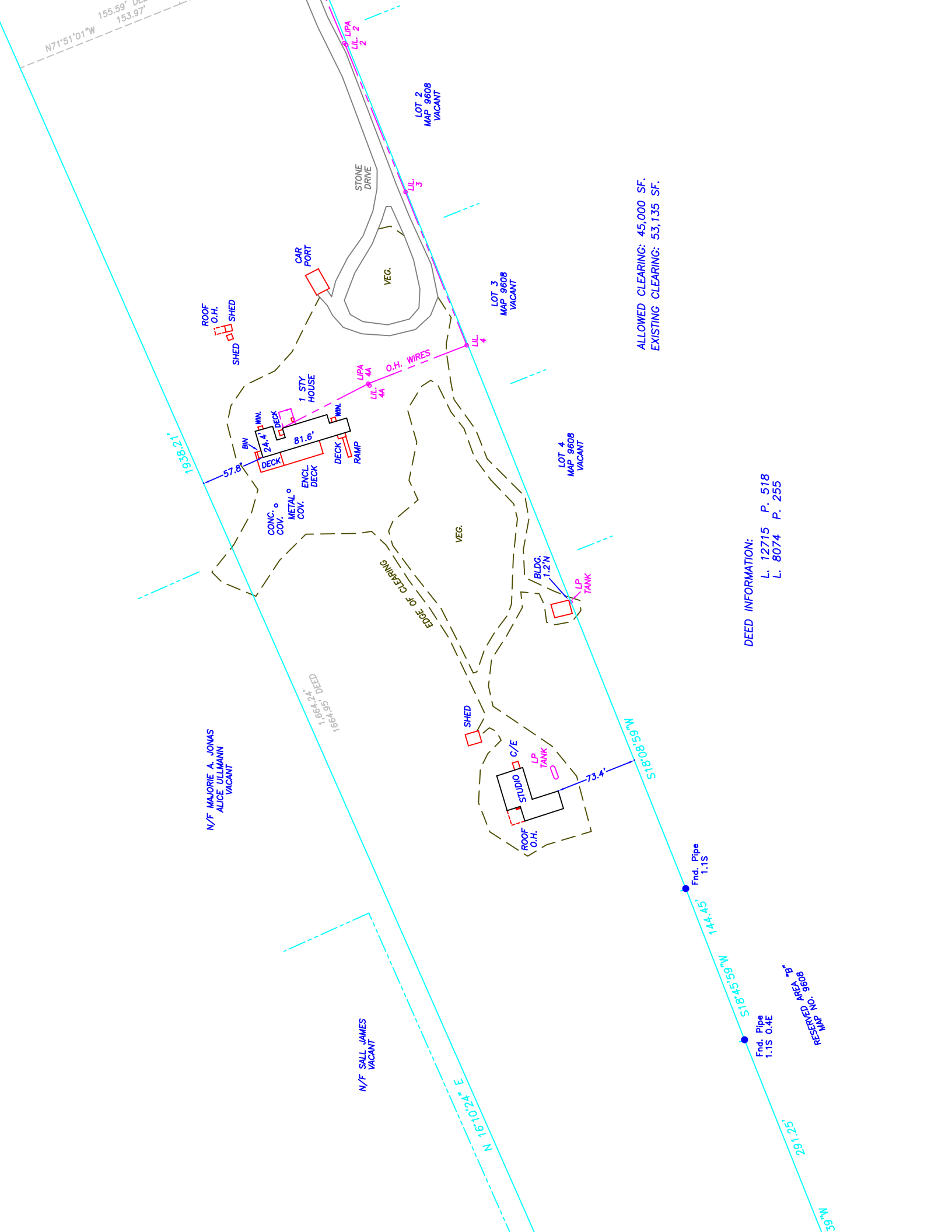


East Hampton Town Code § 255-7-25 provides for the designation of an individual lot and any buildings or structures thereon as a landmark if the property:

- (a) Possesses special character or historic or aesthetic interest or value as part of the cultural, political, economic or social history of the Town;
- (b) Is identified with historic personages;
- (c) Embodies the distinguishing characteristics of an architectural style, building type, period or method of construction.

The Brooks-Park property qualifies on all three of these criteria.





ALLOWED CLEARING: 45,000 SF.
EXISTING CLEARING: 53,135 SF.

DEED INFORMATION:
L. 12715 P. 518
L. 8074 P. 255

RESERVED AREA
MAP NO. 9808
L.B.

Fnd. Pipe
1.1S 0.4E

Fnd. Pipe
1.1S

144.45'

S18°45'59"N

261.25'

N39°W

S18°08'59"N

73.4'

BLDG.
1.2N

LP TANK

LOT 4
MAP 9608
VACANT

LOT 3
MAP 9608
VACANT

LOT 2
MAP 9608
VACANT

N/F SALL JAMES
VACANT

N/F MAJORIE A. JONAS
ALICE ULLMANN
VACANT

1664.24' DEED
1664.95'

1638.22'

N 16°10'24"E

N71°51'01"W

155.59' DE
153.97'

**Peconic Bay Community Preservation Fund
Advisory Opinion
Historic Preservation Acquisition and Use Policy**

**Advisory Opinion 2016-10
Issued December 19, 2016**

Opinion Requested By: Town of East Hampton

Issue Presented: The Town of East Hampton requests guidance on the general policy of acquisition and use of historic preservation properties.

Sections of Law: Town Law, Section 64-e

A. General Discussion

State Town Law, Section 64-e (4)(m) provide that “the preservation of historic places and properties listed on the New York state register of historic places and/or protected under a municipal historic preservation ordinance or law” are within the definition of “community character” and therefore are properties that are eligible for acquisition under the Community Preservation Fund. The key requirement for acquisition is that the property be designated as an historic place or property by either state or local government.

State Town Law, Section 64-e (9) speaks to the use of historic properties or places acquired by the CPF. In part the statute states:

9. Lands acquired pursuant to this section shall be **administered and managed** in a manner which (a) allows **public use and enjoyment** in a manner **compatible** with the natural, scenic, **historic** and open space **character** of such lands;and (d) **preserves cultural property consistent with accepted standards for historic preservation.**

State Town Law, Section 64-e (9-a) also makes provisions for the use of “stewardship funds to restore or rehabilitate historic places or properties: In part the statute states:

9-a. (b) In the case of interests or rights in real property acquired for historic preservation purposes, funds may be expended only for the restoration and rehabilitation of buildings and structures consistent with accepted standards for historic preservation. (c) Expenses related to the customary operation and maintenance of acquired interests or rights in real property shall not be permitted from the fund. (d) Any project funded pursuant

to this subdivision must have a useful life of five years or more under section 11.00 of the local finance law.

B. Recommended Policies

1. The first determination that should be made with regard to preservation of a place or property for historic preservation is whether the state or local government has designated the property or place as “historic” under applicable state or local law. If so, the property or place is eligible for acquisition. If not, such property or place cannot be acquired under the category of historic preservation.
2. If the property or place is eligible for acquisition for historic preservation purposes, the property or place must be included in the Town’s CPF Project Plan under the procedures provided for under State Town Law, Section 64-e (6). **The CPF Project Plan is the key document providing the basis for acquisition and the future use of an historic property or place.**
3. **The plan should outline, in detail, why the property is historically significant, including its historic use and ownership (e.g. (i) private residence with architecturally significant features or (ii) a village hall or green that was used as a public meeting place.**
4. An affirmative finding should be made **before** acquisition as to whether a property is appropriate for “public use and enjoyment”.
5. The determination as to “public use and enjoyment” should be the major factor in determining the appropriate interest in the property or place that needs to be acquired.
6. **If there is no finding that “public use and enjoyment” is appropriate, the local government should acquire a lesser interest in the property such as a façade easement, or other lesser interest that is necessary to protect the historic significance of the property.**
7. **If it is found based upon the history of the property, that there is an opportunity for “public use and enjoyment”, then the town may find that fee title acquisition is appropriate so as to permit such public use and enjoyment.**
8. At the time of acquisition, where the fee is acquired and public use is to be permitted, the Town shall prepare and adopt a Management Plan for the property that outlines the rules and regulations for public use and enjoyment of the property. In said Plan, the Town must clearly identify an outside source of non-CPF funding which will be utilized for ongoing operation and maintenance.
9. Any modifications of the Management Plan modifying the rules for public use and enjoyment shall be accomplished as a change to the CPF Project Plan and shall require a public hearing.
10. Stewardship funds for historic restoration or rehabilitation may only be utilized for property and places which are owned in fee by the

Town. The use of stewardship funds shall be consistent with State Town Law 64-e, all local laws adopted pursuant to said state law, and previously approved policies adopted by the Town for the use of stewardship funds on historic properties and places.

C. Historic Properties and Places Already Acquired by the Town

1. Where the Town already owns an historic property or place in fee which was purchased with CPF funds and the Town has not (a) made a determination that “public use and enjoyment” is appropriate, or (b) approved a management plan for such a property, or (c) established rules and regulations for the public use and enjoyment of such a property, the Town shall utilize the procedures of this policy before permitting public use and enjoyment.
2. The Town shall amend its CPF Project Plan to authorize public use of such historic property or place. A public hearing shall be required.
3. The Town shall make a finding that public use and enjoyment for such property is appropriate.
4. The Town shall approve a management plan for the property or place.
5. The Town shall approve rules and regulations to administer the public use and enjoyment of the property.

D. Revenues

1. Finally, when CPF historic preservation properties are utilized for public use and enjoyment, it is possible and most probable that the properties may generate revenue for the Town, such as through a license agreement for the use of the property.
2. This raises the question as to the disposition of such revenues.
3. The state statute does not deal directly with this issue. The statute does require that when CPF lands are alienated or when development rights from CPF lands are disposed of that any revenues in such cases be deposited back in the CPF Fund.
4. In addition, it has been the policy when CPF acquired agricultural lands owned by a town are licenses for use by a farmer, the proceeds are also deposited in the CPF fund.
5. In addition, CPF stewardship money is statutorily permitted to be expended for the restoration or rehabilitation of historic properties.
6. Given this legislative history and established policies, it is our opinion that any revenues so generated by historic properties should be used to meet the intent and policy of the statute with regard to historic preservation. In the first instance, such revenues may be utilized to benefit the historic CPF property where they were generated. Absent such utilization, such revenues shall be returned to the CPF Fund.

7. Where revenues generated at an historic property by the Town are used to benefit said property, such revenues shall be segregated by the Town for stewardship and management of that property.
8. The Town, pursuant to a license agreement, may provide that such revenues may be retained and utilized by the licensee for the stewardship and management of the property, consistent with the stewardship and management plan for such property.
9. The licensee for any CPF historic property shall only be a not-for-profit entity where the purpose historic preservation is expressly stated as one of the purposes of the entity.
10. All revenue generating activities at a CPF historic property shall be uses which are consistent with the historic use of the property as stated in the CPF project plan (e.g. where a CPF historic property has historically been utilized as a fairgrounds, its continued use would be permissible. Where a property was listed as historic as a renowned artist's studio, its use for cultural activities related to the arts would be permissible, however a carnival would not be compatible).
11. All revenue generated at CPF historic properties by a licensee shall be subject to audit or other such similar controls determined to be necessary by the Town to insure such revenues are generated and utilized consistent with the law, rules, and policies governing the CPF.
12. Any funds not devoted to the stewardship and management of the specific CPF historic property where they were generated, shall be deposited in the Town CPF Fund.



James Brooks and Charlotte Park, Montauk, ca. 1954
Photograph by Maurice Berezov

Mission

The mission of the Brooks Park Heritage Project (BPHP) is to save the home and studios of James Brooks and Charlotte Park in the Springs area of East Hampton, New York. BPHP hopes to preserve the property for public cultural purposes; to raise awareness of two major American artists, both of whom played a foundational role in the development of Abstract Expressionism; and to celebrate the extraordinary artistic heritage of Springs.



History

After visiting their friends Jackson Pollock and Lee Krasner in East Hampton in 1949, artists James Brooks and Charlotte Park leased property at Rocky Point in Montauk. Like many artists before and since, they were drawn to the luminous maritime light and unspoiled rural environment, which infused their abstract imagery with vitality.



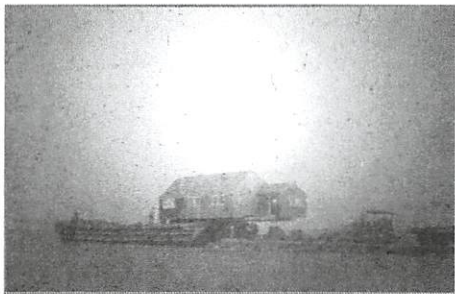
From a one-story shingled house on the bluff [left], it was a short walk to the rustic building on the shore that served as his-and-hers studios. Pollock and Krasner were frequent visitors, as were other members of the growing artists' community.



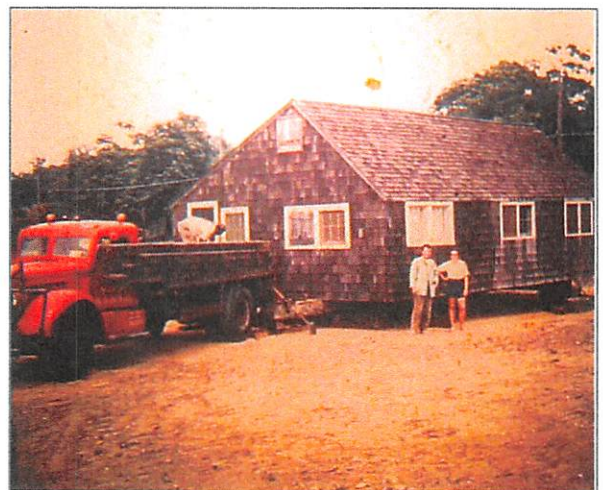
The photograph at right, taken by Hans Namuth in 1950, shows Park, Brooks and Pollock relaxing in the living room of the Montauk house.

Sadly, on August 31, 1954, the property was severely damaged by Hurricane Carol, which destroyed the studio building and some of their paintings as well. Fortunately the house, and a small shed that served as their guest cottage, survived. With redevelopment in the area beginning in 1956, a permit was issued in March 1957 for their removal and relocation. Brooks

and Park had purchased land on Neck Path in Springs, and they hired Kennelly House Movers, Inc. of Southampton to move the buildings. The house was trucked to a barge operated by Jeffrey Potter's marine contracting firm, East Hampton Dredge and



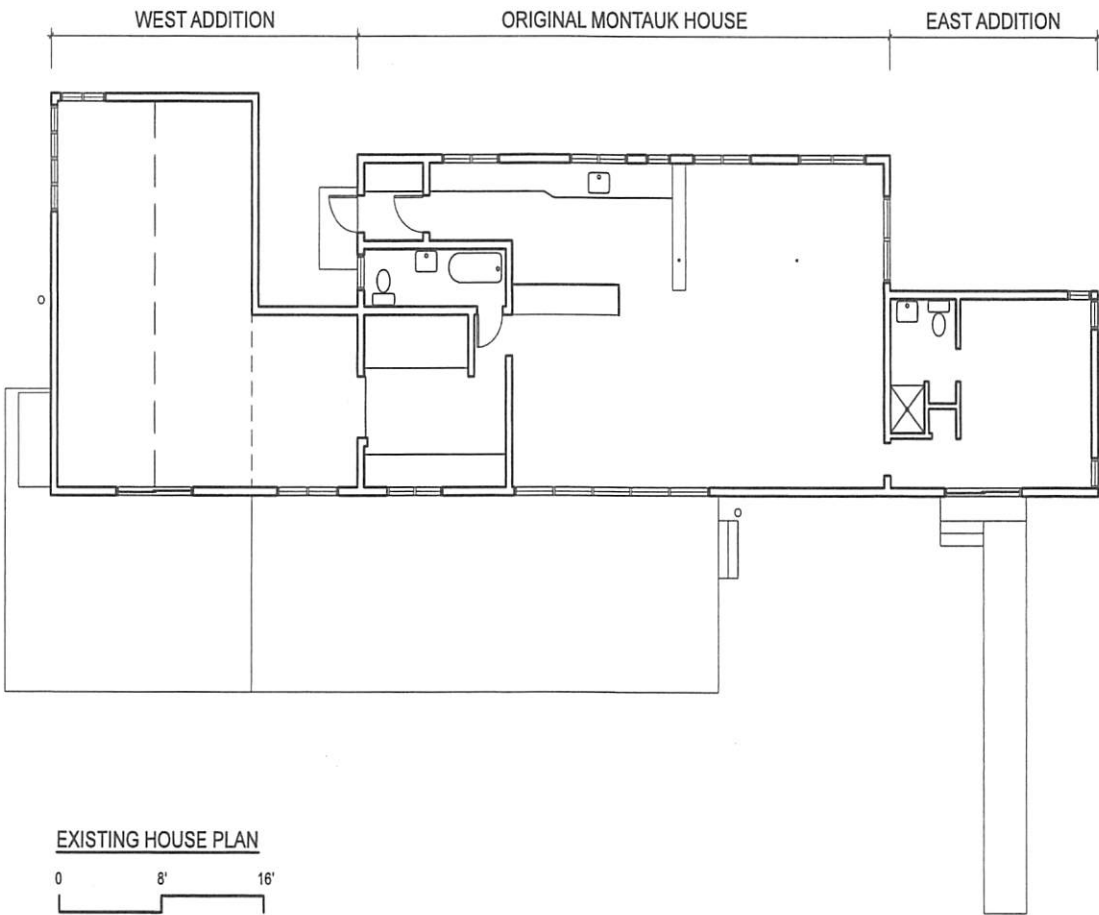
Dock [above], and floated across Napeague Bay to Springs, then trucked to 128 Neck Path [right], where it remains. The shed was also moved, and became Park's studio until the mid 1960s.

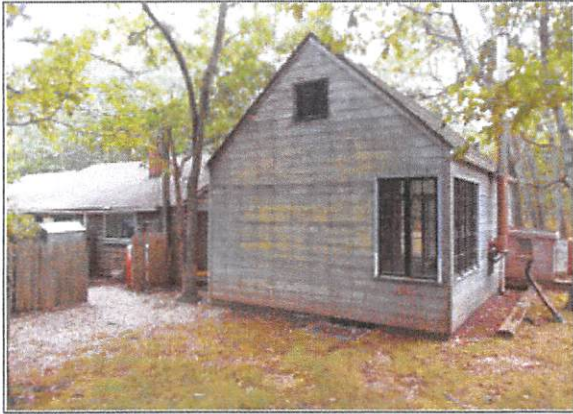


The Brooks-Park Property Today



Brooks-Park House, 128 Neck Path, Springs

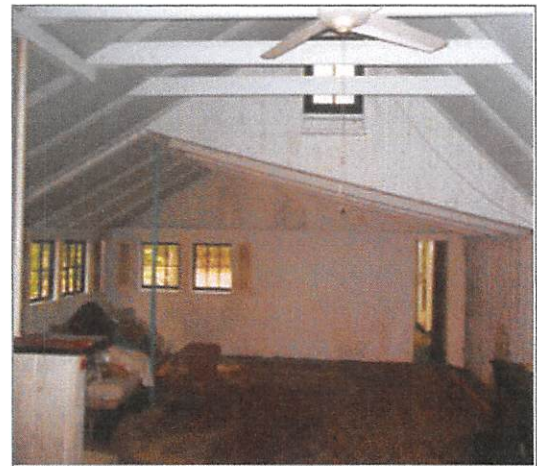




West addition, 1971, exterior and interior



Deck, 1971, and east addition, 1988

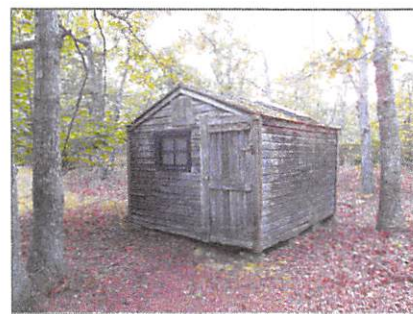


Living room, original Montauk house

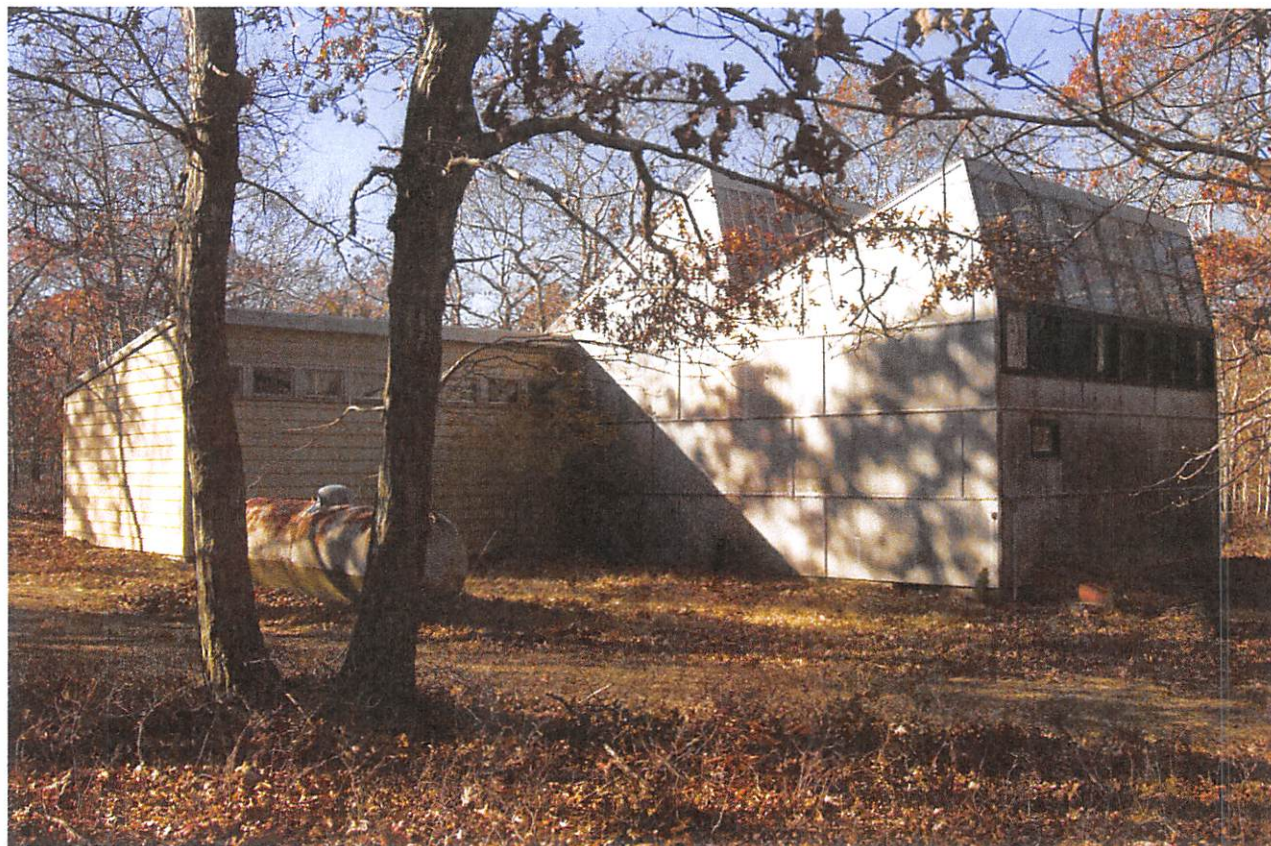
The Artists' Studios

A small frame building—said to have been the original Wainscott post office—was moved to the site in the late 1950s to be Brooks' studio [top right]. Park worked in the former guest cottage from Montauk [bottom right], which was moved to Springs with the Montauk house.

In December 1959, Brooks was issued a building permit for a new purpose-built studio [below]—a classic Mid-Century Modern design using forms and materials of the period, with north-facing saw-tooth light monitors, exterior Transite panels, horizontal aluminum siding, and interior Homasote wall finish—which was erected in the early 1960s. Brooks worked there until failing health ended his painting career in the late 1980s. After his new building was completed, the former post office became Park's studio.

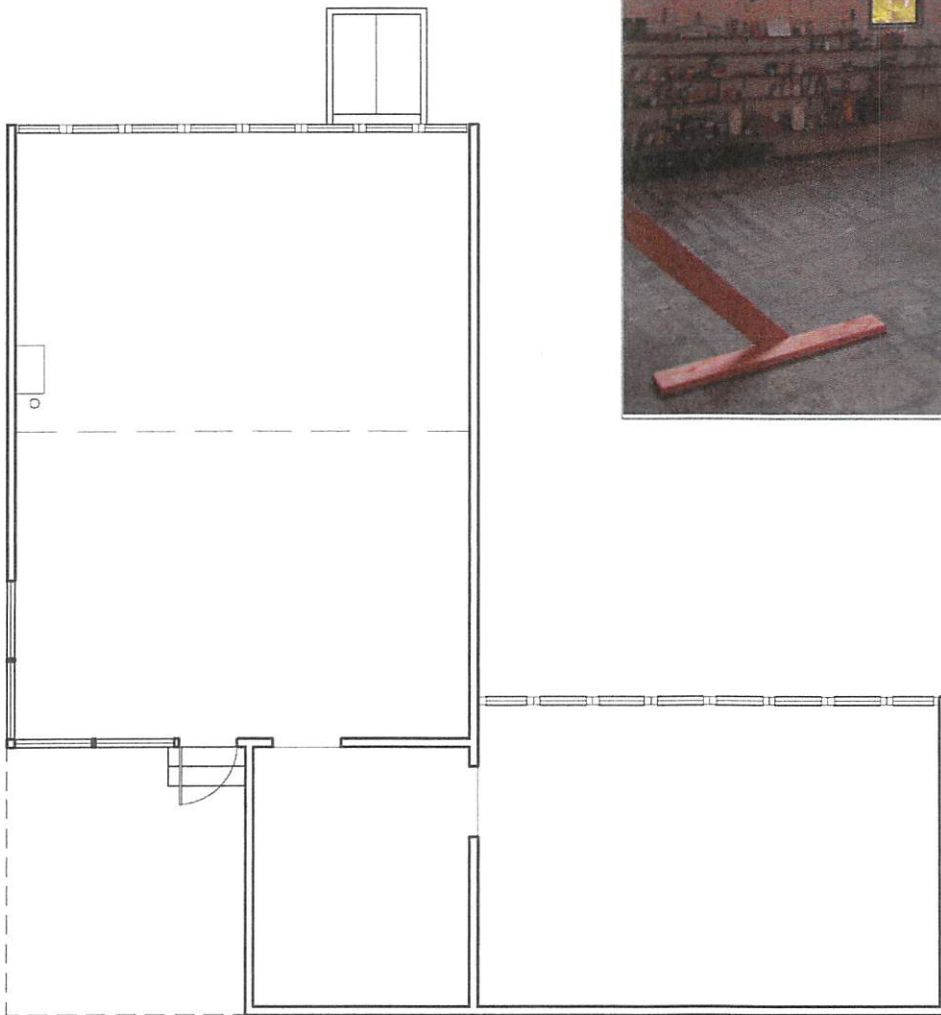


James Brooks Studio



EXISTING STUDIO PLAN

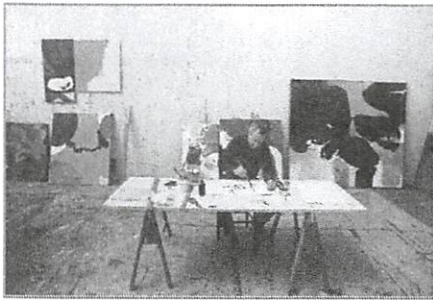
0 8' 16'



Work area interior, looking north

East art storage room, with painting racks





James Brooks, one of the pioneers of American abstract expressionist painting, was born in St. Louis, Missouri, in 1906. He moved to New York City in 1926, where he studied at the Grand Central Art School and the Art Students League. From 1938-42, under the auspices of the New York City WPA Federal Art Project, he painted murals in the Woodside Public Library in Queens, and the Marine Air Terminal at La Guardia Airport—the largest WPA mural in the nation.

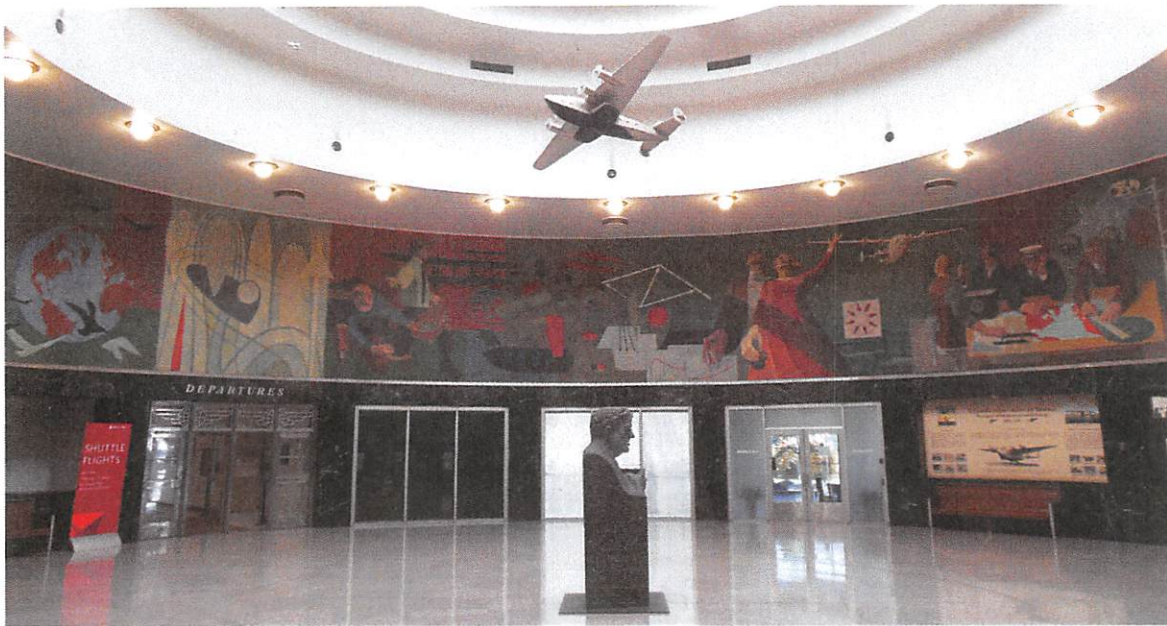
Brooks served in the United States Army from 1942-45. He finished his military service at the Office of Strategic Services in Washington, DC, where he met his future wife, Charlotte Park. After the war, they moved to New York City. When Jackson Pollock and Lee Krasner, Brooks' friends from the WPA days, were moving out of their apartment/studio on East 8th St, Brooks and Park moved in, and married in 1947. They often visited Pollock and Krasner in East Hampton, and in 1948 they leased property in Montauk, including a house on the bluff and a building on the shore that they converted as a studio. After Hurricane Carol destroyed the studio in 1954, they bought land on Neck Path in Springs and moved their Montauk house there in 1957. In the early 1960s, Brooks built a new studio [pictured above] on the Springs property, where he continued to work until dementia ended his career in the 1980s. He died in 1992.

His major contribution was in pioneering a staining technique, using porous cloth that allowed paint to bleed through, creating forms on the back that he would use as points of departure. He described it as striving for "a new direction that will flower into some kind of new, imaginative thing." Brooks had his first one-person exhibition of abstract expressionist paintings in 1949 at the Peridot Gallery in New York. Recognized as a leading member of the emerging New York School, he is at the center of Nina Leen's famous photograph of "irascible" avant-garde artists—among them Pollock, Rothko, Willem de Kooning, Clyfford Still and Barnett Newman—that illustrated a 1951 Life magazine article.

His work was included in numerous group exhibitions, and was the subject of a retrospective that opened at the Whitney Museum of American Art in 1963 and traveled to the Rose Art Museum, Brandeis University, Waltham, MA; Baltimore Museum of Art, Baltimore, MD; Walker Art Center, Minneapolis, MN; Washington Gallery of Contemporary Art, Washington, D.C.; and the University of California Art Galleries, Los Angeles, CA. Another retrospective was presented by the Portland Museum of Art, Portland, ME, in 1983.

Brooks held teaching positions at Columbia University, Pratt Institute, Yale University School of Art, Queens College, and The Cooper Union. In 1963 he was an artist-in-residence at the American Academy in Rome, Italy. A winner of the Chicago Art Institute's Logan Medal of the Arts, he was elected to the National Academy of Design as an Associate member in 1980, and became a full member 1985. Solo exhibitions of his work have been presented at the Dallas Museum of Art; The Brooklyn Museum of Art; the Hillwood Museum at Long Island University in Brookville, NY; the Heckscher Museum of Art in Huntington, NY; and Guild Hall Museum in East Hampton, NY. He is represented in many museum collections, including those of the Museum of Modern Art, NY; Solomon R. Guggenheim Museum, NY; Metropolitan Museum of Art, NY; Smithsonian American Art Museum, Washington, D.C.; Brooklyn Museum; Corcoran Gallery of Art, Washington, D.C.; Dallas Museum of Art, Dallas, TX; Carnegie Institute, Pittsburgh, PA; Walker Art Center, Minneapolis, MN; Whitney Museum of American Art, New York; and Yale University Art Gallery, New Haven, CT; Courtauld Institute, London; Tate Modern, London. His estate is represented by Van Doren Waxter Gallery, New York.

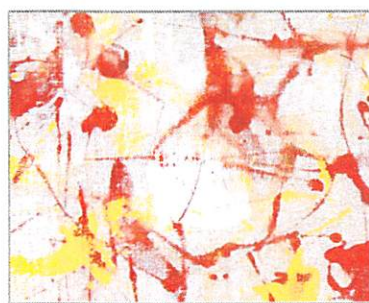
James Brooks: examples of work



Flight, 1940-42. Glyptol on canvas, 12'3" x 235' Marine Air Terminal, La Guardia Airport, New York.



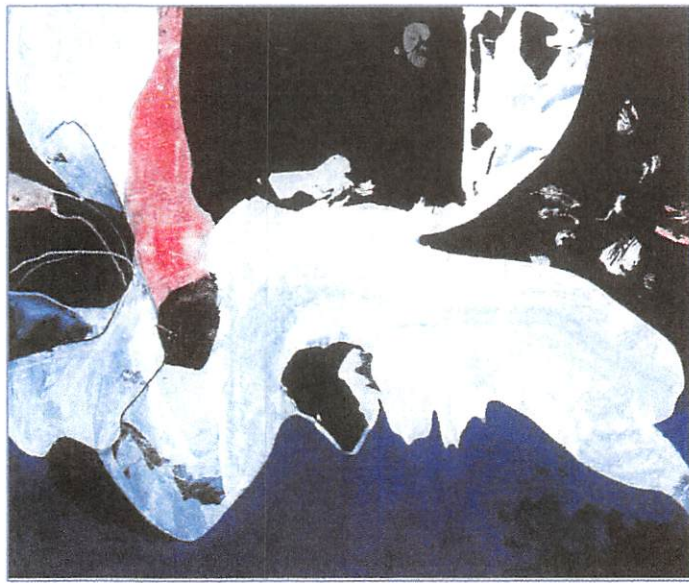
Sailor's Hornpipe, 1947. Oil on board, 24 x 30"



Untitled, 1951. Gouache on paper, 10 x 22"



Copeces, 1960. Oil on canvas, 69 x 68"



Evine, 1982. Oil on canvas, 64 x 76"

Charlotte Park, whose significant contribution to the emergence of abstract expressionism in the 1950s has only recently received full recognition, was born in Concord, Massachusetts in 1918. From 1935 to 1939 she studied at the Yale School of Fine Art in New Haven, Connecticut. During World War II she worked for the Office of Strategic Services in Washington, DC, where she met her future husband, James Brooks. She moved with him to New York City in 1945 and studied privately with Australian artist Wallace Harrison, who also became a mentor to Brooks. After visiting their friends Jackson Pollock and Lee Krasner in East Hampton, Brooks and Park soon found a home and studios of their own in Montauk. After their studio building [right] was destroyed by a hurricane in 1954, they moved their house to Springs, where it later became their full-time residence. Park died there in 2010.



Although Park started as a proponent of Cubism, by the 1950s she had developed a more lyrical idiom, suggesting the organic contours of natural forms, coupled with a bold color palette. Throughout the 1950s she exhibited regularly at the prominent Stable Gallery in New York, and was included in the Whitney Museum of American Art Annual Exhibition of 1953. She taught at the Dalton School in New York City in 1951, and at the Museum of Modern Art, New York from 1955-57. Her first solo exhibition was held at the Tanager Gallery in 1957.

Notwithstanding her recognition as a first-generation member of the abstract expressionist movement, in the 1960s Park withdrew from the art world, emerging again in 1973 with a solo exhibition at the Elaine Benson Gallery in Bridgehampton, NY. For the next twenty years her work was included in numerous group exhibitions on Long Island and in New York City, as well as "Seventeen Abstract Artists of East Hampton: The Pollock Years, 1946-1956," at the American Cultural Center of the United States Embassy in Paris in 1979, which traveled to the Zabriskie Gallery, New York, in 1980, and to the William Benton Museum of Art, Storrs, CT, and the Parrish Art Museum, Southampton, NY, in 1981.

In 1979, Guild Hall Museum in East Hampton held a solo exhibition of Park's paintings from the 1970s, which were also shown in 1980 at the Ingber Gallery in Manhattan. The following year the Louise Himelfarb Gallery in Water Mill, NY presented a two-person show of recent work by Park and Brooks. In 2003 the Parrish Art Museum hosted "Three East End Artists," featuring Park alongside Dan Christensen and Allan Wexler as three influential artists who have lived and worked on eastern Long Island. The renewed interest in her work in the 21st century has led to solo exhibitions at the Spanierman Gallery in East Hampton, Spanierman Modern in New York City, and most recently at the Pollock-Krasner House and Study Center in East Hampton.

Examples of Park's work are in the collections of the Parrish Art Museum, Water Mill, NY; Guild Hall Museum, East Hampton, NY; Corcoran Gallery of Art, Washington, DC; and the Telfair Museum of Art, Savannah, GA, as well as numerous private collections. Her estate is represented by Spanierman Modern, New York.

Charlotte Park: examples of work



Parade, mid 1950s. Oil on canvas, 18 x 24"



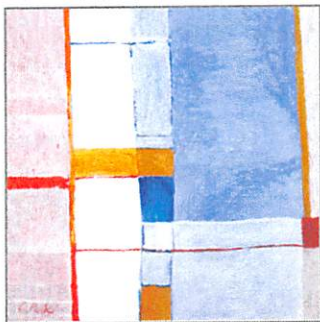
Zachary, ca. 1955. Oil on canvas, 36 x 47"



Sea Mist, mid 1950s. Gouache and oil on paper, 18 x 24"



Tara, 1960. Oil on canvas, 34 x 34"



Beech, 1975. Acrylic on canvas, 18 x 18"



Number 7, 1988. Oil on canvas, 35 x 35"

PROGRAMMING

The 11-acre Brooks-Park property is located in the heart of Springs, which has been a mecca for artists since the 1940s. When suitably renovated, the artists' house will serve as the interpretive center where Brooks and Park's lives and work will be documented. Park's studio will be preserved intact, for viewing from outside only. The Brooks studio will be renovated for public access. BPHP sees a number of highly viable programming types that would support the project's mission:

Performances:

With a 700 sq. ft. work area and 500 sq. ft. storage room, the Brooks studio is an excellent venue for concerts, poetry readings, films, video, dance, and performance art. Presentations will be proposed by individuals and/or organizations, which will be responsible for organizing and implementing the events. BPHP will coordinate scheduling and on-site monitoring. There is ample room for on-site parking.

Exhibitions:

BPHP will sponsor annual site-specific projects by contemporary artists responding to the immediate environment, or to the context associated with Brooks, Park and/or their peers, the Abstract Expressionists, particularly those who lived and worked on the East End. Applicants may come from a variety of artistic disciplines. Proposals will be reviewed by a selection committee. Chosen artists will have their projects installed in the Brooks studio or on the surrounding grounds.

Lectures:

The Brooks studio will be the venue for the Pollock-Krasner House and Study Center's annual lecture series, held on Sunday afternoons during July and August. It will also be available to other organizations wishing to present lectures. BPHP will coordinate the lecture schedule, and will host ancillary activities on weekends, including interpretation of the artists' home and studios.

Educational classes:

The site is an ideal location for school and camp field trips, art workshops, and nature walks and talks. As with the other proposed programs, outside groups or individuals will be responsible for planning and implementing these events, coordinated by BPHP.

FUNDING

- Pending Town historic designation and commitment to proceed with the restoration, John and Anne Mullen will match donations dollar for dollar up to \$100,000 for a total of \$200,000 for future operations of Brooks-Park Heritage Project.
- Van Doren Waxler Gallery is donating 5% of proceeds from the sale of James Brooks' work to BPHP.
- Donations will be processed through Peconic Historic Preservation, a 501(c)(3) not-for-profit organization.

D.B. BENNETT

CONSULTING ENGINEER

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February 14, 2022

Mr. Scott Wilson
Director of Land Acquisition & Management
Town of East Hampton
159 Pantigo Road
East Hampton, NY 11937

SUBJECT: Supplemental Condition Assessment Report
Brooks Park Buildings
128 Neck Path
Springs, NY
SCTM# 300-103-8-6
Purchase Order # 2022-0677

Dear Mr. Wilson

The purpose of this letter is to report my findings from a follow-up assessment of the building conditions.

Introduction

The Brooks-Park property is an 11 acre parcel in Springs and was once owned by James Brooks and Charlotte Park, artists associated with the Abstract Expressionist movement. The Town of East Hampton purchased the property for open space preservation. The property contains structures used by the artist. These include:

- A 1-story 688 sq.ft. cottage used as a simple residence
- A 1-story 1,318 sq.ft. Brooks studio
- Two less than 200 sq.ft accessory structures (one reportedly used as the Park Studio),
- And two very small sheds and a one car "car-port"

The Town of East Hampton retained DB Bennett, PE, PC, Engineering to conduct a Building Condition Assessment in 2015. The buildings were inspected in June 2015 by Drew B. Bennett, PE. A Condition Assessment Report was issued on 7/15/15.

In January 2022, the Town of East Hampton retained DB Bennett, PE, PC, Engineering to conduct a follow-up assessment. This follow-up inspection was performed by Drew B. Bennett, PE on 2/9/22. This letter report is the subject of the 2/9/22 inspection.

The summary conclusions of the July 2015 Assessment Report were

The buildings at the property are in fair to poor condition. They are not suitable for use in their present condition. The buildings are in need of obvious repair. However, they have not decayed so far that they cannot be restored. Actions were recommended to help safe-store the buildings if building preservation/restoration was a path to be considered.

The follow-up assessment took place about 6.5 years after the initial assessment.

Attached are photos from the 2/9/22 inspection by Drew Bennett.

Brooks Park Cottage

The building has been badly vandalized. Nearly every window and door has been smashed out. Plywood has been installed over these smashed openings to help prevent further intrusion and help keep the weather out. Despite the plywood, weather is getting inside and interior moisture damage has occurred. The interior is infested with mold and mildew. A gable end "peak window is smashed out and not boarded up.

The interior has been ransacked by vandals and remaining personal affects have been damaged.

The kitchen ceiling has dropped was water penetration through a roof leak. Several roof leaks have developed and framing rot has developed in local areas. The wall framing remains reasonably plumb, but roof sag is developing from the roof leaks

A pronounced floor sag has developed in the living room/kitchen area suggesting the floor frame is rotting. I did not enter the small cellar on the follow-up inspection because of safety concerns.

No elements of the mechanical-electrical-plumbing systems are salvageable with the exception of the kitchen sink and bath sink.

During the 2015 inspection, we noted that exterior decks and ramps were rotten and should be removed for safety reasons. This has been done. The removal has revealed extensive sill and wall stud rot on the south facing wall.

Overall, this building is in very poor condition.

Brooks Studio

The building is divided into two areas: the studio and the studio/service storage area. The building has been badly vandalized. Doors and windows have been smashed out. Plywood has been placed over openings. The studio roof remains tarped (it was tarped in 2015).

The studio service/storage area roof and walls have a number of rotten holes allowing daylight and weather into the building. The studio service/storage area was found to be flooded with water and leaf debris. Extensive roof and wall framing rot is present in this area and the roof is collapsing.

The main studio area is in the process of collapsing. Water has been penetrating the studio for years. After the 2015, assessment some additional post support was added to roof supporting

beams Continued water penetration has led to floor decay and failure near the perimeter. Roof supporting posts have dropped through the rotten floor. This has resulted in a steel I-beam that supports the roof to drop several feet and roll. This has led to the upper walls to twist and lean inward in a collapsing motion.

The basement area under the studio is flooded with water and reveals the extent of floor and wall frame rot. The foundation remains serviceable.

This building is in very poor and hazardous condition. In my judgment, this building represents imminent danger. All necessary actions should be taken to safe guard the public.

Park Studio and Shed

This is a small accessory building reportedly used as Ms. Park's studio space. It too has been vandalized and openings have been boarded up with plywood. The wood siding has decayed and needs repair. The asphalt roof and skylight are more than 50 years old have relatively small leaks. They need to be replaced. The doors and windows will need to be replaced.

The interior is damaged by vandals and infested with mold and mildew. This building is probably salvageable with a substantial amount of work. It is also small enough, that it is feasible to relocate it to a safer setting.

The second small accessory building appears to have been used for storage. It has been vandalized and is tarped and boarded up. The exterior siding and roof leak and are decayed. The simple structure is leaning. The interior also has rot from water penetration. This building is in poor condition.

The simple car port structure accessory the Cottage has collapsed and no longer functional.

Conclusion

In summary, these buildings are in an advanced decayed and vandalized state and in very poor condition. The Brooks Studio is in imminent danger of collapse. The Cottage would require extraordinary efforts to restore to a habitable condition. The Park Studio may be salvageable as a restoration project.

The remote location of these structures makes them very prone to vandals and other nefarious activities. Perhaps the Park studio could be moved to a more secure setting and restored.

Respectfully submitted,
D.B. Bennett, P.E., P.C.

Drew B. Bennett

Drew B. Bennett, P.E.
(29-24)

Appendix A

Brooks Park Cottage Condition Photos

By DB Bennett on 2/9/22



South elevation of cottage



Cottage sill rot

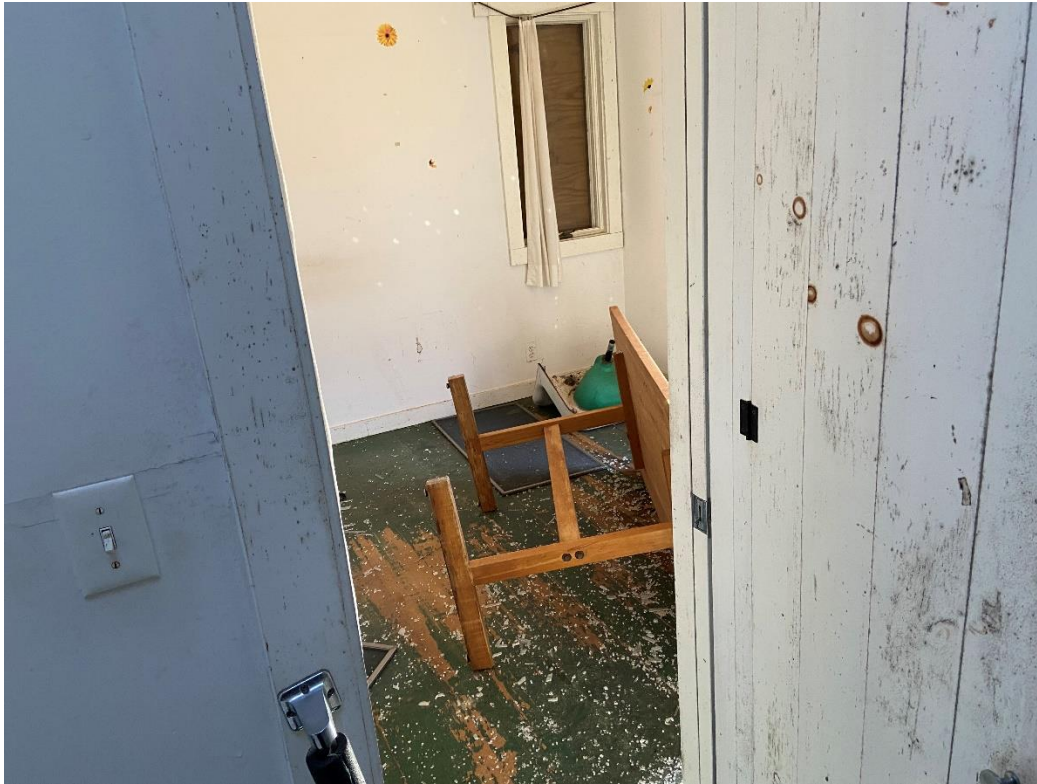


Cottage west wall



Cottage north elevation





Cottage Interior



Cottage interior..center column is punching through the floor due to rot. Beam at roof is rolling



Cottage interior



Cottage kitchen area



Roof leak above kitchen





Collapsed Carport



Brooks Studio Parapet roof beam collapsing





Studio storage area



Studio storage area – daylight through roof





Studio floor



Studio storage roof





Studio floor frame rotted and temporary support rotted



Studio roof leaking through tarp, upper walls are twisting and buckling



Shed





Inside shed, water penetration, sheathing rot



Inside shed



Inside vandalized shed



Park Studio



Park studio



Inside vandalized Park Studio



Inside Park Studio

D.B. BENNETT

CONSULTING ENGINEER

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TEL: 631-907-0023 • FAX: 631-329-0324 • WWW.DBB-PE.COM

Memorandum

July 11, 2022

To: Mr. Scott Wilson
Director of Land Acquisition & Management
Town of East Hampton
159 Pantigo Road
East Hampton, NY 11937

SUBJECT: Restoration & Rehabilitation Design Development
Brooks Park Buildings
128 Neck Path
Springs, NY
SCTM# 300-103-8-6
Purchase Order # 2022-0677

The purpose of this memo is to outline Design Development (DD) working notes for review with the Property Management Committee.

Pertinent Documents Considered:

1. Draft Management Plan: Brooks-Park Arts & Nature Center (undated)
2. Field Observation Report by Michael Devonshire of Jan Pokorny Associates. Dated 10/20/21
3. Supplemental Building Condition Assessment by DB Bennett, PE, PC dated 2/14/22.

The Brooks-Park property is an 11 acre parcel in Springs and was once owned by James Brooks and Charlotte Park, artists associated with the Abstract Expressionist movement. The Town of East Hampton purchased the property for open space preservation.

The property contains structures used by the artists. These include:

- A 1-story 1,539 sq.ft. cottage used as a simple residence (Residence/Cottage)
- A 1-story 1,318 sq.ft. Brooks Studio
- A less than 200 sq.ft accessory structure known to be the Park Studio, and,
- a less than 200 sq.ft accessory structure known to be the Guest Cabin

The structures are deteriorated (some badly) and have been vandalized.

Guidelines & Scoping Definitions

The property was purchased with CPF funds in 2013. In 2014, the Town designated the site as a historic landmark. CPF can fund the restoration and rehabilitation of historic structures if the scope of work is consistent with the Rules & Regulations for CPF Acquisition & Stewardship and the Advisory Opinion 2016-10 for the Peconic Bay Preservation Fund.

- Preserves cultural property consistent with accepted standards for historic preservation.
- Restoration work has a useful life greater than 5 years.

For the purposes of DD, we have identified the following accepted standards:

- Department of Interior National Park Service: Archeology and Historic Preservation; Secretary of Interior's Standards and Guidelines (9/29/83), and
- NYS 2020 Existing Building Code – Chapter 12 Historic Buildings (as it applies to structure, life safety, and access).

The definitions of restoration and rehabilitation are important to DD for this project.

Per NPS Guidelines – Rehabilitation is the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values. This assumes that at least some repair or alteration of the historic building will be needed in order to provide for an efficient contemporary use; however, these repairs and alterations must not damage or destroy materials, features or finishes that are important in defining the building's character.

Further, deteriorated historic features shall be repaired rather than replaced. Where the severity of the deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities, and where possible, materials. Replacement of features shall be substantiated by documentary, physical or pictorial evidence.

Demolition of a historic building and its reconstruction, might not be classified as “rehabilitation”.

It is important to note that the Rules & Regulations for CPF Acquisition & Stewardship do not permit CPF reimbursement for costs associated with the modernization or adaptive re-use of historic structures. Specifically, CPF cannot fund “Group C expenses”

Per the Rules & Regulations for CPF Acquisition & Stewardship:

The following expenses incurred for an historic structure or property can be expensed to the CPF if they are part of the rehabilitation or restoration of the historic features of the historic property:

*Group A (permissible from CPF) Roof
repair or replacement; Repair or
replace exterior siding; Foundation
repair;*

Flooring repair or replacement;

Plaster/sheetrock repair or replacement; Window/doors repair or replacement;

Framing work, sills, soffits, fascia, corner boards, trim, moldings; Historic consultant, architect, engineer costs;

Repair of driveway and parking area existing at time of acquisition; Mandatory ADA-compliant structural modifications

Example: The following expenses incurred for an historic structure or property, can be expensed to the CPF at a rate equal to the total preservation cost multiplied by not more than 20%

Group B (partially permissible from CPF)

*Central air conditioning or heating components
Chimneys (existing)*

Electrical wiring and lighting fixtures Elevators

*Escalators Fire
escapes*

*Plumbing and plumbing fixtures Sprinkler
systems*

Total project costs will be derived from adding Group A and Group B expenses. Total project costs multiplied by no more than 20% is the amount of Group B expenses that may be expensed to CPF. Any amount beyond 20% must be paid from a funding source other than CPF. For example: Total Group A expenses = \$100,000 and Total Group B expenses = \$100,000 for a Total Project Cost = \$200,000. $20\% \times \$200,000 = \$40,000$. Therefore \$140,000 may be expensed to CPF and \$60,000 of Group B costs must be expensed to a fund other than CPF.

Example: The following expenses incurred for an historic structure or property cannot be expensed to the CPF:

Group C (not permissible from CPF)
Appliances

Cabinets Carpeting

*Computer, telephone or cable lines Decks (not
part of the original building)*

*Demolition costs (removal of a building on property site) Enlargement costs
(increase in total volume)*

*Fencing Feasibility
studies Furniture
Landscaping*

Moving (building) costs

Outdoor lighting remote from building Parking lot

Patios Paving

Permit fees or architect, engineering costs for adaptive re-use purposes

Planters

Porches and Porticos (not part of original building) Retaining walls

Sidewalks

Signage

Storm sewer construction costs Walkways

Window treatments

Group C expenses cannot be expensed to CPF and therefore are not considered in calculating the total project cost. Furthermore, Group C expenses cannot be considered when calculating a CPF match for a grant.

Other Issues to be Considered

1. We need to identify a date in time to frame the historical context of the restoration. 1970? 1975?
2. Energy Efficiency/Accessibility/Health & Safety Considerations:
 - Future use as place of Assembly Use. May trigger need for fire sprinklers. Public water is not available.
 - The four buildings are 600 to 900 feet off Neck Path. As public space, this will probably require a paved fire access road with turn-around.
 - Parking spaces required under Town Code
 - All electric HVAC. Solar panels compatible with historic context?
 - Adapting historic structures with passive/net-zero/climate positive building
3. The Brooks Studio siding is Transite and is known to be asbestos containing.
4. The Brooks Studio is in a state of collapse. It needs to be demolished and removed from the program or demolished and reconstructed historically accurate or replaced with a more modern and useful building to the program.

Basis of Preliminary Cost Estimates

To aid program and design development, we have prepared a preliminary cost estimate for discussion. With an interpretation (by others) on what scope of work is CPF fundable, we can begin to understand what elements of the program will require other sources of funds (e.g grants or private donations).

To be able to start this, we needed to make certain assumptions on program and scope of work. We developed two basic program scenarios:

Option 1: Four (4) Structures Rehabilitated with Brooks Studio Reconstructed

Option 2: Three (3) Structures Rehabilitated with Brooks Studio Demolished and Not Replaced

The purpose of this analysis is to develop a draft preliminary budget to finance the proposed conversion of the property from residential and open space to a museum and nature center use in order to provide for historic preservation and expanded public access to the buildings and grounds. This should serve as a starting point of a working model for Stakeholders to arrive at a satisfactory scope of work for the project and corresponding fund-raising target.

In addition to plan development work (architectural, engineering, MEP) that will need to be completed, a significant portion of the project scope will be informed by the Town of East Hampton code requirements from various departments such as the Fire Marshal, Building, Planning, Architectural Review Board, etc. These will be developed as the project goes forward through design, approval, and permitting process.

As a more effective approach than applying a unit cost factor per square foot to the entire size of the construction, and in the absence of updated formal drawings or specifications, a preliminary scope of work was developed based on concept sketches, previous 2016 drawings, site visits, condition assessment and conversations with Scott Wilson of the Town and Loring Bulger and Harriet Harrison (Management Committee).

Based on that scope, and using the previous design documents for the property, various dimensions and quantities were calculated to which current construction cost unit prices (assuming Davis-Bacon Act Prevailing Wages) were applied on a trade-by-trade basis. In the event there was no way to execute such a calculation, allowances were used. Where applicable, we utilized our data base of actual costs incurred on other historic preservation projects we have been involved with in East Hampton. These include: Gardiner Mill Cottage in East Hampton Village, Second House in Montauk, Boys & Girls Harbor Pavilion on Three Mile Harbor, Dominy Shops in East Hampton, and Duck Creek in Springs.

In addition, to account for the effects of currently unknown but additional scope, a 20% scope contingency was added to the total construction costs. These estimates are in 2022 dollars. No escalation is included in these estimates.

Preliminary Cost Estimate Summary

Option 1:

Residence:	\$1,450,000
Brooks Studio Restoration/Reconstruction:	\$1,554,000
Park Studio & Guest Cabin Restoration:	\$80,500
General Site Work:	<u>\$772,500</u>
Total =	\$3,857,000

Option 2:

Residence:	\$1,450,000
Brooks Studio Demolition:	\$60,000
Park Studio & Guest Cabin Restoration:	\$80,500
General Site Work:	<u>\$496,000</u>
Total =	\$2,086,500

Notes:

- Assumes 2022 dollars
- Assumes Prevailing wage rates apply

Budgeted Scope of Work & Budget Detail

Budgeted Scope of Work

Residence/Cottage

Demolition/Stabilization

- Remove all exterior siding and roof shingles
- Remove all south, east and west windows for disposal. Remove north side windows for refurbishment
- Remove and repair wood rot at sill, floor rim and floor joist ends
- Remove all HVAC, electrical and plumbing. Save existing pre-1975 plumbing fixtures for re-use
- Repair rotten roof sheathing & rafters
- Repair all rotten wall sheathing
- Repair and level floor joist system
- Remove all “sheetrock” like wall board on walls and ceilings
- Dispose of collapsed car port and other yard debris
- Existing appliances (??)

Utilities

- New 600 amp electric service from street (650’ run). New main panel in residence.
- New comm & cable wiring from street
- New water supply well
- New fire well, storage tank, pump & generator (TBD)
- New “low nitrogen” nitrogen sanitary
- Dry wells/rain garden for roof runoff

Residence Sitework

- Post construction landscape & restoration of grounds
- Exterior lighting
- ADA path to residence from parking area

Concrete

- 33 sonotube piers for ramps and exterior circulation decks

Interior Cleaning & Restoration

- Remove broken & vandalized materials
- Clean wood panels and remove for installation
- Clean & refinish floor
- Remove all carpet
- Mold & Mildew remediation
- Mop, scrub & wash

Roofing

- New GAF asphalt roof with ridge vent
- New aluminum gutters

Exterior Doors and Windows

- Refurbish 9 windows and reinstall with new flashing
- Restore and rehab two kitchen entry doors.
- Restore old hardware or procure vintage replacements
- Install 2 double outswing patio doors
- Install 20 replacement windows (replace post 1975 windows that have been vandalized)

Insulation

- Closed cell spray insulation in concealed floor and roof
- Batt insulation in walls
- 1" ridged foam panel (ZIP System) on exterior where needed for additional R factor

Interior Carpentry

- Restore pre-1975 doors, closets and cabinetry to functional conditions
- Build out new ADA bath space (tile floor, sheet rock walls)
- Build out mechanical space
- Reinstall wood panels & trim
- Install new wall board, flooring and ceilings
- Re-create studio storage shelving and racks and built-ins
- Install all hardware
- General repairs

Exterior Carpentry

- Install new wood shingle siding on vapor barrier
- Install new cedar ship lap siding
- Install new "in kind" trim kits
- Install new ADA ramp and exterior circulation deck

Plumbing

- Main bath and kitchen fixtures to remain disconnected
- 2 frost free hose bids
- Install new plumbing, fixtures and bath accessories in ADA bath
- Provide connections to new water supply and sanitary system

Electrical

- Rewire entire house
- Reinstall vintage fixture and replacement fixture, switched and control
- Connect HVAC
- Setup main panel to serve sub-panel(s) serving outdoor lighting and Brooks Studio
- Exist/emergency lights to code
- Voice & Data systems (AV wiring & equipment) CAT^?
- Alarm & security systems
 - Code compliant fire alarm
 - Security system
 - CCTV

HVAC

- SVR electric heat pump
- Tankless hot water for ADA bath

- No flame backup
- Low temperature alarm

Fire Sprinklers (wet) (TBD)

- Install sprinklers, piping and control box

Painting & Finishes

- 3 coats of spackle
- Preparation, prime & 2 coats

No allowances made for furnishes or displays

Brooks Studio

Demolition/Stabilization

- Remove contents
- Remove all HVAC, electrical and plumbing.
- Save existing pre-1975 gas heater and vent pipe for display
- Crane work for controlled demolition of main studio area
- Provide temporary shoring and bracing of structure during demo
- Remove and dispose roof and clerestory
- Remove and salvage roof I-beam and steel columns and steel cables
- Remove transite wall panels by asbestos remediation contractor
- Remove wall framing down to floor frame
- Remove and repair wood rot at sill, floor rim and floor joist ends where columns fell through floor
- Demolition rear storage area down to foundation
- Dispose of yard debris
- Cleanout cellar of old paint products

Utilities

- New 200 amp electric service from residence (350' run). New subpanel in studio
- New comm & cable wiring from residence
- New water service from residence
- New fire well, storage tank, pump & generator (TBD)
- New "low nitrogen" nitrogen sanitary
- Dry wells/rain garden for roof runoff

Studio Sitework

- Post construction landscape & restoration of grounds
- Exterior lighting
- ADA path and nature paths from residence and parking areas

Concrete

- 10 sonotube piers for ADA ramp access

Interior Cleaning & Restoration

- Clean & restore main studio floor

Roofing

- New GAF asphalt roof with ridge vent
- New aluminum gutters

Exterior Doors and Windows

- New clerestory windows
- 6 new transom windows in rear studio storage area
- 8 new transom windows in main studio

- New replica exterior entrance door to studio
- Restore old hardware or procure vintage replacements

Insulation

- Closed cell spray insulation in concealed floor and roof
- Batt insulation in walls
- 1" ridged foam panel (ZIP System) on exterior where needed for additional R factor

Interior Carpentry

- Restore new interior doors to match pre-1975 conditions
- Build out new ADA bath space (tile floor, sheet rock walls)
- Build out mechanical space
- Reinstall wood panels & trim
- Install new wall board
- Install all hardware
- General carpentry

Exterior Carpentry

- Repair rotten floor sheathing & joists in main studio
- Crane work to reset roof steel I-Beam and steel columns; extend columns to foundation
- Reframe wood stud exterior walls and roof to match existing
- Install new Hardie-Plank cement board panels as studio siding
- Install new Hardie Plank cement board horizontal clapboard to match
- Install trim kits to match

Plumbing

- 1 frost free hose bib
- Install new plumbing, fixtures and bath accessories in ADA bath
- Provide connections to new water supply and sanitary system

Electrical

- Rewire entire studio
- Reinstall vintage fixture and replacement fixture, switched and controls
- Connect HVAC
- Setup sub-panel to serve Brooks Studio
- Exist/emergency lights to code
- Voice & Data systems (AV wiring & equipment) CAT6?
- Alarm & security systems
 - Code compliant fire alarm
 - Security system
 - CCTV

HVAC

- SVR electric heat pump
- Tankless hot water for ADA bath
- No flame backup
- Low temperature alarm

Fire Sprinklers (wet) (TBD)

- Install sprinklers, piping and control box

Painting & Finishes

- 3 coats of spackle
- Preparation, prime & 2 coats

No allowances made for furnishes or displays

Park Studio & Guest Cabin

Restoration

- Lift Cabin and level and restore CMU grade supports
- Temporary cable & come-along Cabin to plumb walls and reduce building rack
- Remove and preserve contents
- Replace roofing with new GAF asphalt shingles
- Remove and restore all windows and doors and/or reconstruct replicas
- Replace skylight
- Clean and restore floor
- Remove wall and ceiling boards and replace in kind
- Replace rotten or damaged horizontal cedar siding and trim
- Prep and paint to match existing
- No proposed electric or heating/cooling

Overall Sitework to Provide Public Access

- Install 20' wide x 350' long paved driveway entrance
- Install paved parking area (40 spaces)
- Install 20' wide x 500' long Fire Apparatus Access Road with turnaround from parking area to Brooks Studio
- Install exterior path lighting and parking area lighting
- Install paths
- Install drainage dry wells or raingarden for parking area
- Install signage
- No allowance for site furnishings or displays

Preliminary Cost Estimates - Brooks-Park Property Restoration

Item	Description	QYT	Units	Unit Price	Total Price
Residence/Cottage					
A	Demolition/Stabilization				
1	Strip Shingles & Siding, remove doors & windows	192	Hours	\$ 90.00	\$ 17,280.00
2	Wood rot repair	480	Hours	\$ 150.00	\$ 72,000.00
3	Remove HVAC	48	Hours	\$ 90.00	\$ 4,320.00
4	Yard debris & utilities removal	18	Hours	\$ 90.00	\$ 1,620.00
5	Materials	1	allowance	\$ 40,000.00	\$ 40,000.00
6	Dumpsters	10	40 yds	\$ 1,000.00	\$ 10,000.00
B	Utilities				
1	600 amp service	650	LF	\$ 120.00	\$ 78,000.00
2	Comm & Cable	1	allowance	\$ 10,000.00	\$ 10,000.00
3	Water well & pressure tank	1	allowance	\$ 15,000.00	\$ 15,000.00
4	Fire well, tank, pump & generation	1	allowance	\$ 120,000.00	\$ 120,000.00
5	Sanitary	1	allowance	\$ 40,000.00	\$ 40,000.00
C	Residence Site Work				
1	ADA Path	1000	SF	\$ 45.00	\$ 45,000.00
2	Exterior Lighting	1	fixtures	\$ 10,000.00	\$ 10,000.00
3	Drainage	1	allowance	\$ 10,000.00	\$ 10,000.00
4	Restoration of grounds	1	allowance	\$ 10,000.00	\$ 10,000.00
D	Concrete				
1	Sonotube piers	33	pier	\$ 1,000.00	\$ 33,000.00
E	Interior Cleaning & Restoration				
1	Cleaning	160	Hours	\$ 90.00	\$ 14,400.00
2	Mold & Mildew Remediation	1	allowance	\$ 20,000.00	\$ 20,000.00
3	Asbestos Removal	1	allowance	\$ 10,000.00	\$ 10,000.00
F	Roofing				
1	New asphalt roof + moisture barrier	1750	SF	\$ 20.00	\$ 35,000.00
2	Aluminum gutters & downspouts	200	LF	\$ 80.00	\$ 16,000.00
G	Exterior Doors & Windows				
1	Reburbish	11	units	\$ 3,000.00	\$ 33,000.00
2	New windows	20	units	\$ 1,000.00	\$ 20,000.00
3	New double patio doors	2	units	\$ 4,000.00	\$ 8,000.00

4	Installation labor	150	hours	\$	150.00	\$	22,500.00
5	hardware	1	allowance	\$	5,000.00	\$	5,000.00
H	Insulation (installed)			\$			-
1	Batts	1	allowance	\$	5,000.00	\$	5,000.00
2	Spray Foam	1	allowance	\$	50,000.00	\$	50,000.00
3	1" rigid foam board	3000	SF	\$	10.00	\$	30,000.00
I	Interior Carpentry			\$			-
1	Labor	300	hour	\$	150.00	\$	45,000.00
2	Materials	1	allowance	\$	15,000.00	\$	15,000.00
J	Exterior Carpentry			\$			-
1	Labor	300	hour	\$	150.00	\$	45,000.00
2	Miscellaneous Materials	1	allowance	\$	35,000.00	\$	35,000.00
3	Cedar Siding materials	1800	SF	\$	20.00	\$	36,000.00
K	Plumbing			\$			-
1	Labor	80	hour	\$	165.00	\$	13,200.00
2	Miscellaneous Materials	1	allowance	\$	35,000.00	\$	35,000.00
L	Electrical			\$			-
1	Labor	160	hour	\$	200.00	\$	32,000.00
2	Miscellaneous Materials	1	allowance	\$	20,000.00	\$	20,000.00
M	HVAC			\$			-
1	Allowance	1	allowance	\$	45,000.00	\$	45,000.00
N	Paint & Finishes			\$			-
1	Labor	160	hour	\$	100.00	\$	16,000.00
2	Miscellaneous Materials	1	allowance	\$	10,000.00	\$	10,000.00
O	Fire Sprinklers			\$			-
1	Allowance	1	allowance	\$	35,000.00	\$	35,000.00
	Subtotal (A-O)			\$			1,167,320.00
	Contractor overhead, profit, insurance		18%	\$			210,117.60

\$1,310,278.37 X 20% = \$262,055.67 of allowable group B expenses. Group B expenses = \$258,200 in yellow. \$140,000 of non CPF expenses in red.

Brooks Studio

Brooks-Park Property Restoration A Town of East Hampton Project

Park Studio & Guest Cabin

General Site Work (Option 1)

Brooks-Park Property Restoration A Town of East Hampton Project

2	Fire Rd from parking to Brooks Studio	500	LF	\$	115.00	\$	57,500.00
3	Parking (40 spaces)	1	allowance	\$	350,000.00	\$	350,000.00
4	Exterior Lighting	8	fixtures	\$	4,000.00	\$	32,000.00
5	Signage	1	allowance	\$	10,000.00	\$	10,000.00
6	Paths	1	allowance	\$	6,000.00	\$	6,000.00
7	Restoration after construction	1	allowance	\$	10,000.00	\$	10,000.00
8	Clear & Grade & prep to pave	1	allowance	\$	50,000.00	\$	50,000.00
	Subtotal (AAA)			\$		\$	555,750.00
	Contractor overhead, profit, insurance		18%	\$		\$	100,035.00
	Bonds		3%	\$		\$	16,672.50
	Contingency		20%	\$		\$	100,035.00
	Subtotal for General Site Work			\$		\$	772,492.50

General Site Work (Option 2)

AAAA	Demolition/Stabilization	350	LF	\$	115.00	\$	40,250.00
1	Entry Drive	0	LF	\$	115.00	\$	-
2	Fire Rd from parking to Brooks Studio	1	allowance	\$	219,000.00	\$	219,000.00
3	Parking (25 spaces)	5	fixtures	\$	4,000.00	\$	20,000.00
4	Exterior Lighting	1	allowance	\$	10,000.00	\$	10,000.00
5	Signage	1	allowance	\$	6,000.00	\$	6,000.00
6	Paths	1	allowance	\$	10,000.00	\$	10,000.00
7	Restoration after construction	1	allowance	\$	30,000.00	\$	30,000.00
8	Clear & Grade & prep to pave	1	allowance	\$	30,000.00	\$	30,000.00
	Subtotal (AAA)			\$		\$	335,250.00
	Contractor overhead, profit, insurance		18%	\$		\$	60,345.00
	Bonds		3%	\$		\$	10,057.50
	Contingency		20%	\$		\$	60,345.00
	Subtotal for General Site Work			\$		\$	495,997.50

The Brooks-Park Arts and Nature Center Building Conditions Report

Prepared for:
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15 March, 2023

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Introduction

In January 2023, JHPA, Inc. undertook a site review to provide a Building Conditions Survey Report of the four buildings at the Brooks/Park Arts and Nature Center. This report was prepared for the Town of East Hampton for the purpose of determining the general conditions of the building exterior envelopes and interior elements, thus the information included herein is intended to guide stakeholders in determining what interventions are necessary to retain as much historic materials and systems as possible while maintaining a collection of buildings that are as historically authentic as possible, are evocative of the James Brooks and Charlotte Park residency, and can be interpreted as such. It may be necessary to add additional systems and materials to the buildings, and to the site, depending upon what ultimate program use is determined.

This report includes recommendations for remedial intervention intended to guide the preservation of these significant historic buildings, which are found in the “Recommendations for Intervention” section of the report.

Methodology

The site assessment included a limited visual assessment in readily and reasonably accessible areas of the Brooks/Park residence, the James Brooks studio, the Charlotte Park studio, and the guest cottage. No material removals were completed as a part of the assessment. Conditions noted in this report are those which existed at the time of the survey.

No warranties are given or implied for any latent or concealed defects or for any defects occurring subsequent to the survey. The architectural consultant is not liable for problems, defects, or deficiencies which could not be reasonably discovered during the limited visual survey.

The services represented by this report are for the exclusive use of the Owner. Any benefit and such services, data, recommendations, proposals, reports, documentation and similar information produced and provided by the consultant are not to be used or relied upon by other parties without written permission from the Owner. Contractors shall not be expected or encouraged to provide quotes or carry out the specialized work described in this report without further professional guidance.

Purpose

The purpose of this undertaking was to identify the possible sources and levels of deterioration of the four subject buildings, and to determine appropriate remedial intervention measures in order to assist the Town of East Hampton in planning for future capital expenditures, possible reuse of the buildings, and to identify conditions which might require immediate attention in order to remove hazards to public safety.

Standards

For the compilation of this report and accompanying recommendations for intervention, we have followed the “Secretary of the Interior’s Standards for the Treatment of Historic Properties” (36CFR, 1995), published by the National Park Service. The Standards should be followed as well to guide any future interventions and/or adaptive reuse of these historic buildings.

Format

The written report, photographs, drawings, and related appendices are intended to complement and, where applicable, reference each other to produce a comprehensive assessment of the structure.

Reproduction

This report is considered work for hire and may be reproduced at the discretion of the Town of East Hampton. Copies of the files related to this assessment are available to the client on flash-drive upon request.

References

References cited in this section refer to site-specific documents which relate the history of stewardship of the property. Such references serve, individually and collectively, to document the morphology of the structure and evolution of the organization and its stewardship of the property.

This report is based upon an on-site survey by Kurt Hirschberg, Kati Smith, and Michael Devonshire of JHPA, and Melbourne Garber, of Gedeon GRC, on 20 January, 2023.

Acknowledgements

The authors of this report wish to gratefully thank Ms. Sylvia Overby and Mr. Scott Wilson, for their immeasurable assistance and good will toward the production of this report.

Executive Summary

The four extant buildings at the Brooks-Park site can very well serve as a case study for preservationists interested in the phenomenon of deferred maintenance. Moreover, an investigation of the buildings reveals the results of what appear to be an amalgam of pre-existing structures moved to the site, the best efforts of a competently (but not overly so) skilled “builder”, and the results of skilled tradespersons; while some of the construction is well executed, other examples of untrained efforts are evident. All of the buildings exhibit the results of disuse and lack of care.

The buildings and the site have not lacked investigative study – there were reports completed in 2015, 2021, and 2022. The results of the various investigations have shown that neglect of the buildings has resulted in some cases in drastic failure of building components, in others expected weathering. Indeed, the 2015 conditions report by D.B. Bennett, consulting engineer, voiced optimism that restoration remained a possibility. Neither have the buildings on the site escaped vandalism, a result of remote location and minimal security.

Thus, we find ourselves at a point in the history of the site, that began with the first use of the property by James Brooks in the 1950s, where decisions must be made with regard to the preservation of the buildings. It is our opinion that the rich cultural importance of the Brooks-Park association with the site renders it deserving that a restorative approach, emphasizing a period of interpretation of the 1970s-1990s be taken, in order to retain as much as possible of the artifactual remains of the buildings in which these two immensely gifted artists performed their acts of creation.

The Residence, originally a small cottage moved to the site in 1957, has been added to at least three times, each addition being of varying levels of construction quality, and representing different aesthetics. The seemingly arbitrary collection of additions to the original structure reflect in a way the organic and non-orderly or aesthetically confined nature of the owners.

The exterior of the building exhibits the evidence that one might expect of a neglected building – failing paint, some water-related deterioration of wooden elements, an aging roof. Nevertheless, there are no exterior conditions that cannot be addressed and cured with appropriate intervention. Likewise, the interior of the building, which retains vestiges of the Brooks-Park residency, although vandalized and deteriorated, is serviceable.

Mechanical and electrical systems at the residence are inadequate and seriously deteriorated, and will require complete replacement to meet contemporary standards, and additionally, standards for public use of the building.

The Brooks Studio is the most imposing building on the site, and perhaps the most problematic from a preservation perspective due to the advanced deterioration of the roof assembly, and the partial collapse of the one-story addition. The imposing main studio block - the original structure, believed to have been constructed in the 1960s, features an industrial “sawtooth” roof configuration with north-facing clerestory windows – perfect for an artist’s studio. Exterior walls

of the main block were clad in “Transite” panels, a contemporary fireproof treatment. This construct encloses a vast soaring interior. A later appendage is a one-story addition, used to store materials and finished works. The complicated roof assembly, dependent upon metal flashings and unusual juxtapositions of materials, required a considerable amount of attention to maintenance, which, because of inaccessibility, it has not received, resulting in roof leakage and serious interior damage from water entry. An attempt at supplemental structural steel shoring following Brooks’ death, has proven useless due to the leaking roof, and presents the greatest safety hazard on the site. Additionally, the exterior wall cladding sheets, “Transite”, contain asbestos, a carcinogenic material, and will require remediation. It is possible to restore the Brooks studio – an effort that will be costly. However, in this studio the essence of the genius of Brooks is still palpable – his paint materials are still extant. Elements of the studio, the walls, façade windows, etc., can be salvaged, restored, and reused. The walls can be restored. The roof and clerestory elements must be carefully removed and replicated. The one-story storage wing is partially collapsed and beyond restoration. Some elements of this structure, ex: windows, aluminum siding, can be salvaged for reuse on a new structure.

The Park studio, relocated to the site in the 1970s, is perhaps the most compelling of the four structures. Although there has been some vandalism to the building exterior, and a certain amount of disarray on the interior, it is not difficult to imagine that Charlotte Park has only temporarily left the studio – her painter’s smock still hangs on the north door. Intervention work will include improvements to the building foundation, remedial work on the wooden façade cladding, restoration or replacement of windows, replacement of one door and restoration of the other. The roof sheathing and skylight assembly require replacement. The small space heater in the studio can be rehabilitated for interpretive use. The building can serve as a “view only” resource.

The Guest Cabin, the least architecturally impressive of the buildings at the site, nevertheless has no less cultural significance than the other buildings. During the Brooks-Park occupancy it was used by a number of important artistic figures, friends of James and Charlotte, that included Jackson Pollock among other abstract expressionist artists. Interpreted as a “view only” artifact, the building will require re-setting on an improved foundation, new roofing, restored windows and door, and remedial work on the wooden façade cladding.

The rehabilitation and adaptive reuse of the Brook-Park site will be a major endeavor, financially and physically, and will likely require a considerable amount of time to plan and complete. Adaptive reuse for interpretation and use by the public will require numerous upgrades and ADA improvements. To ensure that the buildings remain as intact as possible, adequate protection of the buildings must be undertaken. Further, as it will be necessary for development of restoration documents and, in a worst case, replacement of a damaged or destroyed building, complete photographic and measured drawing documentation of the buildings should be completed.

Together this collection of historically significant structures represents a *Genius loci* for this site that served as the stage on which Charlotte Park and James Brooks, two very important Abstract Expressionist artists, lived and created.

Existing Conditions Assessment – Descriptions and Conditions

This section of the report describes the salient architectural features of the four buildings at the Brooks-Park site and provides a description and evaluation of existing conditions and recommended remedial treatment. Salient conditions are illustrated.

SITE Description:

General Description

The Brooks-Park site is located in Springs, NY, Suffolk County. The surrounding wooded landscape is approximately 5ft. above sea level, and slopes very gradually toward the south. Access to the site is from Neck Path by a dirt/gravel road which terminates near the north façade of the Brooks studio. Access between the four structures is by dirt path.

SITE Conditions:

The immediate surroundings are wooded, with second and third growth trees, and low shrub growth.

BROOKS-PARK RESIDENCE Description

General Description:

The residence is a linear structure comprising four distinct building campaigns, beginning with the oldest, the cabin that was moved to the site in the 1950s. The original section (96 SF) is centrally located. This early structure was enlarged by an addition (624 SF) to the north and east. An “L” shaped addition (448 SF) was added next at the west end of the structure. The last alteration was an addition (370 SF) to the east end of the building.



Photo No. 1: The residence as it stands today is comprised of four building campaigns starting with the original cottage moved to the site in the 1950s.

Exterior Description:

Roofing:

All residence roofs feature shallow gable construction. The original cabin and subsequent additions retain their original wood shingle roofs, covered with later asphaltic tab-type shingles. The roof sheathing is installed over wood nailers at the cabin, and over wood planks at the addition. Roofs of the later additions, at the east and west ends, both appear to have always been covered with asphaltic shingle installed over wood tongue and groove decking.

Roof Drainage:

The roof slopes drain directly to grade with minimal overhang at façade eaves. There are no gutters or downspouts.

Walls:

The residence foundation walls are CMU block with a cement stucco application on the exterior face, visible above grade.

The upper walls are all wood framed, clad with cedar shakes at all walls, except at the north addition, which is clad with wide clapboards. All cladding was left natural, with the exception of the west wall of the “L” on the north addition and the original cabin which are both painted white.

Windows:

The window detailing varies greatly with each building campaign. The earliest section has 6-lite wood casement windows. The first addition has a combination of 6-lite wood casement windows with one 4-lite fixed sash window at the north wall, and one 4-lite awning window at the clerestory. The north façade featured 5 large casement windows. The west addition has one pair of 6-lite fixed sash windows at the “L”, three sets of paired 10-lite casement sash windows at the northeast corner, and a fixed 4-lite window at the clerestory.

Doors:

No exterior doors remain at the earliest cabin section of the residence. The first addition had a single north-facing wood door, currently fitted with a plywood cover. The west addition has a sliding leaf metal and glass door with a 16-lite wood framed transom sash at the south façade. The east addition has a metal and glass sliding leaf door again at the south façade.

Interior Description:

Ceiling:

The ceiling treatment at the original cabin portion of the residence is painted gypsum board over wood framing. The ceiling slopes downward toward the south wall.

The ceiling at the bathroom and portions of the kitchen in the first addition are gypsum board over wood framing. The main room and the remainder of the kitchen walls consists of painted cellulose fiber panels installed between painted roof rafters.

The ceiling at the west addition consists of exposed unpainted roof framing with painted cellulose fiber panels installed between the rafters over the wood decking.

The ceiling treatment at the east addition is of painted gypsum board.

Walls:

The walls at the original portion of the residence are painted gypsum board over 2”X4” wood framing. Windows and door casing trim is of painted wood flat fascia. Base board trim is flat stock with a wood quarter-round at the base.

The walls at the bathroom, west wall of the main room, and kitchen vestibule are painted gypsum board. The remainder of the spaces within the kitchen and main room are painted wood “V” board paneling. The trim in this addition is all painted flat stock wood.

The walls at the west addition are clad with painted pine “V” board paneling. There is no base trim. Windows and doors are trimmed with simple flat stock painted wood moldings.

Flooring:

The floors at the original portion of the residence are painted wood strip flooring. There is one single heat register at the center of the step up into the west addition.

At the first addition, the bathroom floor is ACT tile over wood substrate. There is one single floor register. The floor at the kitchen vestibule is painted wood plank with a lift-out hatch to the basement. The kitchen and main room are painted wood plank and strip flooring.

The floors at the west addition are painted wood tongue and groove boards. There are four heating registers located within the floor at the outside perimeter. There is a surface mounted baseboard radiator at the north wall of the "L".

The floor of the east addition is covered with carpet and tile, but is likely a similar wood plank detail visible in other locations of the residence.

Doors:

Interior doors consist of painted wood panel doors leading into rooms, board and batten doors (painted and unfinished) at closets, and in one location there is a sliding wood door. The kitchen vestibule retains an original wood screen door.

Cabinetry:

In the original portion of the residence there is a painted wood built in at the south wall consisting of two banks of three drawers, two banks of single drawers with louvered bifold doors below, and a single fold down trash bin.

The kitchen cabinetry consists of a painted wood counter with the wood cabinets and sliding doors below.

There are two built-in wood cabinets at either side of the sliding glass door in the west addition. There is a built-in painted wood bin at the southwest corner of the "L", with an unfinished wood shelf below.

Accessories:

An original vanity and toothbrush/cup holder remain in the bathroom of the first addition, these should be carefully salvaged and reinstalled as part of any repair campaign.

Fixtures and Appliances:

The bathtub at the first addition is original, and salvageable. The sink and toilet are both modern replacements.

The kitchen retains the original stainless-steel sink, as well as an early dishwasher and washing machine. The stove and dryer are non-historic replacement units.

The main room retains a heating stove.

The bathroom fixtures at the south wing are original.

The north addition had a free-standing heating stove at the north wall, that has been removed.

Mechanical Systems:

The mechanical system consisted of an oil-fired furnace located within the basement.

BROOKS-PARK RESIDENCE Conditions

Exterior Conditions:

Roofing:

The extant roofing is in poor condition. The asphalt shingles have exceeded their useful service life. There is a hole in the roof at the south façade in the location where the asphalt shingles are installed over the earlier wood.



Photo No. 2 and 3: Asphaltic shingles have been installed over the original wood shingle roofing. There is extensive damage to the ceiling below this location.

Roof Drainage:

The minimal overhang and lack of gutters has exacerbated deterioration of the wood cladding along the base of the wall due to splash-back and accumulation of plant detritus.

Walls:

The foundations are in generally good condition with no signs of settlement or deterioration.



Photo No. 4 and 5: Minimal roof overhang, excessive soil overburden, and accumulated organic detritus are all contributing to cladding damage at the residence.

The upper walls are in fair condition. The wood shakes and clapboards are weathered throughout. The lower 3'-0" of the walls is more compromised as a result of roof runoff. At the earlier portions of the residence the deterioration has extended into the sill at the west façade. In general, perimeter grade is excessively high in relation to the exterior

cladding (especially at the east façade) resulting in cladding deterioration and insect damage from moisture.

Windows:

Most of the windows only require replacement of broken glazing and the addition of weather-stripping to be re-useable. Ten windows have broken or heavily damaged mullions, requiring restoration. The five large casement windows at the south façade are all heavily damaged and will require replication.



Photo No. 6 and 7: The windows all require some level of repair.
While most only require re-glazing, some have damaged mullions requiring sash restoration.

Doors:

The wood door at the kitchen vestibule is missing and requires replacement. The two sliding glass doors are heavily damaged and will require replacement.

Interior Conditions:

Ceiling:

The ceiling at the earliest section of the residence is in fair condition. There is a large hole at the west end, covering the flat and sloped portions of the ceiling. The ceiling sheathing will require replacement. The seams in the gypsum board are open within the closet.

The gypsum board ceilings at the bathroom and kitchen are in fair condition with heavy paint deterioration. The cellulose fiber sheathing panels are in better overall condition, with only minor paint deterioration.

The west addition ceiling exhibits minor paint staining and deterioration of the cellulose fiber panels.

The east addition ceiling exhibits minor paint deterioration.

Walls:

The walls at the original section of the residence have paint deterioration and some water damage at the south wall that will require patching. A hole has been cut through the east wall for a vent. The seams are separating throughout. The wood trim exhibits minor paint deterioration.

The painted gypsum board wall sheathing of the first addition exhibits moderate paint damage throughout. The wall behind the bathtub has water staining from previous leakage. The painted wood paneling and trim exhibit minor paint deterioration, but are in otherwise good condition.

The walls at the west addition are in good overall condition, requiring only painting. The trim at the windows and doors has slightly more paint deterioration, but the damage is purely cosmetic. The walls are straight and level suggesting no settlement or foundation issues.

The walls at the east addition exhibit paint deterioration, but are in generally good condition.

Floor:

There is a heavy paint build up on the floor in the earliest section of the house, with normal wear to the paint finish. The floor register is damaged.

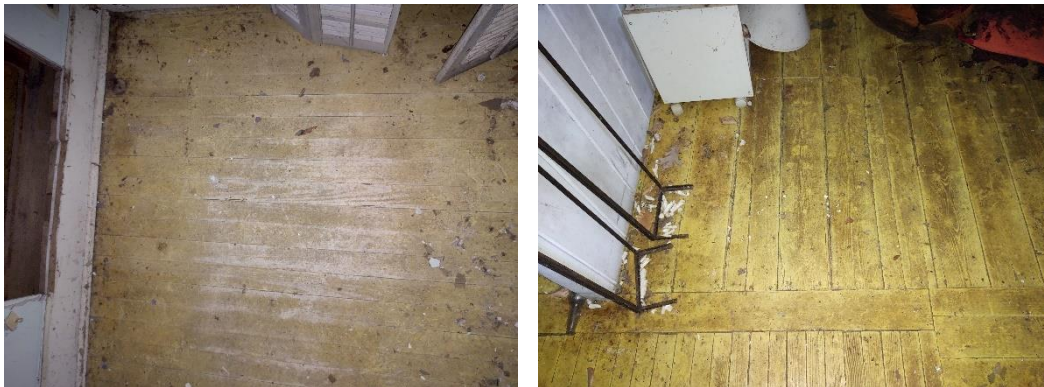


Photo No. 8 and 9: The floors are level and in generally good condition. The primary issue is finish deterioration.

Several tile on the bathroom floor are loose. The floor covering is probable ACM, it will require abatement. The remaining floors in the first addition are in generally serviceable condition with only paint deterioration. The floors are level, indicating no deterioration of the framing below.

The floors at the west addition are in good overall condition with only deterioration of the paint finish. Missing/damaged floor registers should be replaced in-kind. The radiator is in fair condition but is rust stained. The floors are level indicating no deterioration of the framing below.

The floors at the east wing are covered with carpet and tile, but are in serviceable condition with replacement of the carpet.

Doors:

In general, the interior doors are in good overall condition with only paint deterioration. The rollers on the sliding door bind, requiring cleaning and lubrication. The screen door has heavy paint build-up and will require paint stripping and repair.

Cabinetry:

The cabinetry at the original portion of the residence exhibits heavy paint damage, but is in generally good condition. The joinery is separating at one drawer.



Photo No. 10 and 11: The cabinetry primarily requires only minor repairs and repainting.

The kitchen cabinet paint finishes are heavily damaged, but the wood is in good condition. One sliding door is loose.

Both built-in wood cabinets at the west addition are in good condition with only minor damage and paint deterioration. The built-in bins are in good condition; original tags remain on the shelves. These should be carefully salvaged and reinstalled after cleaning and painting. The unfinished wood shelf is in fair condition with some wear, but can be retained without remedial work.

Fixtures and Appliances:

The outer face of the bathtub in the first addition should be repainted. The remaining bathroom fixtures should be replaced with period-appropriate units.

The kitchen sink requires cleaning, but is salvageable. The dishwasher and washing machine should be retained as artifacts. The stove and dryer should be replaced with period-appropriate units.

The heating stove in the main room can be retained as a non-functioning artifact.

The bathroom fixtures at the south addition are in serviceable condition. The glass shower door is broken, requiring replacement.

Mechanical Systems:

The oil-fired furnace is in poor condition and is not operational. A new heating system must be installed as part of any repair campaign for new program use.



Photo No. 12 and 13: The building systems are non-operational and will require upgrades for any proposed re-use of the residence.

JAMES BROOKS STUDIO Description

General Description

The James Brooks studio building is a roughly “L” shaped structure, comprising two blocks: the original tall one-story level studio main block, and a later one-story storage wing appended to the SE corner of the studio block. The studio main block is approximately 782SF in size, and the storage wing 559SF.



Photo No. 14 and 15: The Brooks Studio was built over two campaigns, the main block clad in Transite panels, and the SE storage wing clad in aluminum siding.

Exterior Description:

Roofing:

Studio main block roofing is a “sawtooth” configuration with two full length north-facing clerestory skylights (8 window units) running approximately east-to-west. The roof is constructed of 2”x6” wood rafters with $\frac{3}{4}$ ” plywood decking; the roof is covered with tab-type granulated asphaltic shingles.

The storage wing roof is a shed roof configuration constructed of 2”x8” wood rafter framing with $\frac{3}{4}$ ” thick plywood decking, covered with tab-type granulated asphaltic shingles.

Roof Drainage:

The studio main block lacks a roof drainage system; the storage block roof drainage is provided by an aluminum “K” section gutter at the south eave. The gutter is not connected to a downspout, but empties westward at the eave level, spilling onto grade.

Walls:

Studio main block foundation is constructed of unpainted CMU walls enclosing a cellar that is 8’-6” deep.

Storage wing foundation walls are also of unpainted CMU; one block is exposed above grade – remaining courses are concealed beneath soil and debris.

Construction of the studio main block upper walls is platform framing consisting of 2"x10" floor plates with 2"x4" wood framing. Framing is clad with ¾" plywood and finished with 4'x8' asbestos-cement board ("Transite") panels secured with 2" wide wood battens. Supplemental wall support is provided by two ¾" dia. iron rods running N-S from eave wall to eave wall.

Storage wing walls are of wood 2"x 4" framing clad with ¾" plywood, and aluminum clapboard siding.

Windows:

Studio block fenestration consists of five types: two sets of inoperable wood frame and sash skylight windows, a set of eight windows on the north wall, a small opening in the lower north wall, three large framed, sashless openings at the SW corner, and six openings to the cellar. The skylight windows are of 3/3 light inoperable sash. The east wall windows are eight single light wood sashes in wood frames located just below the eave level. There is one horizontal wood framed opening lower on the east wall with no sash. There are three large openings at the SW corner of the studio, which feature metal screening on the interior face, and no sash. The windows are fitted with awning-type hinged wood and "Transite" panels which cover the openings. Five of the six cellar windows are of two horizontal casement leaves set in metal openings; one is similar in orientation, but of wood.

Storage wing windows are 8 single light aluminum sash and frame on the north facade, operated by hand crank. The windows are located on the north wall below the eave level.

Doors:

The studio main block entry door opening is located on the south wall near the SW corner. The door is a hollow core (interior) wood door with brass hardware. The door is presently not attached to the frame. Above the door, a single light non-operable transom opening. Access to the cellar level is provided by a "Bilco" type two-leaf painted steel door unit at the north façade.

Interior Descriptions:

Ceiling:

The ceiling of the studio block is covered with painted cellulose fiber board sheets that are attached to the wooden roof framing.

The storage wing ceiling is similarly sheathed with painted cellulose fiber board sheets.

Walls:

Studio block walls are sheathed in painted cellulose fiber board sheets.

Painted cellulose fiber board covers the walls of the storage wing interior.

Floors:

Floor framing within the studio block is of 2"x10" joists with painted ¾" plywood decking.

Within the storage wing, the floor is concrete, covered with sheet vinyl.

Windows:

See "Exterior Description" section.

Doors:

There are no interior doors at the Brooks studio

Mechanical Systems:

A free-standing gas-fired furnace and sheet metal flue stack are located at the west wall of the main studio block. The furnace is not functional.

JAMES BROOKS STUDIO Conditions

Exterior Conditions:

Foundation

With the exception of two step cracks at the NW and SE corners of the studio block foundation walls, foundation is in good condition. There is very little evidence of water penetration through the walls within the cellar, only a minor amount of efflorescence at a few joints. A small amount of water was noted on the cellar floor beneath the deteriorated portion of the roof, attributable to the leaking roof above.

At the storage wing, some minor fissuring was noted at vertical joints in the exposed CMU sections (possibly from original construction), but they otherwise appear to be in serviceable condition.

Walls:

At the studio block, the north and south walls are plumb, and appear to be in serviceable condition, with the exception of the cellulose fiber siding which, in addition to being an ACM, exhibits significant biological growth on the north wall. There are some broken cladding sheets on the east and west south wall sections. The underlying plywood sub-sheathing was concealed on these two walls. At the west facade wall, a portion of the framing exposed at the interior face reveals a small section of rotted floor plate near the center of the wall. This condition is at the location of a previous vent installation, and is likely isolated. Above, a section of wall has been displaced by failure of a non-original steel 'I' beam intended to provide supplemental support the roof/skylight. A similar upper wall condition is apparent at the east end wall as well; at both locations the framing is displaced and the Transite board is broken and/or distressed. Failure/displacement of the steel 'I' beam has resulted in bending of the two iron wall collar rods that extend between the north and south walls.



**Photo No. 16 and 17: Note the distressed Transite panels where the "I" beam has failed.
The aluminum siding is in good overall condition with only minor damage.**

At the storage wing, the west wall framing and cladding has nearly fully collapsed, exposing the wood framing. The remaining three walls appear to be in serviceable condition. Some damage to the aluminum siding was noted on the south and east walls.

Roofing:

The original studio block wooden roof framing is undersized and deficient. Chronic water infiltration at the roof, likely through deficient flashing at the central skylight/roof junction, has resulted in near complete failure of the studio block roof system. The non-original steel beam, intended to provide supplemental support, has failed, and a considerable deflection of the roof has resulted. The resulting deflection has caused damage to the adjacent end walls, and distortion of the easternmost skylight (see windows section). The studio roof south slope appears to be intact and only moderately distorted, but the undersized framing is a dangerous condition.

Roof sheathing at the storage wing is in poor condition, and staining of the interior ceiling finishes at the storage wing suggests that there is advanced deterioration of the roof decking, and possibly framing, of this section.



Photo No. 18 and 19: Chronic water infiltration has resulted in significant damage to the roof and skylight.

Windows:

At the studio block, the central skylight assembly is significantly deteriorated and distorted due to the failure of the roof framing. The northern skylight assembly appears to be in salvageable condition. The north wall hopper window system is in restorable condition. The small single opening at the north wall lacks sash, but is in otherwise fair condition. The three large openings at the SW corner of the main block appear to be in serviceable condition, however, the Transite panels that cover them require replacement.

Doors:

The entry door to the studio main block south facade, being an “interior” door- not intended for service on the building exterior- is off the hinges and heavily deteriorated; the hanging hardware is missing. The transom light sash above is missing.

The bulkhead entry doors to the cellar are generally moderately corroded and warrant preparation and repainting.

Mechanical Systems:

The non-functional studio furnace should be salvaged and stored for interpretive reuse.

Interior Conditions:

Ceiling:

At the studio block, the cellulose-fiber sheets are in serviceable condition on the south ceiling slope, but in very poor condition on the remaining ceiling.

Within the storage wing, all ceiling sheathing is in poor condition, exhibiting some deformation, and significant water damage.

Walls:

At the studio block cellar, the CMU walls exhibit some minor water staining, but very few open joints.

Cellulose wall cladding conditions vary within the studio block: east and west wall sheathing is in serviceable condition; east wall sheathing has been significantly damaged by failure of the roof and consequent wall framing disruption; similar disruption is apparent on the west wall, and a vertical section of wall board has been removed on this wall.

Within the storage wing, all wallboard is damaged to some extent: the east and north walls are heavily water-stained, the south wall is missing, the west wall is deteriorated.



Photo No. 20 and 21: Ceiling and Wall finishes at the storage wing are heavily damaged from failure of the roof and rear wall.

Floors:

At the studio block cellar floor, some standing water was noted on the floor near the NE corner – a result of roof leakage at the roof section above.

Much of the studio floor framing and decking exhibits heavy water damage including mold and rot of the framing and delamination of the decking plywood – most heavily on the east half of the room, caused by leakage of the roof section above.

The storeroom floor sheet vinyl is in poor condition; the sheeting conceals the full condition of the concrete floor, but no serious displacement of the slab was noted.

CHARLOTTE PARK STUDIO Descriptions

General Description:

The Charlotte Park studio is a one-story gable-roofed wood framed and clad structure on a CMU pier foundation, of approximately 120SF. The roof ridge is oriented approximately east to west. Access to the studio is through doorways at the north and south facades, and light and air is provided by three façade windows and a skylight in the north roof slope.



Photo No. 22 and 23: The Charlotte Park Studio is a small one-story cottage structure located northeast of the Brooks Studio.

Exterior Description:

Roofing:

The gable configuration roof is presently framed with 2"x 4" rafters with 2"x4" collar ties, T&G board decking, and sheathed with asphaltic tab-type shingles.

Roof Drainage:

The studio roof lacks a drainage system; runoff empties to the roof perimeter and to ground.

Walls:

The studio foundation walls are of CMU blocks at corners, with painted wood skirting. There are small metal ventilation grilles in the north and south foundation walls.

The exterior upper walls are constructed of wood 2"x4" framing, and sheathed with coved novelty siding, of two different widths, with vertical corner trim. There is clapboard siding within the gable end pediments. The novelty siding on the north façade is slightly narrower than that of the other walls.

Windows:

There are 2 façade windows at the studio: at the south façade a large metal framed, horizontal sliding sash window; and at the north wall a single light wooden sash window. A non-operable wood and glass skylight is located in the north roof slope.

Doors:

Two doors provide access to the studio; one on the south and one on the north façade. Both doors are four panel painted wood with applied ogee panel perimeter molding. The south façade door has been unhinged.

Interior Description:

Ceiling:

Roof rafters are exposed at the ceiling; the underside of the wood roof decking is covered with painted cellulose-fiber sheets.

Walls:

Interior wall finishes consist of painted cellulose-fiber sheeting installed between framing studs on the north and south walls. On the east and west walls, the cellulose-fiber sheets cover the framing and some foam insulation boards installed between studs.

Floor:

The interior floors are painted plywood sheets nailed into the subfloor.

Mechanical System:

The studio was heated by a through-wall mounted propane heater at the north wall.

CHARLOTTE PARK STUDIO Conditions

Exterior Conditions:

Roofing:

The asphaltic roof shingles are likely original and significantly weathered, exhibiting signs of deterioration as a result of UV exposure, general weathering and biological growth.

Roof Drainage:

The building lacks a roof drainage system. Roof runoff empties to the ground.

Walls:

The skirting at the studio foundation level is stained from continuous leaf and other debris accumulation. At the upper walls, the lowest siding boards are heavily water damaged and warrant replacement. Although weathered, the upper wall siding is serviceable. All corner trim is heavily deteriorated and should be replaced. The clapboard sheathing within the two gable end pediments, while generally serviceable, may require partial replacement. The wood exterior cladding and trim exhibits significant paint loss and requires preparation and repainting.

Windows:

Windows on both the north and south walls are in salvageable condition, but the glazing in each has been shattered. The frames are in serviceable condition.



Photo No. 24 and 25: The window sash and frames are salvageable but will require re-glazing. The entry door is heavily damaged and will require full restoration.

Doors:

The south entry door is off the hinges and severely damaged; the frame and casing are also damaged. The north door is intact, but will require some restoration and refinishing.

Interior Conditions:

Ceiling:

The exposed rafters are in good condition. The cellulose fiber boards are loose/displaced at some locations and exhibit considerable water staining and breakage.

Walls:

The interior wall sheathing exhibits a considerable amount of mechanical damage and displacement.

Floor:

The floor is moderately damaged with considerable staining; will require spot-replacement and refinishing.

Windows:

See "Exterior Conditions"

Mechanical System:

The heating mechanism is no longer operational. The Propane fuel tank remains on the west side of the studio.



Photo No. 26 and 27: The extant furnishings and artifacts require proper documentation and cataloging.

GUEST COTTAGE Description

General Description:

The Guest Cottage is a wood framed and clad structure of approximately 125SF. The cottage rests on CMU block piers. The cottage roof is a shallow gable configuration with the ridge oriented east-to-west.



Photo No. 28 and 29: The guest cottage is a small wood framed structure located to the north of the Brook Studio.

Exterior Description:

Roofing:

Roof framing is of 2"x4" wood rafters and non-original 2"x6" collar beams with short 2"x6" "king posts", with wood T&G decking. The roof is sheathed with wood shingles. The roof is presently covered with a plastic tarp.

Roof Drainage:

There is no roof drainage system; roof runoff empties at the north and south eaves to the ground.

Walls:

The foundation consists of CMU piers at corners, and supplemental wooden shims placed randomly.

Upper walls are 2"x4" wood framing; the building was originally clad with vertical flush board siding which remains on the west gable end wall, but has been covered with covered novelty siding on the remaining walls.

Windows:

There are two windows at the Guest Cottage, located on the west and south walls. The south and west wall windows are a horizontal sliding wood sash and frame configuration, single light. The west wall is covered with a wooden shutter.

Door:

There is one door opening at the building on the east façade; the opening presently lacks a door.

Interior Description:

Ceiling:

The interior face of the exterior wooden roof decking serves as the interior ceiling. The rafters are exposed.

Walls:

There are no “formal” interior finishes, only exposed structural wood members, which have been painted white on the interior, including the wood plank subfloor.

Floor:

The floor of the Guest Cottage is a painted wood plank subfloor.

GUEST COTTAGE Conditions

Exterior Conditions:

Roofing:

Wooden roof shingles are significantly deteriorated and unusable. Shingles exhibit signs of deterioration as a result of UV exposure and general weathering, and have exceeded their expected performance life. The wood roof decking appears to be in serviceable condition, but requiring some partial replacement where rotted.

Walls:

The CMU and wood foundation elements are inadequate for appropriate support of the building and warrant replacement with adequate footings, but piers replicating the extant CMU elements.



Photo No. 30 and 31: The foundation elements do not properly support the structure.

In general, the wooden walls are in serviceable condition, however some areas are experiencing moisture-related rot where leaves and other detritus has gathered at the base of all four walls. The exterior clapboard cladding is not in serviceable condition, showing severe weathering and rot, as well as biological growth on the north and east walls.

Windows:

There is no longer glazing in the window openings. However, the frames and casings are in generally serviceable condition, requiring only minor repairs.

Doors:

The Guest Cottage lacks a door; the frame is still intact.

Interior Conditions

Ceiling:

The wooden ceiling (underside of roof deck) is in serviceable condition, requiring only preparation and repainting.



Photo No. 32 and 33: The ceiling and wall cladding is water damaged, but only requires preparation and repainting.

Walls:

Walls are in generally good condition, requiring repair principally where water leakage has resulted in some water damage. Interior surfaces will require preparation and repainting.

Floor:

The wood plank subfloor is in serviceable condition with moderate areas of rot and staining; will require replacement in-kind and refinishing.

Summary of Recommendations for Intervention and Budget Estimates

The recommendations for intervention are listed below in descending order of priority. Budget figures are estimated in 2023 dollars. The budget figure includes general conditions, contractor overhead and profit, and design contingency. Items marked with ** are safety hazards and warrant immediate intervention.

Summary of Recommended Interventions – Site

Site recommendations as outlined below are the minimum interventions that should be performed to facilitate building repairs.

Site *Demolition/Disassembly*

- Clear all dead trees and vegetation
- Remove excess brush and overgrowth
- Regrade site for proper drainage

Exterior *Restoration/Replication*

- Install new septic system
- Install new gravel driveway and parking areas
- Install new drywells for drainage systems
- Provide new water service
- Provide new electric service

Total Minimum Sitework Budget: \$1,141,100

Summary of Recommended Interventions – Brooks-Park Residence

Exterior Demolition/Disassembly

- Remove all roof sheathing to roof deck.
- Remove all deteriorated roof decking
- Remove all deteriorated exterior façade cladding
- Modify grade at building perimeter to reduce moisture exposure
- Remove all windows for restoration or replacement
- Remove sliding glass doors for replication (typical of 2)

Exterior Restoration/Replication

- Provide new roof decking as necessary and install new sheathing to match original
- Provide new roofing.
- Provide “French drain” below eaves at roof perimeter to carry roof runoff.
- Replace deteriorated wooden façade cladding
- Restore windows as necessary (typical of 10)
- Replace west façade casement windows (typical of 5)
- Replace sliding glass doors (typical of 2)
- Provide new ADA access ramp
- Provide new security/fire alarm system

Interior Demolition/Disassembly

- Remove extant ceiling in original residence section.
- Remove gypsum board ceilings in Bathroom and Kitchen
- Remove cellulose fiber sheathing from north addition ceiling.
- Remove excessive paint on floor of original section, prepare and repaint following finishes analysis.
- Abate flooring in bathroom and replace with new floor covering to match.
- Remove carpet in south addition.
- Carefully remove all appliances for repair and interpretive reuse.
- Remove and discard extant furnace.
- Provide appropriate ADA improvements.

Interior Restoration/Replication

- Provide new ceiling sheathing in original residence section.
- Provide new painted gypsum board ceilings at the Bathroom and select areas of the Kitchen.
- Install new cellulose fiber sheathing at north addition ceiling
- Prepare and repaint south addition ceiling sheathing.
- Repair water damage at walls of original section; prepare and repaint.
- Repair/replace damaged wall board in bathroom
- Prepare and repaint all interior wall sections and interior trim.
- Prepare and repaint all wood floor sections.
- Replace all missing or damaged floor registers.
- Provide new carpet in south wing to match existing.

- Repair all interior doors as necessary for proper operation.
- Clean, repair as necessary, prepare and repaint all interior cabinetry.
- Provide repairs to all interior fixtures to remain.
- Provide new MEP system for new use.
- Clean and refurbish as necessary all appliances for interpretive reuse

Total Residence Budget: \$544,900

Summary of Recommended Interventions – James Brooks Studio

Exterior Demolition/Disassembly

- Disassemble and dispose of main block roof, framing and related material. Salvage clerestory windows for documentation and replication. **
- Remove and dispose of all ACM wall panel sheets and wood battens. **
- Remove and salvage aluminum “clapboard” siding from the storage wing exterior walls.
- Salvage and store for reuse storage wing north façade windows.
- Disassemble/remove studio main block wall framing as necessary to perform repairs.
- Document and demolish rear storage wing to foundation and floor slab, (salvage shelving if possible). **
- Remove all MEP system elements. Salvage extant heating system for re-installation as artifact.
- Dispose of debris and plant detritus at building perimeter.

Exterior Restoration/Replication

- Shore/brace studio main block exterior walls for roof disassembly work and wall repairs
- Install new roof framing, decking, sheathing, flashing, and clerestory windows (8) to replicate original.
- Construct new storage wing structure to replicate original
- Restore and reinstall storage wing north façade windows
- Reinstall salvaged aluminum siding on storage wing exterior walls
- Rehabilitate exterior landscaping, plantings as appropriate
- Provide new roof drainage components including ground drains and drywells
- Install new entry door at main block to replicate original
- Restore cellar entry bulkhead
- Install new heating system in main block cellar

Interior Demolition/Disassembly

- Salvage, catalogue, and store for interpretive use shelving, furniture, etc. in main block studio space and cellar.
- Remove deteriorated floor framing and decking in main block.
- Remove extant electrical system.
- Disassemble, salvage, and store for reuse shelving in storage wing.

Interior Restoration/Replication

- Install new floor framing and decking to replicate original in main block.
- Reinstall salvaged/install new shelving in storage wing.
- Install new floor covering to replicate original.
- Install new wall and ceiling sheathing to replicate original.
- Install pre-1975 gas heater and vent pipe for interpretive display.
- Install new electrical service and lighting.
- Reinstall interior fittings and furniture.

Total Brooks Studio Budget: \$1,122,100

Summary of Recommended Interventions – Park Studio

Exterior Demolition/Disassembly

- Catalogue, salvage, and store for restoration and interpretive use all artist materials, clothing, etc. within the studio.
- Shore and lift building as necessary to complete foundation upgrade repairs.
- Remove all roof sheathing, flashing, and skylight assembly.
- Remove all deteriorated wood façade cladding and trim.
- Remove windows and doors for replication and/or restoration

Exterior Restoration/Replication

- Lift studio and level and restore/upgrade CMU grade supports
- Temporary cable & come-along studio to plumb walls and reduce building rack
- Restore/replicate windows and doors
- Replace roof sheathing with new asphaltic shingles; install new skylight assembly
- Upgrade extant foundation piers as appropriate.
- Replace rotted or damaged horizontal cedar siding and trim to match
- Prep and paint exterior cladding to match existing

Interior Demolition/Disassembly

- Catalogue, salvage, and store for reuse all material artifacts.
- Remove all damaged interior wallboard
- Remove small space heater, store for rehabilitation and interpretive reuse.
- Remove interior floor covering for replication/replacement

Interior Restoration/Replication

- Replace damaged wall boards in kind
- Restore extant floor; install new floor covering to match existing
- Refurbish (for interpretation only) extant heating system for interpretation
- Install new electrical system and lighting
- Prepare/repaint studio interior surfaces.

Total Park Studio Budget: \$118,400

Summary of Recommended Interventions – Guest Cottage

Exterior Demolition/Disassembly

- Lift building and disassemble foundation elements as necessary to upgrade foundation piers
- Remove all foliage detritus from building perimeter
- Remove deteriorated façade wall “novelty board” cladding as necessary.
- Remove existing roof shingles
- Treat north and west façade wall cladding to remove biological growth
- remove all wood corner trim for replacement

Exterior Restoration/Replication

- Upgrade foundation piers to adequately support the building
- Install new façade wall “novelty board” cladding to replicate original
- Install new roof shingles to match existing
- Replace all wood corner trim to match existing
- Install a new door to replicate original or similar

Interior Demolition/Disassembly

- Catalogue, remove, and salvage all materials within the building for later interpretive display as appropriate.

Interior Restoration/Replication

- Repair interior wall elements where exterior leakage has occurred.
- Prepare and repaint interior surfaces as appropriate.

Total Guest Cottage Budget: \$72,400

Total Budget (all Buildings): \$1,857,800

Total Budget (all buildings and minimum site work): \$2,998,900