



Lucy G. Moses Preservation Awards

Celebrating Excellence

THE NEW YORK
LANDMARKS
CONSERVANCY

The Lucy G. Moses Preservation Awards are the New York Landmarks Conservancy's highest honors for outstanding preservation. The Conservancy has been a leader in preserving, restoring, and reusing New York City's exceptional architectural legacy for five decades.

The Moses Awards recognize individuals, organizations, architects, craftspeople, and building owners for their extraordinary contributions to preserving our City. We are grateful for the generous support of the Henry and Lucy Moses Fund, which makes the Awards possible.

Lucy Goldschmidt Moses was a dedicated New Yorker whose generosity benefited the City for over 50 years. Mrs. Moses and her husband, attorney Henry L. Moses, shared a wide range of philanthropic interests. "I don't think we're worth anything unless we do for others," said Mrs. Moses in a 1983 interview with *The New York Times*.

Hailed as a national model, the Conservancy has loaned and granted more than \$60 million and provided countless hours of pro bono technical advice to building owners. Our work has saved over 2,000 buildings across the City and State, preserving the character of New York for future generations.

The New York Landmarks Conservancy

Lucy G. Moses Preservation Awards

Wednesday, April 19, 2023

Public Leadership in Preservation Award

Laurie Beckelman

Preservation Leadership Award

John J. (Jack) Kerr, Jr.

Project Awards

1065 Clay Avenue

131 Duane Street

69th Regiment Armory

Asia Art Archive in America

Castle Clinton National Monument

Church of Saint Mary the Virgin

The Church of St. Luke & St. Matthew

Lefferts Historic House, Prospect Park

New York State Pavilion

Pier 57

Roosevelt Island Lighthouse

St Luke's Historic Pavilions

Special Thanks

The Henry and Lucy Moses Fund, Inc.

Laurie Beckelman

Public Leadership In Preservation Award



Laurie Beckelman's career in preservation has spanned decades. Among her most prominent roles were serving as Chair of the Landmarks Commission and as Executive Director of the Landmarks Conservancy in an era when the influence and impact of preservation were expanding.

Beckelman's early interest in old buildings brought her to the Municipal Art Society in 1973 to work as Kent Barwick's assistant. That position led to helping on the campaign to save Grand Central Terminal.

She became Executive Director of the Conservancy in 1981. Early in her tenure, she tried to save the Biltmore Hotel

after a developer began illegally tearing it down. As a penalty, the developer gave the Conservancy \$500,000. This money seeded the Endangered Buildings Fund, which continues to provide grants for preservation work. The Sacred Sites Program, the only statewide fund for historic religious properties, was also created under her leadership.

Mayor David Dinkins appointed her Chair of the NYC Landmarks Preservation Commission in 1990. During her years leading the LPC, the Commission designated the African Burial Ground, Audubon Ballroom, City and Suburban homes, the Guggenheim Museum, Broadway theaters, the Woolworth Building and the Upper West Side, Carnegie Hill, and Jackson Heights Historic Districts.

Beckelman has continued to play a role in preservation and New York City's cultural community. She was a Vice President at the World Monuments Fund in the late 1990s and held a variety of non-preservation positions, including work at the Public Theater, Guggenheim Foundation, and the Shed at Hudson Yards, but she has stayed close to the field. She is currently involved with the campaign to prevent New York State from tearing down blocks of historic buildings around Penn Station for supertall commercial towers.

Photo Credit: Noel Sutherland

John J. (Jack) Kerr, Jr.

Preservation Leadership Award

Jack Kerr is widely regarded as a national expert in preservation law. He has been involved in some of the field's most significant cases and is a continued presence in preservation causes. He was also on the board of the Landmarks Conservancy for many years, and served as Chair from 2001 – 2006.



Kerr became interested in preservation and preservation law while at Columbia Law School. As a student, he worked on New York City's brief for the Penn Central case, and the friend of the court brief submitted by the Municipal Art Society. The Supreme Court's decision in this case affirmed the City's Landmarks Law and established landmark designation as a use of zoning power, across the country.

After joining Simpson Thacher & Bartlett, he worked with attorney Whitney North Seymour, who was on the Conservancy's Board. Kerr assisted Seymour on a range of matters for the Conservancy, including amicus briefs, bylaws, and governance. Kerr later joined the Conservancy Board and served as Secretary, Treasurer, Vice-President, and then Chair.

While on the Board, Kerr worked on an amicus brief in a jurisdictional dispute between New York and New Jersey over Ellis Island at the U.S. Supreme Court. He did the same when the Conservancy and others successfully fought St. Bartholomew's attempt to demolish its community house and replace it with a giant tower. This case set a new standard for hardship applications at the Landmarks Preservation Commission. The LPC itself often sought Kerr's advice.

Although Kerr has resigned from the board, he continues to counsel the Conservancy on preservation legal issues. He recently worked with the Conservancy, the National Trust for Historic Preservation, and the Preservation League of New York State on an amicus brief supporting a challenge to the State's rationale for demolishing blocks around Penn Station by declaring them "blighted."

Kerr is Vice-Chair of the World Monuments Fund and on the board of the James Marston Fitch Charitable Foundation.

1065 Clay Avenue

Bronx



Ali & Farah Mozaffari

Famco General Contracting, LLC

H2 Consulting

Harry Hong

**Mary Kay Judy - Architectural
& Cultural Heritage Conservation**

Mary Kay Judy

This award honors the remarkable transformation of a vacant shell into a handsome, restored residence that has reclaimed its place in the Clay Avenue Historic District. That success is due to dedicated owners Ali and Farah Mozaffari.

1065 Clay was built at the turn of the 20th century with picturesque angled bays and Flemish-inspired gables. Early residents were middle-class owners, but the social and economic changes that bore down on the South Bronx came to this house. By the late 1970s, it was exposed to the elements and in tax arrears. The Mozaffaris inherited the property from a relative who bought it at a City auction but couldn't undertake such a daunting project.

Limited financing opportunities meant the work took years. It started by stabilizing and protecting the structure. The owners were able to salvage historic Roman brick, carved limestone details, cast and wrought iron, and decorative metal trim from the debris. The house was carefully rebuilt, using the reclaimed historic fabric and new components to match. With seven affordable apartments, #1065 has become the pride of the block, and a beacon of renewal.

Photo credit: Mary Kay Judy

131 Duane Street

Manhattan

Duane 131, LLC
Frank Savino

Adler Windows
Hugo Ramirez

Allen Architectural Metals
Kate Allen
Caison Elliott

Artistic Windows and Doors
Gaetano Cichy

D. Haller, LLC
David Haller

Jonathan Schloss / Architect
Federico Ciccarelli
Michael Connolly, RA
Yuval Hoshen
James Malinee
Fabian Salame
Jonathan Schloss, AIA, LEED AP
Gavin Snider

New York Residence Inc.
Thomas Guss

Nova Construction Services, LLC
Eduardo Gomez
Eric Janczyk
Pawel Reczek

Optimum Window Mfg. Corp.
Elias Perez

Sciame Construction
Michael Hardy
Joseph G. Mizzi
Robert Ware
Alex Zambito

Silman
Nick Lancellotti
Nat Oppenheimer
Geoff Smith, PE, LEED AP

Walter B. Melvin Architects, LLC
Melanie Colter-Medrano
Rama Dadarar
Martin Griggs, RA
Eileen Murdock
Sergio De Orbeta, AIA
Thomas Rinaldi
Megan Rispoli-Kim



The pristine restoration of this Italianate loft building in Tribeca shows meticulous work by a team of preservation professionals. They succeeded in a minimally invasive scope of work that repaired the facade and brought back its grand original appearance.

The building was completed in 1861-62 for merchant Thomas Hope. For a century, its tenants included printers, clothing and shoe companies, and restaurants. Artists began to take residency on the upper floors during the 1970s. Their use ensured that the building would survive, but a series of patches and repairs left it in less than ideal condition.

Throughout this project, care was taken to research and test treatments, and document existing conditions at every stage. The first step was removing a failing and inappropriate coating. Exposed historic fabric was repaired or if unusable, became the model for replacement pieces. Delicate, hand-carved Tuckahoe marble elements required several different approaches. The cast-iron entry level was rebuilt and the wood windows replaced in kind. When the wind-damaged cornice was removed, signage from the original building name was revealed and restored: 131 Duane is once again known as the Hope Building.

Photo credit: © Albert Vecerka/Esto

69th Regiment Armory

68 Lexington Avenue, Manhattan



This 1906 Armory was designed by Hunt & Hunt in a Beaux-Arts style. Over 250 varied wood windows enliven the brick facade and mansard roof, including tall, narrow tripartite windows, paired rectangular windows with pedimented lintels, stone-trimmed oriels, and round-arched windows. But this architectural treasure is also an active military facility. That posed a challenge when the windows were found to be so dilapidated and unusable that the decision was made to replace, rather than restore them.

A painstaking process enabled the new high-performance windows to meet standards for preservation, energy efficiency, and Department of Defense Anti-Terrorism requirements. The windows were originally constructed with old-growth softwood, but contemporary softwood isn't as dense, so the new windows are solid sapele mahogany hardwood, which will provide durability against the climate. Paint analysis determined the formula to match the historic kelly green color. The interior mahogany was stained to highlight the wood grain. The old single-pane glazing was replaced with insulated glass. And new hardware copied the existing but with chains and weights adjusted to accommodate the new, heavier, blast-resistant sash.

New York State Office of General Services

Jeanette Moy, Commissioner
Juan Alvarenga
Prisca Brunson
Leonardo Chao, PE
Alex d'Oelsnitz, PE
Mark Houghtaling
Bridget O'Hanlon, PE

New York State Division of Military and Naval Affairs

Mark Colloton
John Scott
Gary Yaple

Hoffmann Architects + Engineers

Craig Hargrove, AIA
Richard Off, AIA
Kara Shypula, Assoc. AIA

Kingswood Historic Windows

Randy Cheynowski
Dylan Hughes

Niram, Inc.

Marcin Owczarski
Pawel Strzelczyk
Krzysztof Warda
Nina Zidar

Photo credit: Hoffmann Architects + Engineers

Asia Art Archive in America

23 Cranberry Street, Brooklyn

Yishu LLC/Asia Art Archive in America
Jane DeBevoise

Baxt Ingui Architects, PC
Benjamin Baxt, AIA
A. Cravero, AIA

D'Antonio Consulting Engineers, PC
Gaetano D'Antonio

Dynamic ReConstruction Corp
Dariusz Chrzastek

Piscopo Iron Works
Gasper Nogara



The restoration and reuse of 23 Cranberry Street marks a new phase in the long life of this Brooklyn Heights carriage house. Coffee baron Charles Arbuckle commissioned it as part of his grand mansion in 1886. By the early 20th century, it was a garage, with a large elevator to move cars.

For 55 years, it was the studio and residence of artists John and Richanda Rhoden, starting in 1960. Artifacts collected on their international travels filled the building. John constructed a metal foundry and eventually the elevator cab was Richanda's studio. The Rhodens' will stipulated that new owners should be an arts organization, preferably with a focus on Asian Art.

Serendipitously, the Asia Art Archive in America discovered the property and converted it into a public space for the study of post-war Asian Art. The brick facade was restored. A new roof, windows, and "garage-style" door that accommodates moving large artworks, were all installed. Objects from John Rhoden's collection, including a Buddhist prayer table, a teak railroad tie from Indonesia, and pieces of hardware and cast iron, brass, and bronze have been incorporated into the rooms, tying together the past and future.

Photo credit: Conservancy Staff

Castle Clinton National Monument

Battery Park, Manhattan



Castle Clinton has been an active example of adaptive reuse since it was completed in 1811. The Castle served as a military headquarters, restaurant, immigrant processing center, and aquarium, before Robert Moses tried to demolish it. FDR's intervention saved the structure which was turned over to the federal government in 1950. Now, its robust facade has finally been restored.

This restoration focused on treating the historic red Newark sandstone walls, which had been damaged by the harsh marine environment and construction of the nearby Brooklyn Battery Tunnel. New archival research and non-destructive techniques helped the project team diagnose complex masonry problems, such as major vertical cracks, dislocation of stonework, and exfoliation and spalling of the sandstone. They cleaned the stones and removed old patches, making Dutchman repairs, and, when necessary, installing new stones sourced from Germany that match the originals.

Today Castle Clinton welcomes more than 3 million visitors annually, as the National Park Service NPS ticket office for the Statue of Liberty and Ellis Island. This work ensured that the Castle will continue to welcome visitors to New York City for decades to come.

National Park Service

David Bitterman
Jimmy Cleckley
J. Murphy Espinosa
Naomi Kroll
Matt Kutch
Shirley McKinney
Stephen Spaulding
Jeffery Thompson

Jablonski Building Conservation, Inc.

Tania Alam
Helen Thomas-Haney

John G. Waite Associates, Architects, PLLC

Bill Brandow
Chelle Jenkins
Nancy Rankin
Jack Waite

Kohler Ronan

Jerry Manavalan

Mount Ida Press

Diana S. Waite

Old Structures Engineering

Donald Friedman
Gabriel Pardo Redondo

Stone and Lime Historic Restoration Services

Doug Cashman
Christopher J. Dabek
Ken Uracius

STRAAM Group

Alan Jeary
Tom Winant

Church of Saint Mary the Virgin

145 West 46th Street

Church of Saint Mary the Virgin

Maryjane Boland
Rev. Stephen Gerth
Christopher Howatt
Clark Mitchell
Rev. Sammy Wood

Jan Hird Pokorny Associates, Inc.

Nicole Ambrose
Angela Curmi
Michael Devonshire
Lewis Gleason
Cory Rouillard

Milan Restoration

Marko Golubovic

Old Structures Engineering

Marie Ennis, PE



For two decades, Saint Mary the Virgin was hidden behind a sidewalk bridge. This project has revealed its glorious facade. The Church (also known as Smoky Mary's, for the generous incense used in services) was designed by Napoleon leBrun and Sons in the French Gothic Revival style and completed in 1895. It was the first building of its kind that used steel frame construction, eliminating the need for flying buttress supports, and permitting a spacious interior on a narrow lot. The limestone facade features statuary by John Massey Rhind.

Concerns that spalled limestone could injure passersby had led to the sidewalk bridge. But after years of stasis, the congregation and leadership undertook a campaign to raise funds for this comprehensive restoration. Deficiencies, some potentially hazardous, were addressed. This project was able to repair the steel frame construction and the failing limestone, rebuild monumental pinnacles at the parapet, restore stained glass windows and the entry, repair the roof at the Church; and restore facades and windows at the adjacent Parish House and Mission House.

The result more than meets the congregation's expectations. The sidewalk bridge is gone, and this edifice shines once again along 46th Street.

Photo credit: JHPA, Inc.

The Church of St. Luke & St. Matthew

520 Clinton Avenue, Brooklyn



This 1891 Italian Romanesque Revival style church in Clinton Hill is a masterpiece of polychromy, featuring seven unique stone types, which all needed repair. The congregation was able to undertake this massive project with funding from an adjacent new construction project that utilized a special zoning permit requiring a “preservation purpose.”

The scope of work was finalized once the entire facade was sounded, and deteriorated stone removed to a stable substrate. The masonry, and in particular the brownstone, was in much worse condition than anticipated. Hundreds of brownstone units were repaired or replaced, and the team developed a special treatment to recreate the historic brownstone’s distinctive tool marks.

Other notable aspects of the restoration included cleaning and removal of delamination at the facade’s yellow sandstone, which revealed it to be a highly stained bluestone, and replacing deteriorated two-foot diameter red brownstone colonette shafts with cast stone. The scope also included new encaustic floor tiles fabricated in England, roof repairs, and a new copper cross, inspired by the long-lost original cross.

Photo credit: Michael Middleton, Li/Saltzman Architects

Episcopal Diocese of Long Island
Father Andrew Durbidge

Gilsanz Murray Steficek
Teodor Ispirski
Joseph Mugford

Hope Street Capital
Matthew Cordivari
Jeffrey Gershon

Li/Saltzman Architects
Michael Middleton
Judith Saltzman

Skyline Restoration
Wilson Cajilima
Jasen Geraghty
Alex Lluay
Joseph Miranda

Lefferts Historic House

Prospect Park - 452 Flatbush Ave., Brooklyn

Prospect Park Alliance

Alden Maddy
Morgan Monaco
Assya Plavskina
Svetlana Ragulina
Christian Zimmerman

NYC Department of Parks and Recreation

Sue Donoghue, Commissioner
Paul Daley

Sienia Construction

Anna Janeczko

Silman

Eytan Solomon



Lefferts Historic House is an 18th-century farmhouse within Prospect Park. Prospect Park Alliance and the Historic House Trust jointly operate this remnant of the Village of Flatbush. The Alliance received funding from the New York City Council Speaker and Brooklyn Delegation for this project.

The House was built in Dutch-American rural style, with flared eaves on a gambrel roof. It was constructed by hired laborers and enslaved Africans in 1783, who used timbers and nails salvaged from an earlier structure and from other houses destroyed during the Revolutionary War. The house was moved to Prospect Park in 1917, about four blocks from its original location. Throughout these changes, the original floor plan and timber frame remained unaltered.

For this project, care was taken not to disturb 18th-century historic fabric, while replacing the cedar shingle roof, and repairing wood windows, doors, trim, and facade shingles. The sagging porch was rebuilt, and systems updated. Work was executed with future visitors in mind, such as when floor joists were reinforced for large crowds. Archival research for this project and historic evidence uncovered during construction will guide ReImagine Lefferts, a new programming initiative.

Photo credit: Jordan Rathkopf

New York State Pavilion

Flushing Meadows Corona Park, Queens



Philip Johnson's futuristic design for the New York State Pavilion has captivated visitors since the 1964 World's Fair and become a symbol of Queens. Closed for over 50 years, this is the first large-scale major capital investment in the Pavilion. It received funding from the Borough President, City Council, and Mayor's office as recognition of the site's significance.

The complex is comprised of the "Tent of Tomorrow" and three towers, constructed of continuous slip form pours of reinforced concrete. Engineer Lev Zetlin is credited for the structural achievement of designing the largest tensioned cabled roof at the time of construction.

After the fair closed, the Pavilion found temporary uses, including as a roller skating rink, but not a long-term plan for continued use. This project replaced deteriorated suspension cables, repaired spalling concrete, installed new tower stairs, upgraded the electrical system, restored original blue globe lighting, and added fabulous new architectural lighting. The intention was to stabilize the Pavilion, ease access for maintenance, and raise its profile, all to encourage funding for future restoration and reuse.

Photo credit: Sybil Young/NYC Parks

NYC Department of Parks & Recreation

Sue Donoghue, Commissioner
Thérèse Braddick
Philip Granitto
Terence McCormick, PE
Paul Schubert
Sal Sorrento
Sybil Young

AECOM

Bing Tung, RLA
Kevin Yee

BG National Contracting

Anthony Giambrone
Benny Giambrone

Ellana

Ella Berezniatsky
Henry Chin

Jan Hird Pokorny Associates

Kurt Hirschberg

JFK&M

Donald Chamberland
Cindy Feinberg, PE

L'Observatoire International

Herve Descottes
Wen Y. Ien
Wei Jien

Langan

Liza Kimball, PE
Kelly Tufts, PE

Silman

Andre Georges
Jessica Habersock
Nancy Hudson, PE
Shinjinee Pathak, PE
Zach Rice

Pier 57

West 15th Street and the Hudson River

Hudson River Park Trust

Noreen Doyle

RXR

John Ambrosini
Greg Clancy
Scott Rechler
Todd Rechler

Imelk

Ian Hampson
Savina Romanos
Jerry van Eyck

Building Conservation Associates

Ricardo Viera

City Winery

Michael Dorf

Chris Warnick Architect

Cosentini Associates

Zigmund Biler
Michael Maybaum

Diller Scofidio + Renfro

Liz Diller
Zoe Small

Google

Paul Dareh
Adam Lutz

Handel Architects

Frank Fusaro
Gary Handel
Rick Kearns
Jessica Levine

Higgins Quasebarth & Partners, LLC

Sarah Sher
Cas Stachelberg

Hunter Roberts

Giuliana Benedicty
James McKenna

Jamestown/James Beard Foundation

Steven Papp

S9 Architecture

Silman

Nat Oppenheimer



This project has revitalized an important and under-utilized structure along the Hudson River. Unlike most Hudson River piers on wood piles, Pier 57's steel-framed structure was erected on three concrete caissons set below the water line - making it the only pier in the city with a basement. Early uses were as a freight and passenger pier, and an MTA bus garage. As work began in 2013, it had been vacant for many years suffering from exposure to the marine environment and damage from Hurricane Sandy.

For this comprehensive project, the pier's envelope was restored; the head house's brick and limestone were repaired. Original steel windows were taken off-site, reglazed, and then reinstalled; 128 sets of telescoping vertical lift doors were repaired. The roof, designed for vehicle and freight storage, was reconceived as a landscaped, two-acre public park. Inside, historic spaces such as the head house passenger waiting room were restored, and elements such as steel columns and girders were repaired and left exposed. This project has integrated the pier into Hudson River Park and includes offices, a performance venue, a food market, classrooms, and community spaces. It was completed with state and federal historic tax credits.

Photo credit: Lester Ali

Roosevelt Island Lighthouse

Lighthouse Park, East River



Architect James Renwick, Jr., designed the 55-foot-tall Lighthouse at the northern end of Roosevelt Island in a handsome Gothic style. It was built in 1872, out of grey gneiss from the island's own quarry. But by 2021, the iconic Lighthouse was in desperate need of repair to bring back its former glory.

Renwick's original lantern top had long since been replaced with a "standard issue" Coast Guard-approved lantern, which had also fallen into disrepair. The new 20-foot tall structural glass and blackened stainless steel lantern was inspired by the Renwick form.

The scope of work included restoration of the Lighthouse's stone exterior and brick interior, the windows, and door. A crumbling, non-historic concrete observation platform was removed. Inside, the deteriorated wood stairs were replaced with a new metal spiral staircase. Site improvements include resetting and installation of new and salvaged stone pavers and curb stones, and the installation of new recessed ground lighting that can bathe the Lighthouse in a series of decorative colors.

Roosevelt Island Operating Corporation
Shelton Haynes
Prince Shah

AMJ Electric Corp.
Marcus Sproutt

Berkshire Dimensions
Warren Wilford

Birdmaster
John Pace

ICC Commonwealth Corporation
Tyler Finkle

The LiRo Group
Frank Franco

Inter County Glass, Inc.
Patty DeFreitas

JT Cleary, Inc.
James Cleary

Lumenpulse
Matt Payette

Norfast Engineering, PLLC
Michelle Norris, PE

SADEV USA
Joe Hendrickson

Stutzki Engineering, Inc.
Chris Stutzki, PE

Thomas A. Fenniman Architect
Thomas Fenniman, AIA
Samuel Harris, AIA

Traditional Cut Stone
David Tyrell

Tymetal Corp.
Jacob Fruchter

Photo credit: Thomas Fenniman

St Luke's Historic Pavilions

30 Morningside Drive

Delshah Capital, LLC

Cliff Harrington
Michael Shah

CetraRuddy Architecture D.P.C

John Cetra
Eugene Flotteron
Danielle Radel
Nancy J. Ruddy
Massimo Silipo

DAGHER ENGINEERING, PLLC

Elias Dagher

Higgins Quasebarth & Partners

Ward Dennis
Jonathan Taylor

M Paul Friedberg & Partners

Hugues Fournier
Rick Parisi

Thornton Tomasetti

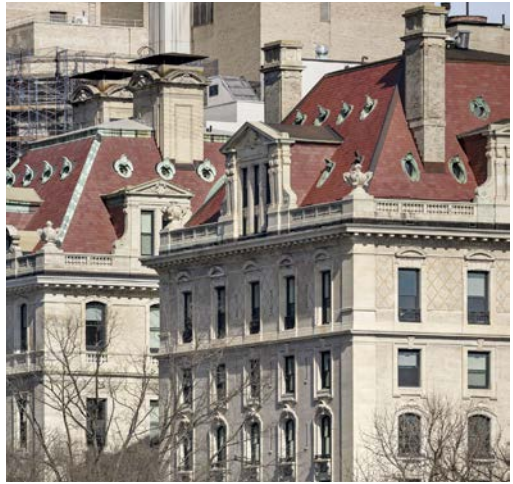
Colin Brown
Charu Chaudhry
Justin Gumberich

Titanium

Andrew Amato
Julia Hansen
Steven Kenniff
Anthony O'Donnell

VDA (Van Deusen & Associates)

Hesham Halim



Abandoned for decades, these hospital buildings have been preserved and adapted for residential use. Designed by renowned architect Ernest Flagg and built in 1897-1928, the St. Luke's Hospital complex occupies a block front on Morningside Park. It consists of four mid-rise pavilions and a carriage house that exemplify turn-of-the-century French Renaissance Revival style with classical lines and bravura flourishes.

Guided by preservation principles, the removal and replacement of the original fabric was minimized wherever possible. Historic features, including brick and granite facades, limestone and marble decoration, and copper window surrounds have been meticulously conserved and restored to their Gilded Age grandeur.

Extensive upgrades and retrofits were needed to transform these institutional buildings into apartments. But this project also reimagined unique hospital elements: the carriage house is now a residents' lounge and balconies that were originally for recovering patients are amenities. This project demonstrates how traditional materials and new innovations can work together, ensuring that historic buildings can evolve and continue to make valuable contributions to the City.

Photo credit: Alex Severin

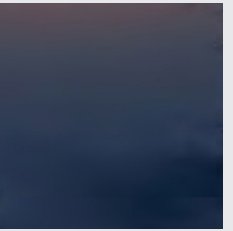
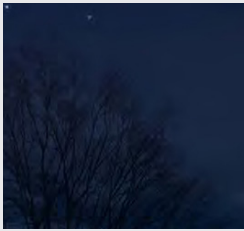
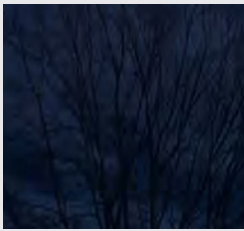


We are so proud that
**St. Luke's Historic Pavilions at
30 Morningside**
has been honored with a
2023 Lucy G. Moses Award.

Congratulations to
Delshah Capital, Thornton Tomasetti,
our fellow project team members &
all of this year's award recipients.

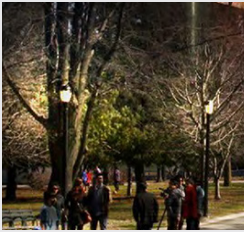


CETRA RUDDY



**CONGRATULATIONS
TO ALL FELLOW AWARD
WINNERS & HONOREES**

**33rd Annual Preservation Award Winner -
New York State Pavilion**



**33RD ANNUAL LUCY G. MOSES
PRESERVATION AWARDS**

Thanks to the New York Landmarks Conservancy
in this year's recognition of the **New York State Pavilion**

A restoration by Silman and JFK&M Consulting Group



a women's business enterprise

**31st Annual Preservation Award Winner -
Brooklyn Navy Yard
Building 127 Rehabilitation**



Mechanical
Electrical
Plumbing &
Fire Protection
Consulting Engineers



*The J.M. Kaplan Fund is pleased to support
the New York Landmarks Conservancy and
applauds the recipients of the
Lucy G. Moses Preservation Awards.*



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*THANK YOU FOR YOUR COUNTLESS
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An aerial photograph of New York City at dusk. The Empire State Building is the central focus on the left, its spire reaching towards the sky. The rest of the city's dense skyline is visible in the background, with various skyscrapers and buildings. The sky is a mix of soft pinks, oranges, and blues, suggesting the time is either early morning or late evening. The overall mood is celebratory and nostalgic.

*To our dear friend,
Laurie Beckelman.*

*So pleased you are being recognized
for your endless years of hard work and
dedication to our great City!*

*We celebrate your many achievements
and wish you heartfelt congratulations on
receiving this prestigious award.*

*With love,
Ellen and Bill Taubman*

***Congratulations
to all the 2023
Lucy G. Moses
Preservation
Award honorees!***

Thornton Tomasetti

Historic Preservation

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[ThorntonTomasetti.com](https://www.ThorntonTomasetti.com)

A member of our restoration
team surveying the façade
of the IRT Powerhouse.



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*Congratulations to all recipients of the
2023 Lucy G. Moses Awards
for outstanding preservation work!*



131 Duane Street, The Hope Building



ARCHITECTURAL RESTORATION
SINCE 1975



Congratulations to Ben Baxt

*For this recognition of his devotion to
conservancy, to NYC and the greater good.*

With love,

**Betty Baxt Hirsch and Mary Baxt Bendorf
and their families.**

New York Landmarks Conservancy

Thanks for all you've done to
foster an "Old" New York
that's better than ever.

BAXT | INGUI
Architects PC



**Congrats to Jack and Laurie, two great friends
who help keep NYC our kinda town!**

Nancy Young and Paul Ford



Congratulations to all 2023 award recipients!

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www.essexworks.com

PROTECT PRESERVE RESTORE NEW YORK

Congratulations to all the
2023 Lucy G. Moses Preservation Award Winners



EHOWELL
CONSTRUCTION GROUP
BUILD SIMPLY.

130
YEARS

Photo Main: Central Park Conservancy - Dairy Barn
Photo Insert: Central Park Conservancy - Harlem Meer
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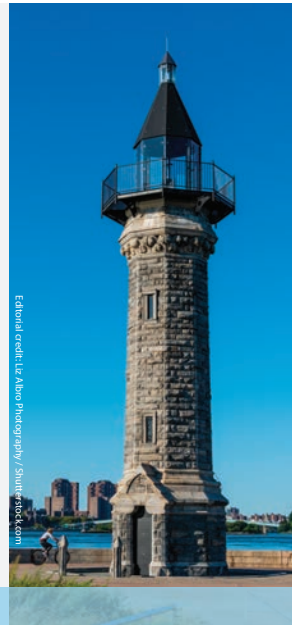
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