



Lucy G. Moses Preservation Awards

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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 over fifty years.

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 five decades. 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 \$62 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 10, 2024

Preservation Leadership Award

Roberta Brandes Gratz

Project Awards

35-37 West 23rd Street

75th Police Precinct Station

424 Fifth Avenue

Gould Memorial Library

James Earl Jones Theatre

La MaMa Experimental Theatre Club

Lever House

Masonic Hall NYC

Most Precious Blood Roman Catholic Church

New York Life Insurance Building

Powerhouse Arts

Queens Plaza Clocktower

Ridges Residences

Saint John the Baptist Roman Catholic Church

Special Thanks

The Henry and Lucy Moses Fund, Inc.

Roberta Brandes Gratz

Preservation Leadership Award



Roberta Brandes Gratz receives the Preservation Leadership Award for her work as an advocate, author, and urbanist. Gratz has been a driving force in the conversation about New York's buildings and neighborhoods for decades.

From 2003 to 2011, Gratz served on the New York City Landmarks Preservation Commission, where, appointed by Mayor Michael Bloomberg, she was known for her fiercely held positions and commitment to preservation.

Gratz was also a founder and leader of the extraordinary transformation of the 1887 Eldridge Street Synagogue, now the

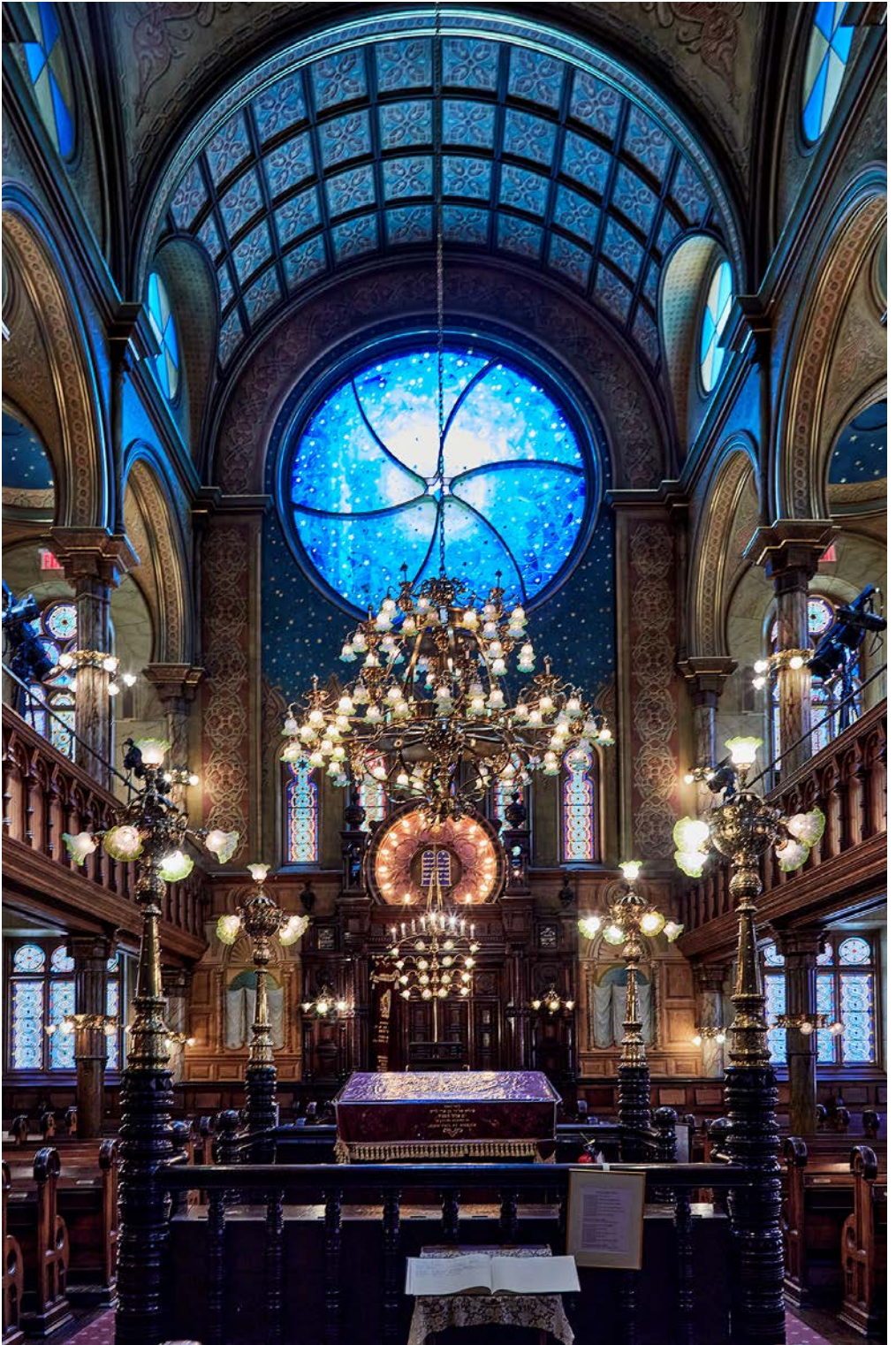
Museum at Eldridge Street. For 20 years, she led the rescue and restoration of the historic synagogue building. Once deteriorated and decaying, the building received a Lucy Moses Award in 2008.

She has written numerous magazine and newspaper articles and is the author of several books on preservation and cities. The most recent is 2021's *It's a Helluva Town: Joan K. Davidson, the J.M. Kaplan Fund, and the Fight for a Better New York*. Earlier books include: *The Battle for Gotham: New York in the Shadow of Robert Moses and Jane Jacobs*; *The Living City: Thinking Small in a Big Way*; and *Cities Back from the Edge: New Life For Downtown*.

Gratz's writings have also appeared in *The Nation*, *New York Magazine*, *The New York Times Magazine*, *The Wall Street Journal*, *The New York Review*, *Common Edge*, and various online publications.

In 2004, Gratz, with her mentor Jane Jacobs, founded The Center for the Living City to build on Jacobs' ground-breaking work.

Gratz is a longtime Trustee and former head of Public Policy of the Preservation League of New York State. Gratz has been a recipient of fellowships from the National Endowment for the Arts, NYS Council on the Arts, Surdna Foundation, Rockefeller Brothers Fund, and the Fannie Mae Foundation, and of numerous writing awards.



Eldridge Street Synagogue - photo by Noel Sutherland

35-37 West 23rd Street

Manhattan



The historic facade of this 1880 neo-Grec mixed-use building in the Ladies' Mile Historic District has emerged after years in hiding. Designed by D. & J. Jardine for a furniture establishment, it is constructed of red brick and buff sandstone, with a two-story base framed by fluted cast-iron piers. Little of that was visible behind white paint and a minimal 1950s storefront.

The white coating that shrouded the original polychrome facade has been removed, and the masonry repaired. A new wood storefront and wood windows that match the original have supplanted dull replacements. A restored sheet metal cornice, featuring lovely cast-zinc sunflowers, caps off the building.

The project was completed in conjunction with the construction of a new residential building on an adjacent parking lot. That work required a special permit from the City, which called for 35-37 West 23rd to be brought to a "sound, first-class condition." The results have done more than that. They have revealed a building that is rich with ornament, detail, color, and contrast.

Photo credit: CTS Group

Anbau Enterprises

Adam Tarshis
James Treacy

CTS Group

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Higgins Quasebarth & Partners

Erin Rulli
Sarah Sher

Jablonski Building Conservation, Inc.

Mary Jablonski

Klaracon

Darragh O'Sullivan

Norfast Engineering

Michelle Norris

Preserv

Chris Donaldson
Michael Stallmeyer

WindowFix

Paul Mulcahy

75th Police Precinct Station

486 Liberty Avenue, Brooklyn

Triple Five Holdings, LLC

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Meir Krinsky
Shmaya Krinsky

Gregory Dietrich Preservation Consulting

Gregory Dietrich

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

Mary Kay Judy

Old Structures Engineering

Shaquana Lovell

Reliant Builders, LLC

Paltiel Oppenheim

Zyscovich Architects

Ben Karty



The latest chapter for this abandoned 1892 police precinct station is astonishing. George Ingram designed the building in a picturesque Romanesque Revival style that recalls a castle, with a round corner tower, balconettes, turrets, arched window openings, and a corbelled brick facade.

A church that owned the building for 40 years was no longer able to maintain it; then Superstorm Sandy exacerbated the deterioration. When the current owner purchased it in 2016, the facade was damaged and marked with graffiti, the roof had caved in, and the floors collapsed. It was in such poor condition that it was nearly lost, until a preservation engineer found that the load-bearing walls could be rehabilitated and support a new interior.

The entire brick, sandstone, and terra cotta facade has been restored; new roofs, windows, and doors installed. Extant interior historic fabric was re-used as part of a rehabilitation project that created a shelter for formerly homeless men. Federal and State historic tax credits helped finance the work. The remarkable turnaround demonstrates how preservation can help address the city's housing shortage.

Photo credit: The New York Landmarks Conservancy

424 Fifth Avenue

Manhattan



Once the flagship location for Lord & Taylor, this building has been restored and repurposed to serve as the workplace for more than 2,000 Amazon employees. Starrett and Van Vleck designed the 11-story department store in the Italian Renaissance Revival style; construction was completed in 1914. Lord & Taylor remained until 2019.

Amazon purchased the building in March 2020. The company maintained its commitment to New York, with a restoration that cleaned and repaired the handsome brick, granite, terra cotta, and limestone facade; installed new wood windows that match the originals; rebuilt lost balconies; repaired the copper cornice, and restored terra-cotta eagles at the 11th floor colonnade capitals. On the ground floor, the bronze entrance doors, display windows, decorative spandrels, and grilles were restored. That level will house retail and community spaces.

The project also included the rehabilitation of the historic Dreicer Building, adjacent and interconnected to #424. The results respect the historic character of this much-loved building and ensure that this section of Fifth Avenue remains an active streetscape.

Photo credit: Bilyana Dimitrova

Amazon

Lindsay Borelli
Chris Broadgate
Tara Howard
John Schoettler

Seneca Group

Jocelyn Bauer
Josh Devenyns
Jeremy Macht
AJ Rajc
Rob Stephenson

Archstone Builders

Sean Amundsen
Robert Delach

BIG|Bjarke Ingels Group

Aran Coakley
Beat Schenk
David Holbrook
Bjarke Ingels
Martin Voelkle

Frank Seto & Associates

Dexter Chen
Frank Seto

Higgins Quasebarth & Partners

Julie Rosen
Cas Stachelberg

Hill West Architects

Nick Koumarnetos

LIVWRK

Kim Savarese
Brian Vargo

MRS

Diego Suarez

OnCore

Mark Witte

Simpson Gumpertz & Heger

David Artigas

Structure Tone

Bryan Frederick
Tom Patterson
Joshua Thompson

Walter B. Melvin Architects

Robert Bates
Melanie Colter-Medrano

WRNS Studio

Melissa Babb
Kyle Elliott
Stephen Kelley
John McGill
Stephanie Yu

WSP

Silvian Marcus

ZGF Architects

Daniel Ghesquiere
Eric Tan
Matthew Thomson

Gould Memorial Library

Bronx Community College

City University of New York

Hector Batista
Kristina Dunatov
Iessa J. Sutton
Anton Wolfshorndl

Bronx Community College

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Eddy Bayardelle
Octavio Gomez

**Beyer Blinder Belle
Architects & Planners, LLP**

Graham Roscoe
Richard Southwick

Cline Bettridge Bernstein Lighting Design

Francesca Bettridge
Nina Wattanachote

**Dormitory Authority
of the State of New York**

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Echem Consultants, LLC

Gina Crevello

Jablonski Building Conservation, Inc.

Mary Jablonski

Nicholson & Galloway, Inc.

Robert Lata
Andrew Wilson

**O & S Associates
Mechanical/Electrical Engineers**

Hemendra Bhattacharya
Alan Lopez

TYLin | Silman Structural Solutions

Derek Trelstad



Gould Memorial Library, constructed in 1899 by McKim, Mead, & White, is the heart of Bronx Community College. Built for New York University, its Eclectic Classical Revival style is accentuated by a rich material palette and intricate detailing. After NYU sold the campus in 1973, the building became obsolete. It was maintained in an ad-hoc fashion as water infiltration threatened its structural stability and interior finishes, and its use was limited by a lack of accessibility and falling mechanical systems.

Despite these drawbacks, the magnificent architecture inspired attention and action. A private Friends group sponsored a conditions assessment, and the City University of New York funded this project.

Custom-stamped copper shingles were installed at the dome and cupola. The double-shell Guastavino tile of the dome was repaired with new tile. The multi-hued Roman brick dome drum wall was reconstructed with custom-fired brick to match the size, sheen, and color range of the original. Upgrades to the lighting and fall protection systems completed the project. This work has positioned Gould for planned future phases of revitalization.

Photo credit: Joseph Asbury / SharpLens Photography

James Earl Jones Theatre

138 West 48th Street, Manhattan



This project has improved the stunning interior of the Jones, a Shubert theater, restored its facade, and added an annex that reflects the Neoclassical architecture while providing essential theater services. Renowned theater architect Thomas Lamb designed the former Cort Theatre, which opened in 1912, with Marie Antoinette's Petit Trianon at Versailles as the inspiration. The lush rose and gold interior featured Tiffany art glass, murals, and elegant plasterwork.

After decades of use, those elements have been brought back to their original appearance. Lost plaster details replicating those at Versailles were re-established. Murals by artist Arthur Brounet were restored. New custom fabrics, carpets, and wall coverings grace the theater. All of this work incorporated upgraded theatrical systems.

The opportunity to build an annex at an adjacent property allowed the theater to improve accessibility, add concession spaces and restrooms, and increase rehearsal spaces. The design references the classical style while the interior features a digital mural with a playful cameo of Marie Antoinette. A new marquee with the theater's new name was designed to evoke the configuration of the original, embellished with French and Neo-classical details.

Photo credit: Shubert Archives, by Whitney Cox

The Shubert Organization, Inc.

Daniel Berretta
John Darby
Bern Gautier

A.Liss & Company

Chris Dover

ASR Electrical Contracting, Inc.

Raymond Bekheet
Chris Metri

Aurora Lampworks

Dawn Ladd

Barbizon Electric

David Winnick

Baybrent Construction Corp

Amir Hussain

Bluehill Construction, Inc.

Chris Dalton

CBA Elevator Consultants, LLC

Wilson Castrillion

Christopher Aluminum & Glass

John Jordan
Doug LaNasa
Paul Rowan

Cord Contracting Co., Inc

Michael Vlacancich

CTC Maintenance & Restoration

Bob Coffey

Eagle Ironworks, LLC

Andrew Valeriani

Eagle One Roofing Contractors, Inc.

Vinny Sabatino

Edgekraft

Jacquie McSherry

Eligator Accoustic Associates

Ron Eligator

Facade Maintenance Design

Rick Lefever, PE, LEED AP

Femenella & Associates, Inc.

Patrick Baldoni

Fox Rothschild, LLP

Laurie Stanziale

Francesca Russo Architect

Francesca Russo

George Breslaw Plumbing, LLC

Michael Breslaw

Gilsanz Murray Steficek, LLP

Joe Mugford, PE

Going Sign Company

Kevin Going

Grand Image, LTD
Sara Easterling

Grand Light, LLC
Ryan Stockman

Howard | Shapiro & Associates

Hudson Scenic Studio, Inc.
Neil Mazzella

I. WEISS and Sons, Inc.
Richard Parks

Jablonski Building Conservation, Inc.
Mary Jablonski

Jaroff Designs / Jaroff Studio
Joe Jaroff

JRM – Construction Management, LLC
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David Gregory
Kevin Griffin
Dan Iverson
Marshall Wheeler

King Hoist & Scaffold, Inc.
Linton Jamieson
Karl Sobeck

Koenig Iron Works Inc.
Barry Leistner

Kostow Greenwood Architects, LLP
Lena Dau-Ping Fan, AIA, NCARB
Michael Kostow
Gary Li, AIA, LEED Green Associate, NCARB

Liberty Elevator Corporation
Lauren Clausman

Long Island Concrete
Mike Buckley
Szymon Nagaweicki
Thomas Perno

M. Chetrit Consulting Engineers, PC
Mordechai Chetrit, PE

Malatesta Paladino Inc.
Pat Pallentino
John Novello

McLaren Engineering Group
William Gorlin, PE, SE

Milo Plastering, LLC
Gordon Picinich

M.M.I. Mechanical, Inc.
Lester Starr

Navillus, Inc.
Paula Burke
Ian Galvin

New York Environmental
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NYCCODE, LLC
William Dailey

NYC Fire Sprinkler Corp.
Robert Mooney

PAR Plumbing Company, Inc.
Jesse Levine
Paul Weisenberg

Park Avenue Building & Roofing Supplies, LLC
Tanya Pestovkinova

Patella Woodworking
Richard Whitley

Pavane & Kwalbrun Consulting Engineers
David Kwalbrun, PE

R & J Construction Corp
Daryn Quitoni

Re:Source
Steve Poniatowski

Rite-Way Internal Removal, Inc.
Leroy Barroca
Joe Tramutolo

Rose Brand Fabrics
Peter Finder

Safeway Atlantic, LLC
Connor Costigan

SAG Engineering & Consulting
Chet Kowalski

Sansi North America, LLC
AJ Faxel

Schuler Shook
Paul Whitaker

Setex Inc.
Andre Tkacz

Sherman Art Conservation
Jonathan Sherman

Skyline Windows, LLC
Marilyn Bingham

Soho Contracting Corp.
Mike Maloy
Roseanna Mangano

Thompson Overhead Door Co.
Bob Kligman

Trinidad Construction Corp.

United HVAC
Mark Grgas
Jamie Scott
Richard Veltri

Value Locksmith Corp., Inc.
Ali Lacka

Wellington Sales & Installation
Jim Murphy
Roger Silva

Whitney Cox Photographer
Whitney Cox

WM Erath & Son, Inc
Scott W. Erath

Zone Defense Inc.
Anthony Campanella

La MaMa Experimental Theatre Club

74 East 4th Street, Manhattan



La MaMa Experimental Theatre Club

Frank Carucci
Mary Fulham

**Beyer Blinder Belle
Architects & Planners, LLP**
Christopher Cowan, AIA

CANY
Timothy Wynter-Stoner

**Dormitory Authority
of the State of New York**

New York City Council

**New York City Department
of Cultural Affairs**

New York State Council on the Arts

**New York State
Economic Development Council**

**New York State
Office of General Services**

Nicholson & Galloway, Inc.
Andrew Wilson

Parente Development, LLC
Charles Parente

Yorke Construction Co.
Robert Goldberg

Photo credit: John Bartelstone

Established in 1971 by playwright and producer Ellen Stewart, La MaMa is considered New York's oldest surviving, and most influential, Off-Off-Broadway theater. La MaMa's home was constructed in 1873 for Aschenbroedel Verein, the German-American professional orchestral musician's social and benevolent association. The red-brick facade features neo-Grec German Renaissance Revival elements, including cast-iron busts of Mendelssohn, Mozart, and Beethoven atop the second-floor windows.

As La MaMa's 50th anniversary approached, that facade had lost much of its historic detail. The entrance did not meet accessibility requirements, and the main performance space had not undergone significant renovations in decades.

This project has improved the building and the institution. The brick facade was repaired, and robust cast iron window surrounds were restored. The foundation was reinforced, and a first-ever elevator was installed. A new glass-and-aluminum storefront, with restored cast-iron pilasters, reveals the interior to the public. A reorganization of the interior spaces has expanded performance, rehearsal, and amenity spaces, upgraded systems, and increased accessibility. Now, this anchor of the East Village and New York's cultural community is poised to celebrate its legacy and welcome new audiences.

Lever House

390 Park Avenue, Manhattan

Brookfield Properties Development

John Durschinger
Scott Kirkham

WatermanCLARK

Alan Bernstein

Cosentini Associates

Michael Losquadro

Dorma Kaba USA

Larry Niedt

Edgett Williams Consulting Group

Jeffrey Blain

EverGreene Architectural Arts

Kim Lovejoy

Front

Leo Henke

Gilsanz Murray Steficek LLP

Joe Mugford

Higgins Quasebarth & Partners

Elise Quasebarth

Erin Rulli

Sarah Sher

Integrated Conservation Resources (ICR)

Glenn Boornazian

Introba

Daniel Putnam

Jacobs Doland Beer

Gary Jacobs

LSM

Donnie Morphy

Marmol Radziner

Matt Jackson

Pavarini McGovern

Marc DePaul

Pentagram

Michael Bierut

Reed Hilderbrand

Gary Hilderbrand

Skidmore, Owings & Merrill (SOM)

Chris Cooper

Ken Lewis

Frank Mahan

Stantec

John Lowe

TM Light

B. Alex Miller

Trinity Consultants

Josh Cassarino



Lever House has been hailed as an icon of the International Style since it opened in 1952. Skidmore Owings & Merrill designed a new type of modern skyscraper, with a blue-green glass and steel façade, an elevated terrace, and a lobby that extended through glass walls into a public plaza. But after 70 years of operation, some of the building's original elements started showing their age.

Inside, mechanical systems were long past their design life. A new air blower system was installed to ensure dry conditions at the curtain wall where condensation had left moisture in the spandrels.

Historic fabric at the ground floor was deteriorating, and diminished by patchwork repairs. This project restored the entire space. The lobby's plaster ceiling was replaced. The black limestone wall, which serves as a backdrop to the plaza and lobby has been re-honed, reset, polished, and cleaned. Stainless steel columns inside and out were restored. The white marble in the lobby and at an exterior planter was repaired or replaced in kind. The exterior paving was replaced to match the original and the interior terrazzo flooring refinished. As an ensemble, this series of repairs has renewed a sense of continuity at the ground level.

Photo credit: Lucas Blair Simpson © SOM

Masonic Hall NYC

71 West 23rd Street, Manhattan



Masonic Hall NYC is both the home of the Grand Lodge of the Free and Accepted Masons of the State of New York and a commercial office building. The Masons' headquarters faces 24th Street with a grand Beaux-Arts facade. The office's neo-Renaissance facade features elegant detailing along West 23rd Street.

Both are fully articulated in limestone, red brick, and terra cotta, and both were facing similar problems. A city-mandated facade review revealed corrosion of steel structural elements and widespread deterioration of all masonry elements, especially the terra cotta.

The scope of work included repairs and replacement of the steel structure and repointing and repairs to the brick and limestone. Terra cotta was repaired where possible and replaced where necessary. The scope addressed a variety of shapes and sizes: copings, cornices, water tables, balustrades, window surrounds, and a grand Juliet balcony on the north façade. Rich sculptural details, such as lion heads, modillions, floral wreaths, pediments, cartouches, and volutes were largely replaced in kind, but select ornamental terra cotta blocks were replaced with cast composite polymer resin, to lighten the load on the structural system and ensure the building's safety.

Photo credit: Hoffmann Architects + Engineers

Trustees of the Masonic Hall & Asylum Fund

Liam O'Halloran
Michael Siegel
Denise Wright Scott

Boston Valley Terra Cotta

Freedom Cement

Hoffmann Architects + Engineers

Robert Fraguada, Associate, AIA
Juan Kuriyama, AIA
Richard Off, AIA, APT

JLS Cost Management Systems

Michael Hickey
Joseph Sobrera, III

Kings County Waterproofing

Samuel Carrion
Geoff Gruszczynski

Most Precious Blood Roman Catholic Church

32-23 36th Street - Astoria, Queens

Diocese of Brooklyn
Bishop Nicholas DiMarzio

**Most Precious Blood
Roman Catholic Church**
Father Vedran Kirinici
Father William Krlis

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RSE Associates
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Vestacast
Piotr Kaminski

Victoria Consulting & Development, LLC
Dariusz Knapik
Nazariy Sukhovych

Zaskorski & Associates Architects, AIA, PC
Mario Drakos
Jason Galindo
Jason Popkin, RA
Carlo Zaskorski, RA



Most Precious Blood is an Art Deco masterwork, completed in 1932. It is well-known in its Astoria community for the solid granite façade with decorative limestone carving, and the octagonal granite belfry tower, reminiscent of an Irish farm silo. The tower is crowned with a perforated aluminum screen in a delightful pattern of peacocks and flowers.

This comprehensive, 15-year restoration project has addressed substantial leaks at the entire building envelope. The facades' granite stones were numbered, and their positions recorded. They were removed so the walls could be waterproofed and then rebuilt. Monumental original steel framed stained-glass windows were carefully removed, rebuilt off-site, and returned. The peacock screens (fabricated by Alcoa in 1932 when cast aluminum was a new material) were disassembled, air blasted, and repaired with molten aluminum, then re-installed with the support of new buttresses constructed of identical aluminum. The parapet walls, roofs, and copper drainage systems were repaired or replaced. Once the envelope was secure and watertight, the interior plaster was repaired.

Photo credit: Noel Sutherland

New York Life Insurance Building

51 Madison Avenue, Manhattan



The glittering gold roof of the New York Life Insurance Building has been a touchstone for Madison Square Park area since it opened in 1928. Cass Gilbert designed the neo-Gothic tower with a limestone building topped by an eight-sided pyramid, approximately 80 feet tall. It's clad in gold-leafed Ludowici clay tiles. While the entire roof had been replaced in 1994, a weather event in 2012 shook the roof and displaced many tiles.

Long before new tiles could be installed, the project team undertook an extensive pre-construction phase. They performed a series of investigations; developed a custom-designed access rig with soft, low-pressure tires to minimize the possibility of damage; developed custom-designed clips to attach the tiles; and tested adhesion and application methods, as well as multiple samples of clay tiles under artificial weathering conditions, all to ensure that they would last and to mitigate future displacement. Once the tiles were selected and fabricated, they went through a separate gold-leafing process. The new tiles meet all necessary safety and design standards, and they look magnificent.

Photo credit: Matt Haberling

New York Life Insurance Co.

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Mark Talgo

CAN USA, Inc.

Tim Barry

Cushman & Wakefield, Inc.

Andrew Pisano
Muhini Ramjit
Robert Sweeney

EverGreene Architectural Arts

Jeff Greene
Megan Kinneen
Kim Lovejoy

Global BMU

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Integrated Conservation Resources, Inc.

Glenn Boormazian

John Canning & Co, Ltd.

David Riccio

Ludowici

John Carey
Jonathan Gothard

Nicholson & Galloway, Inc.

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PUCUDA/Leading Edge

John Rexroad

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Matt Haberling, RA
Josh Jaskowiak, PE
Thomas Kuczynski, PE
Kyle Normandin
Megan Reese, PE
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Cristina Rodero Sales
Kimberly Steiner

Powerhouse Arts

322 Third Avenue, Brooklyn

Powerhouse Arts
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Gemini Arts Initiative
Peter Iovanello
Paul Parkhill

Buro Happold
Ian Booth
Melanie Chamberland

Charcoalblue
Paul Masck

Eckersley O'Callaghan
Yalin Uluaydin

Eugene Architecture
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Herzog & de Meuron
Jack Brough
Ascan Mergenthaler
Valeria Nuyanzina
Philip Schmerbeck
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Ken Smith Workshop
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Langan Engineering & Environmental Services
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Reg Hough Associates
Michael Perna

Roux
Frank Cherena

Shen Milsom & Wilke
Steven Sorrenti

Tillotson Design Associates
Erin Dreyfous
Whitney Mire

TYLin | Silman Structural Solutions
Nat Oppenheimer
Eytan Solomon
Hermona Tamrat

Urban Atelier Group
James Palace

VDA
Christine Marchese



Along the Gowanus Canal, the former Central Power Station of the Brooklyn Rapid Transit System has been transformed into a dynamic arts and cultural center. Built in 1904, it was originally a complex comprised of a boiler house and turbine hall. By the 1950s the boiler house was demolished; the extant turbine hall was decommissioned in 1972, used as a recycling center, and then abandoned.

In the 2000s, the deteriorated building became a destination for graffiti artists and squatters, nicknamed the “Batcave.” The roof and most windows were lost, leaving the interior open to the elements. The site, like most of the area around the Canal, was heavily polluted and designated a brownfield.

Despite these flaws, new owners saw untapped potential in the powerhouse. The site was remediated, and a new addition references the lost boiler house. The brick facade and bluestone trim were restored, but graffiti was kept intact to ensure a connection with the building’s recent history. New windows were inset in the original masonry openings, informed by the historic window design. Inside there is a 170,000-square-foot art fabrication facility, public galleries, and dramatic event spaces.

Photo credit: ©Albert Vecerka/Esto, 2013

Queens Plaza Clocktower

29-27 Queens Plaza North - Long Island City, Queens



The Queens Plaza Clocktower occupies a prominent site at the confluence of major roadways, the Queensborough Bridge, and multiple elevated subway lines. Upon opening in 1927, it was the tallest building in Queens and soon became a beloved local landmark.

When the area was upzoned, and new towers started filling in the skyline, concerns rose about the clocktower's future. Even though it had been undermaintained and clocks had long stopped running, local preservation groups campaigned for LPC designation, which was achieved in 2015.

The next year, the current owner purchased the tower and the larger development site around it. A new residential "supertall" curves around the landmark, but the centerpiece is the restored clocktower. The comprehensive project repaired the steel structural frame, cleaned, repaired, and repointed the masonry facade and rebuilt terra cotta elements, depicting Oceanus, the Greek god of water. An aluminum replacement storefront was itself replaced with one in granite and limestone, matching the original. Topping it all, four 12' diameter clock faces were rebuilt, and the monumental clocks are once again telling time.

The Durst Organization

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Helena Durst
Madison Vitale

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Sebastian Fonnegra, EIT
Sadig Gara
Anar Garayev
Michael Granville, RA
Pamela Hersch, RA
Farid Ismayilov, RA
Jessica Mullis
David Reyhan, PE
Douglas Rojas, EIT
Dan Sellers
Darius Toraby, RA

David Shuldiner Inc.

Logan Hoffman
Brian Land
Jonathan Suarez
John Toohey

Elderhorst Bells, Inc.

Jay Scales

Hunter Roberts Construction Group

Peter Fetzer, PE
Joseph Russo

New Roc Contracting Corp.

Juxhino Jace

Vespa Stone

Anthony Vespa

Ridges Residences

Stuyvesant Heights, Brooklyn

Ridges Residences

Owens Ridges, Jr.
Owens Ridges, Sr.

M. Todd Architect

Michelle Todd

Naim Construction

Nahimul Amin

TY Lin | Silman Structural Solutions

Scott Hughes



Two generations of one family have lived in this pair of houses for decades. This award honors their stewardship of the homes and the restoration projects that will secure the buildings for many more years. The charming pair are part of a group built in 1919 in a Spanish Renaissance style not typical of this Brooklyn neighborhood. They feature triple-arched loggias, raised terraces, and prominent stoops, all in red brick with limestone details.

The project began with a series of issues around the buildings. Severe cracks had emerged at the façade and along the roof parapet. The front facades and brick terraces showed signs of masonry buckling. The roofing systems and windows needed to be replaced.

Although it was a daunting prospect, the owners completed this comprehensive restoration, working with preservation architects and engineers, to ensure the best outcome. The roofs were replaced with new skylights and hatches. Stucco coatings at the rear facades were removed and the bricks were repaired. When illegal wood framing was discovered at a 1956 addition, it was replaced with a new steel structure. The front porches and brick-walled stoops were rebuilt. The final touches included new decorative limestone elements at the front facade, carved in the original motif of flowers and pineapples.

Photo credit: The New York Landmarks Conservancy

Saint John the Baptist Roman Catholic Church

333 Hart Street, Brooklyn



This massive church was built in 1888 as the jewel of St. John's University's first home in Brooklyn. It was designed in a Romanesque Revival style by pre-eminent religious property architect Patrick Keely.

In recent years, Saint John the Baptist has served as a neighborhood parish church but was not a welcoming sight. The building was in extremely poor condition, with leaks at the roofs, rusty and decayed sheet metal elements, boarded-up windows, and rotted wood window frames.

This project, completed over 11 years, has dramatically improved the handsome facade. All stonework was cleaned, repaired, and repointed. There are new roofs. An eight-foot-tall decorative frieze that runs along the entire building, and the cornices, gables, pinnacles, and gutters were replaced in lead-coated copper exactly matching the original. Stained-glass windows were restored with new hardwood outer frames and new protective glazing. The glorious 22-foot diameter rose window, which could not be restored, was replaced using laser-cut, solid mahogany components to replicate the original design. Once a worrisome eyesore, the church is once again a beacon to its community.

Photo credit: Zaskorski & Associates Architects

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Saint John the Baptist

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**We find your dedication and
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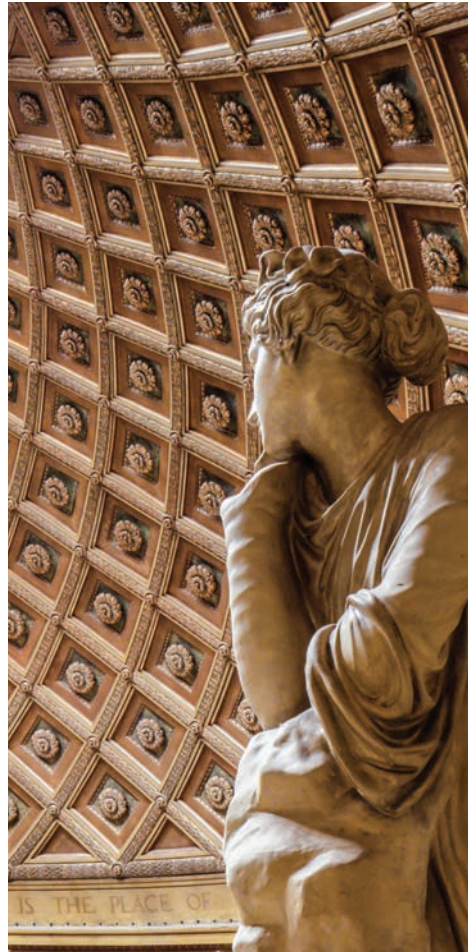


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La MaMa Experimental Theater Club, photo: John Bartelstone; Gould Memorial Library, photo: Elizabeth Leidel

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Gotham MetalWorks by Litsco was tasked with replicating the unique ornamental cornice and pediment from the original painted galvanized metal components brought to us. The ornamental brackets were all fabricated from numerous small CNC cut parts to match the originals. Both of the original stamped shells at either end were missing from the cornice at the onset of the project; working from limited photos and drawings, Gotham's artisans modeled the shell in two parts in wood, clay and plaster to re-create the original form as closely as possible. That model was then used to cast the stamping dies needed to create the parts for two new shells.

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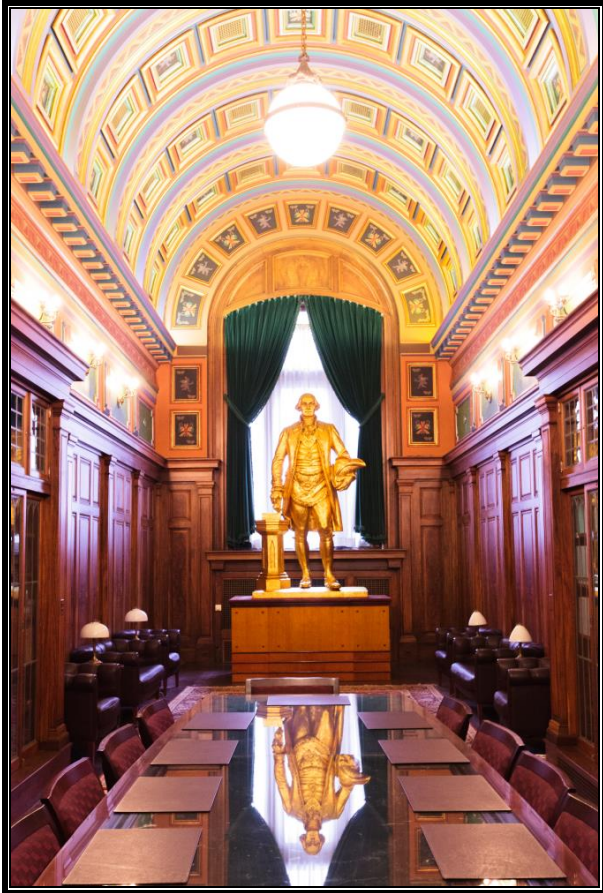


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salutes

Roberta Brandes Gratz

for her deep commitment to our city, helping to preserve its important buildings and history, and her tireless advocacy for community-centered urban planning and revitalization.

Roberta, thank you for championing the communities of New York City!

The New York Community Trust is a community foundation dedicated to improving the lives of residents of New York City, Long Island, and Westchester.



Preservation Project Award Winner: Gould Memorial Library



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Congratulations to the 2024 Lucy G. Moses Preservation Award Winners!

We extend our sincere congratulations to all architects and contractors recognized for their exceptional contributions to landmark preservation in New York City. A special congratulations to Ms. Roberta Brandes Gratz, your dedication to safeguarding our city's architectural treasures is commendable and essential in preserving our cultural heritage.

In a city as dynamic as New York, the importance of preserving our history cannot be overstated. Each restored landmark serves as a reminder of our past, contributing to the unique character and identity of our city for generations to come.

We commend your expertise, passion, and commitment to excellence in preservation. Your work not only enhances the physical landscape of our city but also fosters a deeper appreciation for our shared history.

Thank you for your outstanding efforts in ensuring that the legacy of New York City endures for future generations.

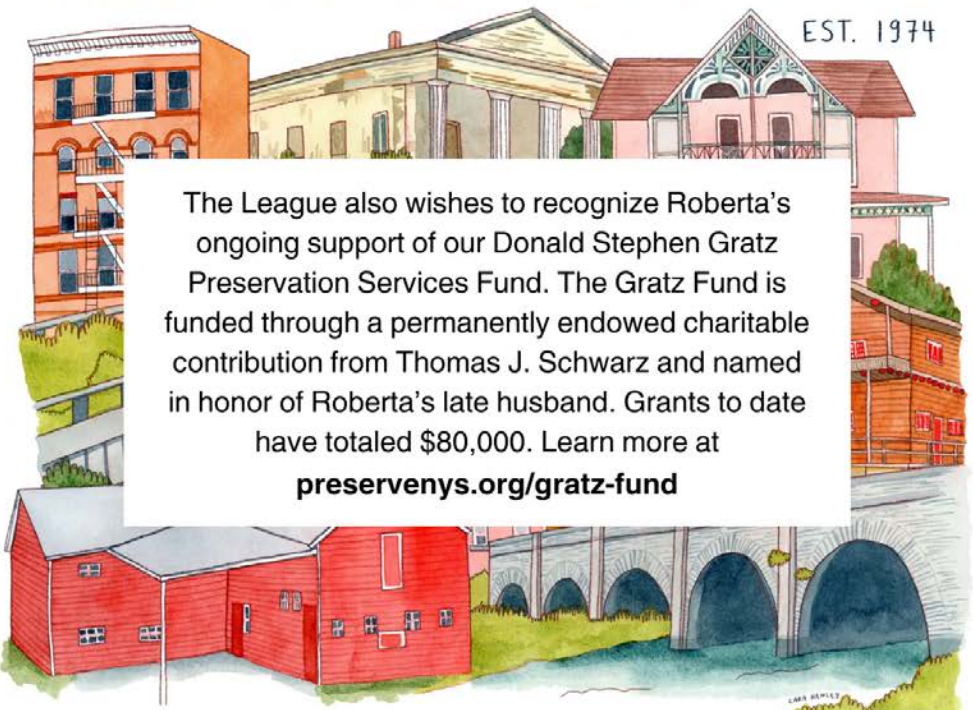
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**Cheers to the 2024 Lucy G. Moses
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The Preservation League of NYS
extends our heartfelt
congratulations to our Trustee of
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Gratz, on her well deserved
Preservation Leadership Award!

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The League also wishes to recognize Roberta's ongoing support of our Donald Stephen Gratz Preservation Services Fund. The Gratz Fund is funded through a permanently endowed charitable contribution from Thomas J. Schwarz and named in honor of Roberta's late husband. Grants to date have totaled \$80,000. Learn more at

preservenys.org/gratz-fund

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Congratulations to La MaMa Experimental Theatre Club for winning the 2024 Lucy G. Moses Preservation Award!

It was a pleasure working with the team on this exciting project. The preservation of the theatre is an invaluable contribution to the community. Well-deserved achievement!



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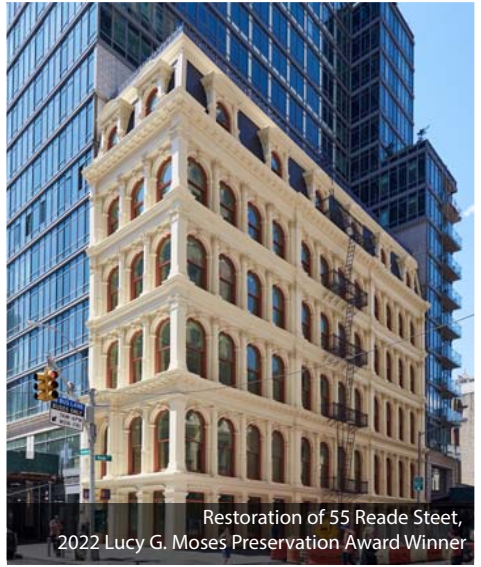
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Restoration of 35-37 w23rd Street,
2024 Lucy G. Moses Preservation Award Winner



Restoration of 55 Reade Street,
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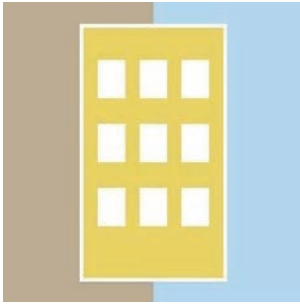
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Conservation Assessment, The Stanford White Triple Portal, St. Bartholomew's Church

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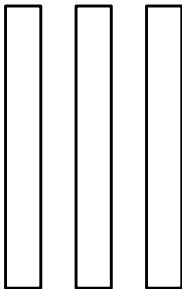
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