

Lucy G. Moses Preservation Awards

Celebrating Excellence



THE NEW YORK
LANDMARKS
CONSERVANCY

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

The Preservation and Public Leadership Awards are bestowed upon outstanding individuals in the field of historic preservation. Past honorees include Ruth Abram, Wint Aldrich, Kent Barwick, John H. Beyer, Laurie Beckelman, Fred Bland, Stephen Briganti, Yuien Chin, Joan K. Davidson, Barbaralee Diamonstein-Spielvogel, Andrew Dolkart, Franny Eberhart, Lola Finkelstein, Kenneth K. Fisher, Daniel Garodnick, Roberta Brandes Gratz, Alex Herrera, Anne Van Ingen, John J. (Jack) Kerr, Jr., Nancy, and Otis Pratt Pearsall, Ruth Pierpont, Elizabeth Barlow Rogers, Barnett Shepherd, and Anthony C. Wood.

Preservation Project Awards are given to projects that demonstrate excellence in the restoration, preservation, or adaptive use of historic buildings, streetscapes, and landscapes that preserve commercial, residential, institutional, religious, and public buildings.

If you have any questions about the Moses Awards or would like to nominate a person or project please contact us at info@nylandmarks.org.

The New York Landmarks Conservancy

Lucy G. Moses Preservation Awards

Tuesday, April 22, 2025

Preservation Leadership Award

Susan Olsen

Special Award for Preservation Service

Ann-Isabel Friedman

Project Awards

7 South Portland Avenue, Brooklyn

1450 Pacific Street, Brooklyn

Brooklyn Bridge

Edward Mooney House

The General Society of Mechanics & Tradesmen of the City of New York

National Society of Colonial Dames in the State of New York

The New Victory Theater

New York City Housing Authority

- Exodus and Dance Frieze, Kingsborough Houses
- Harlem River Houses
- Nivola Houses, Stephen Wise Towers

New York Stock Exchange

Palace Theatre

Powell Building

Shubert and Booth Theatres

Soldiers' and Sailors' Memorial Arch

St. Raphael Roman Catholic Church

The Twenty Two

Special Thanks

The Henry and Lucy Moses Fund, Inc.

Susan Olsen

Preservation Leadership Award



Susan Olsen receives the Preservation Leadership Award after serving as Woodlawn Cemetery's Director of Historical Services for 22 years. Her expertise in both the monuments and distinguished individuals interred at the cemetery, combined with her innovative initiatives promoting Woodlawn as an outdoor learning lab have benefitted the cemetery and New York's preservation community.

Woodlawn features hundreds of historic monuments and mausolea, designed by prominent architects including McKim, Mead & White, John Russell Pope, James Gamble Rogers, Cass Gilbert, Carrère and Hastings, Sir Edwin Lutyens, Beatrix Jones Farrand, and John La Farge, with stained

glass by Tiffany Studios and other craftspeople. Olsen was instrumental in the designation of Woodlawn as a National Historic Landmark. She is well-known for her extensive knowledge about the site, delivered on cemetery tours and in documentary appearances. Her work has ensured the continued preservation and protection of Woodlawn Cemetery.

Olsen's greatest impact might be on preservation education. Along with Professor Andrew Dolkart (a previous Moses Award winner), she started a program at Columbia University that brings graduate students to Woodlawn to research, document, and analyze the historic structures. In 2015, Olsen established a partnership with the World Monuments Fund and the International Masonry Institute to create the Bridge to Crafts Careers Program. This workforce development initiative provides training to interns in masonry and landscape restoration. Participants have secured employment with NYC Parks and historic buildings such as the Waldorf Astoria. Due to the success of this program, similar initiatives have been adopted by other cemeteries.

Before joining Woodlawn, Olsen held numerous positions in the historic resources sphere, including Director of Woodlawn Plantation and Frank Lloyd Wright's Pope-Leighey House in Richmond; Executive Director of the Key West Art and Historical Society; Executive Director of Belle Meade Mansion in Tennessee; and Chief of Florida's Bureau of Historical Museums.

Ann-Isabel Friedman

Special Award for Preservation Service

Ann-Isabel Friedman is receiving a Special Award for Preservation Service. She retired in 2024 after 24 years at the New York Landmarks Conservancy, serving much of that time as the Director of the Sacred Sites program. Before the Conservancy, Ann spent seven years in the Preservation Department at the New York City Landmarks Preservation Commission.

Friedman has been a tireless advocate for historic religious properties. She has fought for sites that are threatened with closure or face extreme maintenance challenges. She has overseen surveys across the five boroughs so that these properties, which are so meaningful to their communities, can receive official landmark designation and become eligible for grant opportunities.



Friedman is cherished by her co-workers and colleagues for her vast knowledge, problem-solving skills, fearlessness, candidness, and warmth. She is known for taking on projects that some might consider lost causes, and which can last for many years. She has spent thousands of hours talking to congregations to understand the needs and capacities of the buildings and the people so that these sacred sites can be maintained and restored. She often sought creative financing and obtained grants from outside sources for these projects. Many buildings have been saved because Friedman was both the impetus for their restoration and their long-term champion.

Friedman also created a community of preservation professionals. She initiated an internship program at the Conservancy, giving students and recent graduates a foundation in preservation practice. With her typical generosity, she helped them and many others on their professional paths. Friedman has established a network of architects, consultants, and contractors across New York City and the State.

She is also the go-to preservation resource in her Brooklyn neighborhood and was an integral part of the Boerum Hill Association's successful campaign to expand the Historic District in 2018.

Photo - Noel Sutherland

7 South Portland Avenue

Brooklyn



7 South Portland Owners Corporation

John Berman
Carmen Thompson

A Malek Construction, LLC

Abdul Wadud

Easton Architects

Lisa Easton, AIA
Peter Easton, RA
Mariana Avila Flynn

On a grand brownstone row in Fort Greene, 7 South Portland stands out. This impressive 1876 mansion anchors the block with a richly detailed symmetrical facade, robust iron railings, and a slate mansard roof. But the shareholders of this 8-unit co-op faced problems familiar to many homeowners: years of deferred maintenance and repairs left their home in poor condition, with a deteriorating facade, a worn mansard covered with protective mesh, damaged ironwork, and inadequate windows.

They came together and agreed to undertake a costly restoration. The project grew as it went along, as the owners embraced this opportunity to improve their entire property all at the same time. What began as a brownstone repair project became a full facade restoration and window replacement – a major undertaking for this small co-op.

The results are striking, starting with the crisp details of the brownstone facade. New wood windows have better functionality and energy efficiency. At the mansard, rows of hexagonal slates complement the refurbished dormers. Repairs to the ironwork, secondary brick facades, and an adjacent garage completed the four-year endeavor.

Photo - Elizabeth Leidel Photography

1450 Pacific Street

Brooklyn

Komaru Enterprises, LLC
Amber Mazor

ADMEG, Corp.
Adrian Nick West

Adwin Moreira

Ashley Richards Design
Ashley Richards

David Crosse

Divan Shamstein Design
Divan Shamstein

Excelsior Iron Work, Corp.
Miki Cortez

Kennedy Joseph

nC2 Architecture, LLC
Richard Goodstein

Nyneve Landscaping
Nyneve Minnear

Primo



Owner Amber Mazor is drawn to challenging buildings. After receiving a Moses Award in 2019 for adapting the Elkins House, a Crown Heights North landmark, he took on another freestanding house in the same historic neighborhood. 1450 Pacific is an 1882 brick villa with neo-Grec and Italianate details. It features an elaborate, wraparound wood porch, three-sided oriel windows, and a dramatic wood cornice. All of these elements, along with the brick facade, were deteriorated and sometimes failing when he and a team of professionals began to work.

They transformed the building. First, the structure was stabilized, and the bricks were restored and repointed. Wood elements at the cornice and porch were repaired or replaced to exactly match the original. Twenty original wood windows were removed, restored, and reglazed. Windows that couldn't be restored were replaced with new wood windows that matched their predecessors.

The two-story, single-family house was converted into two, full-floor duplex homes. The team found a way to increase the size of the apartments by installing a restrained rooftop addition, excavating into the basement, and adapting a garage on the property to habitable space.

Photo - Adrian Trevino

Brooklyn Bridge

East River



Since its completion in 1883, the Brooklyn Bridge has been recognized as a milestone of engineering and an iconic symbol of New York City. The bridge is both a vital part of the City's transport infrastructure and a global tourist destination.

Its restoration was a monumental undertaking. The project took place over five years, with a focus on the conservation and repair of all historic masonry, including granite, limestone, and brick, at the iconic towers, anchorages, and arch blocks in Brooklyn and Manhattan. Every inch was surveyed via swing stage scaffolding, boom and scissor lifts, pipe frame scaffolding, a barge in the East River, and occasional nighttime lane closures.

Given the vast scope of work types and varying levels of need, treatments included repointing, crack repairs, dutchmen repairs, brick replacement, pinning, and patching. The bridge was cleaned with chemicals, hand tools, and two types of micro-abrasive systems. The main towers shine brighter at night with a new lighting system. Some of the surrounding areas at the arch blocks now serve as public green spaces for local communities.

Photo - Integrated Conservation Resources, Inc.

New York City Department of Transportation

Ydanis Rodriguez, Commissioner
Adam Caplan
Kate DeFazio
Margaret Forgione
Denise Noble-Rauch
Nicholas Pettinati
Paul Schwartz

New York State Department of Transportation

Marcin Dominik
Michael Joseph, PE

Federal Highway Administration

Chris Gatchel
Mark Grainer
Chris Millington
Dean Majzoub

Atkinson-Noland & Associates

Nicholas Cargill
Torin McCue
Michael Schuller

Greenman-Pedersen, Inc.

Jerry Chan
William Ferdinandsen
Jimmy Moorey
James Weber
Gregory Zenk

Integrated Conservation Resources, Inc.

Joe Bacci
Glenn Boornazian
Seo Jun Oh
Assya Plavskina
Cristina Puglisi
Sarah Rosenblatt
Meris Westberg

Jablonski Building Conservation, Inc.

Edward Fitzgerald
Mary Jablonski

Joint Venture: Navillus-MLJ

Joseph Bitetto
Franco DiGiovanni
Justin Fernandes
Adam Jannicelli
Colin Mathers
Rich Ocken
Kashyap Patel

Joint Venture: Navillus-MLJ - *continued*

Fred Schuler
Jorge Silva
Ines Siso
Jenna Squillante
Rong Tan
Devin Taylor

Li/Saltzman Architects, PC

Meisha Hunter
Michael Middleton
Judith Saltzman

Parsons

Serafim Arzoumanidis, PE
Peter Chang, PE
Nicole Melendez, PE
Andrea Zampieri, PhD, PE

Pullman SST, Inc.

Jacqueline Bascetta
Ariel Bolesa
Bright Dube
John Di Dolce
Chase Everett
Charles Finch
Mike Magrino
Jose Merchan
Maggie Murray
Axel Morales
Gena Peerman
Chris Persaud
Carlos Regalado
Chris Russo
Chris Sabato
Megan Sanchez
EJ Shelly
Dan Tyler
Scott Waltman

Edward Mooney House

18 Bowery, Manhattan



Ross Morgan

Hamm Development, LLC
Oliver Hamm

Highbridge Materials Consulting, Inc.
Heather Hartshorn
John Walsh

Martos Engineering
Christian Martos

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

OPerA Studio Architecture
David Barr
Thomas Barry

Rizco Contracting, Corp.
Riz Yazdani

The Edward Mooney House is considered Manhattan's oldest surviving row house. Built between 1785-89, the federal-style house was one of the Landmarks Commission's earliest designations, in 1966. Edward Mooney, a merchant and important figure in the wholesale meat business, purchased the land in 1785. After Mooney's death, the house was a brothel, pub, rumored opium den, speakeasy, Barney Flynn's Saloon, a Chinese restaurant, sanctioned Off Track Betting location, and a bank, before the current owner purchased it in 2012.

Yet, the structure itself survived. A storefront was added, then removed; a 1970s renovation brought back some original components and a thick layer of red paint. Since purchasing the house, the current owner has been committed to restoring it, despite setbacks such as the discovery that many of the previous alterations had compromised the structural system.

Careful research, testing, and analysis of the layers of history hidden in the building informed a scope of work that included stabilization, cleaning, and repairs to the Bowery and Pell Street facades, restoration of the wood cornice, and installation of new wood windows, doors, and decorative elements.

Photo - Mary Kay Judy

The General Society of Mechanics & Tradesmen of the City of New York

20 West 44th Street, Manhattan

**The General Society of Mechanics &
Tradesmen of the City of New York**
Victoria Dengel

Easton Architects
Lisa Easton, AIA
Peter Easton, RA
Jasmine Greytok
Tamera Talbert, AIA

NOVA Construction Services
Eric Janczyk
Piotr Muzyk

Thornton Tomasetti, Inc.
Michael Gerasopoulos, P.E.
Diana Wolf, P.E.



The General Society was founded in 1785 by the skilled craftsmen of the City. The organization continues to serve with its tuition-free Mechanics Institute, two-century-old lecture series, and Library, which is crowned by a glorious skylight. Their Italian Renaissance Revival building was designed by Lamb & Rich for the Berkeley School in 1890-1891. The Society purchased it in 1899 and made several changes, including expanding the original skylight.

During World War II, the large, copper-framed skylight was painted black. The paint was removed in 1990, but the skylight was not significantly improved until this restoration. Over the decades, the condition had degraded, with cracked glass, corroded steel supports, failed weatherstripping, and damaged copper elements. The flat roof, several smaller skylights at other locations in the roof, and flashing surrounding the skylight also needed to be replaced.

These deficiencies led to active leaks into the beautiful Library space, which is also the lecture hall for the Society. A robust restoration addressed all aspects of the skylight and roof. The gleaming copper frame, new glazing, and watertight framing once again secure and complement the library's grandeur.

Photo - Elizabeth Leidel Photography

National Society of Colonial Dames in the State of New York

215 East 71st Street, Manhattan



Completed in 1930, the NSCDSNY's headquarters is a Georgian Revival style brick, limestone, and cast stone building designed by Richard Henry Dana, Jr. It serves as the organization's administrative center, provides social spaces, and acts as a semi-public museum of America's colonial past.

After many years without significant improvements, the comprehensive scope of work included cleaning and repair of the masonry facades; refurbishment of wood doors, windows, and shutters; replacement of the slate mansard roof and copper dormers; and ironwork repairs.

The restoration presented the project team several unique challenges, where original materials could not be reused, but did not have a standard replacement. When a gypsum substrate under the slate mansard roofs had to be replaced, the project team developed a new sheathing system. At the rear Palladian window, substitute materials for the cast plaster balustrade had to match the originals. The multi-pane wood windows were built with steel nails that had corroded. Each nail was painstakingly removed and new wood dowels were inserted into every window – a practice closer to Colonial times.

Photo - Li/Saltzman Architects

National Society of Colonial Dames in the State of New York

Clint Allen
Marguerite Morrison
Lee Potter

Gilsanz Murray Steficek Ken Oen

Li/Saltzman Architects, PC Michael Middleton Judith Saltzman

Skyline Restoration Jose Galarza Jasen Geraghty Alex Lluay Timothy Pasparakis

Vestacast Thomas P. Caruso

The New Victory Theater

209 West 42nd Street, Manhattan

New 42

Russell Granet
Leroy Li

Easton Architects

Lisa Easton, AIA
Peter Easton, RA
Jasmine Greytok
Tamara Talbert, AIA

Dalessio Engineering, LLC

John T. Dalessio, PE

John Tiedemann, Inc.

Ray Tiedemann



Throughout 125 years, one thing at the New Victory Theater has remained the same, the ring of putti looking down from the massive ceiling dome. Since opening in 1900, the New Victory has been New York's oldest continually operated theater. Reflecting the evolution of Times Square, it has shown live plays, musicals, burlesque, movies, and, most notoriously, a XXX-rated theater. It was part of the theater district's renaissance, and re-opened in 1995 as Broadway's only theater for children.

As the owners were considering a plan for interior restoration, it became clear that the dome had to be the top priority. The ornamental plaster details had large cracks and severe displacement. Then a piece of plaster became loose and fell onto the stage.

Repairs included installing fiber reinforcement, re-securing the putti at the dome's perimeter, providing new structural framing and anchorage for the dome medallion, and consolidating all dome ribs. Access to the ceiling also allowed for the installation of upgraded lighting in the dome's perimeter. For 57 days, teams of ten worked around the clock to make sure the curtains could rise again, on time for the next performance.

Photo - Elizabeth Leidel Photography

New York City Housing Authority - Exodus & Dance Frieze

Kingsborough Houses - 154 Kingsborough 1st Walk, Brooklyn



NYCHA provides over 500,000 New Yorkers with affordable housing across the five boroughs. Many of the developments feature historic public art, and several are locally designated landmarks or listed on the National Register of Historic Places. This year, three restoration projects at NYCHA sites received Awards.

This majestic frieze by noted Black and LGBT sculptor Richmond Barthé was created under the auspices of the Works Progress Administration. It dates back to 1939 and was intended for placement at the Harlem River Houses, but it was installed at Kingsborough Houses when it opened in 1941.

The cast stone frieze depicts stylized Biblical imagery and African dance figures. By 2018, it had suffered extreme deterioration, with open joints, hairline cracks, large holes, and graffiti. Public attention to this plight led to federal and City Council funding, and grant funding from the Andrew W. Mellon Foundation to finance a scope of work to restore the frieze, reset it at a new supportive wall, and upgrade the lighting. Remaining funds will be used for an interpretation and education program.

Photo - EverGreene Architectural Arts

New York City Housing Authority

Joshua Katz
Vaidehi Mody
Audrey Walker

EverGreene Architectural Arts

Kelly Caldwell
Gray Danforth
Katharine George
David Gibbons
Kim Lovejoy

Jablonski Building Conservation, Inc.

Helen Thomas-Haney

JEMCO Electrical Contractors, Inc.

Ryan Hartmann

Mellon Foundation

Justin Garrett-Moore
Alex Whittaker

Nicholson & Galloway, Inc.

Van Hemsley
Andrew Wilson

The Public Housing Community Fund

Tarin Jones
Alex Zablocki

Ronnette Riley Architect

Ronnette Riley, FAIA, FARA, RA, LEED

New York City Housing Authority - Harlem River Houses

West 151st to 153rd Streets, Macombs Place to Harlem River Drive, Manhattan

New York City Housing Authority

Heather Beck
Matthew Charney
Gillian Connell
Jonathan Gouveia
Marissa Schaffer
Nathan Stern
Robert Tesoriero

L+M Development Partners, LLC

John Capone
JeRome Dunbar
Cody Emanuel
Elli Himmelstein
Pat Leach
Ayanna Oliver Taylor
Anthony Zapata

Settlement Housing Fund, Inc.

Samuel Birnbaum
Michael Gaboury
Judy Herbstman
Eliot Hetterly
Emily Lehman
Katherine McAulay

West Harlem Group Assistance

Donald Notice
Valerie Samuel

C+C Apartment Management LLC

Giovanna de la Cruz
Djamillah Diallo
Joshua Gell
Nick Papakostopoulos
Tia Pina
Tyrone Thomas

Curtis + Ginsburg Architects

Alyssa Clayburn
Ryan Esparza
Mark Ginsberg
Tamar Kisilevitz

Higgins Quasebarth & Partners, LLC

Lakan Cole
Ward Dennis
Sarah Sher

Inglese Architecture + Engineering

Samantha Cacdac
Jak Inglese
Rupal Singh

Jablonski Building Conservation, Inc.

Mary Jablonski
Helen M. Thomas-Haney

NV5

Socorro Alatorre
Art Kleinman



Harlem River Houses was built between 1936 and 1937. It was the first federally funded and constructed public housing development in New York City. Harlem River Houses embodies a Modernist planning philosophy and set a precedent for higher standards in all classes of public housing development. The LPC designated it as a landmark in 1975.

This project encompassed the restoration of seven buildings, hundreds of apartments, large open spaces, and public art. Brick facades were repaired and repointed. New aluminum casement windows that match the configuration of the historic steel casement windows. Historic landscaping was restored; non-historic elements such as asphalt paving and fencing were removed and new Belgian-block paving to match historic installed. Long-damaged sculptures and statues have been repaired and conserved.

Photo - Alexander Severin Architectural Photography

New York City Housing Authority - Nivola Horses

Stephen Wise Towers, 117 West 90th Street, Manhattan



New York City Housing Authority
Jonathan Gouveia

PACT Renaissance Collaborative
Amy Stokes

Jablonski Building Conservation, Inc.
Mary Jablonski

Monadnock Construction
Greg Pauso

Old Structures Engineering
Ellie Phetteplace

When the Stephen Wise Towers opened in 1965, a notable feature was the landscaped plaza, with a “herd” of 18 abstract, plump, cast concrete horse sculptures. The horses, created by sculptor and muralist Costantino Nivola, defined the children’s play area for over 50 years.

In that time, they were well-used but suffered, as muzzles were smashed off, and hooves were encased in concrete. A 2021 water main break led to an emergency removal and severe damage to the sculptures. The extant remains were cleaned and conserved, but replacing missing pieces proved challenging as there were no records other than a few photographs. Luckily, another herd of Nivola horses was located in a Columbus, Indiana school. Molds were taken from the Midwesterners and used to recreate the lost hooves and muzzles. Historic photos and satellite imagery guided the location and angle of the re-installations. This herd of horses is once again roaming the plaza, to the delight of the many children who play there.

Photo - Ola Wilk

New York Stock Exchange

8-18 Broad Street, Manhattan

New York Stock Exchange

Mark Casalinuovo

James Katsralis

Benchmark Builders

Dan Kaplan

Higgins Quasebarth & Partners, LLC

Jonathan Taylor

Hoffmann Architects + Engineers

Juan Kuriyama, AIA

Richard Off, AIA

Mistral Architectural Metal and Glass

Nicholson & Galloway, Inc

Van Helmsley

PP&A Custom Work



As the home of the trading floor and offices of the largest securities exchange in the world, the New York Stock Exchange (NYSE) is a local and global landmark. Located on Broad Street since 1865, the current Beaux-Arts style building was completed in 1903, and designed by George B. Post. It features a robust marble facade and classical elements that intend to project power and stability.

The thick stone facades are pierced by several door and window openings. This project re-established 28 pairs of doors, at the ground level along Broad Street, and at balconies overlooking the interior trading floor. Historic wood doors had previously been replaced with unwelcoming steel doors that were fire and blast-resistant. New security measures at the site have allowed for wood and glass doors to be re-installed. Archival photographs and the few remaining historic details informed the design of the grand new mahogany doors that match the originals. They are enhanced with full glass lites and custom brass hardware. At the ground entrances, deteriorated bluestone steps and pavers and the stone walls of the central door vestibule were also restored.

Photo - Hoffmann Architects + Engineers

Palace Theatre

1568 Broadway, Manhattan



The Palace Theatre, constructed in 1913, is an iconic part of Broadway and an interior landmark. In an extraordinary feat of engineering and preservation, that interior has been lifted 30 feet and reinstalled with its opulent historic features intact.

This unprecedented venture required innovative stabilization methods, extensive research and planning, a web of scaffolding, precision monitoring of the plasterwork, cutting-edge engineering, and a vast team of consultants and peer reviewers to safeguard the historic integrity of the building during the four-month-long lift. Preventative measures included making plaster molds of every ornamental element and cataloging salvaged items.

The results combine preservation with contemporary functionality. The double balcony, proscenium boxes, and orchestra-level promenade retain their original splendor, adorned with high-relief plasterwork, Siena marble knee walls, and intricately designed cast iron staircases. Missing plaster elements were recast to match existing details, and decorative paints were recreated and applied, with glazes added for an authentic finish.

The result is a transformed theater, with new entrances, expanded front-of-house amenities, state-of-the-art back-of-house facilities, and improved accessibility and safety systems.

Photo - Francis Dzikowski/OTTO

Broadway Palace Theater Company

Stewart F. Lane
James L. Nederlander

Nederlander Organization

Bill Register

Cosentini Associates, Inc.

Carl Rasizzi

EverGreene Architectural Arts

Kim Lovejoy

Fisher Marantz Stone

Hank Forrest

Francis Dzikowski Photography, Inc.

Francis Dzikowski

Jablonski Building Conservation, Inc.

Mary Jablonski

Jaffe Holden

Mark Reber

Mancini Duffy

William Mandara Jr., AIA

PBDW Architects

Debora Barros
Brooke Collaer
Brigitte Cook
Scott Duenow
Leo Garcia
Kamay Jim
Sean King
Lesia Rozmarek
James Seger
Jennifer Whisenhunt

Rizzo Group

Jessica Spiegel

Severud Associates

J. Benjamin Alper
Meghan Krupka

Structure Tone Building Group

Michael Planer

Theatre Projects

Jim Niesel

Urban Foundation Engineering, LLC

Anthony J. Mazzo

Wiss, Janney, Elstner Associates, Inc.

Tom Kuczynski

zeroLUX

Powell Building

105 Hudson Street, Manhattan

Fine Arts Housing, Inc.

Joseph Macari

Bone/Levine Architects

Kevin Bone, RA, FAIA

Karim El-Tanamli

Dillion Fu

Joe Levine, RA, AIA

Barbara Wronska-Kucy, RA, LEED GA

Etna Consulting

Adam Cohen, PE

Omaira Ramirez

JRR Contracting, Inc.

David Asmal

Walter Dardzinski

Michael Malhas

Tom Pavic

Jose Rodriguez

Vestacast

Thomas P. Caruso



The Powell Building in Tribeca (originally the Pierce Building), was built by chocolate purveyor Henry Lillie Pierce in 1892, to house the Baker Chocolate Company. Carrère & Hastings designed an elaborately ornamented, seven-story Renaissance-revival palazzo with opulent facades, pale yellow brick, and white terra cotta, atop a marble-clad base. By 1903, candy mogul Ida May Powell had purchased the building and hired architect Henri Fouchaux to add four stories and an addition to the north, in a style that matched the original historic proportions, materials, and ornament.

In the mid-1970s, the building was converted to mixed-use, with commercial and residential uses, as it remains today. For this project, the ownership undertook a comprehensive restoration of the facade. The project posed unique challenges, such as subtle differences in the two phases of construction that had to be addressed with multiple colors and textures for patching and replacement materials. The scope of work addressed terra cotta and marble components, and the structural brick and steel supporting systems. The copper cornice and cast-iron columns were also repaired and the entire facade was carefully washed.

Photo - 2025 J.M.Kucy

Shubert and Booth Theatres

225 West 44th Street and 222 West 45th Street, Manhattan



A facade restoration revealed the depths of a unique plaster technique and improved the exteriors of these two theaters. Lee and J.J. Shubert built the theaters concurrently between 1912 and 1913. They stand together other along Shubert Alley, meeting at their stage houses, and appearing from the outside as one seamless unit. The Venetian Renaissance-style facade features distinct ornament that differentiates the two theaters.

This project cleaned and repaired the three brick and terra cotta facades and the Booth's sheet metal cornice. But the most compelling aspect was the restoration of the decorative sgraffito. This technique, where multiple layers of tinted plaster are applied to a surface and then scratched down in certain areas to reveal a design, was rarely used in New York. Over time, patches and painting had dulled the sgraffito. As those treatments were removed, sgraffito figurative elements emerged, along with an unexpected third color that added depth to anticipated two-toned elements. Artisans color-matched the historic palette and developed a strategy to add back this detail to enhance the sgraffito.

Photo - EverGreene Architectural Arts

Shubert Organization

John Darby
Keith Marston
Kieran McGee
Tom Stein

EverGreene Architectural Arts

Jeff Greene
Megan Kineen

Facade Maintenance Design

Mark Anderson, A.I.A.
Rick Lefever, P.E.

Gladding McBean

Jess Ouwerkerk
Thomas Rice

Green Light Expediting

Sheri Quinones

Intersystems Installation S&S, Corp.

Mike Badzio

Jablonski Building Conservation, Inc.

Mary Jablonski

McLaren, Division of KCI

William Gorlin, P.E., S.E.

PBM Painting, LLC

Barry Maher

SAG Engineering & Consulting

Chet Kowalski

Soho Contracting, Corp.

Angel Lagos
Michael Maloy
Roseanna Mangano
Oscar Vargas

Soldiers' and Sailors' Memorial Arch

Grand Army Plaza, Brooklyn

New York City Parks Department

Sue Donoghue, Commissioner
Michael Brown
Mark Grande
Jonathan Kuhn
Jennifer Lantzas
Michael Leigh
John Saunders
Chris Syrett
Sybil Young

Prospect Park Alliance

Morgan Monaco
Rachel Pendleton
Andrew Robertson
David Yum
Christian Zimmerman

Renfro Design Group, Inc.

Silvia Mazzarri
Sarah Randall
Richard Renfro
Fabio Tuchiya

TY Lin

Scott Hughes
Eytan Solomon

Thornton Tomasetti, Inc.

Alex Sichel

Western Specialty Contractors

Catherine Miguez
James Norberg



The monumental Arch was dedicated in 1892, to commemorate Union soldiers lost in the Civil War. It is embellished with sculptural figures and topped with a quadriga, an emblem of triumph. The massive piers contain spiral staircases that lead to rooms intended to hold trophies.

A series of repair campaigns allowed expanded public access in the 1980s and 90s with tours and public art exhibits in the trophy room, but later water infiltration and other safety concerns closed access to the trophy room in 1994 and to the arch in 2012.

This project stabilized the structure and repaired, restored, and cleaned the granite arch. New roof, drainage, and ventilation systems were installed. Steel beams now reinforce the roof structure and support the quadriga. The interior staircases were repaired – paint removal revealed that newel post decorations, long thought to be cast iron, were bronze. Future maintenance will be aided by a crack monitoring system. New, energy-efficient lighting now shows off the architectural and artistic elements. The restoration sets the stage for future public access and programming at this Brooklyn icon.

Photo - Prospect Park Alliance

St. Raphael Roman Catholic Church

3520 Greenpoint Avenue, Long Island City



This cherished institution is a neighborhood (if undesignated) landmark that has served its community for decades. Architect Thomas Houghton designed the church, which was completed circa 1885. Prominently located along the Long Island Expressway, the church, with its red brick facades and tall steeple, is a milestone for thousands of commuters every day.

Decades of damage, including cracked bricks, roof leaks, and structural instability, necessitated a comprehensive approach to preserve the church for future generations. Removal of inappropriate stucco coatings revealed the 1880s masonry. Damaged bricks were replaced with ones matching the originals and joints were repointed with historically compatible mortar. Brownstone and limestone ornaments were carefully repaired. All stained-glass windows were restored, with the outer hardwood frames replaced in kind.

The highlight was the reconstruction of the steeple. Weathered and deteriorated, it was restored with new Vermont slate matching the original. This eliminated the disjointed, two-tone appearance of slate previously installed in two separate campaigns. Custom-fabricated copper paneling, louvers, and a new cross completed the work. The church remained open throughout construction.

Diocese of Brooklyn

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Rob Dadona
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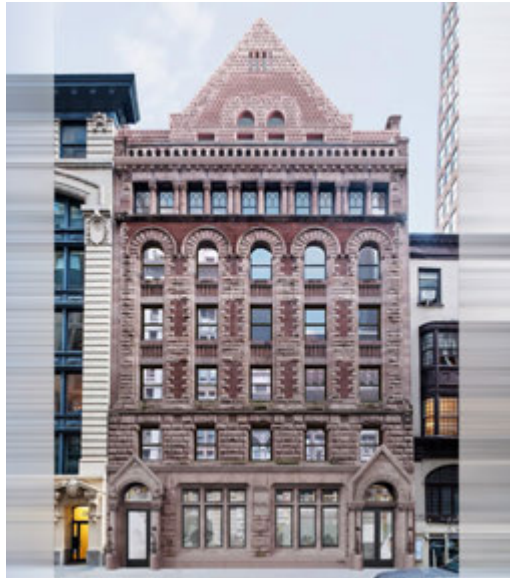
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Trevor Stahelski Projects

Trevor Stahelski



This project has converted a former social services building to a new use, improved the masonry facade, and added a contemporary interpretation of a never-built element of the original design. R. H. Robertson designed the 1891 Romanesque Revival-style building as a 6-story residence hall for young women. The scheme included a seventh story and peaked roof, but height limits for lodging houses prevented that floor from being built.

In later years, the building was used as a health center. Elaborate ornament on the ground floor facade was replaced with a flat veneer of polished red granite and mid-century metal storefronts.

The current owners purchased the empty structure in 2017 and opened a hotel and club in the space. Outside, the historic facade was restored and a new sandstone and granite facade on the ground floor was created, guided by historic photographs and surviving details on the upper floors. A new seventh floor sits behind a glass curtain wall and concrete screen that reinterprets Robertson's unrealized gable design.

Photo - BKSK Architects



Congrats, Ann! We are so proud of your lasting legacy in New York historic preservation.
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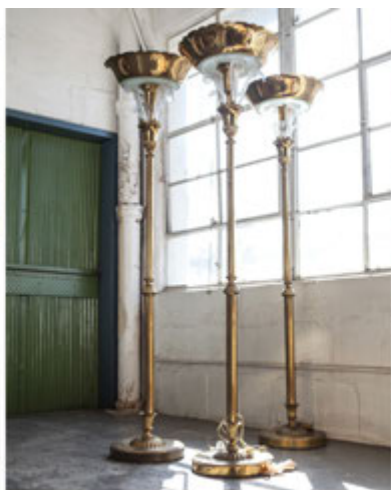
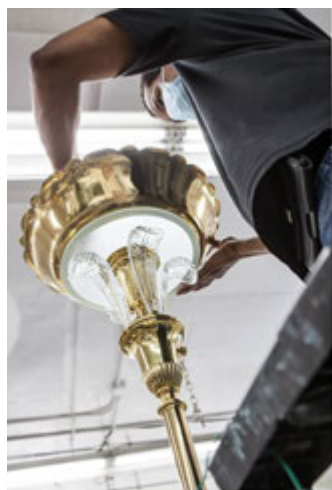
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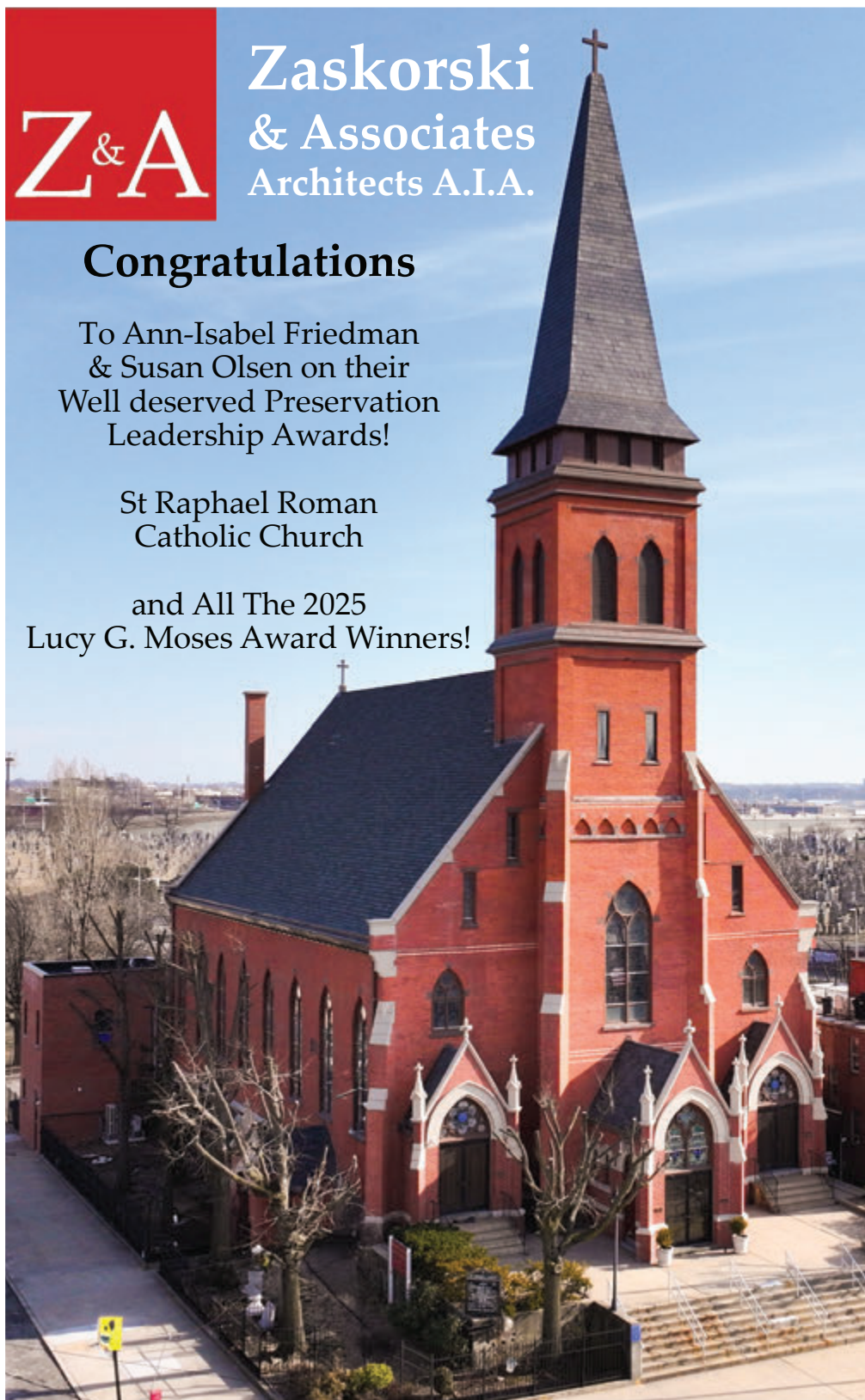
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Architectural Preservation Studio extends our
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Susan Olsen

on receiving the Preservation Leadership Award and

Ann-Isabel Friedman

on receiving the Special Award for Preservation Service

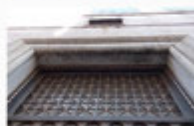
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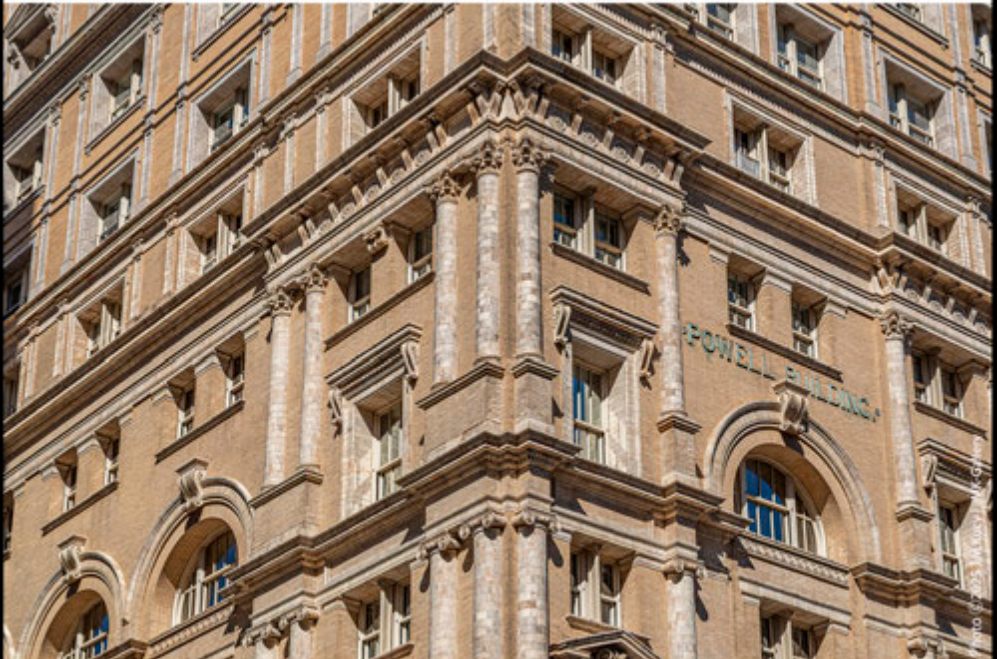
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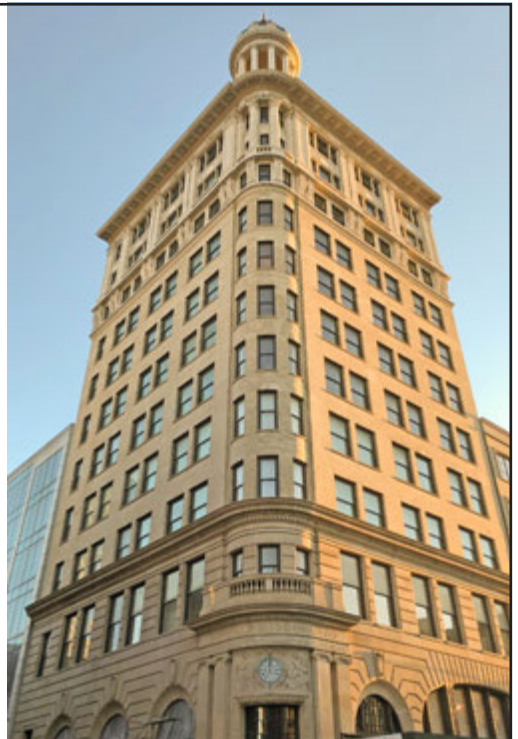
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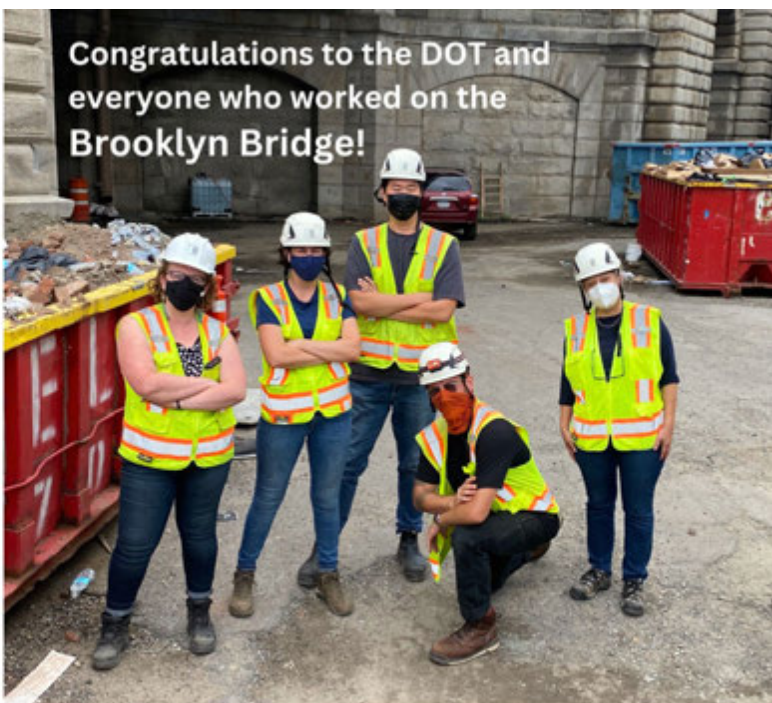
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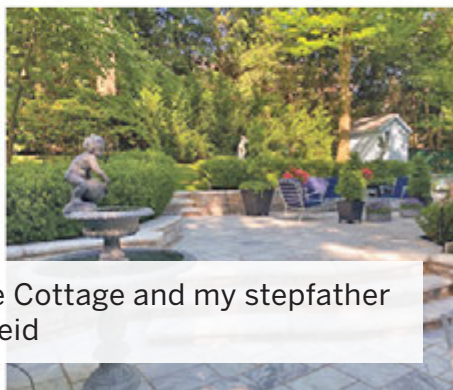
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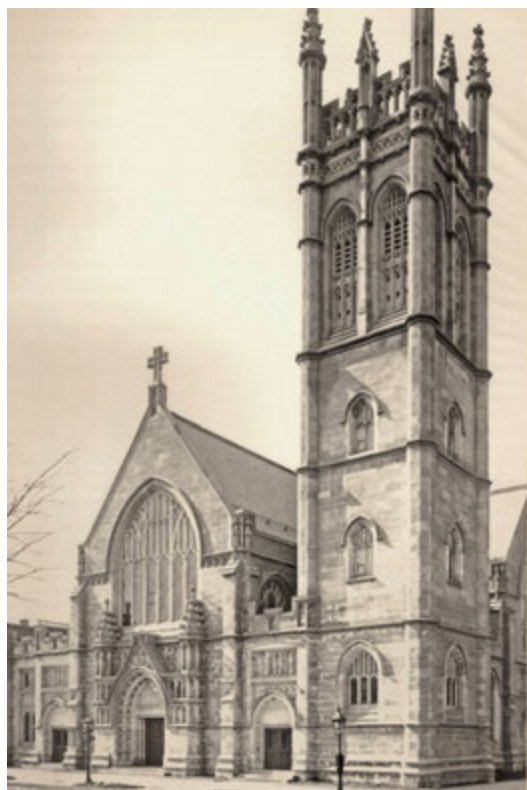
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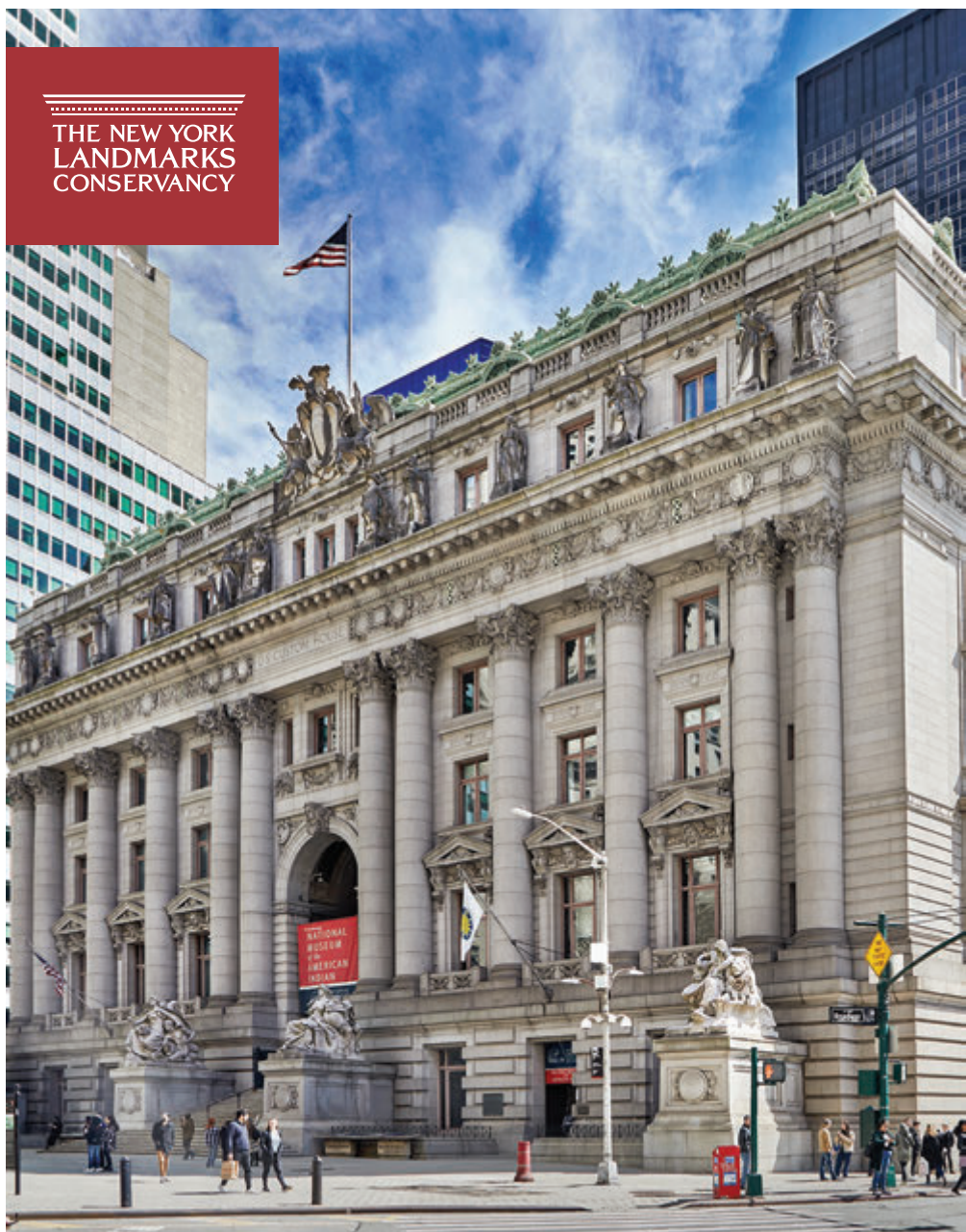


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