

34 GRAMERCY PARK EAST

Original Architect

GEORGE DA CUNHA

Date of Construction

1883

Date of Restoration

1998 - PRESENT

Landmark Status

GRAMERCY PARK HISTORIC DISTRICT

Location

GRAMERCY PARK EAST, NEW YORK, NY

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Contractor

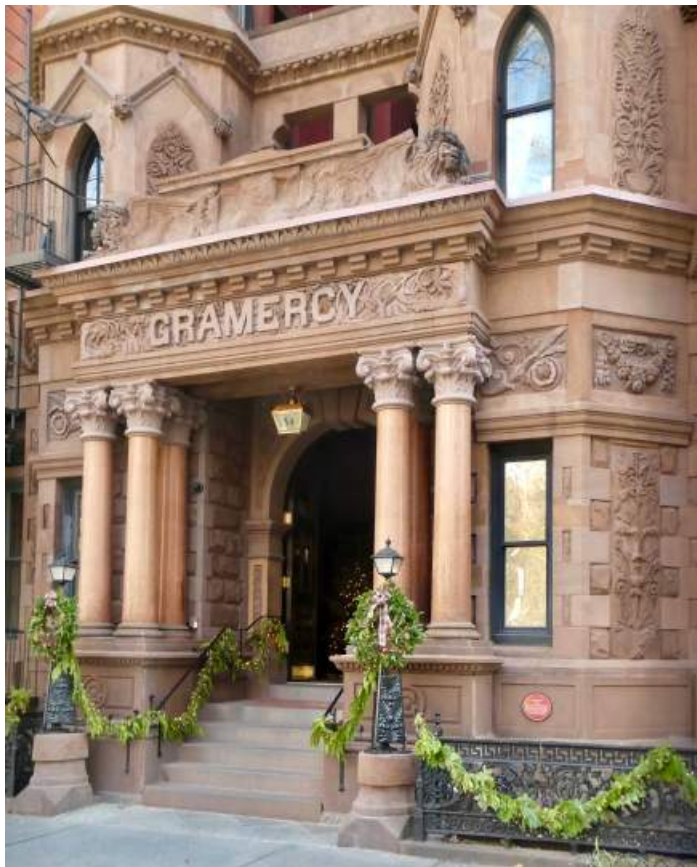
NOVA CONSTRUCTION SERVICES, LLC

Scope of Work

BROWNSTONE RESTORATION
MASONRY REPAIRS
SLATE ROOFING REPLACEMENT

Awards

PRESERVATION AWARD, VICTORIAN SOCIETY
IN AMERICAN, 2025
HISTORIC PRESERVATION AWARD,
GRAMERCY NEIGHBORHOOD ASSOC., 2006



34 GRAMERCY PARK EAST, originally known as the Gramercy Apartment House, was constructed in 1883 along the east side of Gramercy Park, which at the time was otherwise bounded by mid-1840s mansions. It was only the second building designed as a residential cooperative in New York, two years after the Rembrandt on West 57th Street, and is now the oldest operating co-op in the city. In addition to an unprecedented three apartments per floor, it featured Otis elevators and an upscale restaurant. The building is a 10-story, load-bearing masonry structure with exterior walls ranging in thickness from 16” to 32.” The Queen Anne-style facades are a profusion of rich red and brown masonry (pressed brick, brownstone, terra cotta, and granite) capped by slate mansard roofs, turrets, and dormers.

The street facades have undergone extensive restoration campaigns over the years, both in the 1980s and in 2005, when areas of deteriorated brownstone were repaired or replaced with natural brownstone or cast stone. During the latter project, which was designed and overseen by WBMA, portions of the main entry portico winged lions were restored, and the stucco that had covered the portico parapet was removed.

Over the two decades that followed, brownstone elements throughout the facades continued to delaminate due to natural weathering and the predominant vertical orientation of the stone bedding planes. As slates cracked or came loose from already-repaired roofs, comprehensive replacement became imperative. Beginning in 2021, this most recent project involved a comprehensive re-survey of the exterior, slate roofing replacement, sheet copper repairs, and masonry restoration including brownstone patching, consolidation, dutchman repairs, and repointing. The centerpiece of the project was the brownstone replacement of the six main entry portico column capitals and restoration of the “GRAMERCY” lettering at the architrave above.

While the restoration of a building such as 34 Gramercy Park East will never be complete, each phase of work reverses the decay of key elements and preserves the integrity of the residence. WBMA is honored to have been a steward of this splendid building for over 25 years. ■



Before and after: portico column capital restoration.

90 WEST BROADWAY

Original Architect

HARDING & GOOCH

Date of Construction

1896

Date of Restoration

2019 - 2022

Location

WEST BROADWAY & CHAMBERS STREET,
TRIBECA, NEW YORK, NY

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Contractor

BREND RESTORATION, LLC

Scope of Work

TERRA COTTA RESTORATION
BRICK MASONRY REPAIRS
SHEETMETAL CORNICE REPAIRS

Awards

PRESERVATION AWARD, VICTORIAN SOCIETY
IN AMERICAN, 2023



ORIGINALLY KNOWN AS THE GERKEN BUILDING, 90 West Broadway was designed by Harding & Gooch and constructed in 1896. It is a 14-story loft building with street frontage along West Broadway and Chambers Street. The base of the building is composed of red brick and terra cotta with ornamental cast iron storefront infill, while the middle and upper portions are composed of beige brick with rich architectural terra cotta detailing, capped by an elaborate sheetmetal cornice with brick parapet above. The Gerken Building derives its name from developer Frederick Gerken and was previously the headquarters of the New York National Exchange Bank. Today, this classic loft building is a cooperative located in the Tribeca neighborhood of Manhattan.

WBMA was tasked with addressing the conditions identified in the 8th Cycle FISP (formerly LL11) Report, including deteriorated terra cotta, brick masonry, and sheetmetal. Deteriorated terra cotta units were either repaired in-place or replaced in-kind. A mix of terra cotta and precast concrete was used selectively to mitigate costs, shorten production lead times, and blend seamlessly with adjacent existing units. Most of the terra cotta capitals at the windows were deemed to require replacement; many of the unique double-layer windowsills required replacement as well. A total of 26 units were replaced with terra cotta and 175 units were replaced with precast concrete.

An increased scope of repairs was found to be required at the sheetmetal cornice following paint removal. It was ultimately decided to replace all brackets with stock replicas. Steel repairs were undertaken at the supporting spandrel beams, and localized roofing repairs were performed adjacent to cornice roof drains. Facebrick probes revealed that the north parapet also warranted reconstruction. Partial corner reconstruction was undertaken at the southeast corner, which revealed the building's interesting hybrid cast iron and steel frame skeleton.

The Gerken Building shareholders chose to go above and beyond what was required by the FISP-mandated repairs to undertake a project that will last far beyond the typical 5-year cycle. The building's exterior restoration solidifies its status as a standout in Tribeca. ■

100 HUDSON STREET



Original Architect

ALEXANDER BAYLIES

Date of Construction

1910

Date of Restoration

2019 - 2021

Landmark Status

TRIBECA WEST HISTORIC DISTRICT

Location

HUDSON STREET BETWEEN FRANKLIN AND
LEONARD STREETS, TRIBECA, NEW YORK, NY

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Contractor/ Manufacturer

FRANCO REMODELING CORP.
BOSTON VALLEY TERRA COTTA

Owner

100 HUDSON TENANTS CORP.

Scope of Work

TERRA COTTA REPAIR & RESTORATION
BALUSTRADE RECONSTRUCTION
WOOD WINDOW RESTORATION
CAST IRON RESTORATION



Photograph by Nick Porter.

DESIGNED BY ARCHITECT ALEXANDER BAYLIES and completed in 1910, 100 Hudson Street is a ten-story Neo-Renaissance style loft building located on a triangular lot with frontages along Franklin, Hudson and Leonard Streets. The building is composed of two-story granite and limestone piers with ornamental cast iron storefront infill, transitioning to tan brick façades with rich terra cotta detailing, capped by an elaborate copper cornice. This classic loft building is a well-managed boutique co-op nestled in Tribeca West Historic District.

The project was borne from the need to address worsening conditions at terra cotta elements resulting from rusting embedded steel, freeze-thaw of back-up masonry cell infill, and expansion of small iron inclusions in the original clay body of the terra cotta. Restorative efforts included the reconstruction of all 9th floor terra cotta balustrades and the in-kind replacement of all 647 individual terra cotta units comprising the balustrade assemblies. Work also included the reconstruction of terra cotta masonry corners and flat arch assemblies resulting in an additional 242 replacement terra cotta units interspersed with salvaged and restored units. Numerous additional terra cotta units were repaired in-situ with stainless steel pins, crack micro-injection grouting and/or restoration mortar patching at a combined 1,341 locations.

In addition, all 312 street façade wood windows were restored, returning the finish color of the windows to their original color as determined by paint chromocronology analysis. Select portions of the ornamental cast iron storefronts were removed, painted and reset to improve drainage and extend the longevity of the material.

The result is a façade restoration effort which marries the traditional craft of early 20th century architectural terra cotta, cast iron and wood fenestration with 21st century solutions for their repair, salvage and reconstruction. The project exhibits the shareholders' commitment to maintaining the integrity of Baylies' design, which continues to contribute to the built environment of the Tribeca West Historic District. ■

131 DUANE STREET - THE HOPE BUILDING



Original Architect

UNKNOWN

Date of Construction

1861 - 1862

Date of Restoration

2017 - 2022

Landmark Status

TRIBECA SOUTH HISTORIC DISTRICT

Location

BROOME STREET BETWEEN CHURCH STREET
AND WEST BROADWAY, NEW YORK, NY

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Design Architect

JONATHAN SCHLOSS / ARCHITECT

Contractor

SCIAME CONSTRUCTION

Scope of Work

MARBLE CLEANING & RESTORATION
SHEET-METAL CORNICE RESTORATION
CAST-IRON STOREFRONT RESTORATION
WOOD WINDOW REPLACEMENT

Awards

LUCY G. MOSES AWARD, NEW YORK
LANDMARKS CONSERVANCY, 2023
PRESERVATION AWARD, VICTORIAN SOCIETY
IN AMERICA, 2023



Restored street facade.

ORIGINALLY KNOWN AS THE HOPE BUILDING, 131 Duane Street is a 6-story loft building now located in the Tribeca South Historic District. The Italianate style building was constructed in 1861-62 for owner Thomas Hope, president of a dry goods wholesaling firm. The street façade is clad in carved white Tuckahoe marble and crowned by a sheet-metal cornice with segmental-arch gable. Various commercial tenants occupied the building until the 1970s, when artists began to take residency in the upper floors.

As part of the building's conversion into luxury mixed-use space, Walter B. Melvin Architects, LLC was engaged to oversee the exterior restoration in coordination with Jonathan Schloss, design architect. The comprehensive program included marble, sheet-metal cornice, and cast-iron storefront restoration, as well as wood window replacement.

An initial up-close survey informed the development of a scope of work to return the street façade to its original appearance. The careful removal of layers of non-original coatings and atmospheric soiling from the materials allowed for the condition of each to be assessed.

A key challenge and focus of the project was the preservation of the Tuckahoe marble, particularly the hand-carved elements, which had experienced significant loss of detail due to sugaring. A variety of restorative treatments were utilized, from the use of marble consolidant, to custom-color restoration patching mortar, to unit replacement with white Georgia marble that was color-matched, profiled, and finished to match the original.

A particularly noteworthy moment of the restoration involved the removal of the non-original wooden signboard that covered the segmental-arch gable. Large stylistic marble letters revealed the original name of the building that had been hidden and likely forgotten over the decades of the building's varied tenancy. The surrounding sheet-metal cornice, which was in irreparable condition, was also replaced in-kind.

The project was undertaken through the challenges of the global Covid-19 pandemic. Nevertheless, the dedicated project team and ownership successfully restored and expanded the presence of this elegant Tribeca landmark. ■



Covered signage and damaged cornice, pre-restoration.

173-175 RIVERSIDE DRIVE

Original Architect

JOHN CARPENTER

Date of Construction

1927

Date of Restoration

1997 - PRESENT

Landmark Status

RIVERSIDE-WEST END HISTORIC DISTRICT

Owner

173-175 TENANTS CORPORATION

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Contractors

WEST NEW YORK RESTORATION, INC.
RICHARDSON & LUCAS, INC.
NOVA RESTORATION, INC.
FPC CONSTRUCTION CORP.
AM&G WATERPROOFING, LLC
BREND RESTORATION, LLC

Location

RIVERSIDE DRIVE BETWEEN WEST 89TH
& 90TH STREETS, UPPER WEST SIDE,
MANHATTAN, NEW YORK CITY

Scope of Work

MASONRY REPAIR AND RESTORATION
STUCCO REPLACEMENT
WINDOW REPLACEMENT
ROOFING AND TERRACE REPAIRS
PAVING REPLACEMENT
FOUNTAIN RESTORATION
LOBBY AND SERVICE DOOR RESTORATION
ELEVATOR CAB REDESIGN



Corner of Riverside Drive and West 89th Street. Photograph by Dave Anderson.

173-175 RIVERSIDE DRIVE, in one of the most ambitious rehabilitation projects undertaken at a New York City cooperative building, completed improvements to almost all aspects of its exterior envelope in less than five years.

Walter B. Melvin Architects, LLC was initially retained in 1997 to prepare a comprehensive survey and capital plan for the building. With work specified and coordinated by WBMA, the owners replaced brick and stone masonry elements, terraces, ground level paving, and approximately 900 windows. They also restored and upgraded elevators, electrical systems, heating equipment, penthouse structures, and basement spaces. Over 70 building leaks were diagnosed and repaired

Since the completion of the initial five-year project, WBMA has continually updated and refined the capital plan as a useful tool for the cooperative, and has performed each of its required periodic Facade Inspection Safety Program (formerly Local Law 11 of 1998) reports. Recently engaged to provide an updated comprehensive survey and capital plan, WBMA continues to assist the owners of 173-175 Riverside Drive with ongoing restoration and renovation projects at this striking building. ■

424 FIFTH AVENUE - LORD & TAYLOR

Original Architect

STARRETT & VAN VLECK

Date of Construction

1914

Date of Restoration

2018 - 2023

Landmark Status

NYC INDIVIDUAL LANDMARK

Location

FIFTH AVENUE BETWEEN WEST 38TH AND WEST 39TH STREET, NEW YORK, NY

Owner

AMAZON

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Construction Manager

STRUCTURE TONE

Scope of Work

MASONRY REPAIRS & RESTORATION
BALCONY RECONSTRUCTION
WOOD WINDOW REPLACEMENT
ARCHITECTURAL METALS RESTORATION

Awards

LUCY G. MOSES AWARD, NEW YORK LANDMARKS CONSERVANCY, 2024
PRESERVATION AWARD, VICTORIAN SOCIETY IN AMERICA, 2024



ONCE THE FLAGSHIP STORE FOR LORD & TAYLOR, 424 Fifth Avenue has been restored and repurposed as a modern workplace for more than 2,000 Amazon employees. The building was designed in the Italian Renaissance Revival style by Starrett & Van Vleck and construction was completed in 1914. Located on the west side of Fifth Avenue between West 38th and West 39th Streets, it is an L-shaped building, 11 stories tall, with a prominent chamfered corner. It was designated an individual NYC landmark in 2007. Long one of the city's preeminent department stores, Lord & Taylor remained at 424 Fifth Avenue until early 2019, when it closed its doors and left NYC altogether. A year later, Amazon purchased the building for use as its new Midtown Manhattan office.



Following WBMA's up-close survey of existing conditions, the new owner commissioned a restoration that cleaned and repaired the granite, limestone, brick, and terra cotta facades; rebuilt lost balconies; replicated terra cotta eagles at the 11th floor colonnade capitals; installed wood replacement windows to match originals; and repaired the projecting copper cornice. At the ground floor, the bronze entrance doors and display windows were restored to house retail and community spaces. The rooftop was reimagined with a new two-story glass addition and landscaped areas, set back from the street facades. The project also included the rehabilitation of the adjacent historic Dreicer Building.

The project team worked closely with the Landmarks Preservation Commission throughout planning and construction to receive approvals for the substantial scope of façade and storefront restoration, as well as the installation of new building entrances, pedestrian level upgrades, and creation of contemporary features at the top of the building to support its new use.

Completed in 2023, the yearslong rehabilitation effort breathed new life into the historic building, connecting it once again to the urban fabric and pedestrian bustle of Midtown Manhattan. ■

Photographs by Bilyana Dimitrova.

451 BROOME STREET

Original Architect

JOHN T. WILLIAMS

Date of Construction

1895 - 1896

Date of Restoration

2016 - 2019

Landmark Status

SOHO CAST IRON HISTORIC DISTRICT

Location

BROOME STREET BETWEEN BROADWAY AND
MERCER STREET, SOHO, MANHATTAN, NYC

Owner

451 BROOME STREET CORP.

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Contractor

NOVA RESTORATION, LLC

Scope of Work

TERRA COTTA REPAIRS AND RESTORATION
LIMESTONE REPAIRS
FACE BRICK REPLACEMENT
COPPER CORNICE REPAIRS
WINDOW REPAIRS AND REPAINTING
FIRE ESCAPE REPAIRS AND REPAINTING

Awards

PRESERVATION AWARD, VICTORIAN SOCIETY
IN AMERICA, 2020



451 BROOME STREET, a 13-story loft building constructed 1895-1896, was once known as the Silk Exchange. Extending the full southern width of Broome Street in the Soho Cast Iron Historic District, the tall, narrow “sliver” façades at Broadway and Mercer Street stand out in a neighborhood of low-rise structures. The LPC landmark designation report describes the building as an “extravagance in stone, brick, terra cotta and iron,” with elaborate terra cotta ornament at the upper floors that contrast with the more restrained limestone and buff-color brick at the lower floors. Like many of the historic commercial and manufacturing buildings in Soho, it eventually became joint living-work quarters for artists and was converted into residential units in the 1970s. Today, it remains a cooperative apartment building with many long-term residents of the area.

In 2016, WBMA was hired by the co-op to review and address deteriorated masonry conditions at the building facades. In particular, many terra cotta units were observed to be in advanced states of disrepair and unsafe. Prior to specification of repairs, WBMA completed a unit-by-unit survey of all terra cotta units. This included visual inspection and sounding, followed by assessment of conditions based upon a variety of criteria.

A complete façade restoration project began in June 2017 to address the unsafe conditions and perform extensive maintenance and restoration work at all four facades. The work, completed in October 2019, included terra cotta repairs and replacement, limestone repairs, face brick replacement and anchoring, copper cornice repairs, window and shutter repairs and painting, fire escape repairs and painting, and boiler flue replacement.

Repair and replacement of damaged terra cotta units comprised the majority of work at this substantial project. Repairs included the replacement of 540 terra cotta units provided by Boston Valley Terra Cotta, the careful removal and resetting of 140 terra cotta units, the pinning of 210 terra cotta units, and the patching of 200 terra cotta units.



The façade restoration at 451 Broome Street has brought this gem of a building back to a safe and beautiful condition, with a focus on in-kind replacement and salvage of historic material, and an eye towards a long-term, cost-effective approach. ■

998 FIFTH AVENUE



Original Architect

MCKIM, MEAD & WHITE

Date of Construction

1910 - 1912

Date of Restoration

2011 - 2012

Landmark Status

NYC INDIVIDUAL LANDMARK

Owner

998 FIFTH AVENUE CORPORATION

Location

UPPER EAST SIDE, MANHATTAN, NEW YORK CITY

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Engineers

ROBERT SILMAN ASSOCIATES, PC
PLAN B ENGINEERING
NORFAST CONSULTING GROUP, INC.

Contractor

NICHOLSON & GALLOWAY, INC.

Scope of Work

COPPER-TILED ROOF REPLACEMENT
TERRA COTTA CORNICE RECONSTRUCTION
LIMESTONE BALCONY RESTORATION
LIMESTONE REPAIR AND CLEANING

Awards

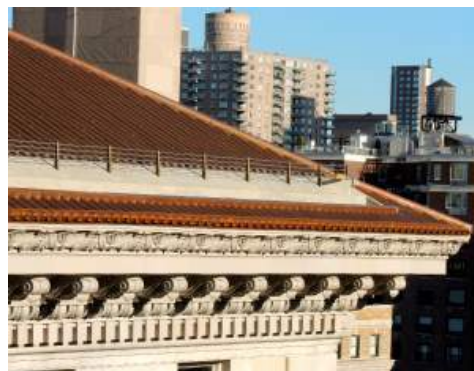
STANFORD WHITE AWARD, INSTITUTE OF CLASSICAL ARCHITECTURE & ART, 2015
LUCY G. MOSES AWARD, NEW YORK LANDMARKS CONSERVANCY, 2013
HATS OFF AWARD, FRIENDS OF THE UPPER EAST SIDE HISTORIC DISTRICTS, 2013



998 FIFTH AVENUE is a 12-story, limestone-clad apartment house that was designed in the Renaissance Revival style by the renowned architectural firm of McKim, Mead & White. Located across from the Metropolitan Museum of Art on the northeast corner of East 81st Street, it was the first apartment house constructed on upper Fifth Avenue in Manhattan. Upon its completion in 1912, the building was recognized as a benchmark of restrained elegance in apartment house design and was regarded as the most expensive and exclusive multi-family home in the city.

Although the building used the best materials and construction methods available at the time, a hundred years of weather had taken its toll. The copper-tiled hip roof had been removed due to leaks and replaced with roll roofing. The terra cotta cornice was cracking from corrosion of the structural steel outriggers that supported it. The limestone ashlar of the façade was generally sound but the balustrades at the 5th and 9th floor balconies were deteriorated and had been extensively patched over the years.

Walter B. Melvin Architects, LLC was engaged by the Board of Directors in 2011 to oversee the exterior restoration of the building. Work included restoration of the copper-tiled hip roof using one tile that had been salvaged from the original roof and the McKim, Mead & White drawings as guides, complete reconstruction of the monumental terra cotta cornice with structural stainless steel, restoration of the limestone balconies, and repair and cleaning of the limestone facade.



Restored roof and cornice.



The hip roof and cornice reconstruction also provided an opportunity to create a concealed system to support hanging scaffold platforms from cables threaded through tubes passing through the cornice, for easier maintenance.

The project was completed in December 2012, one hundred years after the original construction of the building. ■

1000 PARK AVENUE

Original Architect

EMORY ROTH

Date of Construction

1916

Date of Restoration

2021 - 2024

Landmark Status

PARK AVENUE HISTORIC DISTRICT

Location

PARK AVENUE AND EAST 84TH STREET, UPPER EAST SIDE, NEW YORK, NY

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Contractors

WEST NEW YORK RESTORATION OF CT., INC.
BOSTON VALLEY TERRA COTTA
ESSEX WORKS, LTD

Scope of Work

TERRA COTTA RESTORATION & REPLACEMENT
MASONRY REPAIRS & CLEANING
SIDEWALK REPLACEMENT

Awards

EXTERIOR RESTORATION AWARD, FRIENDS OF THE UPPER EAST SIDE HISTORIC DISTRICTS, 2025



LOCATED AT THE CORNER of Park Avenue and East 84th Street, 1000 Park Avenue was designed by architect Emery Roth and built by developers Bing & Bing in 1916. The exuberant, Gothic Revival-style facades are a study in medieval motifs, with terra cotta heraldic shields, cinquefoils, blind lancets, Gothic fonts, cross-legged minions and grotesques – in addition to squirrels, owls, and heavily foliated water tables. Developers Bing & Bing, who regularly collaborated with Roth, are said to be the inspiration for the two figures clad in medieval garb, flanking the front entrance.

105 years after its construction, the devoted residents of 1000 Park Avenue embarked on the comprehensive restoration and cleaning of the building exterior to renew its radiance on a prominent corner. The board engaged WBMA in 2021 to lead the effort as restoration architect. At the street facades, thorough hands-on surveying informed the terra cotta scope of work: deteriorated terra units at the 2nd and 3rd floor bandcourses were replaced in-kind; cracked units at the projecting 12th floor balconies were replaced to match in cast stone; and spalled units throughout were repaired with detailed patches. With the new units in place and other masonry work completed, WBMA then developed a cleaning solution that would revive the color of the terra cotta, textured beige brick and granite, and blend the new materials seamlessly into the old.

Following the success of the street façade work, the board opted to repair and clean the walls of the center courtyard, which are lined with a rich cream-colored glazed brick. A sidewalk replacement project rounded out the comprehensive, three-year-long restoration effort.

With its restored and gleaming facades, 1000 Park Avenue reclaims its presence along Park Avenue, and ensures Emory Roth's design will remain an integral part of the Upper East Side's architectural landscape for another century to come. ■



Photographs by Nick Porter.

CASA ITALIANA - COLUMBIA UNIVERSITY

Original Architect

MCKIM, MEAD & WHITE

Date of Construction

1926 - 1927

Date of Restoration

2023 - 2024

Landmark Status

NYC INDIVIDUAL LANDMARK
NATIONAL REGISTER OF HISTORIC PLACES

Location

AMSTERDAM AVENUE BETWEEN WEST
116TH & 118TH STREET, NEW YORK, NY

Owner

COLUMBIA UNIVERSITY

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Contractor

GRACIANO CORPORATION

Scope of Work

CLAY TILE ROOFING RESTORATION
COPPER ROOFING RESTORATION
LIMESTONE RESTORATION
TERRA COTTA RESTORATION
FACADE CLEANING
WOOD WINDOW REPAIRS



CASA ITALIANA is located in the Morningside Heights neighborhood of Manhattan, just outside the boundaries of the original Columbia University campus. The building was constructed in 1926-27 through the combined efforts of the Italian diaspora locally and abroad to establish a dedicated center for Italian studies in the United States. It was designed by University architect and renowned firm McKim, Mead & White in the neo-Renaissance style. Its low-hipped clay tile roof, limestone façade with arched windows, and terra cotta cornice reflect a modern interpretation of the Italian palazzo style. Casa Italiana's cultural and architectural importance earned both NYC individual landmark designation and listing on the National Register of Historic Places.

Almost 100 years after its construction, on-going leaks and advanced deterioration throughout Casa Italiana's original roofing system prompted the University to commission an exterior restoration and retain WBMA to facilitate this endeavor. Archival research, including MM&W's building specifications and correspondence, combined with up-close building surveys and technical discussions with Ludowici Roof Tile led WBMA to recommend the full, in-kind replacement of the clay tile and batten-seam copper roofing. Midway through project development, the University's historic preservation team recognized the opportunity that full access and protection around the building would afford in maintaining the rest of the exterior envelope and accordingly expanded the project. Comprehensive terra cotta, limestone and brick repairs; localized masonry cleaning; and wood window repairs throughout completed the effort.

In addition to its architectural and technical merits, the restoration of Casa Italiana celebrates the major contributions of immigration groups in the United States and the history of the Italian American community in New York, as captured in Casa Italiana's architectural features and permanently inscribed in its façade: "Italy, Mother of Arts, thy hand was once our guardian and is still our guide." ■



Photographs by Bilyana Dimitrova.

CENTRAL PRESBYTERIAN CHURCH

Original Architect

HENRY C. PELTON WITH ALLEN & COLLENS

Date of Construction

1920 - 1922

Date of Restoration

2017 - 2020

Landmark Status

UPPER EAST SIDE HISTORIC DISTRICT

Location

PARK AVENUE AND EAST 64TH STREET,
UPPER EAST SIDE, MANHATTAN, NYC

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Contractors

WEST NEW YORK RESTORATION OF CT
FEMENELLA & ASSOCIATES
FONDERIE PACCARD

Scope of Work

STONE CLEANING AND RESTORATION
BELL TOWER RECONSTRUCTION
STUCCO RESTORATION
STAINED GLASS RESTORATION

Awards

LUCY G. MOSES PRESERVATION AWARD, NEW YORK LANDMARKS CONSERVANCY, 2021
EXCELLENCE IN HISTORIC PRESERVATION AWARD, PRESERVATION LEAGUE OF NYS, 2021
GOOD STEWARDSHIP AWARD, FRIENDS OF THE UES HISTORIC DISTRICTS, 2021
STANFORD WHITE HISTORIC PRESERVATION AWARD, INSTITUTE OF CLASSICAL ARCHITECTURE & ART, 2020



CENTRAL PRESBYTERIAN CHURCH was designed by architect Henry C. Pelton in association with Allen & Collens and constructed 1920-22. Originally known as Park Avenue Baptist Church, it was commissioned by John D. Rockefeller, Jr. The neo-Gothic exterior is cleverly arranged to appear as one large church, with seven levels of classrooms and offices above and below the sanctuary. It is constructed of rock-face granite ashlar and limestone trim over a steel frame, stucco and brick at the secondary facades, and leaded-glass windows designed by Henry Wynd Young. A carillon of 53 bells was installed in 1925 but later moved by Rockefeller to Riverside Church. The present congregation moved into the building in 1929.

Despite the high-quality of the original materials and craftsmanship, natural weathering took its toll on the church. Almost 100 years after its construction, the congregation embarked on a restoration project. WBMA was retained as restoration architect, West New York Restoration as masonry contractor, Femenella & Associates as stained glass studio, and Paccard as the foundry for bell casting, along with other sub-consultants and sub-contractors to round out the team.

What began as a triage approach to repairs ultimately became a comprehensive restoration effort. The darkened stone facades were cleaned with water and a soft micro-abrasive. The limestone bell tower was completely disassembled from the steel frame and reconstructed with improved detailing. Deteriorated stones throughout were repaired or replaced in-kind (carved off-site or in-situ). The existing stucco at the secondary facades was removed and the original effect was replicated to mimic the natural granite and limestone at the primary facades. All of the stained-glass windows were removed, completely restored with new lead, and re-installed. The three sets of wood entry doors were restored. Roofing at the set-back and main roofs was replaced. Long quiet, a new carillon with 50 bronze bells cast in France was installed at the restored bell tower.

The project began in fall 2017, paused during the pandemic, and was substantially completed in fall 2020. ■

CHAPMAN HOUSE MUSEUM



Date of Construction

1847

Date of Restoration

2009 - 2012

Landmark Status

FLORIDA HERITAGE LANDMARK

Location

82 SIXTH STREET, APALACHICOLA, FLORIDA

Owner

CHAPMAN HOUSE MUSEUM

Exterior Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Scope of Work

CLAPBOARD RESIDING
WOOD SHINGLE AND COPPER ROOFING
RESTORATION
WINDOW REPLACEMENT

Award

PROJECT OF REGIONAL IMPACT,
TALLAHASSEE TRUST FOR HISTORIC
PRESERVATION, 2014



THE CHAPMAN HOUSE MUSEUM is the historic residence of Dr. Alvan Wentworth Chapman, a widely celebrated botanist of his time. Born and educated in Massachusetts, he moved to Florida in 1837 where he took up the study of plants, discovering a number of species that carry his name and writing the classic “Flora of the Southern United States.” The modest and simply organized house was constructed in 1847 in the Greek Revival style. Over the years, it underwent a number of renovations including substantial additions from the 1920s.

In 2007, Walter B. Melvin Architects, LLC was engaged to evaluate the condition of the existing residence as part of a plan to develop it into a museum documenting Dr. Chapman’s life and work. Existing conditions were carefully surveyed and assessed to determine the extent and

root cause of deterioration at various elements. As no original construction documents exist, a strategy for restoration was developed based upon historic photographs and programming requirements. WBMA aided the client in shepherding the project through the local historic review process.

Inappropriate enclosures and additions were removed to re-establish the appearance of the structure to the time that Dr. Chapman resided there. This included the removal of the front porch enclosure and the second story addition, as well as the restoration of the colonnade, to re-establish the Greek Revival elements. Additionally, a variety of problematic elements which had suffered from years of neglect and inappropriate repairs were restored. This included the reconstruction of the brick chimneys, removal of the deteriorated tin roof and aluminum gutters, installation of new wood shingles and copper drainage system, various replacement divided-light double-hung windows, new functioning shutters, and extensive clapboard siding.

The exterior restoration and modifications were completed in 2012. ■



THE CLOISTERS MUSEUM

Original Architect

CHARLES COLLENS

Date of Construction

1938

Date of Restoration

2000 - PRESENT

Landmark Status

NYC INDIVIDUAL LANDMARK

Owner

METROPOLITAN MUSEUM OF ART

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Stone Consultant

DR. GEORGE WHEELER

Contractors

WEST NEW YORK RESTORATION, INC.

SEABOARD CONTRACTING, INC.

GRACIANO CORPORATION

NICHOLSON & GALLOWAY, INC.

B&H ART IN ARCHITECTURE

Location

FORT TRYON PARK, MANHATTAN, NYC

Scope of Work

TERRA COTTA ROOF TILE REPLACEMENT

STONE CARVING AND CONSERVATION

STAINED GLASS PROTECTIVE GLAZING

STEEL WINDOW REPLACEMENT

Awards

LUCY G. MOSES AWARD, NEW YORK

LANDMARKS CONSERVANCY, 2005



Photograph by Nick Porter.

THE CLOISTERS MUSEUM was designed in 1938 by Charles Collens to resemble a French Romanesque abbey with massive, load-bearing masonry walls, terra cotta tile roofs, and a series of interior courtyards (“Cloisters”). It houses and incorporates the medieval art and architecture collection of George Grey Barnard, purchased for the Metropolitan Museum of Art by John D. Rockefeller, Jr.

In 2000, Walter B. Melvin Architects, LLC was engaged to specify the restoration of the mission tile roofs and underlying waterproofing systems at portions of the building. Close to 4,000 roof tiles were subsequently removed, salvaged and reset with very little loss. An additional 5,000 tiles at the bell tower required replacement.



Restored limestone window and roof tiles, new protective glazing.

In consultation with the Conservation Department of the Metropolitan Museum of Art, WBMA specified the restoration and recarving of seven elaborate medieval stone windows in the Early and Late Gothic Halls in 2004-06. Work included meticulous stone repairs, replacement and repointing, and the installation of new exterior glazing to protect the galleries’ stained glass. WBMA also oversaw the replacement of many deteriorated steel sash windows from the 1930s.

In 2006, WBMA surveyed the entire campus and updated the museum’s master plan to aid the institution in evaluating its restoration needs. WBMA updated the report in 2008, 2011 and 2015.

Other projects at the campus include the restoration of the entry hall and perimeter ramparts; the rebuilding of the Trie Fountain; the administration of a comprehensive climate-control upgrade; ongoing roofing, masonry and stained glass window repairs; and improving accessible access to the facility.

Throughout WBMA’s tenure as the museum’s restoration architect and liaison to the Landmarks Preservation Commission, the museum has remained occupied and in use, with its important collection in place. ■

COSMOPOLITAN CLUB

Original Architect

THOMAS HARLAN ELLETT

Date of Construction

1932

Date of Restoration

1990 - PRESENT

Landmark Status

UPPER EAST SIDE HISTORIC DISTRICT

Owner

COSMOPOLITAN CLUB

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Contractors

RICHARDSON & LUCAS, INC.
WEST NEW YORK RESTORATION, INC.
NOVA RESTORATION, INC.
SKYLINE RESTORATION, INC.
53 RESTORATIONS, INC.
ALLEN ARCHITECTURAL METALS, INC.

Location

EAST 65TH STREET & EAST 66TH STREET,
UPPER EAST SIDE, MANHATTAN, NYC

Scope of Work

MASONRY RECONSTRUCTION & PAINTING
STUCCO RESTORATION
TERRACE & ROOF REPLACEMENT
DOOR & WINDOW REPLACEMENT
MECHANICAL & ELEVATOR IMPROVEMENTS
METALWORK RESTORATION



East 66th Street facade. Photographs by Dave Anderson.

DESIGNED IN 1931 as a well-appointed ladies club, the buildings at 122 East 66th Street and 129 East 65th Street had, by the 1990s, begun to deteriorate significantly. Following a comprehensive survey and analysis of both the building envelope and mechanical components, Walter B. Melvin Architects, LLC initiated a program of restoration that included new brick masonry parapets, corners and piers, complete exterior repainting, stucco restoration, roofing, and mechanical improvements.

Subsequent phases of work included the replacement of multiple terraces. The dining room terrace was completely restored in the original palette of dark granite and light marble, replacing an earlier terrazzo facsimile which had begun to deteriorate. During this project, three sets of large glass doors leading from the dining room to the terrace were produced, and associated lighting and electrical work upgraded. Off of the library, one quarry tile balcony and two quarry tile terraces were replaced. The lounge terrace was also replaced with bluestone pavers.

In 2009, WBMA developed a master plan for the restoration and replacement of all of the windows and exterior doors at the Club. This work is on-going, as the Club has decided to phase the fenestration work.

In 2012, WBMA specified the restoration of the metalwork at the East 66th Street façade, including the trellis and guardrails at the balconettes, and the window guards at the lower levels. These pieces were stripped, repaired and repainted on-site under the direction of WBMA.

Over the past several years, the members of the Cosmopolitan Club have made a concerted effort to restore their buildings to a state of excellence through careful planning and a commitment to the highest quality of restoration. ■

DONALD JUDD HOME AND STUDIO

Original Architect

NICHOLAS WHYTE

Date of Construction

1870 - 1871

Date of Restoration

2010 - 2012

Landmark Status

SOHO CAST IRON HISTORIC DISTRICT

Location

101 SPRING STREET, NEW YORK CITY

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Project Team

ARCHITECTURAL RESEARCH OFFICE, LCC

ROBERT SILMAN ASSOCIATES, PC

ARUP

Contractors

E. J. SCIAME CONSTRUCTION CO, INC

ROBINSON IRON

ANTIQUÉ CAST IRON

TNEMEC/RIGHTER GROUP, INC

Scope of Work

FULL BUILDING RENOVATION

CAST IRON FACADE RESTORATION

WOOD WINDOW REPLACEMENT

Select Awards

LUCY G. MOSES AWARD, NEW YORK

LANDMARKS CONSERVANCY, 2013

AIANY DESIGN AWARD, 2014

EXCELLENCE IN HISTORIC PRESERVATION

AWARD, PRESERVATION LEAGUE OF NEW

YORK STATE, 2014

AMERICAN ARCHITECTURE AWARD,

CHICAGO ATHENAEUM, 2014



Photograph by Joshua White – JW Pictures.

IN 1968, AMERICAN SCULPTOR DONALD JUDD purchased 101 Spring Street, a 19th-century cast-iron building in SoHo, where he lived and worked until his death in 1994. Between 2010-2012, Walter B. Melvin Architects and project team undertook a full building renovation guided by the programmatic goals of the Judd Foundation.

The exterior work fulfills Judd's plans to restore the beauty of the building's façade, an effort he began in the 1990's. The cast-iron façade, which provides both the enclosure and structure for the building, had deteriorated since its construction in 1870. Designed and overseen by WBMA, restoration work included the careful removal, documentation, treatment, and reinstallation of all non-structural elements. 1,300 cast-iron pieces were thoroughly cleaned, repaired or recast to match to original profiles, primed and painted at a foundry in Alabama. Spandrel panels were reattached using new concealed stainless steel brackets and fasteners. The exterior was repainted to match the medium gray color of the building during the time that Judd occupied it.

The wood windows, which make up a remarkable two-thirds of the facade area, were replaced with new wood windows that match the original profiles and incorporate insulated glass units.

The objective of the interior renovation was to implement required building improvements with minimal visual impact so that the important relationships between the historic building and Judd's alterations could be maintained. Providing public access to the building required significant upgrades to the existing life safety and fire suppression systems. Wherever possible, interior finishes were preserved.

Open to the public since June 2013, the Donald Judd Home and Studio affords visitors the opportunity to understand the artist's creative process, as it was the source of inspiration for much of his later work. ■

GRACE CHURCH IN NEW YORK

Original Architect

JAMES A. RENWICK, JR.

Date of Construction

1843-46

Date of Restoration

1993 - 2015

Landmark Status

NYC INDIVIDUAL LANDMARK
NATIONAL HISTORIC LANDMARK

Owner

THE RECTOR, CHURCH WARDENS AND
VESTRYMEN OF GRACE CHURCH IN THE
CITY OF NEW YORK

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Construction Managers

WEST NEW YORK RESTORATION OF CT, INC.
RYAN ASSOCIATES

Location

BROADWAY AT 10TH STREET, GREENWICH
VILLAGE, MANHATTAN, NEW YORK CITY

Scope of Work

STONE REPAIR, REPLACEMENT AND
CARVING
LIQUID-APPLIED ROOFING
SHEET METAL ROOFING
STAINED GLASS WINDOW RESTORATION
PROTECTIVE GLAZING
PAINTED PLASTER RESTORATION
MECHANICAL UPGRADES
CAST IRON FENCE RESTORATION

Awards

THE ILLUMINATING ENGINEERING SOCIETY
OF NORTH AMERICA, AWARD OF MERIT, 2015



GRACE CHURCH IN NEW YORK was designed in 1843 by architect James Renwick, Jr. In 1993, Walter B. Melvin Architects, LLC began the exterior and interior restoration of the church with a comprehensive investigation of the white marble, Gothic Revival style building documenting problematic conditions, assessing their likely causes, performing archival research, and recommending appropriate repairs.

In the years that followed, WBMA specified and oversaw a number of significant restoration projects at the church. The restoration team reconstructed the top 25 feet of the stone spire, which leaned several inches out of plumb, by carefully disassembling the stonework, replacing rusted steel reinforcement with a newly designed stainless steel system, and re-installing existing stones along with new stones carved in-situ. They rebuilt original Tuckahoe marble window tracery, restored historic stained glass windows, and installed new vented protective glazing. They re-carved severely deteriorated or missing decorative stone elements based on archival research. They installed new liquid-applied roofing at the side aisles, and restored the decorative stone, plaster, and painted finishes of several interior spaces. In preparation for the new Bicentennial Organ, the team restored the Chancel interior and altar screen, rebuilt the magnificent Te Deum stained glass window, redesigned the lighting, and made structural modifications to the Undercroft.

In addition to these major projects, Walter B. Melvin Architects, LLC was involved in the restoration of the facades, roofs, sidewalks, vaults, and cast iron fencing of the church's ancillary spaces. ■

GREEN-HOUSE AT GREEN-WOOD



Original Architect

GEORGE CURTIS GILLESPIE

Date of Construction

1895

Date of Restoration

2020 - 2026

Landmark Status

NYC INDIVIDUAL LANDMARK

Location

FIFTH AVENUE AND 25TH STREET,
BROOKLYN, NY

Restoration Team

WALTER B. MELVIN ARCHITECTS, LLC
OLD STRUCTURES ENGINEERING
WEST NEW YORK RESTORATION OF CT.

Design Architect

ARCHITECTURE RESEARCH OFFICE

Owner

GREEN-WOOD CEMETERY

Scope of Work

COPPER & GLASS SLOPED ROOFS
WOOD WINDOW & DOOR REPAIR &
REPLACEMENT



THE HISTORIC WEIR GREENHOUSE is located across Fifth Avenue from the main entrance to Green-Wood Cemetery in Brooklyn, New York. It was designed by local architect George Curtis Gillespie, built in 1895, and designated an individual landmark in 1982 as the city's only surviving Victorian-era commercial greenhouse. Commissioned by florist James Weir, Jr. and later purchased by the McGovern family, this jewel box of a structure operated as a flower shop for over 100 years before being acquired by Green-Wood Cemetery in 2012.

The original form, structure, and materiality of the Weir Greenhouse was bold and impressive – with red brick knee walls, bent iron columns, sheet copper domed roofs, extensive glazing at sloped roof and wall surfaces, and an expansive interior volume. Still, greenhouses are among the most fragile of building types, requiring frequent maintenance or they will quickly deteriorate. By the time Green-Wood purchased the greenhouse, its architectural elements were in extremely poor condition. They envisioned its restoration and expansion as a welcome and education center for the historic cemetery.



WBMA's involvement began in 2018 following early stabilization efforts. As our restoration project at the cemetery's historic chapel drew to a close, we were formally retained in 2020. Our task: to design new sloped glazing and repair or replace wood windows and doors, all of which were leaking, to help bring the building into its 21st century re-use. For the sloped glazing, we employed the time-tested system of copper mullions, 14-foot-long sheets of glass, and steel purlins. Deteriorated wood frame windows were replaced with high quality mahogany units, custom fabricated on site.

The project was accomplished through a tremendous team effort by WBMA and Green-Wood Cemetery (owner), About the Work (owner's representative), Old Structures Engineering (structural engineer), West New York Restoration of CT. (restoration contractor), and Architecture Research Office (design architect). 14 years in the making, the restored and expanded Green-House at Green-Wood opened to the public with due fanfare in April 2026. ■

Photographs by Rafael Gamo.

GREEN-WOOD HISTORIC CHAPEL

Original Architect

WARREN & WETMORE

Date of Construction

1911 - 1913

Date of Restoration

2018 - 2020

Landmark Status

INDIVIDUAL NYC LANDMARK
NATIONAL HISTORIC LANDMARK

Location

GREEN-WOOD CEMETERY, BROOKLYN, NY

Restoration Consultants

WALTER B. MELVIN ARCHITECTS, LLC
JULIE L. SLOAN

Contractors

WEST NEW YORK RESTORATION OF CT, INC.
NORTHEAST STAINED GLASS, LLC
B&H ART-IN-ARCHITECTURE LTD.

Scope of Work

ROOFING AND DRAINAGE REPLACEMENT
LIMESTONE CLEANING, RESTORATION AND CARVING
INTERIOR FINISHES RESTORATION
STAINED GLASS RESTORATION

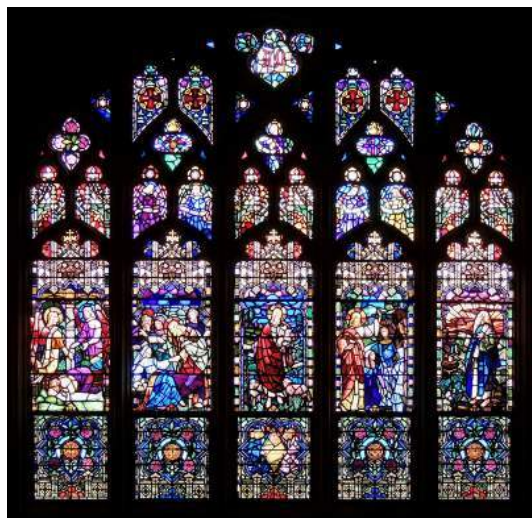
Awards

EXCELLENCE IN HISTORIC PRESERVATION AWARD, PRESERVATION LEAGUE OF NEW YORK STATE, 2021
PRESERVATION AWARD, VICTORIAN SOCIETY IN AMERICA, 2021



GREEN-WOOD HISTORIC CHAPEL was designed by Warren & Wetmore and sited just downhill from the cemetery's main entrance. Constructed in 1911-13, the Neogothic design was reportedly inspired by Sir Christopher Wren's Tom Tower, Christ Church, Oxford (1681-1682), with a character-defining octagonal lantern topped by a ribbed ogee dome. Compact and jewel-like, the chapel boasts intricate stone carvings and window tracery, figurative stained glass by the Willett Stained Glass and Decorating Company of Philadelphia, and an interior finished with natural and imitation limestone and Guastavino tile. Appropriately, utilitarian elements such as roof drainage systems and the boiler chimney are hidden from view.

In recent decades, the chapel was used only rarely. In 2018, owner's representative About the Work retained WBMA and stained-glass consultant Julie L. Sloan for a comprehensive restoration effort. Initial surveys by WBMA revealed significant interior water damage caused by deteriorated roofing systems and drainage courses through the masonry walls. The exterior limestone was found to be in general disrepair with eroded mortar joints, cracked and displaced units, missing decorative elements, and heavily soiled surfaces. The stained glass was in similarly poor condition, having settled, deflected, and cracked due to weakened lead.



At the exterior, scope of work included repair and replacement of all roofing and internal drainage systems; infill of non-original scuppers at decorative limestone parapets; and associated limestone restoration, including cleaning, repointing, and carving of new decorative elements, most notably the long-missing monumental cross. Halfway through the project, Green-Wood directed the project team to proceed with the enormous task of replacing the concealed waterproofing at the limestone-slab roof over the chancel, to address leaking. Inside, stonework was allowed to dry, cleaned of efflorescence, and repaired with limestone dutchman and the spot application of mineral paint. All of the stained glass was carefully removed from the windows, cleaned and fully restored off site, and re-installed. This work was performed judiciously during the pandemic and finished on schedule.

The restored chapel once again provides visitors to the cemetery a most peaceful sanctuary to rest and contemplate, and will help imbue new life into Green-Wood as a home for art, music and even celebration. ■

KIPS BAY TOWERS



Original Architect

I. M. PEI & ASSOCIATES
WITH S. J. KESSLER, ARCHITECTS

Date of Construction

1960 - 1965

Date of Restoration

2002 - 2006

Location

FIRST & SECOND AVENUES BETWEEN 30TH
& 33RD STREETS, MANHATTAN, NYC

Owner

KIPS BAY TOWERS CONDOMINIUM

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Contractor

WEST NEW YORK RESTORATION OF CT, INC.

Scope of Work

CAST-IN-PLACE CONCRETE REPAIRS
PRECAST CONCRETE SILL REPLACEMENT
BRICK REPLACEMENT AND REPOINTING
MASONRY CLEANING

Award

LUCY G. MOSES AWARD, NEW YORK
LANDMARKS CONSERVANCY, 2006



Photograph: Dave Anderson.

KIPS BAY TOWERS, situated on a large three-block site in midtown Manhattan, consists of a pair of 21-story cast-in-place concrete residential towers. Designed by renowned architect I. M. Pei in the late 1950's and originally known as Kips Bay Plaza, it is one of New York City's first exposed concrete apartment buildings.

In 2002, Walter B. Melvin Architects, LLC performed a conditions survey of all exterior surfaces. Each facade of the towers was inspected from suspended scaffolding, and a comprehensive long-term plan was developed for the buildings. Two years later, a detailed specification was prepared to address the areas requiring restoration.

The repairs completed as part of this project included the restoration of spalled concrete on the columns and spandrel beams caused by rusting steel reinforcement, and the replacement of almost 1,000 precast concrete sills. When reinforcing steel was exposed, it was thoroughly cleaned, coated, and reconfigured when necessary.

Tinted concrete restoration mortars were specified in six different colors, and pigmented to match the various weathered concrete surfaces ranging from buff to dark gray. Much care was taken to match the concrete color and retain original detailing at this architecturally and technologically significant building. ■

OUR LADY OF LEBANON CATHEDRAL

Original Architects

RICHARD UPJOHN
LEOPOLD EIDLITZ

Date of Construction

1844 - 1846, 1869-70

Date of Restoration

2010 - 2014

Landmark Status

BROOKLYN HEIGHTS HISTORIC DISTRICT

Owner

OUR LADY OF LEBANON MARONITE
CATHOLIC CATHEDRAL

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Contractor

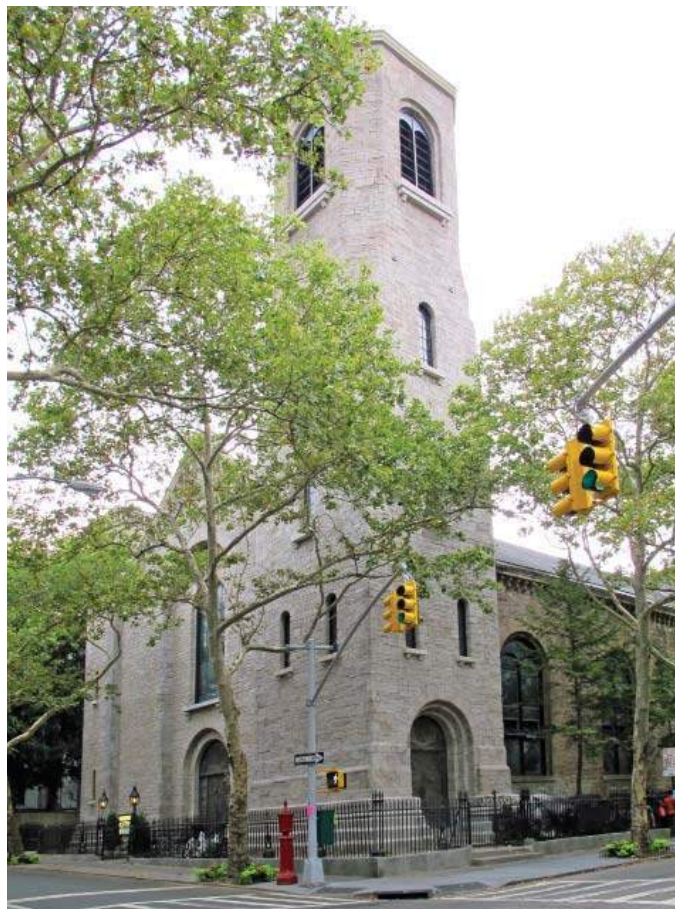
TIME CONTRACTING

Location

HENRY STREET AT REMSEN STREET,
BROOKLYN HEIGHTS, NEW YORK CITY

Scope of Work

STONE RESTORATION
ROOFING REPLACEMENT
WINDOW, DOOR AND LOUVER
REPLACEMENT
STONE SIDEWALK RECONSTRUCTION



Northwest corner at Henry and Remsen Streets.



Tan-gray sienite stone of the exterior walls.

NOW KNOWN AS OUR LADY OF LEBANON MARONITE CATHOLIC CATHEDRAL, the church at the corner of Henry and Remsen Streets in Brooklyn Heights was originally designed in the 1840's by architect Richard Upjohn as Church of the Pilgrims. Dedicated in 1846, it was the first Congregational church in Brooklyn and the first Romanesque Revival ecclesiastical building in America. Renwick's bold design incorporates a wide, gabled center bay flanked by asymmetrical towers, solid masonry walls with minimal ornament, and round-arched windows and doors. The exterior walls, two to four feet in depth, are constructed of unreinforced rubble back-up masonry faced with tan-gray sienite, locally quarried near the East River, and laid in a coursed, random ashlar bond. In 1944, the church was sold to a Lebanese Catholic congregation. The new congregation soon incorporated bronze medallions from the French luxury liner Normandie into the entrance doors, and replaced the original Tiffany windows (moved by the original congregation to nearby Plymouth Church) with stained glass windows designed by a French artist in the "gemmaux" style.

In 2010, Walter B. Melvin Architects, LLC performed a survey of the Cathedral exterior, interior, and surrounding site. The resulting Master Plan included a narrative description of existing conditions, annotated drawings and photographs, prioritized recommendations for repairs, an estimated budget, and historical documentation.

Two years later, Phase I restoration work at the west elevation, towers, and sidewalk commenced. Work included removal of damaged cementitious patching material and stone surfaces, application of restoration mortar and replacement natural stone to replicate original profiles, replacement of deteriorated stone sills and coping stones with cast stone, crack repairs with concealed stainless steel pins, cutting and pointing, and masonry cleaning. Additionally, the cornice at the north tower was reconstructed, both tower roofs were replaced, and select wood windows, doors and louvers were replaced in-kind. The bluestone sidewalk was also reconstructed.

Phases II and III of the restoration are anticipated in upcoming years. ■

PARK AVENUE ARMORY

Original Architect

CHARLES W. CLINTON

Date of Construction

1877 - 1879

Date of Restoration

2006 - PRESENT

Owner

SEVENTH REGIMENT ARMORY WITH
PARK AVENUE ARMORY CONSERVANCY

Landmark Status

NYC INDIVIDUAL LANDMARK
NATIONAL HISTORIC LANDMARK

Location

PARK AVENUE - LEXINGTON AVENUE,
EAST 66TH STREET - EAST 67TH STREET,
UPPER EAST SIDE, MANHATTAN,
NEW YORK CITY

Exterior Restoration Consultant

WALTER B. MELVIN ARCHITECTS, LLC

Project Team

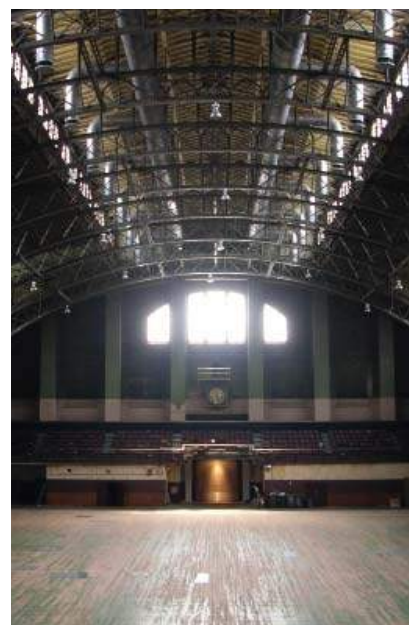
PLATT BYARD DOVELL WHITE, LLC
HERZOG & DE MEURON BASEL, LTD
ROBERT SILMAN ASSOCIATES, PC
FISHER MARANTZ STONE, INC

Contractors

TISHMAN CONSTRUCTION CORP
NICHOLSON & GALLOWAY, INC
SEABOARD WEATHERPROOFING CO
UNIVERSAL SERVICES GROUP, LTD

Scope of Work

FULL BUILDING RENOVATION AND
ALTERATION
MASONRY REPAIR AND RECONSTRUCTION
ROOFING REPLACEMENT
SHEET METAL CORNICE REPLACEMENT
METAL RAILING RESTORATION



*Left: Park Avenue elevation.
Above: Drill Hall.*

WALTER B. MELVIN ARCHITECTS, LLC was engaged in 2006 as part of a multidisciplinary team to design the renovation and alteration of the re-imagined Park Avenue Armory. Now home to a progressive visual and performing arts program, the landmark Armory was built across an entire city block in 1877-79 for New York State's Seventh Regiment of the National Guard. It is comprised of a cavernous drill hall and highly decorative company rooms, and enclosed by massive masonry walls detailed in an Italianate manner.

As exterior restoration consultant, Walter B. Melvin Architects, LLC assessed the condition of the building envelope, identified points of water infiltration, and developed a phased scope that ensures a long-term restoration, meets the new programmatic demands of the spaces, and fits within the budgetary constraints of the project. The firm also provided technical support in evaluating the design direction of possible alteration schemes.

Several phases of the exterior restoration have been completed. These include the reconstruction of various parapets and corners to address deteriorated and cracked brickwork; the cleaning, repointing, and repairing of the brick and stone masonry; the replacement of the clerestory sheet metal cornice and gutter to address active leaks and coordinate with window replacement; the roofing and flashing replacement of selected areas with a variety of membrane waterproofing solutions; and the restoration and resetting of shifted granite planter curbs in connection with the restoration of the associated metal railings.

Additional work is anticipated over the next few years to ensure the preservation of this historic structure while adapting it to better serve in its role as a premier cultural institution. ■

PRATT FAMILY MAUSOLEUM



Original Architect

WILLIAM B. TUBBY

Date of Construction

1892-1896

Date of Restoration

2004 - 2006

Owner

PRATT FAMILY

Exterior Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Contractor

NOVA RESTORATION, INC.

Location

OLD TAPPAN ROAD, GLENN COVE, LONG ISLAND, NEW YORK

Scope of Work

STONE RESTORATION
ROOFING REPLACEMENT
PROTECTIVE GLAZING



THE PRATT FAMILY MAUSOLEUM was designed and constructed between 1892 and 1896 in the Romanesque Revival style by one of Brooklyn's preeminent architects, William B. Tubby. The structure is a masterpiece of stone construction with walls and a pyramidal roof of massive Stoney Creek granite blocks, thin mortar joints, and sculptural ornament carved in situ. The interior of the mausoleum is no less spectacular, with decorative mosaics produced by the Tiffany Glass and Decorating Company. Craftsman bronze doors and window grilles complete the enclosure.

In 2004, the Pratt Family engaged Walter B. Melvin Architects, LLC to evaluate the condition of the mausoleum and develop a strategy for necessary corrective measures. Careful measured drawings were prepared and exploratory investigations and testing performed. As no historical drawings could be located, an educated assessment of construction techniques and concealed conditions was developed, based upon survey information and familiarity with traditional building methodologies. The mausoleum was found to be in reasonably good condition, but problematic conditions were noted at the interior finishes, edges of roof blocks, and window openings. The primary cause of

deterioration was determined to be moisture infiltration and expansion of embedded rusting steel, as evidenced by efflorescence and stone cracking.

In order to address these issues and protect the highly decorative interior mosaics and exterior stone carving, roof stones were removed and reset allowing for maintenance of the concealed steel, waterproofing of the substrate, and the addition of a carefully formed roof drip edge. The resetting of the roof stones was executed with a minimum of new granite material – a major engineering feat as some of these units weighed over 2,400 pounds. Additionally, all of the masonry joints were meticulously repointed to match the original mortar's properties and color. At the window openings, protective glazing that allowed for ventilation was installed.

The completed work has significantly slowed the deterioration of the highly articulated and meticulously executed surfaces at the Pratt Family Mausoleum. It is anticipated that as additional funds become available a restoration of the interior and original fenestration will be undertaken to ensure that this gem of a structure remains in good condition for another 100 years. ■

PUBLIC BATH NO. 7

Original Architect

RAYMOND E. ALMIRALL

Date of Construction

1910

Date of Restoration

2015 - 2017

Owner

GREYSTONE DEVELOPMENT

Landmark Status

NYC INDIVIDUAL LANDMARK

NATIONAL REGISTER OF HISTORIC PLACES

Location

FOURTH AVENUE & PRESIDENT STREET,
PARK SLOPE, BROOKLYN, NEW YORK CITY

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Project Team

DANIEL GOLDNER ARCHITECTS

OLD STRUCTURES ENGINEERING

HIGGINS QUASEBARTH & PARTNERS, LLC

Contractors

TRM CONTRACTING, LLC

PRESERV, INC.

Scope of Work

TERRA COTTA REPAIR & REPLACEMENT

PARAPET RECONSTRUCTION

MASONRY RESTORATION & CLEANING

STRUCTURAL STEEL REPAIR

WINDOW & DOOR REPLACEMENT

Award

LUCY G. MOSES AWARD, NEW YORK

LANDMARKS CONSERVANCY, 2018

EVELYN AND EVERETT ORTNER

PRESERVATION AWARD FOR EXCELLENCE IN

EXTERIOR RESTORATION, PARK SLOPE CIVIC

COUNCIL, 2018



PUBLIC BATH NO. 7, located in Brooklyn's Park Slope neighborhood, underwent an extensive restoration after years of neglect and deferred maintenance. Between 2015 and 2017, the project team worked to rehabilitate the building by stabilizing the structure, restoring the exterior façade, and preserving the character-defining historic elements of the landmark building.

Designed by architect Raymond F. Almirall and completed in 1910, Public Bath No. 7 was one of the last bath houses built in New York City. At the time of its construction, it was described as the most ornate of the Brooklyn public baths, and the first to include a swimming pool. During the WPA era in the 1930s, the building was renovated and reopened as a gymnasium. It remained in that use until it was closed in the 1950s. After remaining vacant for several decades, the building was reimagined in the 1990s as the Brooklyn Lyceum, an unconventional performance arts and cultural center, though the exterior continued to deteriorate.

By the time the project began in 2015, the building's structural steel showed extensive deterioration; the parapet had shifted several inches out of plumb and plants were growing out of large cracks in the top of the terra cotta cornice; the remaining historic windows were severely deteriorated and other door and window openings had been boarded up or infilled; and the limestone and terra cotta at the base of the building was in poor condition and covered in layers of paint and graffiti.

WBMA designed and oversaw the restoration of the Bath House, which included replacement and reinforcement of structural steel, parapet reconstruction, terra cotta repair and replacement with cast stone and GFRC to match original, cleaning and graffiti removal, application of a mineral coating at the base of the building, replacement wood windows to match the 1930s fenestration, and new entry door and window assemblies to accommodate modern use and accessibility. The restoration of Public Bath No. 7 continues its long, health-centered legacy as the new home of Blink Fitness. ■

QUEENSBORO BRIDGE, MANHATTAN APPROACH



Original Designers

HENRY HORNBOSTEL, ARCHITECT
GUSTAV LINDENTHAL, ENGINEER

Date of Construction

1901 - 1908

Landmark Status

NYC INDIVIDUAL LANDMARK

Location

59TH STREET FROM 2ND AVENUE TO THE
EAST RIVER, NEW YORK CITY

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Contractor/Supplier

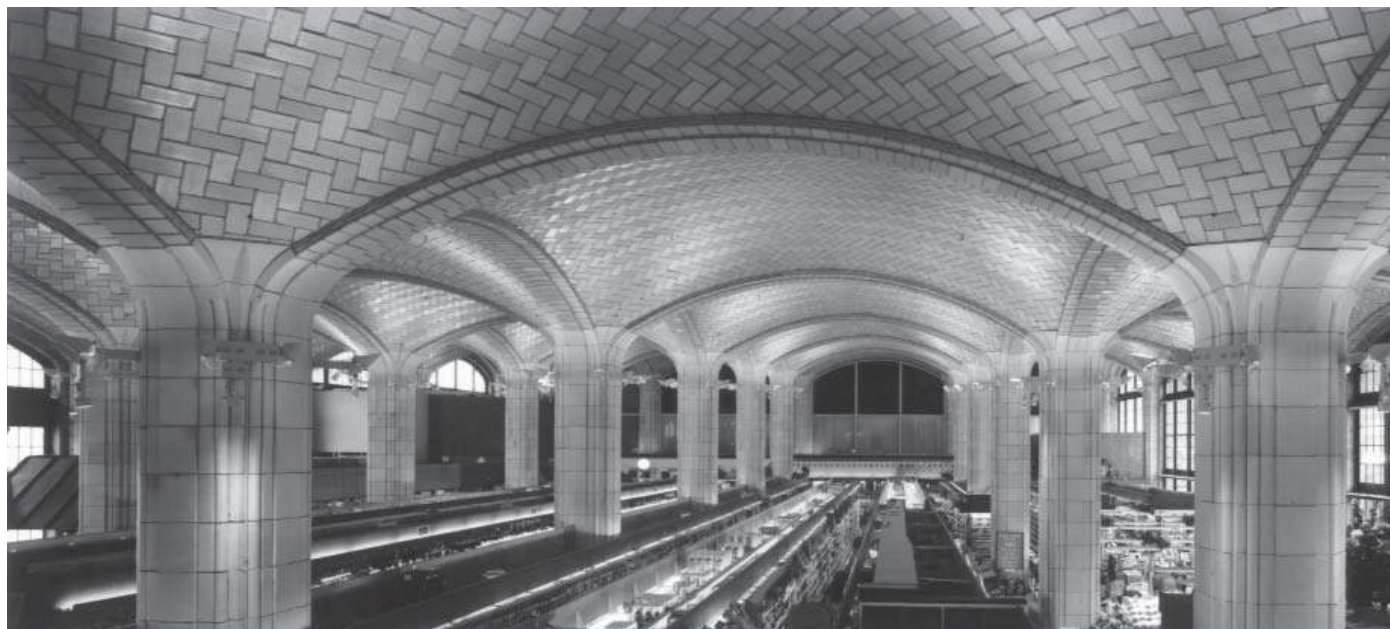
GRACIANO CORPORATION
BOSTON VALLEY TERRA COTTA

Owner

NYC DEPARTMENT OF TRANSPORTATION

Scope of Work

RESTORATION OF GUASTAVINO TILE VAULTS,
TERRA COTTA COLUMNS AND CAST-IRON
KIOSK
DESIGN OF PEDESTRIAN RAMP AND
MUNICIPAL SHOP SPACE BELOW EXISTING
ROADWAY



Restored Bridgemarket. Photograph by Dave Andersen.

THE QUEENSBORO BRIDGE was built between 1901 and 1909 to carry horse, trolley, and elevated train traffic between Manhattan and Queens. In keeping with the City's desire to aggrandize such significant transportation improvements, the vaulted, open-air Bridgemarket was created below the roadway of the Manhattan approach. In 1930, the market closed and over time fell into disrepair due to increased vehicular traffic, moisture infiltration, and deferred maintenance.

Nearing its hundredth anniversary, the Queensboro Bridge was restored by a team of experienced specialists in a multi-year effort. Walter B. Melvin Architects, LLC specified the restoration of the vast, 50,000 square foot Bridgemarket space, defined by graceful terra cotta columns and herringbone Guastavino tile vaulted ceilings, all of which were in an advanced state of deterioration. The scope of work was developed to salvage as much sound material as possible, incorporate new materials appropriate to the original, prevent further deterioration, and introduce modern details where the original design had performed poorly. This work required sensitive

detailing as well as comprehensive knowledge of structural principles and traditional construction. In total, approximately 10,000 square feet of tiles were replaced, 1,500 linear feet of cracks were repaired, 800 square feet of the vaults were reconstructed, and 800 new plus several hundred salvaged terra cotta units were installed.

Successfully shepherding the project through the Landmarks Preservation Commission and Community Board process, WBMA also designed a 40,000 square foot maintenance facility and office space below the western end of the approach roadway, as well as a new pedestrian ramp in the Beaux Arts style of the original bridge approach.

The Bridgemarket project has won numerous awards including the Lucy G. Moses Preservation Award, New York Landmarks Conservancy; Excellence in Conservation Award, Friends of the Upper East Side Historic Districts; Best Restoration Project, Bricklayers and Allied Craftworkers Guild; and 2001 Rehabilitation of the Year, New York Construction News. ■

RIVERSIDE CHURCH

Original Architect

ALLEN & COLLENS WITH HENRY C. PELTON

Date of Construction

1927 - 1930

Date of Restoration

2021 - 2025

Landmark Status

NYC INDIVIDUAL LANDMARK
NATIONAL REGISTER OF HISTORIC PLACES

Location

RIVERSIDE DRIVE TO CLAREMONT AVENUE,
WEST 120TH TO 122ND STREET, NYC

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Stained Glass Consultant

JULIE L. SLOAN, LLC

Construction Manager

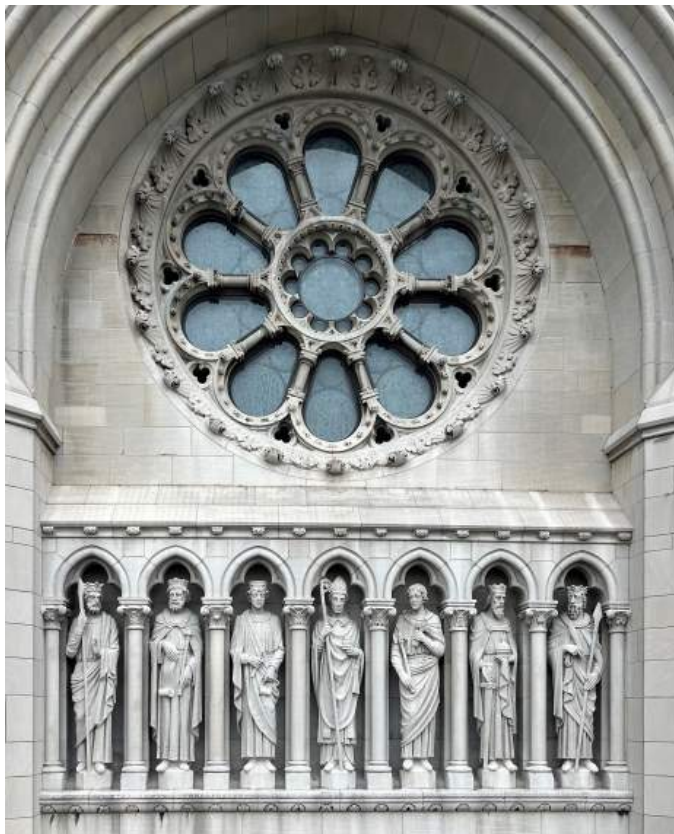
WESTERMAN CONSTRUCTION

Scope of Work

STAINED GLASS RESTORATION
PROTECTIVE GLAZING
LIMESTONE REPAIRS & RESTORATION

Awards

LUCY G. MOSES PRESERVATION AWARD, NEW
YORK LANDMARKS CONSERVANCY, 2026



Photographs by WBMA and Julie L. Sloan.

LOCATED IN MORNINGSIDE HEIGHTS on a high bluff overlooking the Hudson River, Riverside Church is one of the most recognizable religious buildings in New York City. It was conceived by John D. Rockefeller, Jr. along with progressive minister Harry Emerson Fosdick as a large interdenominational church surrounded by academic institutions. Architects Allen & Collens with Henry C. Pelton based their soaring design on French Gothic structures. Built 1927-1930, the church's 392' belltower and 74-bell carillon announced the new congregation with a strong presence on the skyline.

Inspired by Chartres Cathedral, the restrained limestone facades focus attention on the monumental windows. The stained glass is set into medieval-style iron frames called ferramenta, an unusual feature in 20th-century American churches. The geometric designs are especially complex at the ten Aisle windows, where no two are alike.

By 2020, 90 years of natural weathering along the river's edge had taken its toll on the well built and maintained building. The church retained Julie Sloan, stained glass consultant; Westerman Construction Co.; and Walter B. Melvin Architects to oversee a project centered around the restoration and protection of the stained-glass windows at the nave and tower.

WBMA was tasked with designing an isothermal protective glazing system for the restored stained glass as well as limestone repairs throughout, including stabilizing repairs to limestone tracery that had cracked. In total, 30 monumental lancet windows, 32 smaller lancet windows, and 12 rose windows were restored and protected. To honor the design and quality of the original architecture, the new protective glazing replicates precisely the complex patterns of the ferramenta in blackened stainless steel frames. The massive scaffolding required for such an effort was expanded to the tops of the nave and tower to allow for comprehensive limestone inspections and repairs, in accordance with the cyclical requirements of FISP.

Construction spanned 4 years and employed a local team of consultants, contractors, and artisans in the New York City area. A symbol of the congregation and its progressive beliefs, the restored Riverside Church continues its mission of being "interdenominational, interracial, and international." ■

SMALLPOX HOSPITAL - THE RENWICK RUIN

Original Architects

JAMES RENWICK, JR.
YORK & SAWYER
RENWICK ASPINWALL & OWEN

Dates of Construction

1854 - 1856, 1903 - 1905

Owner

ROOSEVELT ISLAND OPERATING
CORPORATION

Client

FOUR FREEDOMS PARK CONSERVANCY

Location

SOUTHPOINT PARK, ROOSEVELT ISLAND,
NEW YORK CITY

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Project Team

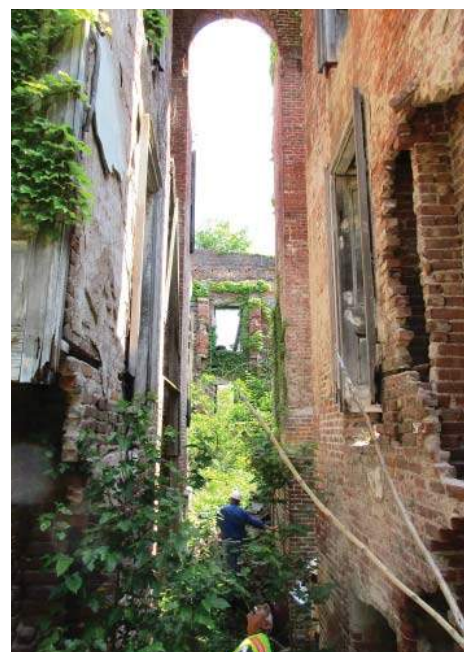
NANCY OWENS STUDIO, LLC
NORFAST ENGINEERING, INC
LANGAN ENGINEERING, DPC
AM&G WATERPROOFING, LLC
BERKSHIRE DIMENSIONS

Landmark Status

NYC INDIVIDUAL LANDMARK
NATIONAL REGISTER OF HISTORIC PLACES

Scope of Work

ARCHIVAL RESEARCH
EXISTING CONDITIONS SURVEY, REPORT AND
DRAWINGS
PRIORITIZATION PLAN
STRUCTURAL STABILIZATION SCHEMATIC
DESIGN DRAWINGS
COST ESTIMATE



THE SMALLPOX HOSPITAL holds a special place in the architectural heritage of New York City and the history of urban medical treatment and training. Designed by renowned architect James Renwick, Jr. and constructed on the southern edge of Blackwell's (now Roosevelt) Island in 1854-56, it was the first major hospital in the country dedicated to the treatment of smallpox. Far from being a utilitarian structure, it exemplified the Gothic Revival style for which Renwick became so well known, with gneiss (similar to granite) veneer quarried on the island, crenelated parapets, and pointed-arch window openings.

Thirty years after the hospital was constructed, it was renovated to serve its second purpose as a residence for nursing students. Two wings were added to the "Nurses Home" in 1903-05, mimicking the original façade configurations and exterior materials almost exactly. Abandonment of the building in the 1950s eventually led to the collapse or removal of the roof structure, much of the floor structure and interior walls, and sections of the exterior walls. As vegetation took over the remaining structure, several campaigns of emergency repairs and temporary stabilization efforts were executed over the decades.

In 2015, Walter B. Melvin Architects, LLC was retained for a multi-phase project to permanently stabilize the Smallpox Hospital ruin and restore public access. Phase 1 included review of previous reports/drawings and archival research to inform the full history of the site, as well as a laser scan of the ruin. Phase 2 comprised a survey of existing conditions at the exterior and interior architecture, structure and site, with in-depth field investigations and probes. Phase 3 included preparation of a comprehensive existing conditions survey report and drawing set, along with a prioritization plan of recommended repairs. Phase 4 concluded the study with schematic design documents and a preliminary cost estimate for the structural stabilization of the ruin.

The ultimate goal of current and future studies is to allow safe access of the site by the public, who would experience the ruin not as pristinely restored or as modified by modern materials, but as a well maintained landmark expressing its full age and history. ■

ST. MARK'S CHURCH IN-THE-BOWERY

Original Architects and Construction

JOHN MCCOMB, JR. (CHURCH, 1799)
ITHIEL TOWN & MARTIN E. THOMPSON
(STEEPLE, 1828; PERIMETER FENCE, 1838)
JOHN C. TUCKER (PARISH HALL, 1835)
JAMES BOGARDUS (PORTICO, 1858)
JAMES RENWICK, JR. (PARISH HALL
EXTENSION, 1861)

Location

EAST VILLAGE, MANHATTAN, NYC

Owner

ST. MARK'S CHURCH IN-THE-BOWERY

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Landscape Architect

QUENNEL ROTHSCHILD & PARTNERS

Contractor

NOVA RESTORATION, LLC

Landmark Status

NYC INDIVIDUAL LANDMARK
NATIONAL HISTORIC LANDMARK

Scope of Work

RESTORATION OF CAST IRON PORTICO
INSTALLATION OF PERMANENT ACCESSIBLE
RAMP AT MAIN ENTRANCE



Photograph by Nick Porter.



Permanent accessible entry ramp and restored portico.

ST. MARK'S CHURCH IN-THE-BOWERY is New York City's second-oldest church building and oldest site of continuous Christian worship. Since its original construction in 1799, several additions were made in the prevailing styles of the day: the main body of the church belongs to the late Georgian tradition, the portico to the Italianate, and the steeple to the Greek Revival. Each part is arranged to form the singular harmonious building recognized today as a landmark both locally and nationally.

The portico is one of the earliest examples of cast iron use in buildings in New York City, and is a self-supporting structure. Earlier repairs to the portico roof eventually failed, contributing to water infiltration at the ceiling and damage of cast iron elements under the gutters.

The portico floor consisted of loose laid bluestone flags and granite curbs that had chipped, broken, and displaced over time. The church floor, which is approximately four feet above sidewalk level, was not made accessible at its time of construction. St. Mark's Church in-the-Bowery developed a scheme for a ramp that would take its parishioners from the center gate, to the main entrance, and into the sanctuary – providing equal access to all its parishioners.

Walter B. Melvin Architects, LLC was engaged by the Church in 2012 to oversee restoration of the portico and installation of the new, permanent accessible ramp to replace the existing temporary ramps. Work included surveying and documenting existing conditions to facilitate the design.

The design took into consideration the historic materials and surroundings. As such, existing granite curbs and paving stones were salvaged and reused and the existing iron wrought iron fence east of the portico was relocated. New construction was specified to match the existing materials. The final result being a new barrier-free environment in keeping with the original context.

The project was completed in September 2017, and blessed with great ceremony in December 2017. ■

ST. PAUL'S CHAPEL - COLUMBIA UNIVERSITY

Original Architect

HOWELLS & STOKES

Date of Construction

1904 - 1907

Date of Restoration

2018 - 2019

Landmark Status

NYC INDIVIDUAL LANDMARK
NATIONAL REGISTER OF HISTORIC PLACES

Location

AMSTERDAM AVENUE AND WEST 118TH STREET, MANHATTAN, NEW YORK CITY

Owner

COLUMBIA UNIVERSITY

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Contractors

GRENADIER CORPORATION
FEMENELLA & ASSOCIATES, INC.

Scope of Work

TILE ROOF & DOME RESTORATION
COPPERWORK RESTORATION
STAINED GLASS WINDOW RESTORATION
MASONRY RESTORATION

Awards

LUCY G. MOSES AWARD, NEW YORK LANDMARKS CONSERVANCY, 2020
PRESERVATION AWARD, VICTORIAN SOCIETY IN AMERICA, 2020



Restored brick and limestone main facade. Photograph by Bilyana Dimitrova.

ST. PAUL'S CHAPEL, located on the Morningside Heights campus of Columbia University, was designed by Howells & Stokes in an adapted Italian Renaissance style and constructed 1904-07. The first campus building not designed by McKim, Mead & White, it is also among the first designated New York City landmarks.

While its red brick, Indiana limestone and cornice height echo the surrounding campus buildings, distinctive details such as marble accents, decorative burned brick patterning and the geometry of the building itself serve to differentiate the chapel. A Greek cross in plan, the chapel is topped at the crossing by a dome pierced by sixteen arched stained-glass windows. With two exceptions, all of the chapel's varied roofs are green glazed Ludowici terra cotta tiles. Inside, the color scheme and decorative treatment are derived from the construction materials themselves: salmon-colored structural brick, rose-colored Guastavino tiles, and terra cotta ornament tinted to harmonize with these elements.



Ludowici terra cotta tile roof replacement in progress.

Within 25 years of its construction, leaks began to surface at the interior that were attributed to poor characteristics of the original roof tiles. Walter B. Melvin Architects was retained in 2010 to perform a roof conditions survey, archival research and materials testing, and provide recommendations for repair. In 2018, WBMA and Femenella & Associates were engaged by the University to oversee a comprehensive restoration of the building exterior including roof areas, building masonry, and stained-glass windows at the dome.

At the exterior, tiled roof areas were replaced down to the substrate. Existing, non-original terra cotta tiles were replaced with the original interlocking "T12" profile, custom cast from original molds and matched to what was likely the original "dull green" color, based on archival information. Historic copper work was carefully replicated throughout, and original cypress wood elements were repaired. The dome's sixteen stained glass windows were conserved using fully reversible solutions, and isothermal protective glazing installed. With access in place at the interior for stained glass work, a comprehensive cleaning and restoration of the vibrant Guastavino tile dome, apse and chancel ceilings was added to the project.

Columbia University's commitment to a long-term approach for all aspects of the chapel's restoration was rewarded with two preservation awards in 2020. ■

ST. THOMAS CHURCH

Original Architect

CRAM, GOODHUE & FERGUSON

Date of Construction

1911 - 1914

Date of Restoration

2007 - 2009 (PHASE I), 2015-16 (PHASE II)

Landmark Status

NYC INDIVIDUAL LANDMARK
NATIONAL REGISTER OF HISTORIC PLACES

Location

FIFTH AVENUE AND WEST 53RD STREET,
MANHATTAN, NEW YORK CITY

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Construction Manager/Contractor

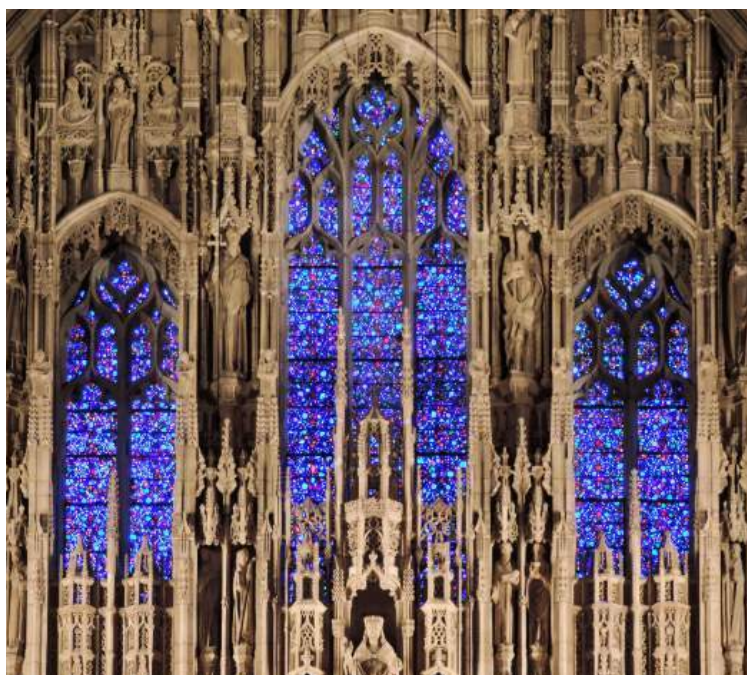
WESTERMAN CONSTRUCTION CO., INC.
SEABOARD WEATHERPROOFING &
RESTORATION
METROPOLITAN CONSTRUCTION &
RESTORATION

Scope of Work

STONE SURVEY
STONE REPAIR, RESTORATION AND
CLEANING
STAINED GLASS WINDOW RESTORATION
SCRIM DESIGN

Award

LUCY G. MOSES AWARD, NEW YORK
LANDMARKS CONSERVANCY, 2017
STANFORD WHITE HISTORIC
PRESERVATION AWARD, INSTITUTE OF
CLASSICAL ARCHITECTURE & ART, 2017



Chancel stained glass windows.



Rose window.

ST. THOMAS CHURCH was designed in the French Gothic Style by distinguished architects Ferguson, Cram & Goodhue in 1906 and constructed in 1911-14. Situated on Fifth Avenue at West 53rd Street, it makes dramatic use of its corner location with cathedral proportions, asymmetrical towers, rich limestone ornament, and striking stained glass windows. All but two of the stained glass windows were designed by the great English stained glass artist James Humphries Hogan of Powell & Sons (Whitefriars). The windows of St. Thomas Church are considered by many to be Hogan's finest designs.

In 2007, Walter B. Melvin Architects, LLC was retained when restoration of the stained glass began in earnest. WBMA surveyed the exterior and interior conditions of the limestone window tracery, specified the restoration, and oversaw the execution of the work. Repairs included stone dutchmen, patching with restoration mortar, crack repairs, resetting of

loose stone, repointing of deteriorated mortar joints, and cleaning. WBMA consulted on issues related to the setting of the stained glass, the water-tightness of the windows, and the removal of the 1980's protective glazing. WBMA also designed vinyl scrims with images of the stained glass to enclose the interior scaffolding around the window openings. These translucent replacements for the missing windows allowed the church to function normally during construction. Work was completed in 2016.

In 2015-16, WBMA consulted on the exterior cleaning of the church, which utilized a low-pressure water and chemical system to restore the color of the original limestone.

As a stained glass conservator told the New York Times in 2008, "It is a great privilege to be working on this [church]. It may be labor-intensive, but it is a labor of love." ■

THE WHITEFIELD CONDOMINIUM



Original Architect

MCKIM MEAD & WHITE

Date of Construction

1906

Date of Restoration

2009 - 2010

Location

155 HILL STREET, SOUTHAMPTON, NY

Restoration Architect

WALTER B. MELVIN ARCHITECTS, LLC

Contractor

J. P. HUNTER CO.

Landmark Status

NATIONAL REGISTER OF HISTORIC PLACES

Scope of Work

CEDAR ROOF REPLACEMENT

EDPM ROOF REPLACEMENT

GUTTER REPLACEMENT

WIDOW'S WALK RECONSTRUCTION



THE WHITEFIELD CONDOMINIUM is an important landmark in Southampton Village. Completed in 1906, this rambling Colonial Revival house built for James L. Breese was among the last commissions by Stanford White before his death. Originally known as The Orchard, the house is the centerpiece of a 30-acre estate on which several newer residences have been constructed.

WBMA was retained to survey existing roofing conditions and make recommendations for long-term improvements to the extensive, circa-1980 roofs of the historic house, which now contains five condominiums. A study of the skip-lath sheathing in the attic revealed that the existing 15" shingles were much smaller than the original shingles, which had a 10-1/2" exposure and were 34" long. Historic



photographs of the house located by WBMA shed light on long-gone details of the roof. The existing wood shingles were found to be nearing the end of their expected life and a decision was made to restore the roof to its original appearance, including the reconstruction of the decaying wood widow's walk railing and replication of the curved, steam-bent shingles on the two round-headed dormers at the front of the building.

In order to complete the project on schedule, WBMA located a shingle mill in Washington State that could mill custom-cut 34" red cedar logs into 170 squares of random-width taper-sawn shakes with 3/4" thick butt ends. This jumbo shingle would replicate the scale of the original roof and restore the balance of the large-exposure shingle-clad walls to the roof. The condominium purchased the shingles directly from the mill, which had experience with custom shingles for historic preservation projects.

A local roofer was awarded the work, which involved removing the existing shingle roofs and flashings and installing a waterproof membrane, a ventilation layer, the new shingles, coated copper flashings and half-round gutters. The widow's walk railing components were carefully replicated in red cedar. WBMA made weekly inspections of the work during construction, and the house is now protected with a durable and appropriate roof which will last for decades. ■