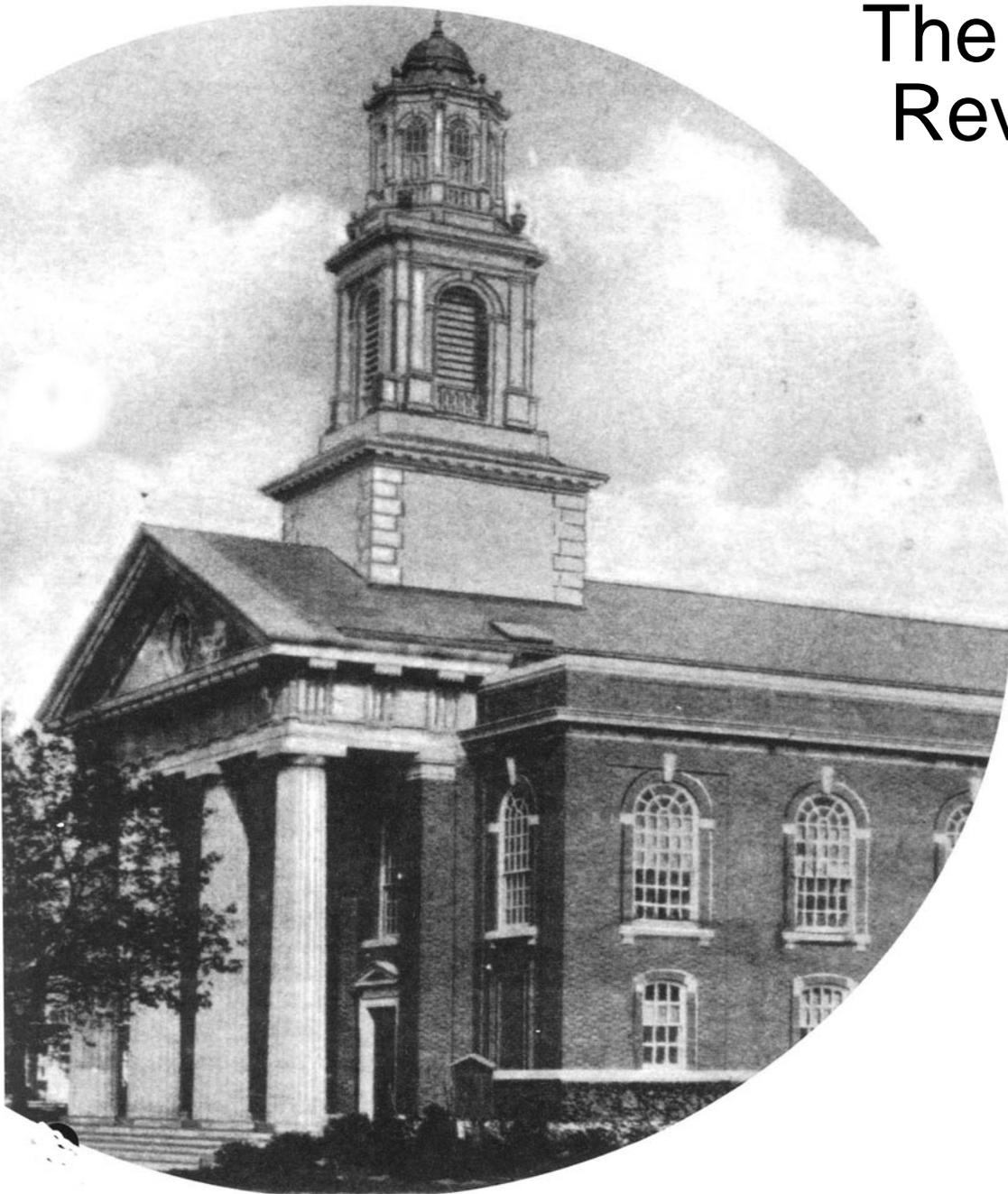


Common Bond

The Colonial Revival Style



Also in this Issue:

- Restoring Decorative Interiors
- Scaffolding
- Alternatives to Scaffolding
- Endowments for Building Maintenance
- Maintenance Plans
- Resources
- Financial and Technical Assistance



The Colonial Revival Style

by Shari Goldberg

“Simplicity” seems to be the buzz word of the year 2000, the antidote to the unstoppable information age. At the turn of the 20th century, Americans also longed for simpler days. Colonial Revival style architecture was the manifestation of that nostalgia.

As the 1800s neared an end, American life seemed to be expanding at an ungracefully quick pace. Industrialization, urbanization, immigration, and an 1873 financial panic worried many established Americans. Disillusionment with the Civil War and Reconstruction, too, provoked longing for less stratified and more stable days. Americans then, like Americans now, wished for simplicity.

At the same time, centennial celebrations in 1876 gave rise to American patriotism and appreciation for American history—a relatively new phenomenon. An exhibit at the Philadelphia Centennial Exposition nostalgically compared a New England country kitchen of 1776 to the modern, functional kitchen of 1876. Americans began looking to their seemingly simple national past for a way to defuse their frazzled lives. A new style of architecture materialized: the Colonial Revival, a movement which turned to forms that represented the Colonial period. The Colonial Revival attempted to soothe American citizens with references to a more rural, patriotic, and unified society.

The Colonial period is said to exist between 1620, when the Pilgrims landed at Plymouth Rock, and 1840, when industrialization became unavoidable. Small New England trading towns were the Colonial Revival ideal. Many of



Flatbush-Tompkins Congregational Church

The cover image is the Flatbush-Tompkins Congregational Church in the early 1900s; it looks much the same today, as seen above. The congregation recently received a Sacred Sites Program grant of \$7,500 to restore the church's bell tower.

the towns had changed during the Industrial Revolution: when they weren't included on railroad lines, they ceased to be trading communities and became resorts. Wealthy city dwellers were charmed by these spots and popularized their picturesque style.

The Colonial Revival was largely the product of nostalgia, so that its architecture imparted a Colonial spirit rather than strictly reproducing Colonial forms. While the Colonial Revival has survived in bits and pieces to the present, its heyday was 1876-1930. Architects drew on a variety of earlier architectural movements which reflected Colonial simplicity. Modern building conveniences and tastes were also applied. Hence,

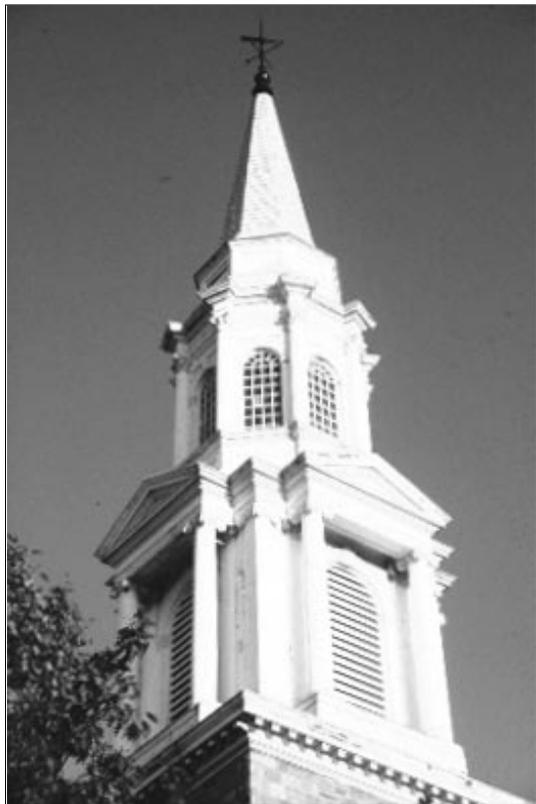
one specific Colonial Revival style did not develop. Colonial Revival buildings usually contain references to Georgian, Federal, Greek, and/or Dutch Colonial styles. Building details were drawn from the early 20th century as well. Ornamentation was popular then, and was used to punctuate the older forms—even though lavish decoration would have been unaffordable in Colonial times. Often, Victorian homes were adapted to the Colonial style, contributing to the wide variety of structures considered Colonial Revival.

Although the Colonial Revival style was used mainly for residences, a significant number of ecclesiastic buildings—mostly

churches—exhibit its characteristics. Not surprisingly, these churches often resemble large-scale homes, surrounded by lawns and trees. The buildings are rectangular and low, with symmetrical plans clearly visible from the exterior facades. Hipped or peaked roofs replaced the gable roofs of the Victorian style (1840-1900), giving Colonial Revival buildings a barn-like quality. The portico, a porch consisting of a roof supported by columns, is a hallmark of the Colonial Revival. Porticos often frame an entrance way, sometimes bordering the door, other times stretching across the entire facade. Colonial Revival churches frequently exhibit a strong, even imposing colonnade around the entrance, often topped with a wide pediment that functions as the porch roof. Horizontal sight lines are another important aspect of Colonial Revival buildings. Two stories of windows, evenly spaced, and

divided by strong cornice lines, are prevalent. The bottom row often contains short windows and the top, high rounded ones. A square, blocky steeple or bell tower provides a vertical focus point on Colonial Revival churches. These steeples were inspired by those of English architect Sir Christopher Wren (1632-1754), whose designs had migrated to America in the Colonial era.

The Presbyterian Church of New Rochelle, NY is a striking example of a Colonial Revival church. John Russell Pope, architect of Washington D.C.'s National Gallery and Jefferson Memorial, designed the building in 1928. The church's portico embellishes the entire entrance facade, and a large, stout Wren-style tower stands to its side. In 1929, the *Christian Herald* awarded this building the most beautiful new church in America.

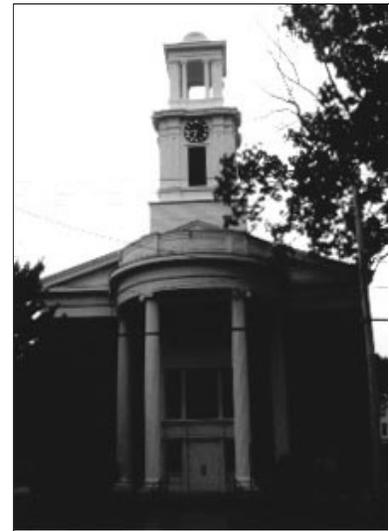


Ed Mohybovski

Shades of Wren's classical, Renaissance-inspired forms can be seen in the simple, evenly proportioned lines of the Presbyterian Church of New Rochelle, NY's tower (John Russell Pope, 1928).

Flatbush-Tompkins Congregational Church in Brooklyn, NY (Allen, Collens & Jallade, 1909-1910) is widely considered one of the finest Colonial Revival churches in New York City. It exhibits many Colonial Revival characteristics: a simple rectangular plan, Doric-columned portico, Wren-style tower, and double row of windows.

Finally, the



Christine M. Ferinde

The First Baptist Church in Hamilton, NY (Architect unknown, 1842-1843) was originally built in the Greek Revival style. In 1904, the congregation added a Colonial Revival portico and gold dome clock tower.

First Baptist Church in Hamilton, NY reveals the Colonial Revival's trendy popularity. The church was originally built in the Greek Revival style, between 1842 and 1843. In 1904, the congregation added a Colonial Revival style semicircular portico, as well as a gold dome clock tower. The church is one of many buildings that were adapted to the Colonial Revival style. Its classic Greek roots—low pitched roof, wide frieze, and prominent pediment—lent themselves well to the transformation.

The idea of transformation fits well with the Colonial Revival movement, which attempted to change difficult times into simpler ones. Americans pined for the days before floods of immigration, civil discontent, and political machines encroached on daily life. Today, in an ever more complicated world, the sentimental passion of the Colonial Revival continues to exist. Americans are yearning for simplicity, and the days of early America seem to embody that ideal. Colonial-style crafts, recreated historic towns, and suburban "villages" are prominent contemporary incarnations of the movement. Colonial America still holds the

IMPORTANT CORRECTION

The following Landmarks Conservancy Professional Circle members were inadvertently omitted or mislabeled from the listing in *Common Bond* Volume 15, Number 3. The Conservancy gratefully acknowledges the support of the following firms that joined or renewed their memberships in the Professional Circle this past year. We sincerely apologize for the mistake.

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are available through SOS! Assessment Awards of up to \$850, for a professional condition assessment, and Conservation Treatment Awards between \$1,000-\$40,000 for conservation work and recommendations for ongoing maintenance. Religious nonprofit organizations may

apply for these awards, but monuments are restricted. Headstones, bells, minor architectural ornamentation, and garden sculptures are not eligible. Applications are due in November 2000. Call SOS! at 1-888-767-7285 for more information.

NATIONAL CONFERENCE ON REDUCING ENERGY USE & COSTS, SEPTEMBER 18-19

Philadelphia's Interfaith Coalition on Energy (ICE) is sponsoring Conscientious and Economical Use of Energy by Congregations, a national conference that will train religious practitioners to reduce their congregation's energy usage and costs. ICE has worked with many congregations to develop low-cost, effective methods to use less energy, saving them valuable operating funds. The conference will present well-known experts on heating and lighting systems, energy analysis, and ways to purchase energy at low costs. ICE clients will also speak about how to encourage denominations to support energy conservation programs. All participants will receive a valuable reference book. The conference is to be held at St. Stephen's in downtown Philadelphia, outside the historic district. For more information, contact Andrew Rudin at ICE at (215) 635-1122 or andrewrudin@earthlink.net.

SAVE AMERICA'S CLOCKS

Save America's Clocks (S.A.C.) is a nonprofit organization dedicating to locating, cataloging and assisting in the preservation and maintenance of America's public clocks. On its website, one can add a local clock to a national public clock list, find clock parts suppliers, and even view an uncanny resemblance between a clock in Manhattan and one in Santa Fe, New Mexico! S.A.C. is a Save America's Treasures project that receives support from the New York State Council on the Arts and Preserve & Protect.

COMMON BOND ONLINE

In addition to the Conservancy's website, www.nylandmarks.org, *Common Bond* articles are online at www.sacredplaces.org, the website of Partners for Sacred Spaces. Partners' website contains an Information Clearinghouse with information and articles about the maintenance and restoration of religious properties. For more information, visit the website or call Partners at (215) 567-3234.

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Notes...News & Notes...News & Notes...News & Notes...News



Jose B. Rivera

Congregants from the Ebenezer Gospel Tabernacle in Harlem accept a \$100,000 check from the Upper Manhattan Historic Preservation Fund (UMHPF), administered by the New York Landmarks Conservancy. Holding the check are (from left to right) Peg Breen, President of the Landmarks Conservancy, the Reverend Jabez Springer, Pastor of the church, and Terry Lane, President and CEO of the Upper Manhattan Empowerment Zone. UMHPF awarded over \$1.5 million in grants and loans to 13 religious institutions this Spring. For more information or a Fund application, contact Bernice Cummings-Ubiles at the Landmarks Conservancy, (212) 995-5260.

Restoring Decorative Interiors: Stenciling, Glazing, and Gilding

by Shari Goldberg with George Lyons

Religious properties boast some of the most striking historic building interiors, providing an inspirational setting for worship. Stenciling, glazing, and gilding are three common decorative finishes that lend a building beauty as they reveal the religious aesthetics of the time when they were painted. With proper planning and consultation, these decorative finishes can be restored with magnificent results. Yet the repair of decorative interiors is an amazingly complex process; even simple cleaning agents can cause irrevocable damage. Before beginning an interior restoration project, it is important to understand the value

Even simple cleaning agents can cause damage to delicate decorative interiors

of the decoration and to hire a skilled decorative conservator.

Identifying Stenciling, Glazing, and Gilding

Paint, glaze, or gilding material can be applied to a wall or ceiling with the following techniques. In *stenciling*, paint is applied through templates using brushes or sponges. The template is regularly repeated, creating a pattern. Stenciling was especially popular from the 17th to the early 20th



Ken Lustbader

Landmarks Conservancy President Peg Breen with decorative conservator Connie Silver of Preservar, Inc. inside The Reformed Church of Herkimer in Herkimer, NY. The congregation undertook an interior restoration project with Preservar in 1997 in order to preserve its fine wall decorations, stenciled by Tiffany Studios.

century. *Glazing* refers to the process of applying glaze, a layer of translucent color, over an opaque paint. Tools are used to texture the glaze; for instance, mottling is achieved by rubbing the surface glaze with rags or sponges, and striating features a vertical stripe pattern made by dragging a brush through the glaze. In *gilding*, surfaces are covered with gold leaf or other metallic paint to simulate solid gold forms.

Decorative interiors are hand-painted and unique, making them expensive to restore. In the 1950s, when decorations from earlier periods began to deteriorate, many congregations did not want to invest in interior preservation and instead painted over their decorative finishes. Overpainting is usually recognizable to a trained eye. Buildings with stenciling in certain areas, or with discernable decoration beneath white paint,

may have full decorative finishes hidden under paint or above dropped ceilings.

Steps a Congregation Can Take

To begin an interior restoration project, certain preliminary steps may be taken by the congregation. First, it should identify the source of damage to the interior. Sometimes deterioration is caused by a leaking roof or poor drainage. In other cases, decoration ages as it is exposed to air, human touch, candle or incense smoke, and changing humidity. Inappropriate materials may also have been used for repainting or touch-ups, which can cause a scaly or blistered finish. Once the cause of damage has been identified, steps should be taken to protect the decorative finish. Ongoing problems such as water infiltration should be identified and repaired before interior work is begun. Otherwise, the interior will

continue to deteriorate.

The Role of a Decorative Conservator

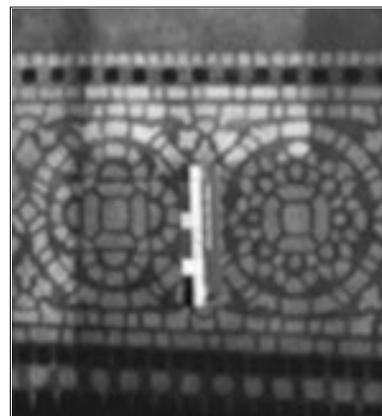
Decorative finish restoration should be undertaken by a decorative conservator, a trained professional with knowledge of chemistry, art history, and painting techniques. Decorative conservators also study the relationship between painted finishes and the larger interior space. "Historic decorative interiors need to be looked at as holistic environments," said Connie Silver, president of Preservar, Inc., which specializes in the conservation of cultural property. Decorative finishes are extremely delicate, and can be irredeemably damaged if handled incorrectly. General contractors may work with decorative conservators, but contractors rarely possess the expertise to complete a decorative interior job. The decorative conservator can serve as the point

person for an interior project, discussing plans with the general contractor and the congregation.

The decorative conservator will start by evaluating the interior, considering its present condition and testing small areas to determine an appropriate preservation approach. There are three primary methods of decorative restoration: cleaning, consolidating, and in-fill painting. *Cleaning* is more complicated than it sounds.

Conservators often begin with the most gentle cleaning solution possible, testing it on a small obscure spot. Cleaning tools vary from cotton swabs to bits of wet bread! Depending on the quality of paint, more vigorous or stringent materials can be used. *Consolidating* is a process used when a layer of paint has become cracked or chipped. A consolidant, a material that binds the cracked pieces into a cohesive layer, is either applied on top of the paint surface or injected between the paint and the wall. *In-fill painting*

replaces a part of the painted surface that has fallen away or deteriorated. A protective coating, such as varnish, is first applied to the area. This way, if the in-fill painting needs to be removed, the coating becomes the "sacrificial layer": the coating may be damaged by the removal, but the historic layer of paint will be preserved. This flexibility is desirable in case new technologies become available or the decorating tastes of the



Preservar, Inc.

Preservar used a testing strip on Herkimer's painted walls to identify an appropriate cleaning agent.

congregation change. In the case of removing overpainted decoration, research and conservation techniques may vary considerably. These interiors require meticulous attention and can be expensive to restore.

Decorative conservation can be painstaking work, and an interior restoration project should not be undertaken without careful thought, planning, and the advice of an experienced decorative conservator. The building interior may need to be scaffolded, which may disrupt regular activities (see article on scaffolding, page 8). Further, it may be difficult to estimate the cost of the work before considerable investigation has been completed. Ms. Silver's advice: "Do one wall, one painting, or one section. Complete a pilot project in order to more fully understand the project and establish its true cost." Once such a project has been undertaken, it can be shown off in order to raise funds for the completion of the work. ■

The authors wish to extend thanks to Connie Silver of Preservar, Inc. and Alex Reinburg of EverGreene Painting Studios, Inc. for their assistance with this article.



Ken Lustbader

A decorative conservator from Preservar, Inc. gently cleans an interior wall inside the Herkimer church.

Scaffolding

by Shari Goldberg

“It’s big, it’s ugly, it’s there,”

said Joe Guenther, Facilities Manager of Grace Church in New York City. He was speaking of scaffolding, which can indeed seem like a nuisance. Still, while scaffolding may not enhance a building aesthetically, it is a valuable tool for inspections and tall order repairs. Knowing when scaffolding is necessary, and what to consider when renting and installing it, facilitates its use.

Scaffolding Basics

First, it is important to understand what is meant by “scaffolding.” A *scaffold* is a temporary platform used to provide access to work areas above the ground, supporting workers and materials. A scaffold may also be called *staging*. An alternative to a full scaffold is a *swinging scaffold*, or a *swinging stage*. This is a platform suspended from the roof by ropes or cables. A *bosun’s chair* is also suspended, but holds only a seat for one person. A *sidewalk bridge* provides both access to workers and protection to pedestrians: this is the scaffold built over the sidewalk adjacent to the building.

Scaffolds may be installed for inspections or repairs on high areas of buildings, such as the roof, steeple, or clerestory windows. They may be used for interior projects, to access the ceiling or high portions of walls. An architect, engineer, or contractor will recommend scaffolding if it is necessary to the work being done. However, if bits of masonry or windows are falling from the building—or threaten to fall—a sidewalk bridge should be erected immediately.

“I try to avoid scaffolding for inspections, because the cost of renting it, setting it up, and taking it down ends up as a large percentage of the budget,” said Ted Bartlett, a preservation architect at Crawford & Stearns Architects and Preservation Planners in Syracuse, NY. “But when actual work will begin right after the inspection, it may be worthwhile. Also, if there are extensive repairs—such as masonry, wood, and windows in the same general area—scaffolding can be a great tool.”

Mr. Bartlett noted that there are alternatives to scaffolding, for both inspections and repairs. A *lift*, or single vertical row of scaffolding, can be used to carefully inspect one exterior area of a building. The architect can then move the lift around the perimeter of the building. Although time consuming, this method is less expensive (and less intrusive) than full scaffolding. Portable prefabricated or hydraulic lifts may also be used to inspect exterior areas, ceilings, and other interior elements. (See article on page 11 for another exciting alternative to scaffolding.)

In most cases, scaffolding is rented from a scaffolding company. “The building committee should consider whether its contractor will hire the scaffolding company, or whether it should do the hiring directly,” said Steve Ecklund, President of the New York Ladder Corporation, pointing out that renting directly may be less expensive.

In any situation, scaffolding is a



Ken Lustbader

The Park East Synagogue in New York City (Schneider & Herter, 1899-1900) was fully scaffolded for its 1997 restoration project.

large undertaking. Building committees should be aware of the following guidelines for selecting a scaffolding company and keeping workers and community members safe. Planning ahead will greatly simplify a scaffolding experience.

Scaffolding Companies

Whether the building committee or the contractor is renting the scaffold, Mr. Ecklund recommends assessing the quality of a company by requesting references and speaking with past clients. He also points out that while contractors may own scaffolding, they are rarely trained in scaffold installation. This training is essential, because the US Department of Labor’s Occupational Safety and Health Administration (OSHA) has recently developed new safety criteria for installing and dismantling scaffolds.

Once a qualified, reputable company has been selected, Mr. Ecklund suggests that both the building owner and contractor speak with a liaison from the scaffolding company. The building owner should notify the company



Scaffolding is used for almost any building type, from house of worship to residence. Above, as an alternative to full scaffolding, a *swing stage* hangs to support one or two workers.

of any specific congregational needs, such as access, and the contractor should let the company know about any changes to the work plans or timeline. “Many things can change,” said Mr. Ecklund. “But once the scaffolding has been installed, modifications are costly.” Expensive adjustments can be avoided by planning in advance of installation and keeping the scaffolding company informed of any changes.

Safety, Insurance, and Surrounding Property

“Public safety and the safety of the workers are of primary importance,” said Kevin O’Callaghan of Universal Builders Supply (UBS), NY which provided the scaffolding for the Statue of Liberty and Central Synagogue in New York City, among other projects. It is important to speak to the scaffolding company to understand local building codes that dictate how to keep pedestrians and workers unharmed. Sometimes, the building will be covered by a net to contain falling debris. The



A sidewalk bridge was erected before St. Monica’s Roman Catholic Church in Jamaica, NY. A bridge both provides a workers’ platform and protects passersby from falling debris.

sidewalk bridge also serves to protect pedestrians from falling objects.

When renting a scaffold, responsibility rests with the scaffolding company to provide liability insurance for the building owner, which covers potential damage by scaffolding equipment and materials, and worker’s compensation for installers. According to Mr. O’Callaghan’s younger brother, Craig, scaffolding companies like UBS will typically list the building owner as insured for amounts varying from \$1 million to \$10 million; other details of coverage will vary with different scaffolding companies.

A scaffold must have solid ground on which to stand. The scaffolding company should know if a basement, vault space, or graveyard rests beneath a building.

Neighboring property owners must grant permission for scaffold erection. The scaffolding company must take special precautions to protect the roofs of nearby buildings, especially those that are low.

Community Relations

Mr. O’Callaghan pointed out that scaffolding can provide outstanding local publicity. “Scaffolds can often be used as a fundraising device, because they are evidence that work is being done,” he said. Once scaffolding has been installed, it is wise to hang a sign to inform the community about how the building is being preserved—and request a contribution to the effort.

While a scaffold can draw positive attention, it may also inconvenience community members and disrupt the congregation’s usual activities. Worshippers at one synagogue were recently dismayed to find that the scaffolding partially blocked their side entrance and exits. Other extreme cases require that the pews be removed so that a scaffold can be installed for ceiling work. The elder Mr. O’Callaghan recommends that, before work begins, building committees develop a plan, including how the congregation’s activities will continue once the scaffolding has been erected, and how to let the congregation know what to expect. “Take time to really make a plan,” he said. “It will save you from making decisions under pressure.”

At Grace Church, worship did not cease, although scaffolding was installed at the sides of the building for access to the clerestory stained glass windows. “We draped the windows in plastic. A member of the Rockefeller family got married while the scaffolding was up, so we draped it with banners. We also lit up the sanctuary by hanging lights off the scaffolding,” stated Mr. Guenther. “It definitely made people curious and interested in the restoration project.” ■

Alternatives to Scaffolding: Kent Diebolt of Vertical Access

by Shari Goldberg

Scaffolding can be unattractive, not to mention disruptive and expensive. Yet it allows architects and engineers a close, thorough look at a building. Is there a less vexing alternative that provides comparable inspection?

"Church spires are some of the harder jobs. It's a very exposed kind of feeling."

Yes, thanks to a few brave souls who are willing to suspend themselves from a steeple, roof, or ceiling in order to inspect and document existing conditions on a building. Vertical Access in Ithaca, NY is a company of such courageous climbers.

Vertical Access's experts climb to areas of buildings that are typically reachable only with extensive scaffolding, such as steeples or domes. Their technique—using static line ropes with fall-arrest devices—is less expensive and cumbersome than scaffolding. *Common Bond* talked to Kent Diebolt, president of Vertical Access, to learn the basics of the climbing alternative.

Why

Mr. Diebolt's technique is beneficial mainly because of its low cost. "Sometimes, scaffolding is so expensive that people opt not to do it at all," said Mr. Diebolt, "and they end up with 'binocular surveys' instead." In these scenarios, he cautioned, "when work is begun, conditions are almost always worse than expected and the cost of the work is increased."

Who

It takes more than a daredevil to properly lasso a steeple. In fact, Vertical Access safety regulations necessitate a minimum of two technicians on any site at one time. All Vertical Access workers must participate in an ongoing safety

program with an annual reevaluation of skills. Mr. Diebolt noted, "Personally, I'm largely self-taught. But at this point [Vertical Access] has looked at many different types of buildings and we've learned so much from our clients." Mr. Diebolt believes that a qualified climber is "someone with experience in preservation or construction, and



Vertical Access safety standards require that at least two technicians be on site for any job. Here, two climbers inspect All Saint's Cathedral in Albany, NY.

Vertical Access

with experience of many different building types; someone who understands materials and construction issues.”

Mr. Diebolt pointed out that his company is usually contracted through architects or engineers. When Vertical Access is contacted directly by a building owner, climbers team up with an architect or engineer who is appropriate for the job.

What

“It is important to understand the technique we use,” said Mr. Diebolt. “We suspend ourselves and work directly off a rope.” While the rope may include a seat, it is distinct from a bosun’s chair, which is secured with a block and tackle pulley system. Mr. Diebolt’s technique is derived from rock

climbing and fire and rescue techniques, not swing staging.

In fact, his technique is so unique that the scaffolding safety standards developed by the Occupational Safety and Health Administration (OSHA) do not completely address his needs. Mr. Diebolt is working with the American Society for Testing Materials, a private standard-setting organization, to develop more specific safety standards for his type of work.

When

A company such as Vertical Access is appropriate for inspections when access to high or difficult places is required. Climbers can take the place of expensive scaffolding in these instances. Often, an architect will

recommend this option, but building committees should recommend it if substantial scaffolding costs are anticipated.

There are a few inspection situations when scaffolding is the better option. For large investigative probes, scaffolding or swing staging is often necessary. Scaffolding is also expedient when work is to begin immediately after a survey is completed; this way the scaffolding is used for both the inspection and the actual work, with a minimum of expensive “down-time” in between.

Where

Mr. Diebolt has used this technique on all kinds of buildings. “Wow, there are so many interesting projects,” he said, reflecting on his eight-year career. Some of these include: St. Thomas Church in New York City, where he worked on the Guastavino tile vault in the church’s interior; Marble Collegiate Church in New York City, where he helped to survey and stabilize the exterior and plaster ceiling; numerous slate and metal roofs of steeples; and domes and brownstones.

He believes that with care, the ropes are unlikely to damage the steeple or other potentially delicate structures. “But you do have to be very careful,” he noted. “Especially when examining loose stone or architecture.”

How

It is difficult to explain exactly how Mr. Diebolt works; “bravely” and “innovatively” come to mind. He admits that he does, on occasion, get nervous when scaling buildings. “Church spires are some of the harder jobs,” he said, “There is nothing in my peripheral vision, and it’s a very exposed kind of feeling.” ■



Vertical Access

A Vertical Access climber suspended from the Gilbertsville Presbyterian Church, Gilbertsville, NY. The equipment resembles that used by rock climbers, and is quite different from swing staging.

Endowments for Building Maintenance

by Kim Lovejoy

Capital campaigns, planned giving programs, and designating unexpected gifts are three ways that congregations build endowment funds for the maintenance of their buildings.

Ah, a building endowment. “It’s every caretaker’s dream,” says Nancy Rubinger, Executive Director of Congregation Beth Elohim in Park Slope, Brooklyn. “The beauty of it is that it lets you do today what you would otherwise put off until tomorrow—when it tends to be much more expensive!”

A building endowment is a reliable stream of funding for maintenance and repairs. It can allow congregations to catch up with deferred maintenance, reduce the amount of annual pledge income devoted to building expenses, make functional improvements to support programs, or keep restored exteriors in good condition to reduce the burden of repairs for future generations.

Does the idea of an endowment sound impossible when annual pledging doesn’t cover current building expenses, and there’s a long wish list of improvements? It shouldn’t. There are many routes to creating an endowment, as examples shared by friends of *Common Bond* reveal. First, capital campaigns can raise money for major restoration projects and for endowment at the same time—like a health insurance policy for continued care after an operation. In addition, unexpected gifts may be designated as building endow-

ments. Finally, a planned giving program encourages future gifts.

The Capital Campaign

Last year, the Reverend Philip Snyder led St. John’s Episcopal Church, a congregation of 200 households in Ithaca, NY, in the Heritage Endowment Campaign

Capital campaigns can raise money for major restoration projects and for an endowment at the same time

for building maintenance. The campaign goal of \$700,000 was surpassed and an additional \$150,000 was successfully raised. The endowment will enable the church to fund smaller projects outright, amortize larger projects over a number of years, and cover interest and principal payments when borrowing for a major project. Why did people in this college town give so generously to ensure the future maintenance of a church? A major reason was the strong commitment by the congregation to the building as an

essential part of its ministry. One of only two historic churches remaining on the town green, St. John’s housed the daily feeding program for the City and was heavily used by the community. It needed financial reserves to carry on in the future. The value of the church in the community and its compelling need galvanized a sense of responsibility. Contributions were gathered through estate planning, insurance policies, and charitable trusts, as well as cash and stock transfers.

“We’re seeing capital campaigns for both restoration and endowment across the country,” reports fundraising consultant Michael Holliman of Holliman Associates in Newport, Pennsylvania. “As long as people are focused on the ministry of the church, why not use all of the tools that are available?”

To ascertain the feasibility of a major campaign, congregational leaders should communicate visions to their congregations and modify the goals as input is received. “Leaders should build relationships and rally a spirit of common purpose among the membership before the campaign begins,” says Holliman. “In the feasibility study stage [when surveying the congregation’s giving interests], ask people if

they would be open to support an endowment with a cash pledge or a planned gift.”

It is crucial to understand the congregation and what it will be likely to support. Holliman points out that pledges to endowment and planned gifts are more likely to come from older parishioners with strong bonds to the institution and a generation of experience, those who want the congregation and its building to be there in the long term. Transient populations are less receptive to future-focused campaigns.

Encouraging Gifts

A successful capital campaign creates momentum which can be continued with a planned giving program. The Reverend Victor Austin, Rector of Church of the Resurrection in Hopewell Junction, NY, explains how his small parish—with an annual budget of \$100,000—managed to establish an Endowment Trust Fund:

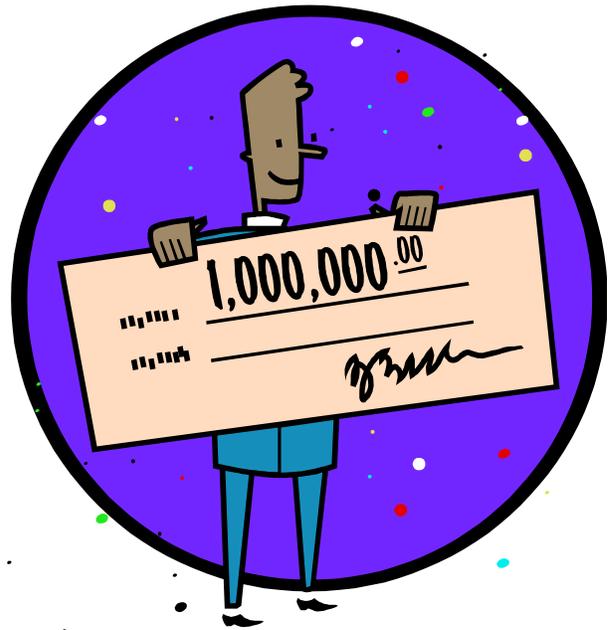
“Our church is a modified A-frame built in 1963 that has passed the 30-year benchmark in the maintenance cycle. We borrowed money to replace the cedar splits that covered the roof. We had to conduct a capital drive, which we did on our own by sending letters to the congregation. The idea of creating an endowment for periodic repairs, to avoid relying on emergency fundraising for capital expenses, was appealing. We set up an endowment for future building repairs, which could be gradually added to with endowment gifts and planned gifts. The Reverend Richard Sloan in the Diocesan Stewardship

Office was very helpful in advising us on the details of our endowment’s by-laws and goals. Our goal is to have \$100,000 in the Fund before spending anything, and we’re halfway there. The Endowment Trust Fund Committee keeps information about planned giving in front of the parish with stories in the newsletter and workshops about twice a year.”

The Bolt out of the Blue

Windfalls compel congregations to think about the best use of funds, and many choose long-term stewardship. The First Presbyterian Church in Saranac Lake received an unexpected bequest this year designated for capital projects, and set aside \$40,000 in principal as an endowment to generate income for this purpose. The allotment will supplement the portion of the annual budget allocated to maintenance.

The congregation of Christ Church of Staten Island seized the opportunity to establish an endowment fund for building repairs when it suddenly received a large gift in the early 1990s. “Without money for maintenance in our budget from annual stewardship, we’d been struggling with deferred maintenance and had to ask for money whenever problems



occurred,” said the Reverend E. Michael Allen. The fund yields about \$20,000 per year, which has been enough to meet the congregation’s needs thus far.

The Church of the Transfiguration, a Gothic-Revival style church with a garden on East 29th Street in Manhattan, took what is certainly the most novel approach: savvy members negotiated a deal with a developer who leased an option on the property’s air rights for several years. Senior Warden Jim Trager said that ultimately the developer abandoned the option, but the church did gain revenue which it invested as the Willis L. M. Reese Memorial Landmark Fund. The income has been used to catch up with exterior repairs in the last decade under the guidance of preservation consultant Ed Kamper.

Advice from the Pros

A charitable institution has to have its ducks in order before asking people to contribute to its future. “The church needs to be

seen as trustworthy, worthwhile, and faithful to its mission,” emphasizes the Reverend Richard Sloan, Director of Stewardship for the Episcopal Diocese of New York. “The first part is a big problem for many churches. If you are not trusted in small things, how are you going to be trusted in big things?”

Prudent management of past gifts, combined with a good track record in planning and completing building projects, encourages donors to contribute toward work in their lifetime and makes them feel more secure that gifts for the future endowment will be well spent.

Get professional advice on how to set up and manage endowment funds. “Make sure the purposes of designated funds and bequests aren’t overly restrictive,” advises the Rev. Gerald Keucher, Assistant Controller of the Episcopal Diocese of New York. A gift for maintenance of a specific stained glass window given as a memorial by a family is very narrow; a better approach is to direct such gifts to a pool for all windows. That way, future generations may allocate the funds depending on the building’s general window needs.

Stewardship offices at the local, regional, or national levels of various denominations are good starting points for guidance on endowments for building projects. The internet is also rich in information. ■

Do You Have a Planned Giving Program?

A planned gift is any gift made with the involvement of another person, such as an attorney or financial advisor who prepares documents. A planned giving program is an ideal way to encourage gifts for building maintenance endowments, as well as for general endowment and capital projects. It can be initiated in conjunction with a capital campaign, often as a second phase, or it can be set up independently. Types of gifts can include cash, appreciated securities, real estate, tangible personal property, life insurance, and retirement funds or assets.

These gifts can provide significant tax benefits, but tax advantages alone do not motivate donors. The feeling of supporting a worthwhile cause that outlasts a lifetime is the primary motivation. The places where people worship, gather for important life ceremonies, and build long-term relationships are ideal candidates for gifts spurred by spiritual values and personal associations, Reverend Richard Sloan, Director of Stewardship for the Episcopal Diocese of New York, pointed out. A desire to preserve and maintain architectural landmarks and institutions that provide valuable services to the community are other significant factors.

Before beginning to solicit planned gifts, the institution must designate an account to hold them and communicate a vision that will inspire people to think about making gifts. “Congregations should clearly state policies about managing, receiving, and distributing income,” professional fundraising consultant Michael Holliman advises. “Hold up a vision for the use of these gifts that will appeal to potential donors. Make that vision widely known and make the mechanism accessible. Most gifts come because a request was made.”

Education about planned giving can be done through periodic workshops, notices in the bulletin, fliers in high traffic locations, and personal contact by clergy and lay leaders, among other methods. Don’t forget people who come for weddings and other ceremonies. Inspire people with examples of how others have given.

See **Resources** on page 18 for more information.

Maintenance Plans

by Shari Goldberg with George Lyons

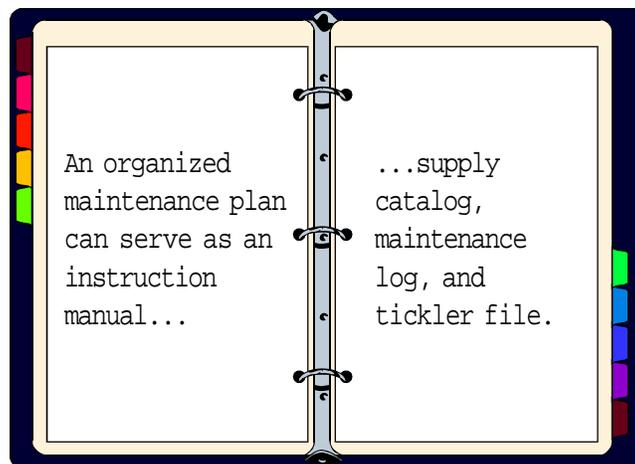
A stitch in time saves nine. A bird in the hand is worth two in the bush. An apple a day keeps the doctor away. What do these idiomatic cliches have to do with preserving religious properties? They promote planning ahead, understanding assets, and fixing problems before they start...in short, they're about building maintenance plans.

A maintenance plan is a document that outlines upkeep and repair practices. By recording how and when each part of a house of worship must be tended to, maintenance plans guide clergy, building committees, and staff to regularly and properly care for a building. This way, the building is always kept clean, dry, and safe, and routine troubles are prevented from becoming large-scale problems. For instance, a common problem like water infiltration can be controlled with ongoing attention to the building envelope; in this way, a leak may be prevented from damaging important structural systems. A maintenance plan does require time and money to develop and follow. But by thinking of it as an investment rather than an expense, a congregation will quickly realize the rewards of having one.

A maintenance plan is a comprehensive guide to keeping a building safe and sound. All maintenance plans work toward the achievement of general short-term and long-term goals: preserving original materials, ensuring the building's life span, avoiding

catastrophic problems, and minimizing preservation costs. Yet each plan is tailor-made for its building's needs. The plan

can serve as an instruction manual, supply catalog, maintenance log, and tickler file.



identifies areas of the building which require routine care, specifies and schedules the type of work needed, and dictates which techniques and materials should be used in the upkeep process. The plan lists when repairs have been undertaken and often includes a calendar outlining when maintenance should be performed. A thorough maintenance plan can be used to train new maintenance staff and guide future generations' restoration projects. Because maintenance plans should be versatile and comprehensive, they must include a wealth of information. In fact, a well-conceived plan

Beginning a maintenance plan need not be intimidating, however. There are two ways to develop one, depending on the building's needs and allotted budget. A building committee member along with custodian or janitor can start to make a rudimentary plan. They should walk around a building to note basic upkeep routines: for example, when and how the gutters need to be cleaned, the wood-work refinished, and the floor polished.

For a more comprehensive plan, it is advisable to seek professional assistance. A building conservator or architect completing a conditions survey is an ideal consultant. S/he can prepare a maintenance plan along with restoration guidelines and budget estimates. This type of plan will be the most complete, as it results from hours of detailed examination and takes future restoration into account. A professional's knowledge about building materials and construction will also save a congregation hours of research.

Sample Maintenance Plan

The following is the page on "Ornamental Metalwork" from a maintenance manual that Walter Sedovic Architects in Irvington, NY prepared for the Mamoroneck United Methodist Church in 1998. The manual focuses on the elements preserved, repaired, or installed by the church between 1991 and 1998, when major restoration projects were undertaken. The manual begins with a summary stating, "The Manual is intended to be a 'live'

MAMARONECK UNITED METHODIST CHURCH MAINTENANCE MANUAL

ORNAMENTAL METALWORK

Description

A new handrail was designed and installed at the front entry steps of the Church in 1997. The exterior sign and supplemental banner posts were installed in 1998.

Contractor: Steinert Industries, Inc.
Steve Jordan
1507 Franklin Avenue
Kent, Ohio 44240
(800) 727-7473
(330) 678-0028
(330) 678-8238 Fax

Cyclical Maintenance

- Long-term maintenance: Upon any signs of rust or corrosion all surfaces should be properly prepared and re-coated. Carefully remove all rust, dust, oil, grease and moisture. Select a complete paint system of primers and finish coats from a single major paint manufacturer, and follow the written instructions of the manufacturer for application to ferrous metal. Two primer coats are recommended.
- Inspect annually for:
 - Broken welds—weld any loose connections, do not epoxy.
 - Loose connections at footings—regROUT.
 - Rust and impact damage—properly prepare and paint any exposed metal (see preparation and paint instruction, above).
- Coating: Touch-up every 3 to 5 years
Recoat every 8 to 12 years

Materials

- Handrail and Sign framing: Iron
- Life Expectancy: 75-100 years

Bibliography

Ornamental Metal, SpecGUIDE G05700, Construction Specifications Institute, 1989.

Weaver, Martin E. "Chapter 9: Architectural Metalwork." *Conserving Buildings: A Guide to Techniques and Materials*. New York: John Wiley & Sons, Inc., 1993.

11.09.98 ORNAMENTAL METALWORK 05600-1
©1998 Walter Sedovic Architects

document and the format was specifically designed to be continually expanded and updated."

The substance of the plan depends on the individual needs of each building, but a few basic rules apply. First, it is helpful to record information about each element of a building. Every entity in the building that has its own function, structure, or decoration is an element and should be listed. Information about each element should include the materials it comprises, recommended cleaning or repair techniques, appropriate substances and tools to be used, and how often the maintenance should be performed. (See previous page for an example.)

Maintenance plans should also include all available documents—photographs, drawings, and plans—from the building’s original construction and from additional construction, alterations, or restoration. These will help to understand the building’s general layout and structure. “As Built” drawings are also excellent learning tools, as they depict the building in its existing state and often differ from architect’s original drawings.

Organization is key to a successful and well-used maintenance plan. Unfortunately, there are hundreds of possible ways to organize the listings: by element, by material, by appropriate cleaning agent, by

room, by season...the configurations are endless. Further, as repairs are made, certain elements may require different attention. It is helpful to use a looseleaf binder to hold a plan, so that it can be rearranged and added to or subtracted from as necessary. For a truly comprehensive plan, a cross-referencing guide is an excellent research tool. After an entry, other elements of the same material or those which require the same type of maintenance can be listed. Then, if the windows need cleaning, the maintenance staff can immediately see which other elements may be cleaned using the same solution. A comprehensive index, listing all elements, materials, and procedures in alphabetical order, can be equally beneficial. A calendar is another accessory which can simplify maintenance, serving as a tickler file or schedule.

When complete, the maintenance plan should be user-friendly and convenient for the building owner and maintenance staff. Indeed, the most important aspect of a maintenance plan is that it is understood and used. It is advisable that one person or committee takes on the responsibility of ensuring that the plan is followed. This entails training a new or temporary maintenance staff to use



Joseph Alleyne

The Reverend Kenneth Cumberbatch, pastor of the Reformed Church of South Bushwick, NY and Ken Lustbader, Director of the Sacred Sites Program, examine the church’s leaders to determine how and when to care for them.

the plan, updating the plan as necessary, and convincing the congregation to make maintenance a priority. While these tasks require a significant commitment, the results will be satisfying. A maintenance plan helps prevent disruptive, costly restoration projects, adds to a building’s longevity, and keeps the building owner aware of the condition of the building. It’s like having a stitch in time, a bird in the hand, and an apple a day—all in one looseleaf binder. ■

Maintenance Tasks: Mark box with an "X" or Colored Marker when Task is Accomplished																				
Year	1999				2000				2001				2002				2003			
Quarter	1st	2nd	3rd	4th																
DIVISION 5: METALS																				
Ornamental Metalwork																				
Inspect handrails and sign																				
DIVISION 6: WOOD & PLASTICS																				
Exterior Architectural Woodwork																				
Inspect for buckling or deterioration																				
Schedule selective repairs																				
DIVISION 7: THERMAL AND MOISTURE PROTECTION																				
Slate Roofing																				
Inspect for missing slate																				
Inspect for water infiltration																				
Schedule selective repairs																				

A portion of the maintenance schedule created by Walter Sedovic Architects of Irvington, NY for the Mamaroneck United Methodist Church in Mamaroneck, NY. The shaded boxes indicate when care should be performed; the church can then "x" or color in the box when the task is completed.

Resources

Decorative Interiors

Natalie Shivers's *Walls and Molding: How to Care for Historic Wood and Plaster* (The Respectful Rehabilitation Series. Washington: The Preservation Press, 1990) is a clear and detailed book that discusses decorative finishes.

Scaffolding

An excellent resource for the latest federal safety laws can be found at the website of the US Department of Labor's Occupational Safety and Health Administration (OSHA) at www.osha-slc.gov/SLTC/scaffolding/index.html.

To learn more about Vertical Access, visit the company website at www.vertical-access.com.

Endowments

With Generous Hearts: How to Raise Capital Funds for Your Church, Church School or Charity (Harrisburg: Morehouse Publishing Group, 1997) by Glenn N. Holliman and Barbara L. Holliman explains fundamental principles of giving, and the basics of annual giving, capital campaigns, planning giving, and special events. The book costs \$8.95 plus \$3.50 shipping and is available from Morehouse Publishing Group, at P.O. Box 1321, Harrisburg, PA 17105; tel: (800) 877-0012; web: www.morehousepublishing.com.

For planned giving, publications are available through the National Society of Fund Raising Executives at (703) 684-0410 or www.nsfre.org. Guides are also published by major accounting firms. *The Complete Planned Giving Guide for Congregations*, developed by Holliman Associates and Morehouse Publishing in consultation with the Episcopal Church Foundation, is a kit which provides tools for building a year-round planned giving program. Cost: \$199 from Morehouse (see contact information above).

The Complete Guide to Capital Campaigns for Historic Churches and Synagogues, by Peggy Powell Dean and Susanna A. Jones, is available from Partners for Sacred Places for \$50.00 plus \$5.00 shipping. Contact Partners at (215) 567-3234.

On the web, check out the Christian Stewardship Association at www.stewardship.org and the United Methodist Church at www.gbod.org/stewardship. *Sharing Ourselves*, the newsletter of the Stewardship office of the Episcopal Diocese of New York, cites examples of successful stewardship at www.diocesen.org/stewardship.

Recent articles on fundraising in *Common Bond* include: "Q & A with Fundraising Consultant Joan Flanagan," Vol. 15, No. 1 (Spring-Summer 1999) and "Interview with Fundraiser Peggy Powell Dean," Vol. 14, No. 1 (June 1998).

Common Bond Volume 15 Index

This index lists all articles printed in Volume 15, Issues 1-3. Back issues and copies of articles are available from the Landmarks Conservancy. Call (212) 995-5260 for more information or to request a publication.

<u>Subject</u>	<u>Issue No.</u>	<u>Page</u>	<u>Subject</u>	<u>Issue No.</u>	<u>Page</u>
Architectural Ceramics	2	6	Photographer Larry Racioppo	1	8
Bell Restoration	2	16	Preservation Professionals	2	8
Bricks	3	12	Requests for Proposals	3	10
Federal Style Architecture	1	2	Restoration Team at St. Philip's Church	3	7
Fundraising	1	14	Tower Restoration at First Presbyterian Church in Goshen	2	10
Historic Stucco	1	6	Vinyl Siding	3	15
Insulation	1	11	Wood Windows	2	13
Islamic Architecture	2	2			
Patrick Keely, Architect	3	2			

Financial and Technical Assistance

The New York Landmarks Conservancy is pleased to announce the **Robert W. Wilson Sacred Sites Challenge**, a program that will award matching grants of \$25,000 to \$50,000 for significant historic church restoration projects. To be eligible to apply, a property must be owned by a religious institution, actively used for worship, and either locally designated a landmark or listed on the State and National Registers of Historic Places. Over the next five years, the Challenge will award \$200,000 each year to match congregations' fundraising campaigns. For more information or an application, contact Ken M. Lustbader, Director, Sacred Sites Program, at the New York Landmarks Conservancy, 141 Fifth Avenue, New York, NY 10010; tel: (212) 995-5260 or (800)880-6952; web: www.nylandmarks.org.

The **Sacred Sites Program** of the **Landmarks Conservancy** offers technical and financial assistance to historic houses of worship located in New York State. Eligible properties for funding must be owned by a religious institution and be a designated local landmark, located in an historic district, or listed in the State or National Register of Historic Places. Three grant programs are available. The **Sacred Sites Grant Program** funds the implementation of restoration work; maximum grant award is \$10,000 (average grant is \$4,500). Priority is given to essential repairs to houses of worship. A completed application with supporting materials must be postmarked by one of the two application deadlines: May 1 and November 1. The **Robert W. Wilson Sacred Sites Challenge** provides grants for comprehensive church restoration projects (see complete description above). The **Consulting Resources Exchange** provides congregations with funds for retaining professional services for the planning stage of preservation projects. Projects that will be considered for funding include: conditions surveys, specification writing, engineering reports, stained glass surveys, laboratory testing, and energy audits. There are no application deadlines. To discuss possible projects and obtain applications and guidelines, contact the Sacred Sites Program, New York Landmarks Conservancy, 141 Fifth Avenue, New York, NY 10010; tel: (212) 995-5260 or (800)880-6952; web: www.nylandmarks.org.

The **Historic Properties Fund**, administered by the **Landmarks Conservancy**, is a revolving loan fund to help finance restoration work to historic religious properties located in New York City. The Fund has provided over \$8 million in loans with interest rates as low as three percent. For information, contact Andrea Goldwyn or James J. Mahoney, New York Landmarks Conservancy, 141 Fifth Avenue, New York, NY 10010; tel: (212) 995-5260 or (800)880-6952; web: www.nylandmarks.org.

The **Upper Manhattan Historic Preservation Fund**, administered by the **Landmarks Conservancy**, provides grants and loans for the preservation of historic sites in Central, East, and West Harlem, Washington Heights, and Inwood, including religious institutions. For information, contact Bernice Cummings-Ubiles, New York Landmarks Conservancy, 141 Fifth Avenue, New York, NY 10010; tel: (212) 995-5260 or (800)880-6952; web: www.nylandmarks.org.

The **Preservation Services Fund** (deadlines October 1, 2000 and February 1, 2001), **Cynthia Woods Mitchell Fund** (deadline February 1, 2001), and the **Johanna Favrot Fund** (deadline February 1, 2001) of the **National Trust for Historic Preservation** offer grants to nonprofit organizations. In New York and New England, contact the Northeast Regional Office, National Trust for Historic Preservation, Seven Faneuil Hall Marketplace, Fifth Floor, Boston, MA 02109; tel: (617) 523-0885. Direct other requests to Bob Blais, National Trust for Historic Preservation, 1785 Massachusetts Avenue, NW, Washington, D.C. 20036; tel: (202) 588-6197; web: www.nthp.org.

The **Interfaith Coalition on Energy (ICE)** assists religious institutions in the Philadelphia area in reducing energy costs through workshops, technical information, and energy audits. ICE publishes *Comfort & Light (ICE Melter Newsletter)*, which provides information and guidelines for energy conservation, and has produced a short motivational video to help maintenance personnel reduce energy costs. Contact Project Coordinator Andrew Rudin, Interfaith Coalition on Energy (ICE), 7217 Oak Avenue, Melrose Park, PA 19027; tel: (215) 635-1122. **See page 5 about an upcoming ICE conference.**

The **Foundation Center** is an independent, nonprofit organization established by grantmakers to provide information for grant seekers. The Foundation Center operates five field offices with libraries and works with over 200 cooperating institutions to provide access to the materials necessary for research and proposal development. Reference librarians and orientation sessions are available. Contact The Foundation Center, 79 Fifth Avenue, New York, NY 10003; tel: (800) 424-9836; web: www.foundationcenter.org.



Cover: Flatbush- Tompkins Congregational Church, Brooklyn, NY

The Flatbush-Tompkins Congregational Church is actually the union of two congregations, the Flatbush Congregational Church and the Tompkins Avenue Congregational Church. The Flatbush Congregational Church was established in the building pictured above in 1899; the Tompkins Avenue Congregational Church was founded nearby in 1875. The congregations merged in the Flatbush building in 1942, and have been united as the Flatbush-Tompkins Congregational Church ever since. In the 1950s, it was the largest Congregational church in the country, with over 4,000 members. The congregation now comprises people from more than 20 different countries.

The building (Allen, Collens, & Jallade, 1909-1910) is widely considered one of the finest Colonial Revival churches in New York City. It possesses the movement's simple forms, which were intended to capture the spirit of early American architecture. The portico and prominent cornice are typical Colonial Revival elements, as are the simple peaked roof and the double-row window design. The blocky tower is constructed in the style of Colonial-era English architect Sir Christopher Wren (1632-1754). The building's verdant surroundings, too, are reminiscent of a Colonial town. Neighborhood residences seem to gently cling to, rather than crowd, the church and its lawn.

The church is located in Ditmas Park, Brooklyn, an architecturally eclectic area that is a local and national historic district. The congregation of Flatbush-Tompkins Church is working to preserve its significant place there. In 1997, the congregation undertook a conditions survey. The church was recently awarded \$7,500 from the Sacred Sites Program for bell tower restoration. That project is currently underway. To visit the church, call (718) 282-5353.

For additional information about the New York Landmarks Conservancy's Sacred Sites Program, or to subscribe to *Common Bond*, call us at (800) 880-NYLC (6952) or visit our website at www.nylandmarks.org.

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