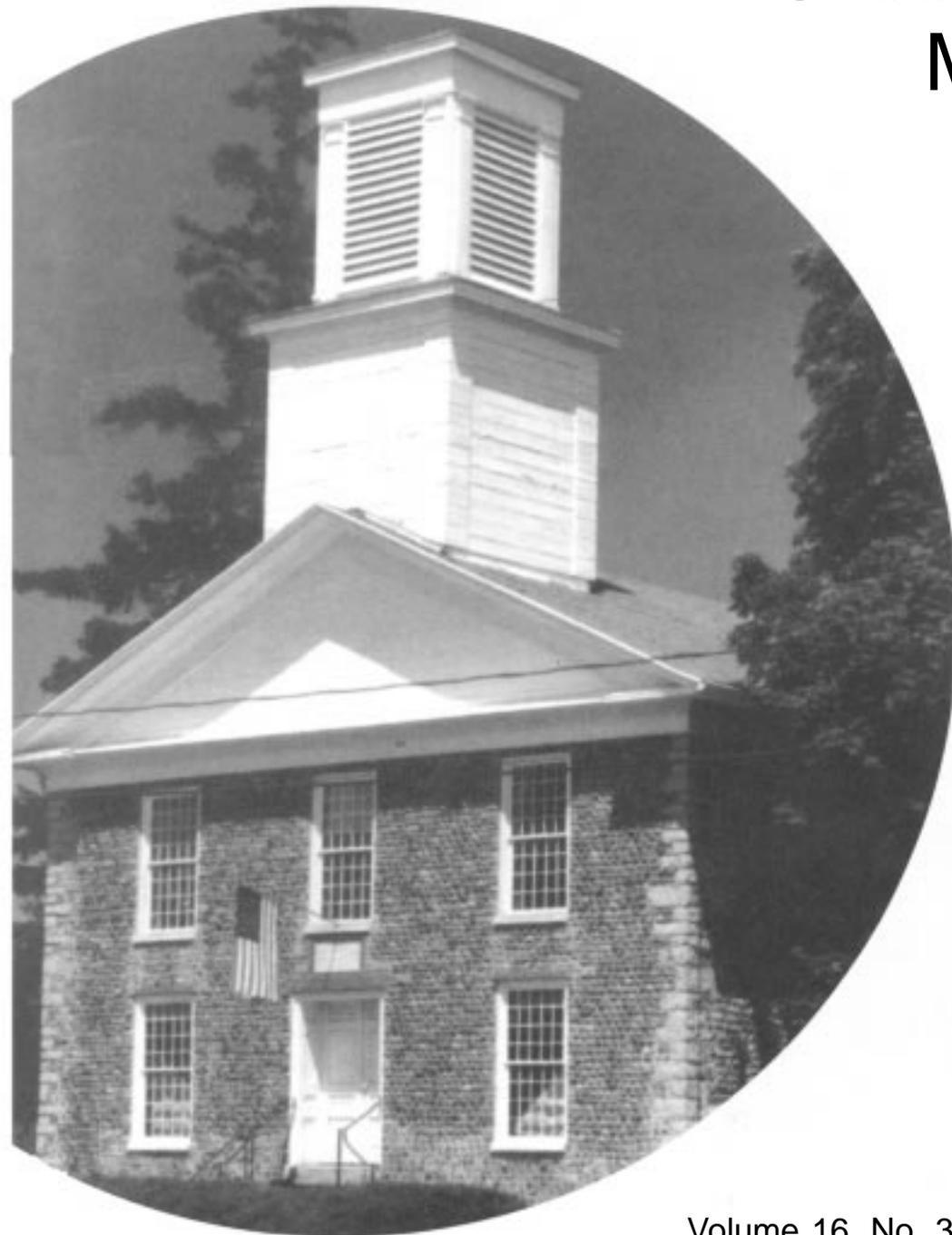


Common Bond

Cobblestone Masonry



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Cobblestone Masonry

by Jane Cowan with Shari Goldberg

“What would look better, and be better, on our farms than stables, turnip houses, piggeries, etc. constructed of materials which would not perish in ages, and which could be obtained and put up at an expense within the reach of almost every independent farmer! The stone must be picked up at all events and we might as well put them together for a building...”

Inquiry in the Genesee Farmer, January 13, 1838, concerning cobblestone buildings in Saratoga County

To farmers like this letter-writer, cobblestone architecture seemed to be a veritable brainstorm. It made use of a readily available natural material and could potentially last for centuries. In fact, cobblestone buildings were the result of an entirely unique set of circumstances which converged, briefly, in western New York from 1825-1860: the building of the Erie Canal, the legacy of the ice age, and lime-based mortar mixtures.

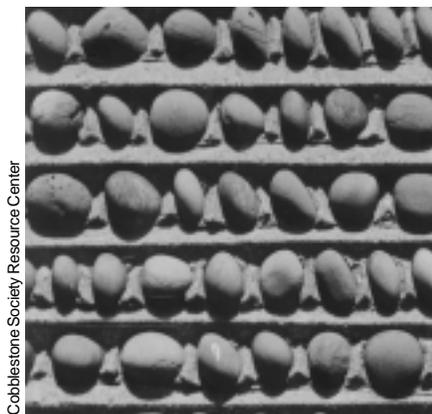
Cobblestone masonry came into existence, flourished, and petered out in western New York in approximately 30 years. In that time, as many as 1,000 cobblestone buildings were erected from New York to Wisconsin and up to Canada; 90% of these were within 75 miles of Rochester, New York.

Today, 24 churches and hundreds of other cobblestone buildings remain in New York State. When the Erie Canal was built (1817-1825), New York farming life changed forever. It was suddenly inexpensive to transport crops, so profits were greater for items like wheat. Encouraged by the boom, farmers began clearing acres of wooded land in order to increase productivity. The clearing process resulted in plentiful supplies of two potential building materials: timber and cobblestones. Timber was shipped and sold via the canal. Cobblestones, the deposits of ancient glaciers, had no outside market. Instead, they were collected as an innovative, inexpensive new building material. Many farmers had been recruited for work on the Erie Canal; in supplementing their income they

had learned construction, and quickly devised a method for cobblestone building.

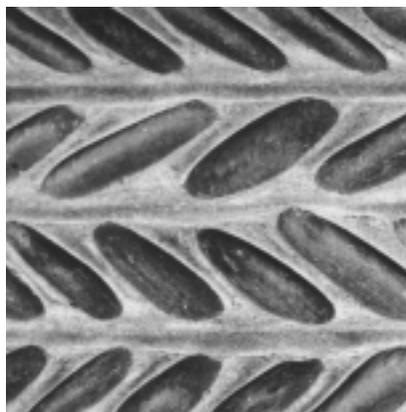
Erecting cobblestone buildings often became a community enterprise: farmers cleared their land of the stones, men hauled wagons of the stones to the building site, women and children washed and sorted the cobblestones, or cobbles, according to shape, color, and size (all cobblestones are said to fit in one’s hand). Cobblestone masonry is actually a decorative veneer applied to a *rubble wall*, a load-bearing wall consisting of rough, unhewn stones generally laid in irregular *courses*, or rows. (There are some structures that feature a wood frame with a cobblestone veneer.) Once the stones were sorted, masons would lay up the cobbles in courses around the periphery of the building. Local limestone mortar—a mixture of lime, sand, and water—was used to secure the stones. Limestone mortar is soft and allows a building to expand and contract during weather cycles of freezing and thawing. Such flexibility maximizes a building’s durability and minimizes cracking, flaking, and mortar loss.

The cobblestone masonry era can be divided into three distinct phases. Each is characterized by a particular style of cobblestone arrangement. Buildings from the early period (1825-1835) usually



Cobblestone Society Resource Center

This is the most common pattern of cobblestone veneer: small, roundish cobbles laid in horizontal rows of decorative mortar.



The herringbone pattern, featured here, was a common decorative design in cobblestone buildings of the middle period, from 1835 to 1845.



The Unitarian Universalist Church in Cortland, NY (1837) is one of Cortland's oldest buildings and the oldest Unitarian church in New York State. During the mid 19th century, it provided runaway slaves with food, shelter, and clothing as part of the underground railroad.

feature large stones of irregular shape, laid in a simple horizontal pattern. The middle period (1835-1845) is distinguished by sophisticated masonry techniques, with the cobbles laid in herringbone or diamond designs. During the late period (1845-1860), cobblestone veneers featured small, rounded stones of uniform shape, size, and color. The mortar joints of late period buildings are quite thin. Although the method and style of laying up the cobbles varied amongst these three phases, most cobblestone buildings were constructed in the Greek Revival style, which was popular throughout the era.

After the Civil War, advances in construction techniques and new materials, including Portland Cement and mass-produced bricks, led to the extinction of cobblestone masonry. The technique was too slow and too labor intensive for a society that was rapidly industrializing.

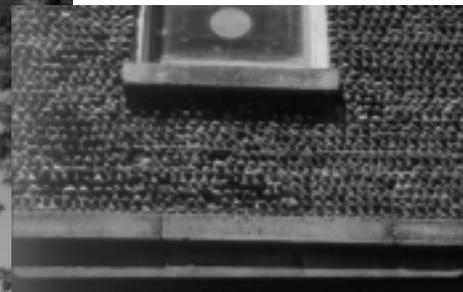
The Unitarian Universalist Church in Cortland, NY, is one of the 24 cobblestone churches remaining in the state. Built in 1837, it features a combination of both the early and middle period masonry techniques. It originally served as Cortland's first Town Hall and was later used as a school, concert and lecture hall, and, finally for religious meetings. In the 19th century, the church became a stop on the progressive lecture circuit for speakers such as Susan B. Anthony, Clara Barton, Henry Ward Beecher, Ralph Waldo Emerson, William Lloyd Garrison, and Lucretia Mott.

Like many cobblestone buildings, the Unitarian Universalist Church faces a mortar problem. Bruce Midciff, a preservation construction specialist at Old Economy Village near Pittsburgh, PA, explained that understanding historic mortars is the key to a successful restoration of a cobblestone building. "It's a

seemingly simple technology, but there are a lot of variables," he said. At the Universalist Church, the problem arose from an 1895 alteration. An arch was cut through the eastern cobblestone wall in order to accommodate a pipe organ and a wooden organ shed. Mortar in the area of the cobblestone wall where it meets the walls of the wooden shed shows signs of deterioration. Cobbles are loose and the mortar has to be replaced. Repairs to this area will commence in the spring by Carl Wharton of Freeville, NY, a preservation mason familiar with historic lime mortars. This work is funded in part by a \$6,000 grant from the Landmarks Conservancy's Sacred Sites Program.

Maintaining cobblestone buildings now probably requires more expertise than their original builders possessed. Still, those farmers knew the buildings' worth and potential durability. The letter printed in the *Genesee Farmer* refers to cobblestone buildings "constructed of materials which would not perish in ages." Proper repair techniques can ensure that they do not.

Opening quote from Details of Cobblestone Masonry Construction in North America 1825-1860, published by the Cobblestone Society Resource Center, October 1993.



Ken M. Lustbader

Area of detail: Water damage had caused the limestone mortar to deteriorate on the church's side elevation, loosening the cobblestones.

The Webster Baptist Church (1856) fits into the late period of cobblestone architecture (1845-1860). In order to keep construction costs down, small, uniform stones were used only for the front facade; rear and side elevations featured larger and rougher stones. In 1996, the Sacred Sites Program awarded the church a grant of \$3,000 to assist with masonry repairs.

NASSAU REFORMED CHURCH TO BE DEMOLISHED

For twelve years, the Consistory of the Nassau Reformed Church has been at odds with community members and preservationists concerning the fate of their house of worship. The problem developed around the building's deteriorated condition and the need for maintenance and restoration funding. Despite efforts to stabilize the site and find a new use, the Village of Nassau Historic Preservation Commission recently approved a demolition application citing the congregation's hardship in operating the building.



The Nassau Reformed Church before its demolition. (Concerned Friends for the Preservation of the Nassau Church)

The unique structure, built in 1901 by architect Samuel Kingman, combines Queen Anne, Moorish, and Romanesque styles. Its congregation has dwindled from 140 members to 30 in the past ten years, partially due to the vigorous debate surrounding the church's potential preservation.

According to Troy, NY's *The Record*, preservationists involved in trying to save the church did manage some victories. The Concerned Friends for the Preservation of the Nassau Church kept the building in repair from 1989-1990 and helped pass a law forming the Village's historic preservation commission.

BRILLIANT LITTLE FUNDRAISERS

Great fundraising ideas are hard to come by. Community members grow weary of the same auctions, raffles, and letter campaigns year after year. The *New York Times* reported that the United First Parish Church in Quincy, Massachusetts, recently raised money by selling a rare collection of silver cups, which had been donated by different families since the 17th century. The \$2.5 million collected in a Sotheby's auction went towards the church's restoration and repair projects. The following fundraising ideas won't bring in millions, but they will foster involvement, interest, and some extra cash.

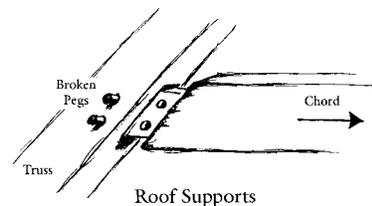
At-Home Tea

At the First United Methodist Church of Mt. Vernon, NY an at-home tea brought in about \$5,000 and cost virtually no money or time. Members sent ten friends tea bags in the mail. The accompanying invitation assured the recipient that they didn't need to dress up, leave the house, or socialize: just have a cup of tea and send a donation—as if the "event" were a real afternoon tea—to the church. Because each member used their own stamps and tea bags, the only expense was copying the invitation.

Know your pegs

The Reformed Dutch Church in Claverack, NY (built in 1767) is facing a roof problem: the wooden pegs which join the rafters are weakening. The congregation decided to educate the community about the problem in order to raise funds for its repair. Members attached donated wooden pegs to a brochure explaining the roof's peg deterioration and a donation envelope. The peg packages were distributed around the community. Gifts received will help supplement the congregation's donations to the \$125,000 project.

This illustration was featured in the Reformed Dutch Church's informative brochure for the Claverack community. It shows how the deteriorated wooden pegs threaten the security of the roof.



Ken M. Lustbader



The Joseph Smith House (1818), on the grounds of the Palmyra New York Temple of The Church of Jesus Christ of Latter-day Saints, is a replica of the home of the founder of the church denomination. For more information, call the Hill Cumorah Visitors Center at (315) 597-5851.

TWYLA THARP DANCE STUDIO MOVES TO CHURCH

The Lafayette Avenue Presbyterian Church, in the Fort Greene neighborhood of Brooklyn, is entering a unique shared-space arrangement this spring: renown ballet and modern dance choreographer Twyla Tharp will move her studio to its Sunday school hall. The development corporation of the Brooklyn Academy of Music, a local arts and cultural center, organized the lease as part of a larger project to create a new arts district in the area surrounding its campus. The corporation will help reconfigure the space for the studios, including renovation of some stained-glass windows. Housing Tharp's studio is also expected to help the church raise money towards its \$1.2 million plan to restore its roof, Tiffany windows, and sanctuary.

COMMON BOND SUPPORTERS' GOAL IS ALMOST REACHED!

This year's fundraising campaign for the publication of *Common Bond* has been our most successful one to date. New institutions, old friends, and individual supporters contributed over \$9,000 to the journal since last fall. This leaves us just short of our \$10,000 goal. If you have not sent your contribution, please do so at your earliest convenience: *Common Bond*, New York Landmarks Conservancy, 141 Fifth Avenue, New York, New York 10010. To everyone who has made a donation thus far, the *Common Bond* staff and the Conservancy offers a hearty thanks.

LOOK OUT FOR NEW COMMON BOND DESIGN

After seven years, *Common Bond* will finally receive a new layout. It will be easier to read, feature larger pictures, and make caring for older houses or worship even more fun than it already is. The content will be as helpful as ever. Look out for it in mailboxes this summer.

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

Common Bond

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Common Bond is the technical journal of the New York Landmarks Conservancy's Sacred Sites Program.

Working with congregations of all denominations, the Sacred Sites Program provides financial and technical assistance to preserve historic religious properties throughout New York State.

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Case Study: Researching Building History at St. Thomas' Church

by Jane Cowan

St. Thomas' Episcopal Church in Hamilton, NY had been painted white for as long as its congregants remembered. When paint analysis revealed that it had originally been green, then brown, the congregation was torn about how to repaint it.

St. Thomas' Episcopal Church in Hamilton, NY was built in 1846 by Richard Upjohn, a master of mid-19th-century ecclesiastical architecture. In his designs for rural churches, Upjohn adapted Gothic elements for local materials and building traditions. St. Thomas' typifies Upjohn's approach: it is a Carpenter Gothic-style building featuring a wood frame, board and batten vertical wooden siding, and steeply pitched gables with cedar wood shingles.

In 1999, St. Thomas's roof was deteriorating and its white paint was blistering and peeling. The congregation hired Crawford and Stearns Architects of Syracuse, NY to assess the building, undertake a paint analysis, and make recom-

mendations for appropriate repairs. "Many members of St. Thomas' are preservation-minded," said The Reverend Bruce MacDuffie, Rector of St. Thomas'. "It is a lively, concerned group. Honoring and representing the history of our area is part of our mission."

One of the preservation-minded congregants is Dr. John Bowen. Dr. Bowen, who serves as the co-chair of the church's Buildings and Grounds Commission, was instrumental in guiding the congregation to undertake an extensive restoration project. Dr. Bowen and others conducted research about the building and Upjohn, consulting historic photos of the church, *Rural Architecture*, Upjohn's 1852

pattern book of building plans and specifications, and Upjohn's biography. Using these materials and Crawford and Stearns' analysis, a presentation was made to the entire congregation proposing a scope of work for restoration.

First, the case was made for replacing the asphalt

shingle roof with cedar. Asphalt had been installed about 20 years ago, when the congregation could not afford to replace the failing cedar in-kind. Since that time, church members had not forgotten about the goal of one day being able to replace it with cedar. Father MacDuffie tells the story of one member who joined the church when the original cedar

Church members had not forgotten the goal of one day replacing the asphalt roof with cedar

roof was removed and vowed to remain active in the church long enough to see its resurrection.

The congregation was clearly moved by Dr. Bowen's presentation on roof replacement, but the new paint job proved to be a tougher and more controversial sell. Crawford and Stearns's paint analysis revealed the color of each layer of paint, dating back to the time of the church's construction. At the time of the testing, the church was white, and had been white for as long as anyone could remember. The paint analysis dated the first white paint job to



St. Thomas' Episcopal Church

Father Bruce MacDuffie and Dr. John Bowen proudly stand before their newly painted church.



St. Thomas' Episcopal Church

A 19th century photograph of St. Thomas' Church and its rectory. The congregation used this photo to document that the building had originally been painted a dark color, rather than the white that its members had always known.

the 1930s. Beneath the white was a surprise: the original layer of paint had been a deep, dark green. The second layer was a warm, greenish brown. While the congregation debated the merits of returning to the historic color or remaining white, Dr. Bowen pointed out that a careful examination of the historic photos indicated that the church was originally a dark color. Many members felt strongly that the church should remain white, and in spite of the vestry's decision to go ahead with the historic color scheme, talk of a petition began to surface.

In the end, members favoring the white decided not to petition the vestry, believing that a split congregation would be more harmful than a disagreeable coat of paint. However, a decision had to be made about *which* historic paint color to use—the brown or the green. Based on Upjohn's writings regarding rural wooden churches, the second color, the greenish brown, was chosen.

To fund the preservation repairs, the congregation embarked on a capital campaign, aiming to raise \$160,000. It succeeded in only a year and half. The fundraising strategy combined outreach to church

members, a low-interest loan from the Episcopal Diocese of Central New York, and a \$25,000 matching grant from the Landmarks Conservancy's Robert W. Wilson Sacred Sites Challenge.

Crawford and Stearns served as preliminary consultants for the project; Richard Rust of Norwich, NY produced the scope of work and plans and specifications and acted as the project manager. His work was supplemented by pro-bono services from Park City Builders of New York, Inc., a construction management firm owned by a member of the congregation. The repair projects were begun in the fall of 1999 and completed just over a year later, in December 2000. The roof replacement entailed removing the asphalt, inspecting the framework, and installing the cedar shingles. For the repainting, the layers of white were chemically stripped. The construction team inspected the wood siding and filled any damaged areas with an epoxy compound. Then the church was primed to show its new (old) face to the residents of Hamilton with the historic color scheme.

While some members remain silent on the result, most are thrilled.

Father MacDuffie delights in the many letters the church has received, one of which reads, "Bravo St. Thomas. You've done something wonderful." Father MacDuffie notes that the church stands out now. Previously, it had gotten lost in a row of white houses. To Dr. Bowen, the benefit of the darker color is that it shows shadows and color variations. He feels that "people pick this church and design for a reason. This is a living church. Maintaining that spirit goes hand in hand with the mission of what we're all about."



St. Thomas' Episcopal Church

The new greenish-brown paint (featured here in black and white, sadly) shows off the grooved panels of the board and batten wooden siding.

Interview: Alice Cooney Frelinghuysen, Advocate for American Stained Glass

by Kim E. Lovejoy

Alice Frelinghuysen has a mission: to preserve American stained glass in its original context—in the houses of worship, mausoleums, and other public and private spaces for which it was designed. It is a natural extension of her role as the curator of the largest collection of American stained glass of any museum. In her position at the Metropolitan Museum of Art, she is responsible for interpretation, scholarship, and acquisitions. Ms. Frelinghuysen recently discussed issues related to the study of American stained glass and threats to its preservation.

What makes American stained glass so interesting?

Stained glass is one of the few types of American art that normally remains in its original setting. When an ensemble of outstanding windows representing a certain artist, style, or period survives intact, that's worth preserving. From a scholarly perspective, studying examples in context is a tremendous advantage in interpreting the rich interplay of art history, cultural context, patronage, and technical issues.

How can people evaluate the significance or identify the history of examples of stained glass?

Congregations that want to evaluate the significance of their stained glass should contact art historians with expertise in the subject, stained glass conservators, and organizations like the New York Landmarks Conservancy and The Census of Stained Glass Windows in America (CSGA), currently led by Virginia Raguin. CSGA is



The Metropolitan Museum of Art

**Alice Cooney Frelinghuysen, Anthony W. and Lulu C. Wang Curator
Department of American Decorative Arts
The Metropolitan Museum of Art in New York, NY.**

attempting to identify and document windows throughout the country. [See **Resources**, page 18, for contact information.]

It's important to note that the study of American stained glass is in its infancy. Most people link all stained glass with Tiffany and think nothing else is significant. For example, Charles Booth, the designer of windows at Calvary Church and Jefferson Market Courthouse, both in New York City, was put on the map in the 1986 exhibition at the Metropolitan Museum, "In Pursuit of Beauty: America and the Aesthetic Movement." There's tremendous opportunity for scholarship beyond Tiffany and the other big names on whom books and articles have been published. It's a huge task to piece together the puzzle of artists and makers and what they made and where, with so many unknowns.

So how far back does stained glass date in America?

The Metropolitan Museum has one important example of a 17th century small armorial panel set in rectangular quarry panes made for a

There's a tremendous opportunity for scholarship beyond Tiffany.

Dutch patroon [proprietor of a manorial estate granted under Dutch rule] in Albany. This example is an anomaly and completely European. In the 18th century, stained glass was virtually unheard of in American churches. Nothing is known but a few examples of painted pictures on glass.

Just when did domestic production start to become significant?

In the early 19th century, New York's glass factories, cutting shops, and skilled immigrant labor laid the foundation for an American industry. Pugin and the Reform Movement in England advocated the revival of medieval European Christianity which was manifested in New York with the construction of Gothic Revival churches during the late 1830s and 1840s. For the first time, comprehensive programs of stained glass windows designed by architects were made in America. These mid-century windows were typically simple quarry glass (diamond-shaped panes) or panels depicting familiar religious figures and Biblical scenes, like those seen in Trinity Church, Wall Street. In contrast were the extraordinary fluid Renaissance-style scenes made by William Jay and John Bolton in the 1840s for the Church of St. Ann and the Holy Trinity in Brooklyn.

In addition to domestic production, vast numbers of windows were imported from Europe, especially by Catholic churches, often through agents in U.S. cities. Among the best-known makers were Franz Mayer of Munich, Oudinot of France, the Morris-Burne-Jones school, and Daniel Cottier in Great Britain.

How did patronage affect the art form?

Sweeping changes took place in the last quarter of the 19th century. American artists influenced by Transcendentalism and the Romantic concept of spirituality in nature designed art glass that contained landscapes and figures without explicit religious symbolism. Gilded Age patrons commissioned memorial windows that served as a convenient fundraising vehicle for religious institutions and a socially acceptable outlet to gain recognition. Much of the earlier stained



The Metropolitan Museum of Art

This window designed by Louis Comfort Tiffany and made by Tiffany Studios, circa 1908, contains the "River of Life" theme common in Tiffany landscapes created for memorials, in a rare version with flowering magnolia and iris. Protection from vandalism in a cemetery was the impetus for its donation to the Metropolitan Museum. (Anonymous Gift, in memory of Mr. and Mrs. A. B. Frank, 1981)

glass was replaced by new windows, often in a piecemeal fashion and more rarely as part of comprehensive schemes.

What threats do you see to the preservation of stained glass in its original context?

One threat is the impulse to replace existing stained glass with something else. It's rare to find an intact ensemble of mid-19th century windows that haven't had some replaced with opalescent glass in the late 19th or early 20th centuries. If the windows aren't understood and appreciated, they're vulnerable to being replaced if a congregation has some wealth and wants to update the building with new memorial windows. It's not easy to argue for funding to restore a seemingly

ordinary window when it can cost as much as restoring a Tiffany window.

The opposite situation occurs when a congregation that is struggling financially has significant windows with a potentially high market value. It's hard to convince them to raise money to restore the windows, instead of selling them to pay for a new roof or social programs.

Windows in mausoleums are particularly vulnerable. Situated in unoccupied buildings, isolated locations, or cemeteries which are not well patrolled and secure, they are targets for vandalism or theft. Sometimes issues arise about provenance and ownership when they are sold. The heirs of families that built mausoleums

often are unaware that they have significant windows.

What market value can stained glass windows have?

Not long ago, Tiffany windows with religious symbolism weren't too salable. But in December 2000, Christie's sold an 18-foot-tall Tiffany landscape from a church for almost \$2 million, far surpassing estimates. During the same period, Favrite glass figural windows of two angels by Tiffany sold at a Sotheby's auction for an average of \$170,000.

How are you involved with advocacy?

My advocacy activities are an extension of the museum's mission

in scholarship and education. I frequently lecture to increase awareness of stained glass, and each week people call me for information on identification, conservation, and restoration funding. I also write a lot of letters of support for protection and fundraising. A statement of significance from a reputable institution outside the congregation can really help raising money.

Among the cases I've assisted with are the Bolton windows in Brooklyn and Chelsea; the decorative Tiffany walls at the Herkimer Reformed Church in Herkimer, NY; and the La Farge windows at Ames Memorial Church in North Easton, MA and Judson Memorial Church in Manhattan.

Where do you hope your advocacy leads?

My hope would be that congregations take the time to learn more about their windows, to identify and document them, and to protect them. As I stated earlier, recognition should be given to stained-glass studios less well known than La Farge and Tiffany. I would also like to see more study of the existing comprehensive schemes of decoration and furnishings, like those by Tiffany at St. Paul's Episcopal Church in Troy, NY and the Willard Memorial Chapel in Auburn, NY. You see, often there wasn't a unified design for a church interior, but a discordant mix. So those rare interiors where the context is purest are really precious.

Stained Glass Basic Vocabulary

Came: extruded led strip, usually H-profile, used to hold together the individual pieces of glass in a stained glass window

Cartoon: full-size drawing for a window

Cold paint: any unfired paint used to decorate stained glass

Confetti glass: hand-rolled glass to which chips of multi-colored glass have been added in the blowing process

Drapery glass: opalescent glass which is manipulated during its manufacture to form folds similar in appearance to cloth

Favrite glass: iridescent glass, patented by Tiffany in the 1880s, produced by the exposure of hot glass to metallic fumes and oxides

Grisaille [French, gray]: black, brown, gray, or other dark-colored vitreous paint, used to decorate glass; or windows of clear glass decorated primarily with this paint, using little or no colored glass

Opalescent glass: glass developed in the late 19th century by La Farge and Tiffany, in which streaks of color, when fused, give a milky, iridescent appearance.

Quarry: regular geometric shapes of glass, used in a repeating design.

Stained glass: leaded glass panels; or painted glass panels; or glass colored during its manufacture, frequently while in its molten state with metallic oxide

Vitreous paint: paint composed of ground glass and metallic oxide pigments, applied to glass for detailing and enhancement, fired in a kiln to melt and fuse with the surface of the glass.

Sources: *Conservation and Restoration of Stained Glass: An Owner's Guide*, prepared by The Census of Stained Glass Windows in America, and *Restoring Stained Glass: Terms, Potential Problems, & Suggested Approaches*, by Julie L. Sloan.

Who Does What: A Guide to Design Professionals in Preservation

by Shari Goldberg

Take this quiz: A congregation has noticed that the slate roof on its historic building has started to leak. The masonry and stained glass windows have deteriorated too. The congregation needs assistance in identifying the most pressing problems and preparing to repair them. Should the congregation call a) an architect b) an engineer c) a building conservator?

Answering a definitive a, b, or c isn't easy. In fact, all three professionals could be called to evaluate an historic building's problems and make plans to solve them. But a congregation shouldn't just choose one randomly. Architects, engineers, and building conservators have distinct ways of approaching buildings which make them appropriate for different types of jobs. Understanding the expertise of each will help a congregation decide which professional will be the most helpful.

First, it is imperative to note that not all architects or engineers are qualified to work on older or historic buildings. This article refers to those professionals with proven records on older structures, preferably older religious buildings. Congregations should always request a list of relevant preservation projects with contact information before hiring any type of consultant.

Second, knowing the qualifications of each professional will only facilitate the process of selecting one if the building's problems have been preliminarily identified. Many congregations do not know what is wrong with their buildings. In that case, it is advisable to call a preservation organization, such as the Sacred Sites Program, for recommendations on how to proceed.

Now, to distinguish among the three: architects, engineers, and building conservators have different techniques of analysis, methods of practice, and educational backgrounds. Architecture schooling involves learning about the components of buildings and the development of designs. According to architect Tim Allanbrook, "The architect helps evaluate the needs of the building as well as the needs of the users and then organizes and specifies the work required." When working on an historic building, architects provide safe and appropriate ways to repair or restore the structure in accordance with the original design.

Engineers are trained in a methodic problem-solving process that allows them to recognize and prioritize the needs of buildings. Engineers specialize in disciplines from chemistry to electricity; two types of engineers who regularly work on buildings are structural engineers and M.E.P. (mechanical, electrical, and plumbing) engineers. Structural engineers specialize in building structures; with older religious buildings, they commonly confront overstressed trusses or damaged foundations. Mechanical, electrical, and plumbing engineers deal with building systems, such as heating, ventilation, air conditioning, power, and fire safety systems.

Finally, building conservators understand historic buildings and the materials that they comprise. Like engineers, building conservators specialize in different areas. Some primarily evaluate and test historic materials; others function as project managers for restoration projects; still others perform a variety of services between testing and managing. Still, all building conservators are focused on older buildings, which is not the case with architects or engineers. Depending on a conservation firm's expertise, a conservator could be called to evaluate a building's existing condition, analyze its history, or recommend repair techniques for broken or deteriorated components.

These basic differences among architects, engineers, and building conservators begin to define the expertise of each. The following pages further outline the backgrounds and usual duties of these professionals. Congregations should keep in mind that costs vary widely, not only among professions but among firms. Because a firm's rate is based on geographic location, firm size, overhead, and experience, budget size shouldn't dictate the choice of one type of consultant over another.

Architect

Training/Licensing: The term “architect” refers to a specific position obtained after completing a 5 year Bachelor of Architecture course and/or a Master’s degree in Architecture, along with an apprenticeship and state exams for licensing. Architectural coursework includes: architectural history and theory, building design, professional practice, different types of mathematics, and physical sciences.

Problem-solving technique:

According to Roz Li of Li/Saltzman Architects in Manhattan, the architect “interprets client’s vision and needs and transforms them into three-dimensional reality.”

Tasks performed: Mr. Allanbrook, Ms. Li, and Marilyn Kaplan of Marilyn Kaplan Preservation Architecture in Valatie, NY helped to compile a list of the basic tasks performed by architects: they create new designs for existing buildings or newly acquired space, evaluate existing conditions, make prioritized recommendations for repair and maintenance, develop master plans, survey historic and cultural resources, prepare contract documents, and perform construction observation to monitor contractor’s compliance with intent of contract documents.

Documents produced: Architects can generate conditions surveys, historic structures reports, master plans, maintenance plans, plans (drawings), and specifications. Licensed architects with insurance may stamp documents which must be presented to the state or municipality in order to obtain a building permit.

Common problems addressed for religious institutions: Preservation architects regularly consult on buildings that have numerous problems requiring identification, prioritization, budgeting, and

proposed solutions. They are also hired when a building’s needs have changed or part of a property requires rebuilding, redesign, or a new addition, such as barrier-free access in compliance with ADA (Americans with Disabilities Act) regulations.

Kinds of projects led: On large-scale or multi-task projects, architects are often the team captain and will retain other consultants, such as engineers and building conservators.

Other consultants an architect works with: Structural engineers; mechanical engineers; cost estimators; consultants for zoning or building codes, or for acoustics, elevators, or landscapes; materials testing consultants, building conservators; and other specialists, depending on project scope and location.

Role during construction: Construction administration is often included in an architect’s proposal, consisting of periodic inspections to determine that the overall intent of the contract documents is being followed. Architects are often hired as project managers as well to closely monitor and/or supervise the specific details of the construction process (see **Project Management**, page 15).

Insurance carried: Architects usually carry professional liability insurance, which insures the architect for errors and omissions in performance of their work. According to Ms. Li, architects often hold general liability insurance, valuable papers insurance, automobile insurance, worker’s comprehensive insurance, and disability insurance as well.



Li/Saltzman Architects, P.C.

Roz Li, principal architect at Li/Saltzman Architects, P.C., measures terra cotta cornice brackets to be restored. Brooklyn, NY.

Engineer

Training/License: To become a Professional Engineer (PE) licensed in at least one state requires a Bachelor of Science degree in engineering, 4 years work experience under supervision of a PE, and the passing of 2 tests, one general and one specific for the chosen field of expertise. Engineering school involves a curriculum of physics, mathematics, mechanics of materials, ethics, chemistry, computer science, measurement, economics, fluid mechanics, dynamics, and statics, among other subjects.

Problem-solving technique:

According to Tim Lynch, PE of Robert Silman Associates, P.C., the engineer possesses the “mind set to be able to systematically derive a scientific solution to a physical problem.”

Tasks performed: In general, engineers study problems to develop feasible solutions according to the client’s priorities and financial resources. Structural engineers perform in-depth studies of the loads, stresses, and tensions on different building elements and create ways to reinforce or replace deteriorated parts. M.E.P. (mechanical, electrical, and plumbing) engineers analyze the various building systems and define methods and time lines for improving them.

Documents produced: Engineers create initial assessments, which set out long term repair goals, as well as interim stabilization plans, which rank and describe repairs to be undertaken. They also produce plans and specifications; licensed engineers with insurance can stamp or seal these documents in order to obtain building permits.

Common problems addressed for religious institutions: Donald Friedman PE, Director of Preservation at LZA Technology in



New York Landmarks Conservancy

“There are two types of engineers that regularly work on buildings: structural and MEP (mechanical, electrical, plumbing),” said Donald Friedman, P.E., Director of Preservation at LZA Technology. “Common structural problems include deteriorating masonry, overstressed roof trusses, water damage to masonry foundations, and poorly braced or supported towers.”

Manhattan, noted that structural engineers are frequently called for deteriorating masonry, overstressed roof trusses, water damage, and poorly braced or supported towers. He said that M.E.P. engineers often deal with inadequate electrical services, lack of proper ventilation, and old or outdated equipment such as air-conditioning and boilers.

Kinds of projects led: Engineers are good team leaders when the primary work is known to be specific to one engineering discipline; for example, when a structural problem must be identified and its repair overseen.

Other consultants an engineer works with: Architects, building conservators, and other types of engineers. Often an engineer will be brought to a project as a sub-consultant by an architect.

Role during construction: When the engineer has been hired by a client to develop plans for a project, s/he will observe performance of the job with periodic surveys. When an architect has

requested the engineer’s plans as part of a larger project, the architect will usually assume project administration duties.

Insurance carried: Mr. Friedman pointed out that engineers are not required to carry any insurance, but that most do. Professional liability insurance (including errors and omissions) is common, protecting them against mistakes or negligence on part of the engineer.

continued on page 14

The following individuals were of great help in compiling information for this article:
Tim Allanbrook, architect in New York, NY; Marilyn Kaplan of Marilyn Kaplan Preservation Architecture in Valatie, NY; Roz Li of Li/Saltzman Architects in New York, NY; Donald Friedman, PE of LZA Technology in New York, NY; Tim Lynch, PE of Robert Silman Associates, P.C. in New York, NY; Joan Berkowitz of Jablonski Berkowitz Conservation, Inc. in New York, NY; and Ed Kamper of Edward Kamper Associates in West Caldwell, NJ.

Building Conservator

Training/License: Unlike the terms “architect” or “engineer,” “conservator” does not assume a kind of basic training or specific set of skills. A wide range of specialists consider themselves building conservators: from those with specific technical training in various materials (for example, masonry and/or paint) to those with backgrounds in construction and historic structures who function as project managers. Accordingly, the educational backgrounds of building conservators vary, from degrees in historic preservation or art history to training as contractors. There is no licensing system for building conservators, although the American Institute for the Conservation of Historic and Artistic Works is discussing a certification program.

Problem-solving technique: A building conservator’s technique will depend upon his/her



Irving Silverstein, Staten Island Advance

Building conservators Joan Berkowitz (center) and Ward Dennis (left) of Jablonski Berkowitz Conservation, Inc., carefully insert metal rods into vandalized gravestones in order to reset them. They later used a sand mixture colored to match the stone and remove signs of breakage. Sandy Ground Cemetery, Staten Island.

expertise. Building conservators who specialize in materials will test samples in laboratories to learn more about them. A building conservation firm such as Jablonski Berkowitz Conservation, Inc., which tests materials but also evaluates building structures holistically, will do a close-up inspection as a first step, then produce a project manual of recommended repairs, which may include technical testing. Project management conservators often focus on prioritization of existing conditions.

Tasks performed: Depending on expertise, a building conservator may: analyze building conditions, evaluate and test historic materials, select appropriate materials for repair or replacement, perform project management, and monitor the work of contractors or even individual workers.

Documents produced: Building conservators may write conditions assessments or surveys, historic structures reports, technical specifications for restoration items, project manuals, and maintenance plans. They may submit lab reports interpreting results from historic materials testing. They may also complete plans and specifications, but they are not licensed to stamp them as required for certain municipal permits.

Common problems addressed for religious institutions:

Materials-based building conservators may deal with replacing mortar, discovering historic layers of paint, or conserving stained glass. Project manager-type conservators approach numerous problems facing a structure.

Kinds of projects led:

Building conservators specializing in materials may be hired as team leaders when

building materials are an important part of the job to be completed; for example, exterior masonry restoration, or repainting to historic color. Building conservators serving as project managers frequently lead multi-phase or long-term repair projects.

Other consultants a conservator works with: Architects, engineers, other conservators with different expertise.

Role during construction: If the conservator does not serve as project manager, s/he may be called in to monitor technique and/or use of materials, as well as completion according to plans.

Insurance carried: Conservators are not required to hold insurance; firms that do frequently carry professional liability, general liability, and errors and omissions insurance.

This basic information can serve as a guide to determining the best professional for a repair project. Before making a decision, the congregation should consider its needs and compare them with each professional’s specialization. The congregation will want to establish its general repair needs as well as the need for project management, plans for future projects, funding available, and the types of professionals working locally. Again, if the needs are unknown, the congregation should call a preservation organization such as the Sacred Sites Program. It is imperative to conduct research on any firm before hiring it: congregations should check to be sure that an architect or engineer has experience with historic buildings, preferably historic religious buildings, and that a building conservator has solved with similar problems for other religious institutions.

Hiring Design Professionals to Manage Repair Projects

by Shari Goldberg

Congregations usually hire design professionals to help them establish a scope of work. Once the congregation has decided upon a repair or restoration project, the design professional often develops plans (drawings) and specifications that technically describe the job for a contractor. The next step is to carry out the repair project: the congregation must find a contractor, negotiate an acceptable contract, ensure that the contract is executed properly, and oversee changes to the construction documents. When the congregation's time and relevant experience is limited, it may hire the design professional to assume these duties.

Design professionals—architects, engineers, and building conservators—are familiar with contractors and the repair process. In a supervisory capacity, they can coordinate bid solicitation and help with negotiation, oversee contract execution, monitor the actual work of the contractor and/or subcontractors, and recommend appropriate changes to the work or plans when necessary. The design professional may also make a presentation to the congregation or community about the repair project.

The design professional's managerial services must be described in his/her contract. Standard services differ widely among design professionals' firms. It is important for the congregation to consider its managerial abilities and needs, addressing questions such as: is a

member of the congregation available to visit the site weekly? Does the congregation want to make sure that the plans and specifications are being executed precisely? What will the congregation do if those documents require revisions? When the congregation has assessed its capability and requirements for project supervision, it should work with the design professional on a mutually agreeable contract.

Congregations on tight budgets often shy away from retaining a design professional through construction. The idea of incurring additional fees can be prohibitive. Still, a design professional's advice can help a congregation save time and money. Further, the design professional will ease the building committee's workload, so that it can concentrate on tasks like communicating with the congregation or fundraising.

Special Report: Building Conservator/ Project Manager

Certain building conservators work primarily as in this supervisory capacity. These specialists have backgrounds in both construction and historic buildings. They are hired to take building owners through the process of identifying problems, planning repairs, and managing restoration work. Ed Kamper, of Edward Kamper Associates in West Caldwell, NJ, considers

himself a building conservator and project planner or administrator. He has formal training in art history, architecture, drafting, and drawing and field experience in construction, contracting, and project management. Mr. Kamper has developed a niche working with religious institutions; he is often hired by congregations as they are beginning to think about a repair project and stays on board until that one—and sometimes several others—has been completed. Mr. Kamper's services usually begin with a conditions survey, or, when one problem is glaring or the congregation can't afford a survey, identification of the most critical concerns. He works with an architect or engineer, if necessary, in order to make recommendations for work to be done; he then presents his plans to the congregation, helps to find contractors, and monitors the contractor's work. Mr. Kamper even makes suggestions for capital campaigns and assists with grant applications.

"I like working with congregations," he said in a recent interview. "It's fun to help with everything, to let them know about the [restoration] process, set up building committees, and work together to make decisions." He gives advice to committees about the importance of having frequent meetings, discussing the progress of the project, understanding work done in the past, and keeping future projects as goals. (See **Resources**, page 18, for information on finding building conservators who serve as project managers.)

Fundraising Consultants

by Jane Cowan

To complete a sizable restoration project such as roof replacement, stained glass window restoration, or structural work, a congregation often turns to several building experts for advice, guidance, and leadership. What about taking that approach when it comes to raising money?

A fundraising consultant is an individual or firm that is hired to help an organization raise money for a specific project. A development consultant helps to prepare a business or organization for income; this service may include tasks such as preliminary research that are relevant to fundraising but aren't part of a direct request for money. Fundraising or development consultants possess experience, expertise, and organizational skills to help fundraising campaigns run smoothly and meet their goals.

Development consultants are hired according to the congregation's needs. Sometimes, they manage a fundraising campaign from beginning to end; other times they will assist only with planning or with one specific job, such as grant writing. Consultants can help to generate a compelling statement of need, develop promotional materials, and train volunteers. They often complete feasibility studies so that congregations can assess how successful a fundraising campaign is likely to be. A feasibility study is a preliminary analysis of the attitudes, expectations, and giving ability of an organization's constituency. By conducting interviews with members of a congregation and its surrounding community, the consultant learns about the best strategies for fundraising. The study can help with developing a campaign message, timing appeals, and identifying potential donors.

When consultants are hired for long-term assistance, they often manage all aspects of a campaign. Their expertise in generating schedules, short-term goals, and leadership structures ensures that the campaign is carried out in an organized, orderly manner. Joan Flanagan, a consultant and fundraising trainer based in Chicago, said, "Since fundraisers have the experience of working on other campaigns, they know the importance of creating a structure to ensure its success." Once committees and subcommittees are in place, with clearly defined and attainable goals, "the fundraising process doesn't seem so foreboding," noted Ms. Flanagan.

Fundraising consultants may seem like godsend, but they are not miracle workers. They work with congregations, so members must be informed and supportive about the campaign and its goals. As with most other aspects of repair projects, an invested congregation with qualified and dedicated leadership provides a good foundation for success. Joan Swan, a development consultant in Manhattan, pointed out: "Before you go outside, you've got to go inside." Glen Holliman, a consultant with Holliman Associates, based in Pennsylvania, agreed, "Campaigns fail if only a few people are making the key decisions."

Consultants are usually hired during the planning phase of a repair project. A feasibility study is conducted after a scope of work has been identified, before a fundraising goal has been announced. Some congregations begin researching development consultants as they seek building design consultants, such as architects or engineers.

The consultant's fee and method of payment is based on the scope of the project, length of the contract, and individual preference, among other factors. Some consultants are paid hourly or by the day or month, while others are given a flat fee for the life of the contract. Congregations and consultants should work out a mutually agreed upon payment schedule. The one thing that a congregation should not accept is a consultant who wants to be paid a percentage of the money raised. This is considered unethical, as the temptation to misrepresent the cause can seem too great because the consultant will personally benefit from the money raised.

Consultants complete feasibility studies so that congregations can assess how successful a fundraising campaign is likely to be.

Congregations often have a difficult time deciding whether to hire a fundraising or development consultant. The situation may seem like a Catch-22: congregations need to raise money, which is why they would want to hire a consultant, but they worry about spending much-needed money on a consultant's services. One way to begin making the decision is by assessing the skills and talents that can be drawn from within the congregation. Are there people who could provide legal expertise? What about experience with writing, fundraising, photography and design, public relations, volunteer training, or database systems? If a congregation is

Factors to consider when choosing a consultant:

Adapted from *The Complete Guide to Capital Campaigns for Historic Churches and Synagogues*, by Peggy Powell Dean and Susanna A. Jones, published by Partners for Sacred Places (See **Resources**, page 18, for ordering information.):

Experience: How long has this consultant been in the field? On what other campaigns has s/he worked? Does the experience include campaigns that solicit funds from the greater community, or is it limited to congregational campaigns? What does s/he consider to be his greatest successes? Worst failures?

Methodology: How does the consultant work? What approach or process is used? What services are provided? What services must the institution/organization provide?

Cost: How does he bill his/her time? What is included in the fee? What services are extra? What additional fundraising expenses is the organization likely to incur? What provisions can be made for time and cost overruns?

Empathy: Do you like the consultant? Is s/he sympathetic to the special concerns of the congregation?

Creativity: Do materials from other campaigns reflect creativity or do they all look alike? Will s/he tailor a plan that capitalizes on the institutions strengths and compensates for its weaknesses?

Flexibility: Is it possible to choose which services to purchase, or is a full service package required? Under what conditions can the contract be modified or canceled?

missing many of these skills, a consultant can work to fill in the gaps. For congregations with shared-use arrangements, an outside consultant can coordinate fundraising initiatives among several organizations. A congregation might choose to initially hire a consultant to produce a feasibility study, which can be paid for by existing reserve funds, a single donor, or denominational resources. Then the congregation could assess whether to continue to retain the consultant's services. Alternatively, several consultants could be interviewed to find out about their services and decide whether hiring one would be beneficial.

The First Presbyterian Union Church of Owego chose to hire development consultants for two campaigns. Deciding to use a consultant for the first one was relatively simple: "We knew we needed to raise an extraordinary amount of money, way beyond our yearly offering," said the Reverend Kevin Stainton, pastor of the church. The consultant was hired through the Presbyterian denomination, which manages a service that provides consultants for a fee based on a congregation's membership. When the First Presbyterian

Union Church was ready to approach its second campaign, there was some debate about hiring another consultant. "The consultant had already been there so we knew how to do it," explained Pastor Stainton. But the church's leadership had noticed that the consultant's direction had allowed them to spend less time promoting the campaign and more time on actual fundraising, and they decided to again hire outside help. Both campaigns raised more money than the consultants initially predicted. "We found the consultants very helpful in showing us what to do and how to do it. They helped us to understand giving in a different way, and to get to a giving level we hadn't before," added Pastor Stainton.

Still, most congregations that the Sacred Sites Program works with have goals of \$150,000 or less, and do not use consultants. The First English Lutheran Church in Syracuse, NY and the Reformed Dutch Church of Claverack, NY are both running campaigns on their own. Frank Starkes, who is managing a \$125,000 campaign in Claverack, said he didn't even know such consultants existed. The congregation felt confident about raising the money on its

own. In Syracuse, the Reverend Craig Herrick is overseeing a \$200,000 campaign. The pastor had been successful with smaller projects and felt that he had the organizational ability to coordinate the campaign. If the project was estimated at \$500,000 or more, Pastor Herrick said, he would consider hiring a fundraising consultant, or if the congregation was building a new structure.

Congregations hiring consultants should seek recommendations for people who have worked on similar campaigns. Ms. Swan stressed that congregations should strive to find an individual with experience working for religious properties. "Faith communities are very distinctive and special within themselves, and the consultant needs to have a sensitivity and understanding of that," she explained. Preservation organizations such as the Sacred Sites Program or the National Trust for Historic Preservation can provide referrals; denominational offices often yield a list of suitable candidates as well. Organizations like the Association of Fundraising Professionals, the Foundation Center, and the American Association of Fundraising Counsel can also be of assistance. (See **Resources**, page 18, for more information.)

Resources

Cobblestone Architecture

Interesting books on cobblestone architecture include: *Cobblestone Landmarks of New York State* by O.W. Shelgren, C. Lattin, and R. W. Frasch; *The American Builder's Companion* by Asher Benjamin (reprint available from Dover Books); and *Introduction to Early American Masonry* by Harley J. McKee.

The Cobblestone Society Museum in Childs, NY maintains a the Cobblestone Society Resource Center. The museum office can be reached at (716) 589-9013; the center at (716) 589-6467.

American Stained Glass

For more information about The Census of Stained Glass Windows in America and its publications on survey, conservation, and restoration, see <http://carver.holycross.edu/organizations/csga/>.

Among the publications on the history of American stained glass are: *Glory in Glass, Stained Glass in the United States: Origin, Variety and Preservation*, a 250 page exhibition catalog from the 1998-1999 exhibition at the American Bible Society Gallery in New York; \$29.95 from the ABS, (212) 408-1201. *In Pursuit of Beauty: Americans and the Aesthetic Movement* (New York: The Metropolitan Museum of Art/Rizzoli, 1986) an exhibition catalog with a chapter and bibliography on stained glass. See also Ms. Frelinghuysen's essay on pages 350 to 353 in the catalog for *Art and the Empire City: New York, 1825-1861* (New York: The Metropolitan Museum of Art, 2000). Finally, *Stained Glass from Medieval Times to the Present: Treasures to be Seen in New York* by James L. Sturm, photographs by James Chotas (New York: E.P. Dutton, Inc., 1982), out-of-print.

Who Does What

The New York Landmarks Conservancy publishes the *Restoration Directory*, a listing of professionals including architects, engineers, and conservators, whose experience and skill in preservation has been pre-qualified by the Conservancy. Most firms are located in the New York metropolitan area. Call the Conservancy at (212) 995-5260 to request a copy.

Project Management

Contact the Sacred Sites Program at (212) 995-5260 for recommendations of building conservators who work as project managers for congregations.

Development Consultants

With Generous Hearts and *An Introduction to Planned Giving for Congregations*, both by Glen and Barbara Holliman, may be useful for understanding the role of development consultants. Available from Morehouse Publishing Group, P.O. Box 1321, Harrisburg, PA 17105, (800) 877-0012. Also helpful are *The Grass Roots Fundraising Book* and *Successful Fundraising*, both by Joan Flanagan, available from NTC/Contemporary Publishing Group, 4255 West Touhy Avenue, Lincolnwood, IL 60712, (800) 323-4900.

The Complete Guide to Capital Campaigns for Historic Churches and Synagogues, by Peggy Powell Dean and Susanna A. Jones, may be ordered from Partners for Sacred Places, 1700 Sansom Street, 10th floor, Philadelphia, PA 19103; tel: (215) 567-3234; web: www.sacredplaces.org/pubs.htm.

The Association of Fundraising Professionals' website (www.afp.org) features the "Donor's Bill of Rights."

The Foundation Center, at 79 Fifth Avenue, NYC, (212) 620-4230, maintains a notebook of consultants. Visiting their website (www.fdncenter.org) and clicking on "cooperating collections" will provide a link to databases nationwide.

The American Association of Fundraising Counsel's website (www.aafrc.org) features the "8 Steps to Choosing Fundraising Counsel." It may be downloaded.

Financial and Technical Assistance

The **Sacred Sites Program** of the **Landmarks Conservancy** offers technical and financial assistance to historic houses of worship located in New York State through three grant programs. 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 matching grant programs are available:

The **Robert W. Wilson Sacred Sites Challenge** awards matching grants of \$25,000 to \$50,000 for significant historic church restoration projects. The next deadline for applications is May 1, 2001.

The **Sacred Sites Grant Program** funds the implementation of restoration work; maximum grant award is \$10,000. Priority is given to essential repairs to houses of worship of all denominations. A completed application with supporting materials must be postmarked by one of the two application deadlines: May 1 and November 1.

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 **National Trust for Historic Preservation** offer grants to nonprofit organizations through the **Preservation Services Fund** (deadlines: October 1, 2001 and February 1, 2002), **Cynthia Woods Mitchell Fund** (deadline: February 1, 2002), and the **Johanna Favrot Fund** (deadline: February 1, 2002). In New York and New England, contact Kara Cicchetti, Program Assistant, Northeast Regional Office, National Trust for Historic Preservation, Seven Faneuil Hall Marketplace, Fifth Floor, Boston, MA 02109; tel: (617) 523-0885. Outside those areas, contact Bob Blais, National Trust for Historic Preservation, 1785 Massachusetts Avenue, NW, Washington, D.C. 20036; tel: (202) 588-6197; web: www.nthp.org/main/frontline/departments/financial.htm.

The deadline for the next grant cycle of the **Clean Water/Clean Air Bond Act** and the **New York State Environmental Protection Fund** for historic preservation projects is August 31, 2001. For additional information on applications, contact the New York State Office of Parks, Recreation and Historic Preservation, Historic Preservation Field Services Bureau, Peebles Island, P.O. Box 189, Waterford, NY 12188-0189; tel: (518) 237-8643. In New York City, call Grants Officer Merrill Hesch, at (212) 417-3172.

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.

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Cover: The Cobblestone Church Childs, New York

The Cobblestone Society was founded in 1960 in order to acquire the deteriorating 1834 cobblestone church in Childs, NY. The Society undertook the preservation of the church, which now houses the organization, and developed the Cobblestone Resource Center, a

research library focused on cobblestone buildings in North America. The church building features stones from local fields that were transported to the site by oxen. When another church was opened in neighboring Albion in 1895, it closed and remained unused until the Society assumed ownership of it.

The Society has acquired other local cobblestone buildings: a home, a school, a blacksmith shop, a print shop (formerly a lumberyard office, now set up as a 19th century print shop), a harness shop (housing artifacts from a harness-maker and shoe repairman), and a farmer's hall, displaying agricultural artifacts, which was built as a church in 1855 and then served as a town hall. The church, home, and school were designated National Historic Landmarks in 1993.

The Society's church is available for weddings and other religious services, as well as tours. To find out more about the Cobblestone Society Museum and Resource Center, call the museum office at (716) 589-9013 or write: The Cobblestone Society, P.O. Box 363, Albion, NY 14411.

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 nylandmarks.org.

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