

# COMMON BOND

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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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*Common Bond*

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*Cover photo:* Larry Racioppo

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## On the Cover

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The Church of the Holy Trinity (Barney & Chapman, 1897), located on Manhattan's Upper East Side, has long opened its doors to the community as well as to worshipers. In addition to several Sunday services, the church complex houses a summer day camp (pictured here), an after school care program, a soup

kitchen, a homeless shelter, a senior lunch program, and theater and dance companies. It also hosts Rachel's Room, which provides professional and life skills to unemployed and underemployed women in the New York area. Read the article on space sharing, page 3, to learn how congregations can successfully offer their buildings to outside organizations.

*Common Bond* is now easier to read and more fun to flip through! We're thrilled with the new design and hope you enjoy it, too.

Shari P. Goldberg, *Editor*

*The life-sized Vagabond Puppets from Rockland County were among those blessed on St. Francis's Day at St. Mark's Church-in-the-Bowery in Manhattan. The church often hosts art installations and dramatizations.*



Mark Schefflen

# Shared Space

*Community groups—from day care centers and summer camps to theater troupes and art collectives—have long appreciated the open doors of houses of worship. To maintain programming that is beneficial to all involved, congregations should develop thoughtful space-sharing arrangements.*

by Michael Rebic

A comprehensive space-sharing policy offers a congregation new outreach opportunities, income, and a tangible link to the community. However, such arrangements require careful planning. Congregations should begin by reviewing their available space and setting goals for the program, in order to identify potential tenants. Then they will want to assess the expense of renting and determine appropriate rates. Finally, congregations should draw up a thorough legal document that serves both itself and the outside organization.

#### *Initial Planning*

To begin, congregations must examine their motivations for seeking outside organizations. Is space being made available as part of the congregation's community outreach? As a way to recruit new members? To provide additional income? The congregation's goals for inviting new users should be clearly defined in order to identify which organizations to recruit.

A congregation that seeks to promote community service, for example, may decide to only accept groups that meet identifiable community needs, such as a soup kitchen, day care center, or drop-in clinic. If membership growth is the primary goal, the congregation may seek organizations that match its ideological orientation or cultural interests. In that case, the true return for space would be determined by an increase in membership rather than financial gain. If income is desired, a tenant may be sought who will provide the maximum financial return for the space occupied. In cases when income is not the primary goal, the congregation will still have to determine whether it wishes to subsidize organizations, break even, or make a profit on them.

*Michael Rebic is the Director of Property Support of the Episcopal Diocese of New York.*

At the Church of the Holy Apostles in New York, both community ministry and the need for income were identified as important. Janet Gracey, director of administration, noted, “The reality is we do need the income. Recognizing that need as well as our desire to help the community guides us in deciding appropriate uses and rates.” Although the basic terms and conditions are the same for nonprofit and for-profit users at Holy Apostles, certain fees are waived for nonprofits as part of Holy Apostles’ outreach.

In addition to determining the reasons for sharing space and the type of organizations desired, congregations also need to define the space that will be made available. Often, religious institutions are reluctant to allow outside use of their worship spaces. Temple Beth Elohim in Brooklyn has an active space-sharing program with a variety of community groups from the neighborhood. “Generally, the sanctuary is off limits,” according to Nancy Rubinger, the synagogue’s executive director, “although we do make exceptions based on the nature of the intended use.”

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*While the charitable aspects of space sharing shouldn’t be overlooked, neither should the real expenses involved.*

#### *Determining Expenses and Income*

Once the congregation has identified the organizations to which it will offer space, a rate schedule must be developed. While the charitable aspects of space sharing shouldn’t be overlooked, neither should the real expenses involved. “Before entering into any type of agreement, religious institutions need to take a hard and conservative look at the impact renting their space will have on their finances and their congregational life,” said Jonathan Denham of Denham Wolf Real Estate Services, a New York City-based agency that brokers for nonprofit organizations. “Most religious institutions undervalue their space, and ancillary amenities and services—such as furniture, use of a kitchen, access to phone lines, the presence of support staff—are not appropriately valued.” Lighting, heating, insurance, security, maintenance, and trash removal are just a few of the many charges that may increase when an outside organization is invited to share or rent a space. Other hidden costs include improvements needed to make the space available and depreciation or wear-and-tear of furnishings and buildings.

Further, many congregations give little consideration to the amount of time it will take the clergy or administrative personnel to manage outside users. Scheduling, answering the phone

and door, sorting mail, setting up for events and cleaning up afterwards all require time. It may be well worth committing a congregation’s staff for these activities; however, before a decision is reached an assessment should be made of the actual dollar cost for providing these services.

Congregations may fail to realize that their insurance premiums can be affected as the building’s usage changes. Scott Konrad of Church Insurance emphasized that religious institutions “should keep in close contact with their carriers and look carefully at the ramifications of any space-renting or leasing. If the congregation transfers liability to the outside organization, it is possible that premiums decrease. On the other hand, if new liabilities are created by sharing or renting, charges could increase.”

Changes in energy use should also be assessed. The Interfaith Coalition on Energy (ICE) believes that it is best to estimate energy costs in two ways: one for the occasional user—for instance, someone who wants to rent the space for a wedding—and one for the regular user, such as a local group that will meet weekly over a long period of time. ICE publishes an informational package aimed at congregations thinking about sharing or renting space, including step-by-step instructions for determining energy costs. (See page 18 for more information.)

As a general formula for covering rental costs, the Episcopal Diocese of New York recommends implementing a “triple net” provision. This arrangement asserts that the outside organization is responsible for paying an agreed upon rent, maintenance and repair costs, and any tax liabilities that may arise from the use.

Indeed, congregations should note that renting, even to nonprofits, can affect their tax exemption status. “There are important thresholds that are looked at by both the Internal Revenue Service as well as the local property taxing authority,” Denham said. “While renting to nonprofits is often less problematic, religious groups should consult with legal and accounting professionals.”

New York’s Congregation Shearith Israel sees its long-term tenant, a children’s day school, as part of its outreach and its income stream. “Having a Hebrew day school is important to us, but the school increases our expenses and so we carefully calculated our cost per square foot to determine what we should be charging,” said Alan Singer, executive director of the synagogue. Like Shearith Israel, Holy Apostles and Beth Elohim investigated what their space was worth by talking to realtors, calling other congregations, and looking at similar community facilities. Congregations may also want to request a potential tenant’s financial statement; an organization may be able and willing to spend more on space than the congregation anticipates.

### Legal Considerations

When congregations opt to share their space, a written agreement is essential for the protection of both the religious institution and the outside organization. Denham stated, "Often the best agreements are those that are approached in a business like manner. Outside expert advice should always be sought."

Advice can come from financial, real estate, and legal consultants as well as denominational organizations. Denominational offices will often have had experience with similar situations and can offer advice about avoiding common pitfalls.

Singer affirmed the value of developing legally binding documents to clarify the both parties' expectations. "For my protection and for the synagogue's," he said, "it's important that we have a clear, written agreement with our space users. Twenty years ago, perhaps a handshake would suffice, but today, everything is reviewed by a lawyer before we commit." Singer continued, "Our success with our tenants is that we treat the relationship in a business-like manner. Whether it be our long-term tenant or a local co-op board wanting to hold a meeting, we require a written agreement and especially proof of insurance."

The agreement between the Episcopal Holy Apostles and the Jewish Congregation Beit Simchat Torah, which shares the church's worship space, states what each congregation expects of the other. Provisions spell out how the actual worship space will be set up; for example, each congregation's religious articles are removed from the worship space after services. "We are both flexible and understanding, but the basic obligations are clearly defined," said Gracey of Holy Apostles. She added, "Having mutual obligations set down in writing enables us to work together as partners and prevents misunderstandings."

Depending on the duration and type of sharing arrangement, congregations may want to employ either a lease or a license agreement. In a previous issue of Common Bond, Victoria Bjorklund of the law firm Simpson, Thacher & Bartlett discussed the difference: "While a lease gives exclusive possession of the premises to the lessee against the whole world, including the owner, a license confers the privilege to occupy the space under or with the owner or with other licensees. A license, unlike a lease, may be revocable at the discretion of the owner." When the congregation wishes to have the most control over the outsiders' use of the building, licenses are probably the best option. "If you lease your sanctuary to a group and do not describe prohibited acts, a discotheque could be installed in your sanctuary, and you could not legally prevent that use," Bjorklund pointed out. "A license, on the other hand, grants occupancy only so far as is necessary to engage in the agreed-upon activities." She also recommended that any and all provisions be explicitly spelled out: "Any license or lease must unambiguously describe the physical space that the user is

entitled to occupy or use. This should include storage space, closets, kitchens, restrooms, and parking space. The agreement should list the hours during which the user is entitled to use the space and note any special times or circumstances under which the user cannot have access." Holidays, unanticipated funerals, and weddings should be taken into account. "If provision is not made," Bjorklund explained, "the user is entitled to the space, no matter how inconvenient it is for the congregation."

Although each congregation handles sharing space differently, those who are successful have all chosen appropriate tenants and set fair rates. They emphasize the need for three key elements: written agreements, protection of the religious institution from liability, and clear and on-going communication with the space user. "We are first and foremost a religious institution," noted Rubinger of Beth Elohim, "we are not landlords and therefore can be flexible, but the best interests of the congregation always need to come first and be served. Sharing our space has made us many friends in our community, and that's part of who we are—good neighbors."

## Considerations

Questions that congregations may consider asking themselves before embarking on any agreement:

- ~ What effect will sharing or renting space have on the congregation and staff?
- ~ Will sharing supplemental space preclude further development of the congregation's own programming?
- ~ What types of organizations should be permitted to use the facility?
- ~ How do the organizations' goals and purposes fit within our mission?
- ~ Should different rate schedules and agreements be established for different types of organizations and uses?
- ~ What criteria will be used to financially evaluate the organizations?



*Holy Trinity of Inwood*

*The bareness of the 1848 Watervliet meetinghouse, typical of Shaker architecture, is striking.*



Shaker Heritage Society, 1929

# Shaker Architecture

*Although the Shakers are no longer a noticeable presence in New York, their architecture has endured since they arrived in the 18th century. Their devotion to simplicity and perfection are visible in the large, sparse meetinghouses remaining throughout the state.*

by Ned Pratt

The Shaker buildings of New York and New England are cavernous remnants of the Christian religious group which, due to its belief in celibacy, has all but ceased to exist. Still, the Shaker story lingers. Since the community's earliest days, Shaker crafts, architecture, and beliefs have intrigued local residents and visitors.

The Shakers originated in England in the mid 18th century. In addition to celibacy, they held confession of sins, separation from the outside world, and common ownership of property as the principal tenets of their faith. They also believed in equality of the sexes and absence of racial discrimination, and were devoted to industry, perfection, and pacifism.

The Shakers immigrated to America in 1774 and arrived in New York City, where some got jobs while others searched for land. A plot was found north of Albany. In the winter of 1775-1776, Mother Ann Lee and a group of twelve Shakers settled in an area called Watervliet by the Dutch settlers and now known as the Town of Colonie.

From their base at Watervliet, Ann Lee and several others traveled through upstate New York and New England, preaching and looking for converts. Their first success was at New Lebanon, NY, near the Massachusetts border, and a large settlement, later known as Mount Lebanon, was formed. By 1787, this community had assumed a leadership role in the Shaker Movement, a role it held until the settlement closed in 1938.



*Left: A conventional farmhouse, conservative in its style, was adapted to a larger scale building for the communal dwelling house.*

*Right: Shaker sisters leaving the Watervliet meetinghouse.*

Both from the author's collection.

The Shakers had established communities in New York, Massachusetts, Connecticut, New Hampshire and Maine by the end of the 18th century. Their population reached its height between 1830 and 1860, when there were about 5,000 to 6,000 Shakers living in nineteen communities from Kentucky and Indiana to Maine. In the later 19th century they also established communities in Georgia and Florida.

After the Civil War the number of Shakers began to diminish, and gradually one community after another closed its doors. Today only one Shaker community remains at Sabbathday Lake, ME.

The Shaker communities comprised four to eight “families,” each of which contained approximately fifty people. The families functioned as communal monastic farms. All the Shakers in each family lived in one structure, the dwelling house, which often looked like a greatly enlarged vernacular farmhouse. In this they slept, ate, and had a meeting room for daily worship services. On Sundays, community members would go to the meetinghouse for an extended service.

A Shaker service has some similarity to a Quaker Service. There is no order of service; members who feel inspired to speak may do so. Sometimes members would react to another's thoughts by singing a song. Often members would receive a gift and talk, in a manner similar to a sermon or speech. At the dedication of the Watervliet Meeting House, for instance, Elder Freegift Wells opened the meeting, and then there was the singing of an anthem. The meeting “continued for 4 hours and 20 minutes without interruption.”

In the early years, members were often inspired to shake and tremble, hence an early reference to them as “Shaking Quakers,” later shortened to “Shakers.” While it was others who started calling them this, the Shakers soon adopted the terminology themselves. Dancing also became part of the serv-

ice—not ballroom or folk dancing, but ritualized motions, with the brothers in one group and the sisters in another, performed as either all members or a small group sang Shaker songs.

Shaker architecture is quite distinctive and shows the influence of both the group's religious tenets and the community members' backgrounds. Most of the Shakers who lived at Watervliet grew up in New York or New England, and their buildings reflect the rural buildings found there, modified to fit the specific Shaker needs. There are some regional variations, especially in the western communities in Ohio and Kentucky, but the buildings exhibit a remarkable degree of consistency.

The two most recognizable characteristics in Shaker buildings are their large size and their simplicity. In the Shaker religion, simplicity and perfectionism were of paramount importance: the Shakers tried to organize and simplify their lives, and this is reflected in everything they did. Their building style is simplified too, stripped to its essential functional character.

As their Sunday services became more standardized, for instance, a spoken part of the ceremony took place first; then the benches would be pushed to the sides for singing and dancing. All Shaker meetinghouses accommodated this custom, built with a central large open area unobstructed by columns.

A second key feature of meetinghouses is a seating area for spectators. As the Shakers were celibate, they needed to keep recruiting new converts to keep the movement growing. Also, as the Shakers were often an object of curiosity, outsiders, termed “the World's People” by the Shakers, would come to observe their services. A separate seating section served both potential converts and curious onlookers.

Shaker buildings were generally designed and built by a skilled Shaker or by one of the elders. Most of the early meetinghouses were put up under the guidance of Moses Johnson of the

*The Shaker emphasis on perfection and orderliness is visible in these views of villages; Mt. Lebanon at the top, and Watervliet at bottom.*



Both by James Irving of Troy, circa 1870. Courtesy of the New York State Museum.

Enfield Shaker community. Beginning with one at Mt. Lebanon in 1787, Johnson traveled around and supervised construction of similar meetinghouses at twelve Shaker communities. The example at Watervliet, pictured here, is typical. Unfortunately, only a few Johnson meetinghouses remain in their original condition. The one at Hancock Shaker Village was moved in 1960s from the Shirley, MA community. Another, at Mt. Lebanon, has been remodeled so much that it is hardly recognizable. Johnson's Sabbathday Lake meetinghouse does remain in use.

Johnson's meetinghouses all have a two-pitched, or Gambrel, roof, a large open meeting room with no columns, and apartments upstairs for the ministry. Men and women had separate staircases. Certain elements are very typical of Dutch construction, which was common in the Albany, NY area where the Shakers first settled; notably, the structural system, a series of braced beams spanning the dance/worship floor, and the shape of the dormers. Several later meetinghouses, built to accommodate the large numbers of believers and observers, are quite distinctive, such as those at Mt. Lebanon and Watervliet.

Originally, all meetinghouses were to be white, symbolizing purity, in contrast to the red and mustard colored dwelling houses. The meetinghouses were constructed of wood with clapboard siding. (There is one exception, a brick meetinghouse at Whitewater, OH, built in 1827.) For other buildings, the communities seem to be built with the best materials they could afford at the time; the Pleasant Hill, KY dwelling house is stone and that of Hancock, MA is brick. All the early meetinghouses had wood shingle roofs and two rows of twelve windows. The later meetinghouses, such as the 1826 one at Mt. Lebanon or the 1848 meetinghouse at Watervliet, had tin roofs and triple hung windows in rows of 20 or 12.

# Historic Paint Analysis

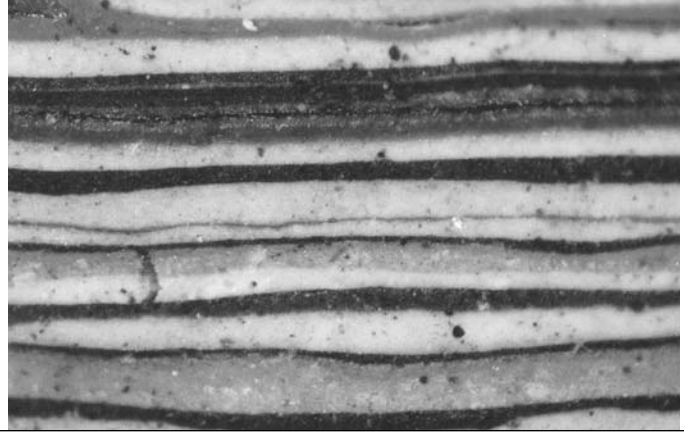
by Jane Cowan

*The congregation of St. Thomas' Episcopal Church in Hamilton, NY had always known its church as white, and when it was time to repaint, a fresh bright coat was expected. However, a conservator's paint analysis revealed that the building had once been a brown-green. Shocked, the congregation conducted further research and found that architect Richard Upjohn had intended a color scheme far darker than it had ever imagined. Ultimately, the congregation chose to repaint with the darker color, showing off its history as it changed the face of the streetscape.*

Paint analyses aren't commonly performed as part of a building conditions survey, but they may be incorporated in preparation for repainting projects or major restorations. The analysis quite literally peels back the layers of history coating a building's exterior or interior, revealing the colors and finishes used in the past. The layers—of decorative and plain paint, varnishes, and glaze—are reviewed one by one, chronologically assessed, and dated.

Clues about previous paint layers are often easy to find, and can lay the groundwork for lab testing. Flaking plaster may reveal bits of one or more old coats of paint; historic photographs may show that elaborate stenciling once existed. Still, while an amateur can speculate about the history of such details, a full paint investigation involves complicated technical work. Only a conservator with a record of accurate and sensitive historic materials investigation should be employed. A preservation architect with whom the congregation has worked should be able to recommend or hire a qualified conservator.

A paint analysis begins with documentation. Conservators will want to see historic photographs, letters, and bills of sale relating to the building's painting history; painters' materials lists are also valuable tools. The conservator will use the documentation to get a basic sense of the building's changing appearance. At the building site, the conservator will perform a general assessment by looking for differing molding profiles or obvious plaster cracks, plaster irregularities, or variations in the character of the painted surface; these variations will point to



*A paint stratigraphy from the facade of the New Amsterdam Theater in Times Square, magnified 40 times.*

changes in the building that may have affected the paint layers. Then the conservator will either uncover layers of paint for in-place analysis, or remove samples of layered paint for chemical evaluation (usually required for precise paint color matching). Using the information gleaned from the general assessment, the conservator will determine from where to take layered samples and what to look for in them. Several samples will be taken from a single room or exterior so that the overall scheme is apparent, including parts that have been decoratively painted or stenciled.

If the analysis is to be performed at the site, the conservator will use a scalpel to cut into the paint, so that the layers can be seen, or to scrape away at the present layer to reveal hidden ones. Chemicals may also be used to dissolve newer layers so that older ones may be examined. A portable microscope will be used to study the layers. If a sample needs to be removed for chemical analysis, the conservator will use a specialized drill and will mount the sample for microscopic viewing and testing. An expert conservator will be able to make such extractions virtually unnoticeable. In a lab, the conservator will view each layer separately, in order to date it and understand its physical makeup. Trained technicians can expose older layers to special lights, or apply certain chemicals to them, which will help reveal their original incarnation.

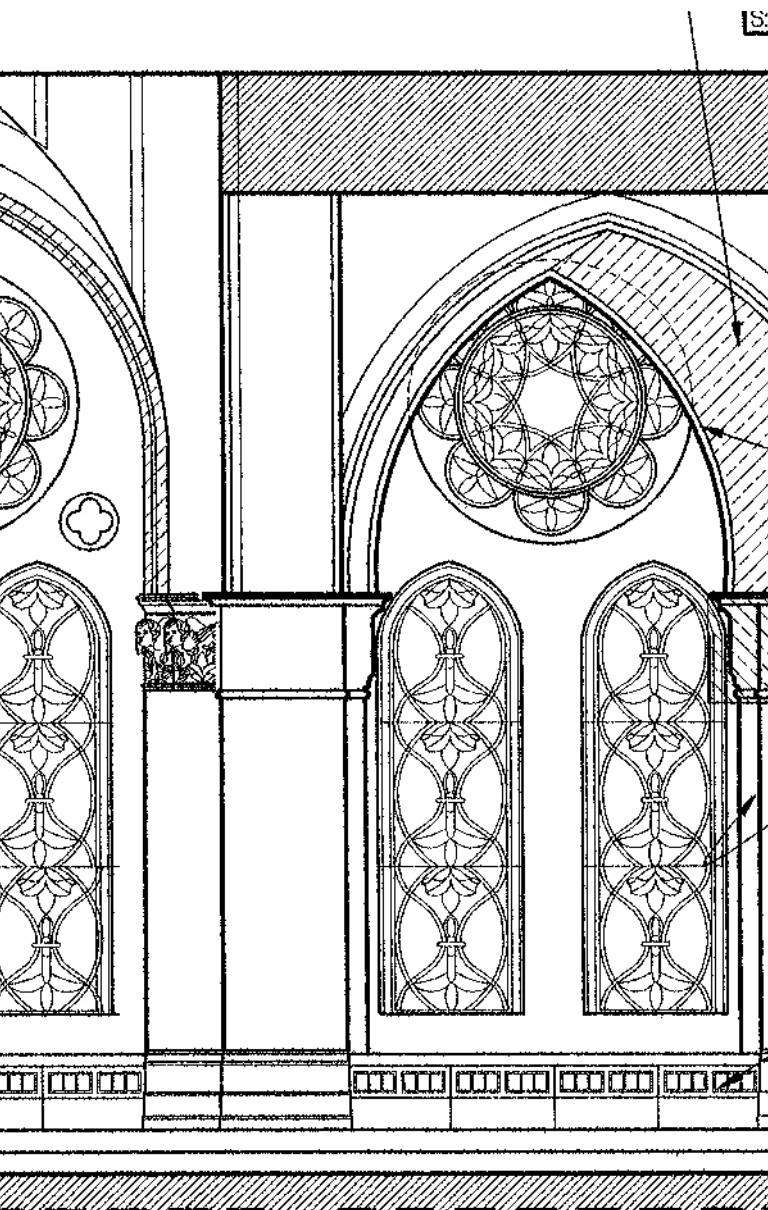
The conservator will interpret the lab results in a report. The congregation will then be able to catalogue its building's painted history, and, if desired, select a paint color and type that replicates a specific time in its past. Congregations may choose to repaint their building its original color; or, as was the case at St. Thomas', the color that seems to most accurately reflect the architect's original intent. At St. Thomas', it was the second color the building had been painted. The congregation's choice (often assisted by an architect or conservator) may depend on the building's period of significance, the time during which it is considered most historically relevant.



Drawings detail where plaster was lost and give contractors instructions for replacement.

## Restoration at Emmanuel Baptist Church in Brooklyn

# Case Study on Plaster



by Kim Lovejoy

Lj/Saltzman Architects

Plaster is a versatile, sturdy material used to finish the interior of masonry and wood-frame structures. Most houses of worship in America from the 18th to the mid-20th centuries featured plaster on at least part of the interior: flat plaster walls and ceilings or decorative molded plaster around doors, windows, or piers. At Emmanuel Baptist Church in Brooklyn, plaster repair was the finishing touch on a comprehensive restoration project.

### Plaster Basics

Plaster has been used in building interiors for thousands of years. Ancient Romans and Egyptians painted on plaster walls; elaborate molded plasterwork flourished during the Renaissance and was featured in early American construction. Plaster is the foundation for paint, wallpaper, and decorative painting schemes of stenciling, glazing, gilding, and other treatments. Methods and materials have changed little in the last few centuries, and traditional craftsmanship is still alive today among specialists. Early plaster was lime-based, mixed with sand, water, and a binder such as horse hair. By the end of the 19th century, gypsum came to be used as the plaster base, as it is easier to handle and sets more rapidly than lime.

Flat plaster is built up in layers in a three-coat system. The first is a coarse layer, the scratch coat, which is applied to wooden strips or wire netting called lath. The second layer is called the brown coat, because its coarser elements cause it to be darker than the finish layer, made of finer, whiter plaster.

Moldings and ornamental plaster are either installed in place, guided by metal profiles, or cast in molds and attached to lath using plaster as an adhesive and mechanical fasteners for heavy elements.

Signs of plaster deterioration include cracks, sagging ceilings, powdering and loss of plaster, gouges, and missing elements.

Typical causes include water intrusion, structural movement, weak original mixes, faulty lathing, vibration, physical impact, and insensitive alterations. Congregations with damaged plaster should hire a qualified professional to survey the entire building and comprehensively plan repairs. Plaster repair should begin after the exterior of the structure is watertight.

#### *Plaster Repair: A Case Study*

The congregation at Emmanuel Baptist Church in Brooklyn's Clinton Hill (Francis H. Kimball, 1887) went from leaking slate roofs, water-stained paint, and crumbling plaster to a clean, vividly painted interior. The church's interior is exceptional for its High Victorian Gothic details, with a complete stenciling scheme on walls and ceilings in deep colors highlighted with gilding. Over the last ten years, the congregation has worked with Li/Saltzman Architects of Manhattan to tackle a \$2.9 million restoration plan.

"The interior was gloomy and deteriorated," recalled architect John Favazzo, project manager for Li/Saltzman. Water damage from the roof and windows had weakened plaster and dissolved water-soluble distemper paint. Li/Saltzman performed a detailed conditions survey of all surfaces. The firm produced interior elevation drawings at 1/4"=1' scale, annotated with symbols and notes representing the materials, elements, and scope of work. Areas of plaster to be removed or replicated were indicated with hatch marks. Large cracks to be repaired were marked to show their width.

Li/Saltzman commissioned Integrated Conservation Resources, Inc. of Manhattan to perform an initial technical study and suggest repair techniques. The architects also retained Cunningham-Adams, Fine Arts Painting Conservation of Connecticut for a second opinion on how to approach the fragile painted surfaces. Li/Saltzman's contract documents specified the chosen treatments for conserving intact original finishes, repairing plaster, and repainting damaged surfaces. Precise drawings showed prospective contractors exactly what was expected.

EverGreene Painting Studios, Inc. of Manhattan was chosen to perform the following scope of work, which was completed in the winter and spring of 2001 under the direction of its project manager Luis Angarita:

- ~Matching of historic paint colors and documentation of stencil patterns.
- ~Painting of mock-ups on site (sample areas of the color palettes and stenciling using modern paints) for review and adjustment of tonalities.
- ~Removal of heavy surface dirt from intact paint over the wooden ceilings using special dry cleaning sponges.
- ~Repair of cracks in plaster walls and nicks and gouges in moldings by cutting V-shaped channels and filling them with a flexible plaster-based material.
- ~Replastering of wall surfaces too unstable to repair. This involved removing the plaster down to wooden lathe and



*Clockwise: 1. Water-damaged plaster moldings, walls, and arches amidst original decorative painting at Emmanuel Baptist Church. (Trix Rosen) 2. Unstable plaster over a doorway was removed down to brick. 3. Replication of moldings by EverGreene plasterers. (John Favazzo, Li/Saltzman Architects)*

using traditional three-coat plastering methods to rebuild it. Sand was used in the replacement gypsum plaster to match the original plaster's coarse texture.

- ~Replication of unstable water-damaged moldings at doors and windows. Latex molds were made of these forms before they were cut down to the lath. Some replacement moldings were installed in place using metal profiles; other sections were cast in EverGreene's plaster shop and installed.
- ~Replication of decorative painting and gilding over the repaired plaster walls and apse, including surfaces that had been crudely overpainted in the past. Artists also did subtle inpainting to fill in portions of the wooden ceiling where significant decoration had been lost.

At the urging of the architects, the congregation decided against earlier plans to substantially lighten the color scheme. Favazzo explained, "The samples convinced them to accept a slightly lighter, cleaner version, that's still an earthy red, instead of a pink salmon they had in mind for the sanctuary walls. They're thrilled with the result."

The church's pastor, Reverend Anthony Trufant, concurred, "The biggest challenge was to manage the emotions of the congregation—to maintain their enthusiasm and help them understand that there is a tedious process. We're proud that we've been able to continue our ministry, which is our primary purpose, while accomplishing this amount of work."

# From Survey to Scope

by Shari Goldberg

The benefits of a conditions survey have been touted extensively in these pages. It's an objective assessment of the building, it provides a way to understand the building's most pressing problems, and, as cost estimates are usually included, it can be used to set fundraising goals. It's a document that any congregation would be glad to have in its possession.

Still, a conditions survey must be interpreted—by both the congregation and an architect—before repairs can be undertaken. The survey document outlines suggestions, goals, and methods for building repair and restoration. Yet it does not include plans and specifications, which define the materials, techniques, and drawings to be used for each repair. Without these details, a contractor won't be able to interpret the architect's suggested work. In addition, while the conditions survey may label the most urgent of the repair projects, it does not specify in exactly what order to do them, nor does it set out a fundraising plan.

After the survey has been completed, most architects (or building conservators or engineers, depending on who has been hired to perform the survey) will advise the congregation about sequencing repairs according to the funds available and capital campaign plans. These meetings or conversations are usually included in the original conditions survey contract. To obtain plans and specifications, however, congregations must hire an architect with an additional contract. These post-survey, pre-construction procedures require significant commitments of time and funding; it is important that congregations plan for them before purchasing a conditions survey.

## *Step 1: Phasing*

One of the main advantages of the conditions survey is that it gives congregations an opportunity to see all of the repairs they will eventually need to undertake, not only the most obvious problems. But planning to complete all of the architect's recom-



*A conditions survey recommends lots of repair projects; the congregation and the architect work to develop a phased plan for completing them.*

mendations can be daunting. By designating phases, the congregation will be able to develop a long-term plan that incorporates each project.

Survey recommendations are usually prioritized, which provides a basis for phasing. “We designate each recommended repair a first, second, or third priority,” explained John Bero, president of Bero Associates Architects of Rochester, NY. “First priority items threaten life safety or require immediate stabilization. Second priority items are deferrable but necessary, and third priority recommendations are optional upgrades or elements for restoration. Congregations usually make a package with some items from each.” The “package,” or phase of work, is made up of a few different projects that will be completed at once or over a period of time.

The architect who completed the conditions survey will often assist the congregation in designating work phases. Walter Sedovic, of Walter Sedovic Architects in Irvington-on-Hudson, NY, includes several meetings in a typical conditions survey contract. “We like to have the religious leaders, the building committee, and the congregation present,” he said. “We clarify what's urgent. Then the building committee usually comes back to us with specific high priority items that they'd like to do.” Architects from Sedovic's firm then work to develop a schedule, setting out several phases with anticipated dates of completion.

Phases should be thoughtfully designed. In addition to urgency, congregations must consider fundraising prospects, programmatic needs, community support, and in-house capabilities. For instance, at St. Stanislaus Kostka Church in Rochester, NY, the congregation undertook a survey anticipating that its tower would require urgent attention. “The mortar was deteriorated and it looked like a huge crack was running down the middle,” recalled Kathleen Urbanic, chair of the Church Restoration Committee. The church's architect, Bero Associates, confirmed

that restoring the tower was a priority, but also pointed out repairs needed for the roof, masonry, and stained glass windows, and painted wood surfaces. Ultimately, the first phase was not only dedicated to the tower; it included repairing masonry on the lower front façade of the building. “We didn’t just think about high priority items,” Urbanic said. “We had to consider the congregation’s ability to fundraise as well. The masonry project was high profile. The congregation could see the results and that helped with fundraising for the more expensive tower restoration.”

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*Congregations should think about balancing large, expensive repairs with simpler ones to promote a sense of accomplishment.*

Indeed, congregations should think about balancing phases by combining large, expensive repairs and simpler ones. When Walter Sedovic Architects completes a survey, the firm includes a designation for items—of varying degrees of urgency—that can be easily and quickly accomplished. “We call them immediate concerns,” said Sedovic, “They don’t require capital fundraising. They’re mostly maintenance tasks, which can be done with little or no money for an immediate effect.” Sedovic mentioned cleaning drains or gutters and replacing door hinges or tracks as typical immediate concerns. Even if the building’s historic state is not dependent on these fix-it projects, they can be incorporated in a phase of work for almost instant results.

*Step 2: Plans and Specifications*

After phases have been established, the congregation will usually fundraise until it is ready to execute its first set of projects. Then the architect will need to be hired again; this time to prepare a bid package, which explains to potential contractors how the work is expected to be done. The bid package includes plans (drawings) and technical specifications that illustrate repair techniques, name materials to be used, and demand appropriate work conditions.

Under a standard contract, the architect will also come up with a cost estimate for the work defined, assist with bidding, negotiating, and contract selection, and perform contract administration (this includes periodic monitoring of the contractor’s work, but not necessarily close supervision). Most congregations re-hire the architectural firm that performed the conditions survey, although another may be selected.

Architect’s fees vary, depending on the complexity and size of the project, in addition to the usual factors of geographic location and firm size. Still, the congregation should not be tempted to go directly to the contractor and avoid the cost of having an architect involved. “I always recommend that congregations have us involved,” said Randy Crawford, president of Crawford & Stearns Architects in Syracuse, NY. “To go out to bid without technical specifications would make them very vulnerable to contractors.”

Working with an architect requires that the congregation be committed to continuous fundraising. After the congregation completes its first phase, it will fundraise again until it can afford to pay the architect and a contractor to implement the next phase. This process is repeated until all of the survey’s recommendations have been fulfilled.

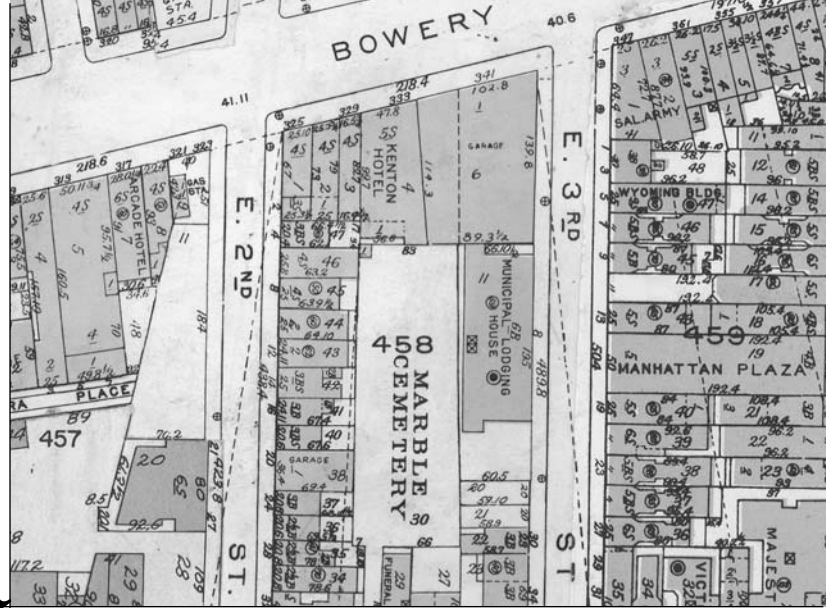
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## *What will it cost?*

*There are two main expenses associated with purchasing a conditions survey: the cost of the survey itself and of the plans and specifications for the recommended jobs. Prices vary considerably for both components. For instance, the survey price will depend upon the final presentation of the document and the consulting services provided with it. Firm size, geographical region, and overhead cost—as well as the size, complexity, and number of their buildings—will also affect the survey cost. \$2,500 to \$30,000 is a usual if wide range (more expensive surveys may include reports from other professionals, such as an engineer).*

*Fees for the preparation of plans and specifications will be similarly varied. The architect or consultant may charge an hourly rate, or may contract with a lump sum for all the work involved. In order to avoid unanticipated expenses, congregations should request full fee schedules before hiring a consultant.*

Top: Historic town maps, produced by insurance companies, provide perspectives on community development. Bottom: Old photographs are irresistably rich.



G.W. Bromley & Co., Inc.

# Creating a Building Archive



by Shari Goldberg

*The present state of an older house or worship holds layers of decisions, alterations, and transformations, both of the structure and its constituency. Researching those layers is a project in itself, one which can be quite fulfilling.*

The photograph at left had a practical application: the congregation at St. John's Lutheran Church in Brooklyn used it to identify its steeple's original cladding material. Beyond its technical value, however, finding out about a building's past offers emotional and intellectual rewards. "The history of the building is part of the history of the congregation," said architectural historian Andrew Dolkart. "Many congregations took great pride in the design of their buildings. The history of the architecture, design, and construction are part of what the congregation is all about."

St. John's Lutheran Church

By collecting that history, congregations can establish a resource for future community members and repair project committees. Congregations should develop an archive whenever the opportunity—and the volunteer energy—present themselves. It's a good step for congregations just starting to consider repair projects, as recording the building's history often sparks momentum to maintain it. Research is frequently begun as congregations apply to the State and National Register of Historic Places, a process which will require them to present their building's history in the context of its surroundings and time period.

If the congregation doesn't have an archive in place, research may become necessary as preparations are made for a major repair project, as in the case of St. John's. Congregations seeking to recreate certain lost elements, such as overpainted decorative interiors, will need to locate old photographs, drawings, and artisans' contracts. Further, ambitious projects such as restoring passages or doorways are generally impossible without the building's original plan or as-built documents.

The congregation's archive should contain a record of the building's date of construction, architect, architectural style, material composition, and history of alterations. In addition, it should include information about how the congregation was founded and the circumstances surrounding the acquisition of the building site. Illustrations, photographs, and architectural plans should be included, if available. Congregations applying for nomination to the State and National Register of Historic Places will be prompted to find out about the building's relationship to architectural movements, community development, and contemporary building techniques. For example, the applicant will need to describe how the building fits into its architect's career, whether its style is similar to other buildings in the region, and the type of craftsmanship displayed. Discovering this information may entail additional research about the features of specific architectural styles exhibited by the building. Although not necessary for basic archiving purposes, such comprehensive records are always useful for commemorative publications or major restorations.

Congregations should begin research by consulting their own records. Peter Shaver, program analyst at the New York State Historic Preservation Office, noted, "Often congregations have published a history that provides basic historical information about the when it was built, the architect, the builder, and the cost of construction. Sometimes there is also information about the building's decorative elements, such as its stained glass windows, or about the history of the congregation, such as when it was founded." These publications are frequently issued for major anniversaries or to celebrate a famous congregant. In

addition, minutes from meetings of leadership bodies may be on file and should contain information about proposed changes to the building or major alterations.

Next congregations will want to look to local records. "We usually do work at the public library, for newspaper accounts or articles, and look at municipal archives, which have a variety of pictures and resources," said Mary Beth Betts, director of research at the Landmarks Preservation Commission (the agency that designates and regulates landmarked properties for the City of New York). Betts also recommends local historical societies for photographs and records. Denominational records, newspapers, and magazines may additionally include historical reports on changes made to the building or site.

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### *Recording the building's history often sparks momentum to maintain it.*

Further, congregations may want to consult local university libraries, museum collections, census reports, town directories, maps, and property records for extensive research. Maps from insurance companies, pictured at left, were amazingly detailed. They were also updated every few years, so newer maps can be compared with older ones to trace the demolition and construction of buildings.

Collected historical information needs to be carefully maintained. "Paper is very fragile," Betts pointed out. "It should be kept in acid free conditions and as flat as possible. It is preferable to have the documents catalogued or indexed to cut down on handling." Drawings will need to be rolled, but copied maps and records can be kept in an acid free box (available at art supply stores) that is shaped for a stack of paper. Shaver recommends keeping the box in a safe and cautions against displaying photographs or old documents: "It's nice to have them out for view," he said, "but that usually means they're exposed to more light than they should be. Keeping them in a safe also protects them from fire." Shaver mentioned that one county historian keeps copies of the church's important architectural documents in her office, so that if a disaster befalls the building a copy of its history will be saved.

# Landmarks Conservancy's

## *Sacred Sites Program 2001 Grant Awards*

To date, the Landmarks Conservancy has awarded almost \$3 million to more than 600 congregations, through its Sacred Sites Program, Consulting Resources Exchange, and Robert W. Wilson Sacred Sites Challenge (separate 2001 listing at right).

<i>Albany</i>		<i>Monroe, continued</i>	
Newtonville United Methodist Church, <i>Newtonville</i>		First Presbyterian Church of Pittsford, <i>Pittsford</i>	
~ Stained glass window restoration	\$ 4,000	~ Steeple restoration	\$ 7,500
<i>Bronx</i>		<i>New York</i>	
Tremont Baptist Church, <i>Bronx</i>		Our Lady of the Rosary Church	
~ Stained glass window stabilization	\$ 8,000	for the St. Elizabeth Seton Shrine, <i>New York</i>	
		~ Conditions survey	\$ 4,000
<i>Columbia</i>		St. Mark's Church in the Bowery, <i>New York</i>	
Livingston Memorial Church, <i>Livingston</i>		~ Conditions survey	\$ 3,250
~ Conditions survey	\$ 5,000	<i>Niagara</i>	
Reformed Dutch Church of Claverack, <i>Claverack</i>		St. John's Episcopal Church, <i>Youngstown</i>	
~ Structural roof repairs	\$ 10,000	~ Stained glass window restoration	\$ 4,000
<i>Delaware</i>		<i>Onondaga</i>	
Jay Gould Memorial Reformed Church, <i>Roxbury</i>		Plymouth Congregational Church, <i>Syracuse</i>	
~ Tower masonry repairs	\$ 7,500	~ Roof replacement and masonry restoration	\$10,000
<i>Dutchess</i>		Elbridge Community Church, <i>Elbridge</i>	
Congregation Beth David, <i>Amenia</i>		~ Tower restoration	\$ 5,000
~ Conditions survey	\$ 1,500	Fabius Baptist Church, <i>Fabius</i>	
St. Paul's Evangelical Lutheran Church, <i>Red Hook</i>		~ Roof replacement	\$ 4,000
~ Architectural plans for new slate roof	\$ 7,000	Grace Episcopal Church, <i>Syracuse</i>	
<i>Erie</i>		~ Slate roof replacement	\$ 7,500
Greater New Hope Church of God in Christ, <i>Buffalo</i>		<i>Ontario</i>	
~ Engineering study	\$ 1,700	St. Peter's Episcopal Church, <i>Bloomfield</i>	
<i>Greene</i>		~ Foundation, wood trim, and siding repairs	\$ 10,000
St. Luke's Episcopal Church, <i>Catskill</i>		Port Gibson United Methodist Church, <i>Port Gibson</i>	
~ Stained glass window restoration	\$ 3,000	~ Stained glass window repairs	\$ 2,500
<i>Kings</i>		<i>Ostego</i>	
Church of the Assumption		First Presbyterian Church, <i>Gilbertsville</i>	
of the Blessed Virgin Mary, <i>Brooklyn</i>		~ Tower restoration	\$ 10,000
~ Tower restoration and window replacement	\$ 7,500	<i>Putnam</i>	
St. Luke's Evangelical Lutheran Church, <i>Brooklyn</i>		Tompkins Corners	
~ Roof replacement	\$ 7,500	United Methodist Church, <i>Putnam Valley</i>	
<i>Monroe</i>		~ Roof and facade repairs	\$ 2,500
St. Stanislaus Kostka Roman Catholic Church, <i>Rochester</i>		<i>Queens</i>	
~ Conditions survey of tower	\$ 2,200	St. George's Church, <i>Flushing</i>	
Trinity Emmanuel Presbyterian Church, <i>Rochester</i>		~ Stained glass window restoration	\$ 7,500
~ Roof replacement	\$ 4,000	Congregation Tifereth Israel, <i>Corona</i>	
		~ Conditions survey	\$ 4,700

<i>Rockland</i>	
Palisades Presbyterian Church, <i>Palisades</i>	
~ Steeple repair and restoration	\$ 10,000
<i>Saratoga</i>	
Universal Baptist Church, <i>Saratoga Springs</i>	
~ Structural repairs	\$ 10,000
<i>Schenectady</i>	
Christ Episcopal Church, <i>Duanesburg</i>	
~ Steeple and slate roof repairs	\$ 5,000
<i>Schoharie</i>	
United Methodist Church of Gallupville, <i>Gallupville</i>	
~ Conditions survey	\$ 800
~ Structural repairs to tower and foundation	\$ 10,000
<i>Seneca</i>	
First United Methodist Church of Seneca Falls, <i>Seneca Falls</i>	
~ Conditions survey	\$ 3,000
<i>St. Lawrence</i>	
Free Association Church of Pierrepont, <i>Canton</i>	
~ Window and foundation restoration	\$ 3,700
<i>Suffolk</i>	
St. Thomas's Chapel, <i>Amagansett</i>	
~ Wooden gutter and stained glass window repairs	\$ 3,000
<i>Tioga</i>	
Grace Episcopal Church, <i>Waverly</i>	
~ Belfry restoration	\$ 5,000
<i>Tompkins</i>	
St. Thomas Episcopal Church, <i>Slaterville Springs</i>	
~ Stained glass window restoration	\$ 5,000
<i>Ulster</i>	
First Congregational Church, <i>Saugerties</i>	
~ Tower repairs	\$ 5,000
<i>Westchester</i>	
Scarborough Presbyterian Church, <i>Scarsborough</i>	
~ Master plan and conditions survey	\$ 5,000
Amawalk Friends Meeting, <i>Yorktown Heights</i>	
~ Cornice and porch restoration	\$ 4,000
First United Methodist Church of Mt. Vernon, <i>Mt. Vernon</i>	
~ Stained glass window restoration	\$ 5,000
Christ Episcopal Church, <i>Tarrytown</i>	
~ Stained glass window restoration	\$ 5,000

2001 Total: 42 Grants \$230,850

## Robert W. Wilson Sacred Sites Challenge 2001 Grant Awards

Robert W. Wilson Sacred Sites Challenge grants are awarded to churches throughout the state for comprehensive repair and extensive restoration projects.

<i>Albany</i>	
Cathedral of the Immaculate Conception, <i>Albany</i>	
~ Sandstone repairs	\$ 25,000
<i>Bronx</i>	
St. James's Episcopal Church, <i>Fordham</i>	
~ Slate roof restoration	\$ 50,000
St. Jerome's Roman Catholic Church, <i>Bronx</i>	
~ Roofing, cupola, and masonry repairs	\$ 40,000
<i>Jefferson</i>	
Trinity Episcopal Church, <i>Watertown</i>	
~ Steeple restoration	\$ 25,000
<i>Kings</i>	
Lafayette Avenue Presbyterian Church, <i>Brooklyn</i>	
~ Restoration of masonry and wood trim	\$ 35,000
<i>Nassau</i>	
Cathedral of the Incarnation, <i>Garden City</i>	
~ Restoration of the spire	\$ 25,000
<i>New York</i>	
Church of the Holy Apostles, <i>New York</i>	
~ Restoration of the copper belfry	\$ 25,000
Church of the Transfiguration, <i>New York</i>	
~ Structural repairs to the north wall	\$ 50,000
St. Bartholomew's Church, <i>New York</i>	
~ Restoration of bronze doors	\$ 25,000
<i>Ontario</i>	
St. Peter's Episcopal Church, <i>Geneva</i>	
~ Replacement of asphalt roof with slate	\$ 25,000
<i>Washington</i>	
St. Luke's Episcopal Church, <i>Cambridge</i>	
~ Tiffany stained glass window restoration	\$ 25,000
2001 Total: 11 Grants	\$350,000

For additional information about the Conservancy's grants, see *Financial & Technical Assistance* on page 19.



# Resources

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## Shaker Architecture, page 2

### Books:

- ~ Emlen, Robert P. *Shaker Village Views: Illustrated Maps and Landscape Drawings by Shaker Artists of the Nineteenth Century*. Hanover: University Press of New England, 1989.
- ~ Hayden, Dolores. *Seven American Utopias: The Architecture of Communitarian Socialism, 1790-1975*. Cambridge: MIT Press, 1976.
- ~ Nicoletta, Julie. *The Architecture of the Shakers*. Woodstock: The Countryman Press, 1995.
- ~ Rocheleau, Paul and June Sprigg. *Shaker Built: The Form and Function of Shaker Architecture*. Edited and designed by David Larkin. New York: The Monacelli Press, 1994.
- ~ Schiffer, Herbert. *Shaker Architecture*. Exton: Schiffer Publishing Co., 1979.
- ~ Shaver, Elizabeth and Ned Pratt. *The Shakers and the Watervliet Shaker Meeting House*. Albany: Shaker Heritage Society, 1986, revised and enlarged, 1994. (Booklet)
- ~ Swank, Scott. *Shaker Life, Art, and Architecture: Hands to Work, Hearts to God*. New York: Abbeville Press, 1999.

### Websites for Shaker Villages:

- ~ Canterbury, New Hampshire  
[www.shakers.org](http://www.shakers.org)
- ~ Hancock, Pittsfield, Massachusetts  
[www.hancockshakervillage.org](http://www.hancockshakervillage.org)
- ~ Pleasant Hill, Kentucky  
[www.shakervillageky.org](http://www.shakervillageky.org)
- ~ Sabbathday Lake, New Gloucester, Maine  
[www.shaker.lib.me.us](http://www.shaker.lib.me.us)
- ~ Watervliet, Albany, New York  
[www.crisny.org/not-for-profit/shakerwv](http://www.crisny.org/not-for-profit/shakerwv)

## Shared Space, page 5

### Publications:

- ~ *Hints and Guidelines for Calculating the Cost of Renting Space*. Published by the Interfaith Coalition on Energy, 215-635-1122
- ~ *Property and Liability Insurance Issues for Religious Properties with Multiple Occupancy*. Published by the Preservation Alliance for Greater Philadelphia. \*

\* Available from Partners for Sacred Places at 215-567-3234 or [www.sacredplaces.org](http://www.sacredplaces.org)

\*\* Preservation briefs are available in print from the U.S. Government Printing Office at 866-512-1800 or online at [www2.cr.nps.gov/tps/briefs/presbhom.htm](http://www2.cr.nps.gov/tps/briefs/presbhom.htm)

## Plaster, page 8

### Publications:

- ~ Ashurst, John and Nicola. *Mortars, Plasters and Renders*. Practical Building Conservation: English Heritage Technical Handbook. Vol. 3. New York: Halsted Press, 1998.
- ~ Fisher, Charles E., ed. *Caring for Your Historic House*. New York: Harry N. Abrams, Inc., 1998.
- ~ Shivers, Natalie. *Walls and Molding: How to Care for Old and Historic Wood and Plaster*. Washington: Preservation Press, 1990.
- ~ MacDonald, Marylee. *The National Park Service's Preservation Brief No. 21: Repairing Historic Flat Plaster—Walls and Ceilings* \*\*
- ~ Flaharty, David. *The National Park Service's Preservation Brief No. 23: Preserving Historic Ornamental Plaster*. \*\*
- ~ Chase, Sara B. *The National Park Service's Preservation Brief No. 28: Painting Historic Interiors*. \*\*

## Researching Building History, page 12

### Publications:

- ~ McDonald, Travis C. *The National Park Service's Preservation Brief No. 35: Understanding Old Buildings: The Process of Architectural Investigation*. \*\*

## Historic Paint Analysis, page 14

### Publications:

- ~ Moss, Roger W., Ed. *Paint in America: The Colors of Historic Buildings*. Washington: The Preservation Press, 1994.
- ~ Look, David W, AIA and Kay D. Weeks. *The National Park Service's Preservation Brief No. 10: Exterior Paint Problems on Historic Woodwork*. \*\*
- ~ Chase, Sara B. *The National Park Service's Preservation Brief No. 28: Painting Historic Interiors*. \*\*

# Financial & Technical Assistance

Contact the following programs to find out more about the type of assistance they provide.

## *New York Landmarks Conservancy*

### *Sacred Sites Program*

Ann Friedman

Manager, Grants and Technical Services

141 Fifth Avenue

New York, NY 10010

212-995-5260 or 800-880-6952

[annfriedman@nylandmarks.org](mailto:annfriedman@nylandmarks.org)

Offers technical and financial assistance to historic houses of worship located in New York State. Grants available for restorations, repair projects, and planning. A revolving low-interest loan fund for properties in New York City is also administered by the Conservancy.

## *National Trust for Historic Preservation*

Bruce Yarnall

Preservation Services Fund Coordinator

1785 Massachusetts Avenue, NW

Washington, D.C. 20036

202-588-6197

Offers grants to nonprofit organizations through the Preservation Services Fund, the Johanna Favrot Fund, and the Cynthia Woods Mitchell Fund. More information at [www.nthp.org/help/grants.html](http://www.nthp.org/help/grants.html)

## *Interfaith Coalition on Energy*

Andrew Rudin

Project Coordinator

7217 Oak Avenue

Melrose Park, Pennsylvania 19027

215-635-1122

Offers publications on energy conservation for religious buildings and on-site assessments in the greater Philadelphia area.

## *Preservation League of New York State*

Tania Werbizky

Director of Technical Services

44 Central Avenue

Albany, NY 12206

518-462-5658

[info@preservenys.org](mailto:info@preservenys.org)

Makes preservation grants through the Rural New York Historic Grant Program.

## *Sacred Trusts VII*

Patrick Hauck

Partners for Sacred Places

1700 Samson Street, 10th Floor

Philadelphia, PA 19103

215-657-3234

[phauck@sacredplaces.org](mailto:phauck@sacredplaces.org)

National conference to be held October 24-26, 2002 in Washington, DC, with practical training for building caretakers.

COMING SOON

from the New York  
Landmarks Conservancy

A CONGREGATION'S GUIDE TO  
REPAIRING OLDER BUILDINGS

The first step-by-step book to show you  
how to manage a repair project!

Keep reading *Common Bond* for details