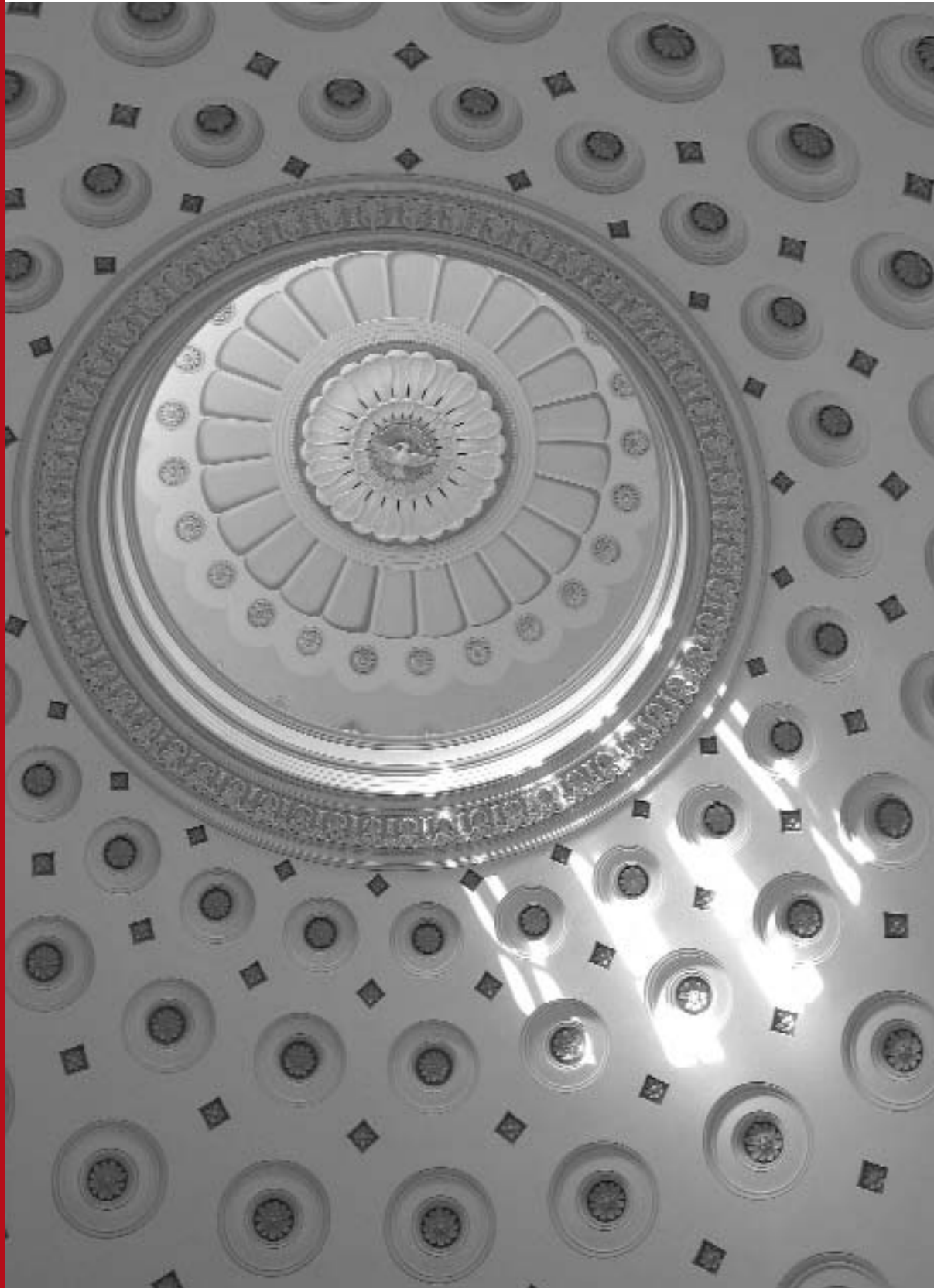


# Common Bond

In this Issue

Roof Restorations

Heritage Tourism



THE NEW YORK  
LANDMARKS  
CONSERVANCY

The New York Landmarks Conservancy's Sacred Sites Program offers congregations throughout New York State financial and technical assistance to maintain, repair, and restore their buildings. In addition to providing hundreds of thousands of dollars in matching grants each year, the Conservancy offers technical help, workshops for building caretakers, and publications.

*Common Bond* is the technical journal of the Sacred Sites Program. It is funded by grants from the James A. Macdonald Foundation; State Senator Liz Krueger/New York State Office of Parks, Recreation, and Historic Preservation; and contributions from friends and readers.

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One-year subscriptions are available for \$15.  
Back issues are available in print and online.

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Special thanks to Veronica Ball.

## Photography

Courtesy of Conservancy staff.

Additional photography courtesy of: Carolyn Brackett (p.12, left); City Club of Cleveland (p. 11, above); Cleveland Restoration Society (p. 11, below); Tom Crane (p. 12, right); Fair Street Reformed Church, Kingston, NY (p. 6, top); Fr. Anzelm Chalupka and Joseph Cascio, courtesy of Corpus Christi Church, Buffalo, NY (p. 14); John G. Waite Associates, LLP (p. 15); Rick Lippenholz, courtesy of The Basilica of the Assumption Historic Trust, Inc. (cover and p. 16); Rachel Rabhan (p. 13, right); and William Stivale (p.3-5).

Architectural metals traditionally have been used as roofing materials in American building. Metal roofs are not only historically appropriate, but also durable against strong winds and excessive moisture, offering long-term protection. Lightweight and easily installed, metal roofing has come in the form of sheets (or pans), pressed panels, tiles, and individual shingles and in a variety of materials since the 19<sup>th</sup> century. Copper and terneplate are among the most popular. *Common Bond* introduces copper and terneplate and compares their installation and wear, alongside examples of congregations that have utilized them.

## Copper

An elegant metal, copper is often chosen for its durability and the aesthetic appeal of both its new, “red” state, or its signature green patina. Because this metal is expensive, builders may reserve its usage for drainage systems such as flashing, gutters, and downspouts. But a copper roof can last centuries, making it well-worth the initial expense and an appealing long-term solution.

Copper roofs have a long history in American building, dating from as early as the Colonial period. One of the most significant examples of copper roofing is Philadelphia’s Christ Church. Built between 1727 and 1744, it features a standing-seam copper roof.

Copper’s malleability also makes it perfect for domes and cupolas since it can be easily shaped around curved frames to create elaborate architectural elements or folded into waterproof seams. Likewise, its thermal conductivity makes its installation easy where soldering, welding, or brazing (soldering with brass or similar alloys) is needed.

## Installation

Copper can be installed as roofing in the form of sheets or shingles. Once installed with the right sheet thickness, or gauge, a copper roof will require little maintenance. Notes architectural conservator Ed Kamper, “20 oz. copper should be used on any surface that will be exposed to weather. 16 oz. is recommended for decorative elements that will not be directly exposed.”

*above and below: The copper domes of the Russian Orthodox Cathedral of the Transfiguration of Our Lord in Williamsburg, Brooklyn were recently restored.*



# Copper & Terneplate: The Facts about Metal Roofing

Jackie Peu-Duvallon



Using the appropriate seam profile is also important. The seam is the type of joinery commonly used to connect metal panels to one another.

A standing seam has an upturned portion that connects to adjacent metal sections and creates distinctive vertical lines by raising the seam above the drainage plane of the roof. These seams are held together by concealed clips, or cleats. Standing seams are generally specified for use on steeply-pitched roofs and in areas of high precipitation.

As the name suggests, batten seams are secured to wood battens, not directly to the roof decking. This type of seam is used widely on large-pitched roofs, or where the look of prominent ribs created by the battens is desired.

Flat seams are soldered and specified for flat- or slightly-pitched roofs. Flat-seam copper roofs have been used on decorative elements, such as domes and cupolas from the Colonial period through today.

*above: Gardner Earl Chapel and Crematorium, Troy, NY has a batten-seam copper roof.*

*below: Holy Trinity Episcopal in New York, NY features a standing-seam copper roof.*

## The Importance of Installation

The Church of the Holy Apostle is both a New York City landmark and listed in the National Register of Historic Places. The history of its copper roof exemplifies how improper installation and inappropriate maintenance can lead to twisting and tearing of copper.

Its roof had originally been of wood but was replaced with copper at the turn of the last century. The copper roof had been installed with incorrect size panels and was through-nailed during later maintenance. The pans were too wide and the seams too closely spaced. This, coupled with the nailing, left the material without an outlet for its natural thermal expansion and contraction, causing seams to open and tear and the metal to buckle.

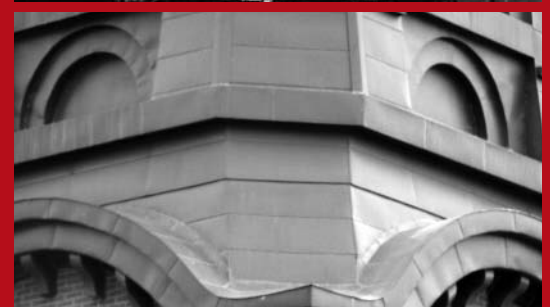
Along with this structural flaw, the roof suffered further damage when a fire gutted the church interior and destroyed part of the roof in 1991. Pitted with age, the roof's copper was removed at this point, but samples were saved to reference for future restoration.

As a temporary measure, Marine-grade plywood was caulked and painted watertight to replace the copper. Unfortunately, this led to water damage to the interior finishes and tower.

Funds from Rhodebeck Charitable Trust; the Peter Jay Sharp Foundation; the New York State Office of Parks, Recreation and Historic Preservation; as well as a \$25,000 Robert W. Wilson Sacred Sites Challenge Grant from the Conservancy in 2002, allowed the church to replicate and install new copper sheeting. Yankee Steeplejack Company (YSC) served as the contractors.

Because the ornamental detail varied from one piece of wood to another, the YSC crew worked daily making a pattern. The team cut and installed those pieces on site in order to match the the turn-of-the century original in design, workmanship, and appearance.

Completed in fall 2006, Holy Apostle's restored copper roof helps the landmark shine in its urban setting of Manhattan's Chelsea neighborhood.



*above: The restored copper roof at Holy Apostles Church.*  
*below: A detail of the flat-seam copper panels.*

## Wear

Copper's high corrosive resistance also makes it ideal for roofing. The signature green patina that copper acquires over time is in itself a layer of corrosion that also prevents further layers from being affected. Nonetheless, the most common causes of deterioration and failure in copper roofing are mechanical damage, corrosion attack, and understructure deterioration.

Mechanical damage includes: wind displacement; excessive thermal movement (expansion and contraction due to temperature changes); restriction of thermal movement (incorrect felt underlay); and accidental impact. Bulges, cracks, and pitting are signs that the copper has fatigued or decayed to where it is no longer water-tight.

Copper corrosion can be caused by using attachments made of dissimilar metals. One of the most common mistakes made in copper roofing or flashing installation is the use of dissimilar metals as attachments. When in contact with less noble metals, which are more resistant to corrosion, copper will act as a cathode and corrode more base-metals, such as steel, through a process called galvanic action. Therefore, the nails, screws, or bolts used must be made from copper or copper alloy.

Preventing galvanic corrosion is less of an issue when copper sheet is installed using traditional joining methods such as mechanical lapping and folding.

Acid rain and run-off from other surfaces also causes corrosion. For example, small particles of slate carried by rainwater will over time wear on the surface of copper flashing, causing pitting. (This is another reason why gauge is important; the appropriate sheet thickness will maintain its integrity longer when used with slate.) Acid rain is the chief atmospheric corrosive of copper and its alloys. Consistent attack by acid rain leads to thinning of the material over time and eventual failure.

Congregations in areas of high acid rain concentration may instead choose an appropriate alternative to copper. Lead-coated copper has all the benefits of copper but is also resistant to galvanic corrosion and corrosion from acid rain. The lead coating also prevents run-off stains on masonry. This may be more expensive flashing material but worth the investment.

Overall, when inspecting a roof's condition, external observation should not be the only method used. Rather, to make a full assessment a specialist should be present to open and close seams so that the substrate, or underlayment, can be inspected. A wire gauge and micrometer should be used to check the thickness of the sheet and the dampness of the walls, respectively.

## Repair

Applying a protective coating is one option for preserving the surface of copper. High performance coating systems are used, such as epoxy primers followed by urethane finish coats. Larry Plevy of Schtiller & Plevy, Contractors, specializes in sheet metal roofing and restoration and recommends this method. But he notes that the finish coat must be maintained by being repainted every five years. If damaged elements cannot be salvaged, they should be replaced in kind.



## New Copper for Russian Domes

The Russian Orthodox Cathedral of the Transfiguration of Our Lord in Williamsburg, Brooklyn recently reclad its five copper onion domes. Designed by Louis Allmendiger to recall the Cathedral of the Dormition in Moscow, the Byzantine Revival - style cathedral was built between 1916 and 1921. It is a New York City Landmark. The recladding was part of a larger restoration that included refurbishment of the three-bar patriarchal crosses that crown the domes and repointing of the domes' brick octagonal bases. The Cathedral's recladding process exemplifies the use of different seams according to pitch and roof size.

The recladding of the domes was necessary because the century-old copper had been damaged by hail storms and was showing signs of wear. "The copper was in good condition but had microscopic holes in it," notes the project's contractor, Larry Plevy of Schtiller & Plevy, Contractors. These holes classify as pitting of the metal, which can range from being microscopic in size to up to 1/4 inch in diameter. Pitting will cause copper to have a yellowish gold color a result of the copper wearing thin.

The domes were reclad using the same seam profiles that had been used originally, according to Landmark standards. The roof of the central dome, which is 85 feet in diameter, was installed using flat seams.

The roofs on the four smaller 12-foot corner domes were installed using a system of vertical raised seams. The smaller diameter and more steep design of the corner domes meant that smaller pans of copper would have to be used. Notes William Stivale, the architectural conservator advising the project: "If flat seams had been used instead of vertical ones, we would have had to scatter the seams and ended up with a whole bunch of little seams."

The project was financed with the help of a \$25,000 Robert W. Wilson Sacred Sites Grant from the Conservancy, in addition to a grant from the New York State Office of Parks, Recreation, and Historic Preservation.



*Fair Street Reformed Church in Kingston, NY replaced portions of its terneplate roof with a modern version of the material.*

## Terneplate

A less-known metal roofing that was popular in the late 19th and early 20th centuries, terneplate can still be found on many historic buildings. First produced by Joseph Truman in 1825, it began as tinplate that was hot dipped in lead. Later innovations led to true terneplate with a composition of 15 to 20 percent tin; the rest, lead. In the 19th century, these roofs were installed with either soldered seam or flat seams for low-pitched roofs or standing seams for high-pitched roofs.

Terneplate is not to be confused with tinplate, which is iron or steel plate with a tin coating. Instead, terneplate is essentially a thin iron sheet coated with an alloy of lead and tin. It was commonly used as a roof cladding and for flashings and gutters.

Plating is necessary to prevent the iron from rusting and is a durable method as long as the integrity of the coating remains intact. An iron roof requires an undercoat, and its surface must be well-painted to protect that coating. Consequently, terneplate requires repeated maintenance and painting, yet it still offers excellent corrosion resistance.

Larry Plevy of Schtiller & Plevy, Contractors adds: "Terneplate needs to be maintained and coated, and the dewpoint of the roof has to be monitored." Dewpoint is the temperature at which condensation occurs and can be altered by coating composition, reducing condensation.

## Wear

Like any other metal roof, terneplate is vulnerable to mechanical damage, corrosion attack, and understructure deterioration. Visible cracks, streaking, pitting, and rust are signs that a terneplate roof has deteriorated. Generally, these conditions are due to lack of maintenance, and often the only viable repair option is full replacement.

Still, for their durability and long lifespans, "terned roofs are good roofs," notes Marilyn Kaplan, a preservation architect in upstate New York. She has observed that original terneplate roofs are still commonly found on historic buildings.

One of her former projects, Fair Street Reformed Church in Kingston, New York, recently repaired and recoated its 1934 terneplate-steel roof;

small portions were replaced with a modern version of the material. Built in 1850 and designed by Thomas Thomas, Fair Street is an imposing Gothic Revival structure constructed of locally-quarried limestone. The church had received a consulting grant from the Sacred Sites Program for the development of plans and specifications. The roof restoration and other associated restoration work were financed with the help of a \$25,000 Robert W. Wilson Sacred Sites Challenge Grant from the Conservancy in 2002.

Kaplan notes that once a terned roof has rusted, it is hard to have confidence that priming and painting will prevent further deterioration. Perhaps for this reason, Kaplan finds many historic terned roofs are replaced with EPDM (Ethylene Propylene Diene Monomer) rubber roofs. Although easy to install, EPDM roofs do have a shorter lifespan.

## Modern Metals

The most common metal roofs used in new construction today are steel or aluminum. Aluminum roofing is affordable and lightweight, but it is vulnerable to thermal expansion, which can cause problems over time. It also is not as readily soldered as copper. Steel is invariably galvanized by the application of a zinc or zinc/aluminum coating, which greatly reduces the rate of corrosion.



*Christ Church in Cobble Hill, Brooklyn, has a standing-seam steel roof.*

Standing-seam steel is a popular metal roofing option. Steel can be painted any color and is available with factory-applied coatings, similar to paint. Aesthetically appealing, these coatings protect the metal panels and can also help keep a roof cooler.



*Episcopal Cathedral of All Saints in Albany, NY has a standing-seam, terne-coated, stainless steel roof.*

Terne-coated stainless steel has become the preferred replacement for historic terne roofs, because of its relatively lower maintenance. It will not rust or corrode and weathers to a natural matte-gray finish, but it is expensive.

## Quality Options

Traditional in style and durable in wear, both copper and terneplate offer high-quality, long-term options for historic roofs. Modern materials have proven to be effective alternatives. Congregations must consider historical appropriateness and cost-effectiveness when selecting a metal roof that best suits their building's style and their preservation goals.

## A Careful Consideration

St. Paul's Evangelical Lutheran Church in New York's Hudson Valley chose to replace its asphalt roof with copper. Located just north of Rhinebeck, New York, St. Paul's is individually listed on the National Register of Historic Places. Romanesque Revival in style, the church features brick construction and a steeply pitched cross-gable roof and bell tower, designed in 1889 by the Brooklyn-based architecture firm, Lawrence B. Valk & Sons.

A conditions survey in 1996 by John G. Waite Associates, Architects, funded in part with a consulting grant from the Conservancy, identified wide-spread water drainage problems as a result of the roof's state. The congregation received from the Conservancy a \$25,000 Robert W. Wilson Sacred Sites Challenge Grant in 2002 to facilitate the complete replacement of the main roof. The project also included waterproofing and masonry repointing.

Waite's team first considered replacing the asphalt roof with slate, the original roof material. Investigation of the roofing structure, however, determined that the truss system would not support the weight of slate. "The congregation didn't want to use asphalt again because it lacks longevity," shares Waite. "We needed to find a lightweight material that was also traditional."

Standing-seam metal roofs then came into the discussion. St. Paul's pastor, Reverend Kenneth Jetto, recalls: "Terne-coated stainless steel was considered, but we didn't like the appearance of it with our building — too bright and white. So, we decided for aesthetic purposes to go with copper. And it will yield a long, useful life."

The construction documents were amended to specify standing-seam copper flat pan for the main roof, as well as to replace the damaged slate roof on the steeple. This solution resolved the water drainage problems in a historically appropriate material.



According to Waite's Project Manager, Michael Curcio, the copper roofing installation is a specialty and must be carefully implemented. Before beginning work at St. Paul's, his firm asked the roofing contractor to do a sample of the copper seams being used, which was then used as a model. Detailing is important, he notes, because of the material's propensity for expansion and contraction. The slope of the roof dictated where raised seam would be used; soldering would be used on flat portions of the roof.

The roof replacement has been a tool in stewardship of their building. To fund the project, the church used as its base a portion of its endowment. Through community and congregational appeals, and fundraising events, the church raised \$26,000 in advance of the start of the project. The Wilson Grant served to encourage the congregation in its efforts and helped leverage the assets already raised.

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## Organizations

Metal Roofing Alliance  
[www.metalroofing.com](http://www.metalroofing.com)

The Copper Development Association  
[www.architecture.copper.org](http://www.architecture.copper.org)

# Built to Last: A Lead Roof in Albany

Jackie Peu-Duvallon



Located just south of Capitol Hill in downtown Albany, New York, the Cathedral of the Immaculate Conception is the third oldest cathedral in the U.S. It was built from 1848 to 1852 by architect Patrick Charles Keely. An excellent example of American Gothic Revival ecclesiastical architecture, the brownstone building features Gothic-arched entrance portals and windows and twin towers that stand 210 feet high.

In 2001, cathedral leadership began implementing a rehabilitation and master plan that included extensive renovations to the façade and replacement of the roof. A \$25,000 Robert W. Wilson Challenge Grant from the Conservancy, followed by a second challenge grant in 2005, along with several New York State grants, helped finance this substantial undertaking. The congregation hired the firm of Mesick, Cohen, Wilson, Baker Architects, LLC, to come up with a solution for a new roof that would last 200 years. Uniquely, during the restoration, the congregation opened its doors for tours.

## An Extensive Restoration

When the project began, the Cathedral featured a slate roof. The firm's lead architect, M. Jeffrey Baker, immediately surmised that slate was probably not the roof's original material since the infrastructure for transporting slate from Vermont quarries to Albany was not developed until the later part of the 19th century. Instead, a tin-coated or terneplate iron roof was likely in place originally.

Historic photographs, as well as investigation of the trusses, confirmed this theory. "The purlins within the attic had water stains on them in a constant pattern, roughly 24 inches apart," Baker recalls. (Purlins are horizontal timbers supporting the roof rafters.) "This kind of failure is easily explained [ if there ] was indeed a standing seam metal roof on the building. The seams failed, allowing water to enter the attic and stain the purlins in the pattern we observed." Once the slate was removed, the exposed roof deck showed clear signs of a previous metal roof with standing seams set 24 inches on center.

Since a metal roof was historically appropriate, the congregation considered copper, lead-coated copper, and terne-coated stainless steel as

replacement materials. But the architects' knowledge of roofs on cathedrals and buildings in Europe gave them another option: lead.

Lead has been used as a roofing material in Europe for hundreds of years. It is not uncommon to find ones that are 300 years old, says Baker. In the 18th and early 19th centuries, lead was imported from England to use as roofing material in the U.S., but it never became a routine part of American building tradition. Consequently, the selection of a lead roof for the Cathedral represents an innovation on historically appropriate alternatives.

Baker points out: "We realized that the lead roof will not exactly replicate the thin sheets of terne- or tin-coated iron originally on the building. Terne- and tin-coated iron are no longer manufactured anywhere in the world, and many alternative materials do not accurately replicate the original rolled-iron roof. Lead would certainly be more faithful to the original appearance than the slate roof, and it will last longer than any other material we could apply to the building."

To advise the installation, the firm hired one of the world's experts on the application of lead roofing, Stan Halls, the UK-based author of *The Sheet Lead Manual*. He worked closely with the architects in developing the details for the roof, which was installed with rolled seams set at 24-inch

*Crews installed the new lead roof with rolled seams at 24-inch intervals.*





intervals. The lead leader boxes, where water is collected and conducted to downspouts, were manufactured by Chris Bailey of El Dorado Metals in Arkansas. (see below)

Further, notes Baker, "When [lead roofs] finally require replacement, it is because over a [centuries-] long span of time, the lead tends to creep on steep roofs; that is, the lead is thin near the ridge of the roof and thick near the roof edge. When this finally occurs, the lead is removed from the building, melted down, and once again formed into sheets to be re-applied to the building."

Although lead has been eliminated from many household products and materials, and lead poisoning is a serious environmental and occupational concern, sheet lead is actually recyclable. "Studies have proven that, as a roofing material, it is quite environmentally friendly," Baker clarifies.

Immaculate Conception's roof replacement literally has topped off the exterior renovations — and with pleasing results. Tom Prindle, director of development, comments: "Aesthetically, the roof looks great, and we've had very positive reactions from the congregation."

## An Ongoing Attraction

While the first exterior phase was occurring, the Cathedral kept open its stone yard for tours, and Prindle notes it will reopen when the second exterior renovation phase begins. Tours of the Cathedral have long been popular attractions.

Tours are offered year round by appointment and Wednesdays at 1:00 p.m. in the summer. Although tours are free, Prindle has observed that guests regularly ask whether they can donate to the Cathedral or its ongoing restoration. "People become interested and aware of the fact that these structures aren't going to take care of themselves...once they understand the issues, they want to become involved in some capacity."

Guides tailor tours to the interests of individual groups. "When I first came to the Cathedral," Prindle shares, "I noticed that the tours were heavy on the theological slant. And I noticed that people would drift away. People have different interests, so we try to design the tour experience around those interests. If people are interested in art history, for example, that becomes the focus."

For promoting the tours, the church benefits from its location. Prindle says that the Cathedral has an ongoing "covenant" with their neighbor, the Episcopal Cathedral of All Saints, and each congregation actively encourages visitors to explore the other site. "We're right next door to the governor's mansion, the New York State Museum, and the Empire State Plaza," making the church a popular stop for visitors.



*The Cathedral's lead roofing, drainage system, and re-created crenellated parapets were installed in 2002.*



*Cathedral Rector The Reverend William H. Pape; Jeff Baker, principal of Mesick, Cohen, Wilson, Baker Architects; and Conservancy President Peg Breen review brownstone pinnacles in the Cathedral's stone yard that was open for tours during the exterior restoration.*



### Leader Heads

Leader head boxes are usually mounted at the top of exterior walls, at the roof level, and are connected to roof gutters and associated drains by a short drain pipe or elbow that runs down from the roof and bends out through the wall to the leader head box.

The opening in the wall that allows the roof drain through is known as a scupper. Leader head boxes collect rainwater from the roof gutter via the scupper, connecting the horizontal gutter to the vertical leader. The leader then conducts the rainwater down to the ground and away from the building, or to a sub-grade storm drain.



# Heritage Tourism & Sacred Sites: An Introduction

Amy Radbill  
& John Chaich

From the Vatican to the Salt Lake Temple, great sacred sites worldwide have long been subjects of interest to travelers. In the United States, sites such as St. Patrick's Cathedral in New York City and Christ Church in Philadelphia have been tourist attractions in larger metropolitan areas. Now smaller congregations and communities across the country have begun to position their historic houses of worship as sights to see.

Whether a congregation wants to offer regular tours of its site or to develop a larger tourism program, cultural heritage tourism is based in authentic interpretations and civic collaborations. Successful tour efforts not only preserve a congregation's history but also increase its presence in the community, building a stronger case and contacts for stewardship and fundraising.

## What is Heritage Tourism?

The National Trust for Historic Preservation defines cultural heritage tourism as "traveling to experience the places and activities that authentically represent the stories and people of the past and present. It includes historic, cultural, and natural resources."

The Trust began its heritage tourism program in 1989. Although not focused specifically on sacred sites, the Trust's expertise and resources provide models of how a house of worship can develop tourism campaigns or simply improve its on-site tours. Notes Amy Webb, Director of the Trust's Heritage Tourism program: "I think a lot of what tourism has been about is going to experience places connected to our past."

## Why Sacred Sites?

Tours of sacred sites connect congregation members to their own history and community members to your site's historic significance.

Terri Cook, author of *Sacred Havens: A Guide to Manhattan's Spiritual Places* and a private tour guide in Manhattan and Brooklyn, believes religious sites are an accessible way for people to learn about the history of a community or the nation. "History is also in historical societies and libraries...but sacred havens are live societies that anyone can visit."

On her tours, attendees often ask about the history of the site. "Everyone is very curious about everyone else's sanctuaries. People say to me, 'I walk by these places every day, and I've always wondered about them.'"

A site's architectural history or recent restorations provide intriguing content for visitors. "A site doesn't have to be the biggest cathedral in the world. It might be a very small site that has an interesting story to tell about the culture of that region," notes Carolyn Brackett, senior program associate with the National Trust's Heritage Tourism Program.

Heritage tourism also offers congregations an opportunity to compile and interpret their history. Cook shares, "I highly recommend to every community I speak to that they capture their history now...and open up their doors and explain to people who they are, how long they've been there, and just what they do. This is the way they're going to stay alive in the community."

*above left: Author Terri Cook leads a tour of the Church of St. Joseph, NY, NY.*

In the early 1990s, the National Trust began intensive three-year initiative to look at heritage tourism. It worked with 16 pilot areas in Indiana, Tennessee, Texas, and Wisconsin.

The Trust's publication, *Getting Started: How to Succeed in Heritage Tourism*, grew out of this initiative and outlines the consistent strategies for high-quality, long-term tourism efforts. While not developed specifically for sacred sites, a congregation can adapt these lessons to their needs and goals.

Following the Trust's outlines for best practices and strategies for heritage tourism, *Common Bond* highlights a range of sacred sites that have developed tours in addition to tourism programs that have included sacred sites.

## Five Principles for Successful and Sustainable Heritage Tourism

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### 1. Collaborate

Much more can be accomplished by working together than by working alone. Successful cultural heritage tourism programs bring together partners who may not have worked together in the past. Building partnerships is essential, not just because they help develop local support, but also because tourism demands resources that no single organization can supply. Its success depends on the active participation of political leaders, business leaders, operators of tourist sites, artists, and craftspeople, hotel/motel operators, and many other people and groups. Regional partnerships are also useful to cultural heritage tourism efforts. Cooperating in a regional arrangement lets you develop regional themes, pool resources, save money, and expand your marketing potential. Those resources include not only money for marketing campaigns, for example, but also facilities (accommodations for travelers, say) or expertise in tourism, preservation, the arts, or another area.



above: The "Cleveland 101" tours have introduced young professionals to the city's culture by focusing on sacred sites such as this Mosque.

Sacred sites are the subject of a series of tours collaboratively produced in Cleveland, Ohio. Two groups, the **City Club New Leaders** and **Cleveland Bridgebuilders**, began the "Cleveland 101" tours to introduce young professionals to the city's history and the challenges of urban renewal and revitalization. The partners focused on the city's sacred sites as a way to highlight this.

The collaboration brought together a range of multicultural organizations from Islamic, Jewish, and Muslim associations to professional networks such as the Young Latino Network. This mix provides multiple promotional opportunities for both the tours while raising the visibility of the featured sites to new audiences.

In early 2007, the City Club will organize tours to the area's Baptist churches, Mosques, Hindu temples, and synagogues. One tour focuses on the Tremont neighborhood, which is home to the largest concentration of historic churches in the country ranging from Greek Orthodox to Polish Roman Catholic congregations. In May, the "Foundations of Faith: Touring Cleveland's Sacred Landmarks" will focus on architecturally compelling sites downtown such as the oldest surviving structure on Cleveland's Public Square, the Old Stone Church, which dates from 1884 and features Tiffany and LaFarge stained glass windows.

From the preservation perspective, the **Cleveland Restoration Society** has organized tours of sacred landmarks since 1999 around various themes. Its recent narrated, nighttime "Beacons of Hope" tour featured exterior views of nine of the 11 steeples that the Society has helped illuminate, thanks to a long-term grant from the Cleveland Foundation.

*Learn more about the Cleveland 101 tours at [www.cityclub.org](http://www.cityclub.org).*

*Learn more about the Cleveland Restoration Society's tours at [www.clevelandrestoration.org](http://www.clevelandrestoration.org).*

*left: The Cleveland Restoration Society organizes themed tours of the city's historic sacred sites.*

## 2. Find the fit

Local priorities vary. So do local capabilities. In other words, local circumstances determine what your area needs to do and can do in cultural heritage tourism. Programs that succeed have widespread local acceptance and meet recognized local needs. They are also realistic, based on the talents of specific people as well as on specific attractions, accommodations, and sources of support and enthusiasm. One of the reasons cultural heritage tourism is on the rise in the United States is that travelers are seeking out experiences that are distinctive, not homogenized. They want to get the feel of a very particular place or time. You can supply that experience, and benefit in the process, but only if your program is grounded in local circumstances.



*Beth Salem AME Church is in the Southeast Tennessee Religious Heritage*

In 2003, Carolyn Brackett, senior program associate with the National Trust's Heritage Tourism Program, was contacted by Susan Goldblatt of the Southeast Tennessee Development District. Goldblatt was seeking help to develop tourism programs in ten counties.

When Brackett began exploring the area, it became clear that the counties had so much in common that it made more sense to organize tourism programs by thematic links such as music, farming, the region's industrial history, and religion. "There were so many sites that had significance not only to the religious history of that region, but also to the state and to the nation."

Goldblatt began researching and fundraising to create a **Southeast Tennessee Religious Heritage Trail**, a collection of sites for tourists to visit across the Southeastern portion of the state. Sites of historical religious significance include the site of the Scopes trial — in which a high school biology teacher was tried for teaching evolution — and the headquarters of the Church of God.

The trail not only has united sites in the region but also presented a more user-friendly package to travelers. "One thing that made the area so appealing is that there were so many sites that they created a critical mass," notes Brackett. "Travelers might not drive for miles and miles just to see one thing — the more there is to offer, the more appealing it is."

*Visit [www.southeasttennessee.com](http://www.southeasttennessee.com) or call 423.424.4263 for more.*

## 3. Make Sites and Programs Come Alive

The human drama of history is what visitors want to discover, not just names and dates. Interpreting sites is important, and so is making the message creative and exciting. Find ways to engage as many of the visitor's five senses as you can, as the more visitors are involved, the more they will retain.



*The gates to the historic burial ground at Christ Church, Philadelphia.*

The spiritual home to such historic figures as Benjamin Franklin, who is buried in the nearby burial ground, Christ Church in Philadelphia naturally is an American monument and tourist attraction. To continue to reach new audiences in new ways, **Christ Church Preservation Trust in Philadelphia** performed an influential study.

According to executive director Don Smith, feedback from the study has shaped tour content. Staff decide a theme for each year and design their tours around it. Last year, their Benjamin Franklin theme included a walking tour of the burial grounds, "Franklin's Fabulous Family, Friends, and Foes." This year's theme will be Revolutionary Women and will highlight stories of women from the church's history.

The church's extensive tour program attracts 150,000 visitors each year, and the burial ground attracts 75,000. The budget for the tourism program is \$350,000 per year, which pays for a full time staff of three, including a head guide at both the church and burial ground and the training and hourly wages for other guides. Paid and volunteer guides are both available to the public seven days a week.

A small fee is charged for burial ground tours, and donations are suggested at the church site. Gift shops at both sites generate additional income, which goes to the preservation of the two sites. The Church is also undergoing a \$10 million capital campaign.

Smith sees that the program has three primary benefits: "The congregation sees this program as part of their urban mission; we see the tourism program as an opportunity to provide a steady stream of income for preservation; and we get the chance to tell some wonderful stories."

*Visit [www.christchurchphila.org](http://www.christchurchphila.org) or call 215.922.1695 for more.*

## 4. Focus on Quality and Authenticity

The true story of your area is the one worth telling. The story of the authentic contributions previous generations have made to the history and culture of where you live is the one that will interest visitors, because that is what distinguishes your area from every other place on earth. It's authenticity that adds real value and appeal. Your area is unique, and its special charm is what will draw visitors. By focusing on authenticity and quality, you give your area the edge.



*Harlem Heritage Tour's weekly Gospel Tour features Abyssinian Baptist Church.*

Sacred sites are rooted in their community's history, which lends a distinctive authenticity to tours. Congregation members are resources for helping write the story that a site's tours will tell.

To research her sacred sites tours, author Terri Cook often finds newest inspiration in a congregation's oldest members. She shares that when visiting sacred sites, "I sit beside the oldest member of the congregation I can find... they're the ones who tell me the stories and lead me to their history."

The popular Harlem Heritage Tours offered by the **Harlem Heritage Tourism & Cultural Center** were built on community input. In addition to thematic tours ranging from the Harlem Renaissance to the origins of Hip Hop, the company provides Gospel Tours of historic churches each Sunday. Both walking and bus tours are available. The tours stop at several sites that The New York Landmarks Conservancy helped restore. The tours not only celebrate Harlem's historic religious architecture but also the rich musical culture and community born from the church. Moreover, tour guides live in Harlem, lending an insider's perspective and passion.

The service's creator and proprietor, Neal Shoemaker, was born and bred in Harlem, which he feels gives him an advantage over commercial tour companies. He believes that it is important to start from the perspective of the congregational community — not the tourist. By "community," Shoemaker means the informal leadership of the congregation, not necessarily the official leaders and administrators. "Typically, the informal leadership wants what a visitor wants." Shoemaker feels strongly that the cultural component of a tour — meeting people from the community and finding out about the history of a site — provides the most substance for the average tourist.

*To learn more, visit [www.harlemheritage.com](http://www.harlemheritage.com) or call 212.280.7888.*

## 5. Preserve and Protect

When your historic and cultural assets are at the heart of your plans to develop tourism, it's essential to protect them for the long term. Hearts break when irreplaceable structures are destroyed or damaged beyond repair, instead of preserved and protected as they deserve. Equally tragic is the loss of traditions: a way of crafting wood or farming, of celebrating holidays, or feasting on "old world" cuisine. By protecting the buildings and qualities that attract visitors, you safeguard the future.



*A walking tour stops at Eldridge Street Synagogue in New York City.*

The Jewish Synagogue Tours offered by **The Lower East Side Conservancy (LESC)** preserve culture and architecture.

LESC consistently offers customized tours that always showcase synagogues of very different styles, from the 1887 Beth Hamedrash Hagadol, the first synagogue to become a City Landmark, to the 1887 Eldridge Street Synagogue, the first great house of worship built in America by Eastern-European Jews. Eldridge Street is undergoing a multi-million dollar restoration and has received six grants from the Conservancy since 1991, including a recent grant for stained glass restoration.

The tours also spotlight Kehila Kedosha Janina (1926), the only Romaniote synagogue in the Western Hemisphere and the only Greek synagogue in New York. It also has a museum focusing on Romaniote history and Greek Jews during the Holocaust.

Almost all the synagogues featured are still home to modern communities of worshippers, and tour guides are also connected to the neighborhood. "All of the people who went through the training had a demonstrated, preexisting connection to the Lower East Side — some of them are fourth generation," notes Executive Director Lauren Tobias-Cohen. She hired local author and historian Joyce Mendelsohn to create a training program for the guides.

A portion of our tour revenues is contributed directly to the synagogues for the purpose of historic preservation. LESK also provides fundraising and technical support to the synagogues to meet their physical and other needs.

*Visit [www.nycjewishtours.org](http://www.nycjewishtours.org) or call 212.374.4100 to learn more.*

## Stewardship

The authentically developed tour also provides a compelling argument to potential funders.

Tuomi Forrest, Associate Director of Philadelphia's Partners for Sacred Places, states: "Having people, in the congregation especially, who can articulate their story — why they're important historically, how they're living out their mission in the present, and where they're going in the future — is critical in donor cultivation. So it's not general heritage tourism per se, but it relates to the same issues: the congregation needs to develop its story, and the story can have multiple audiences."

Or as the Trust's Amy Webb summarizes, tours help "people realize this was a nice place to visit, and it would be nice to make sure that it's there for the next generation, and therefore there is more of a willingness to contribute to make sure that that actually happens."



The proposed closing of **Corpus Christi Church** in Buffalo, New York in 2005 not only galvanized a grassroots initiative to save the site but also spawned a series of ongoing benefit tours of the city's historic churches.

In spring 2003, the Conventual Franciscan Fathers, whose Order had administered the church for 105 years, announced their intention to close the parish due to declining numbers of parishioners and soaring operational costs in the once bustling neighborhood of Polish immigrants. Buffalo architects Schmill and Gould built the church in 1907 of Onondaga limestone faced with red Medina sandstone in a Romanesque style. Corpus Christi features stained glass by Franz Mayer Works of Munich, Germany. Its frescos, painted by Jozef Mazur, are considered to be some of the finest ecclesiastical art in Buffalo.

With the help of an energized committee of parishioners and citizens, the Diocese of Buffalo identified a new order of priests (The Pauline Priests and Brothers) willing to revitalize the parish. The Friends of Corpus Christi community group formed; several individuals who had experience with other local preservation projects proposed a series of public tours to highlight the beauty of Corpus Christi and other similarly besieged churches.

## Resources

Bergman, Edward F. in association with The New York Landmarks Conservancy, *The Spiritual Traveler New York City*. New York: Hidden Spring Books, 2001

Cook, Terri. *Sacred Havens*. New York: The Crossroad Publishing Company, 2001

*The Historic/Cultural Traveler 2003 Edition*. a study published by the Travel Industry Association available for purchase at [www.tia.org/researchpubs/executive\\_summaries\\_historic\\_cultural.html](http://www.tia.org/researchpubs/executive_summaries_historic_cultural.html)

## Organizations

Cultural and Heritage Tourism Alliance  
[www.chtalliance.com](http://www.chtalliance.com)

National Trust for Historic Preservation Heritage Tourism Program  
[www.culturalheritagetourism.org](http://www.culturalheritagetourism.org)

Partners for Sacred Places  
[www.sacredplaces.org](http://www.sacredplaces.org)

*left: The magnificent frescos at Corpus Christi Church in Buffalo, NY are a highlight of tours to regional historic sacred sites.*

A locally-owned transportation company, Snyder Tours, organized the tours and created a mini division, **Experience Buffalo Tours**, to administer the program. The cost of a tour includes luxury transportation, a guided tour of four houses of worship, and lunch. Most importantly, each church on the tour receives a per-person donation as a tangible sign of support.

Since 2004, Corpus Christi's parish has grown by 26% and is now debt free. In order to take on larger restoration efforts, a capital campaign is underway. And Experience Buffalo Tours have continued to focus public attention on the city's religious treasures. New tours have included "Buffalo's Polonia", "Painting With Light", and "Stained Glass Masterpieces".

Contact Experience Buffalo Tours at 716.332.4235  
or [www.wecaretrans.com](http://www.wecaretrans.com).

For more on Corpus Christi Church, visit [www.corpuschristionline.org](http://www.corpuschristionline.org)

# A Restored Attraction: The Baltimore Basilica

Aimee Molloy



The Basilica of The National Shrine of the Assumption of the Blessed Virgin Mary in Baltimore was the first cathedral erected in the U.S. after the adoption of the Constitution. After a four-year, \$32 million renovation, the Basilica reopened its doors to more than 40,000 visitors to date, exemplifying how restoration can enhance visitation.

Built between 1806 and 1821 and designed by Benjamin Henry Latrobe, the cathedral was conceived by John Carroll, our nation's first Catholic bishop. Carroll sought to create a symbol of religious freedom and to embrace a design distinctive from Gothic European cathedrals.

Latrobe brilliantly articulated this idea, creating an austere, airy, welcoming space. Among its most impressive features was its Great Dome and skylights, reminiscent of the Latrobe's design for the U.S. Capitol.

"When the cathedral was first constructed, the only building that could compete with it in size, scale, and architectural sophistication was the U.S. Capitol," shares John G. Waite, whose Albany-based firm led the restoration. "Architecturally, it was the most advanced building in the country." The Basilica is considered to be Latrobe's masterpiece.

Although declared a National Landmark in 1972 and a National Shrine by the National Conference of Catholic Bishops in 1993, the cathedral's architectural greatness suffered over the centuries. Since the Civil War, the cathedral had been remodeled an astounding 13 times, and the roof was nearly 130 years old when the restoration began.

"It had become very gloomy and almost depressing," said Waite. "But despite the mischief, you could clearly see that great architecture was still there."

In 2002, Cardinal William H. Keeler, Archbishop of Baltimore, announced a plan to renovate the cathedral. The Basilica of the Assumption Historic Trust was formed and a major public relations campaign was launched to raise the visibility of the Basilica worldwide. Four years in the making, the restoration required 30 months of construction and three phases of building by construction managers Henry H. Lewis Contractors.

*above: The exterior renovation included a new roof.*

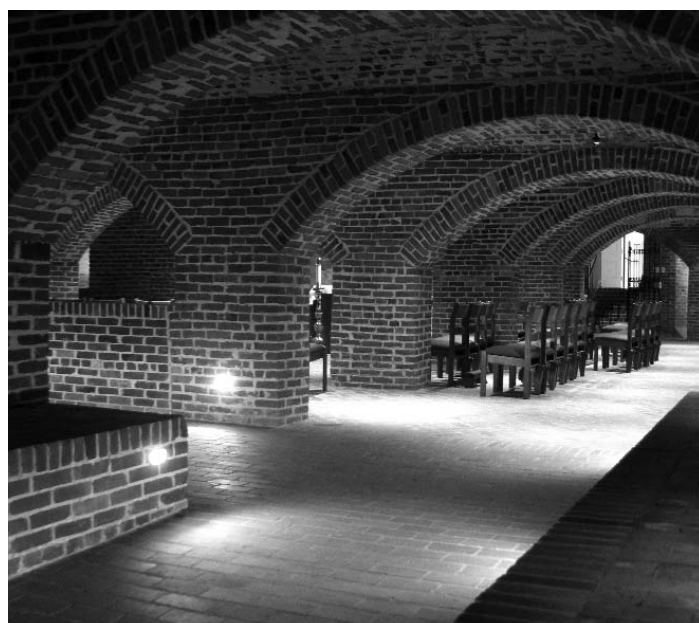
*right: Previously used for storage, the Basilica's excavated and renovated undercroft is now on view to visitors through tours.*

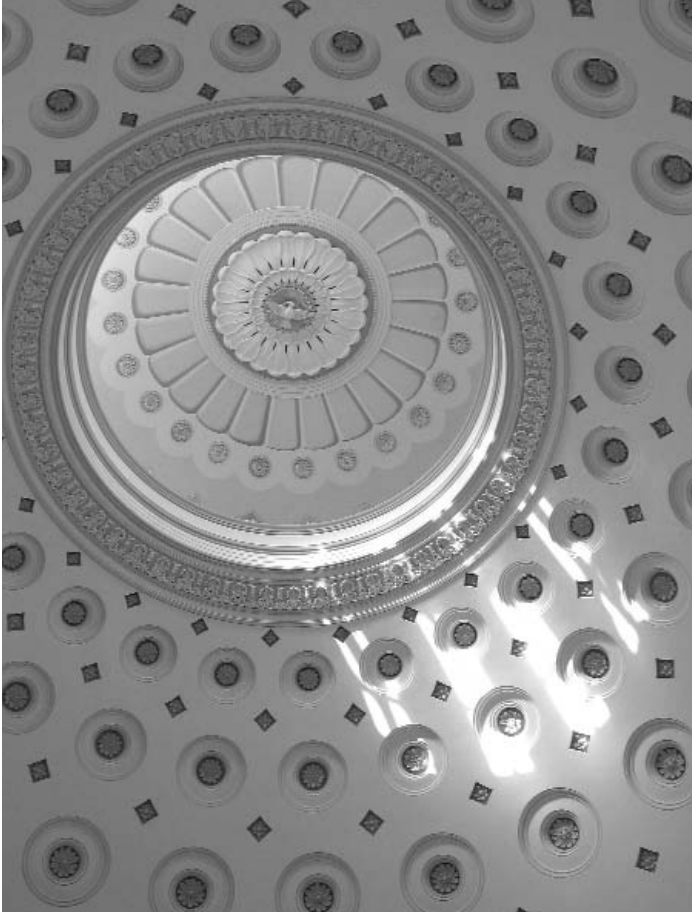
## A Complete Restoration

Visitors now experience Latrobe's original vision — from the flooring to the finishings to the furnishings. The original wood floors had been covered in green marble but are now restored to white marble as Latrobe intended. Once dark wood, the pews are now white with mahogany details; formerly a deep gray, the walls are now a pale yellow and the interior dome, a soft blue.

All of the 24 skylights have been restored. They had been painted black in 1942 — a common wartime measure — and the outer dome's skylights had been removed a few years later. The 16-foot-tall Palladian windows that had been covered in stained glass are now clear glass, bringing warmth and brightness to the sanctuary and welcoming guests.

The restoration also unearthed never-before-seen details. Wood panels were removed to reveal four murals in the interior dome depicting the writers of the Gospel, originally installed in the 1860s. Visitors can now also access the crypt, which holds the tombs of the archbishop John Carroll and James Cardinal Gibbons, as well as the undercroft, which had previously been used for storage.





*The restored interior dome bathes visitors in light.*

## A Popular Attraction

From its grand reopening ceremony to the weeks that followed, the restoration has attracted an astounding amount of visitors. “In December alone, we had 35,000 people who walked in off the street to take a tour,” recalls Mark Potter, Executive Director of the Basilica Historic Trust. “Another 2,500 people attended a prearranged group tour.” And there’s no sign this may slow down. At least 200 private tours have already been scheduled for the spring.

Expert volunteers lead the free tours. Potter trained nearly fifty guides on all aspects of the Basilica, from its history as the first Catholic cathedral in the United States to all aspects of the renovation. Additional volunteers are on hand to welcome visitors.

“Our tour guides are very knowledgeable,” says Jennifer Swanson-Seningen, who helps run the tour program. “They’re happy to cater a tour to any specific aspect of the Basilica.”

In the past, for example, art student groups have been given tours that focus on the interior art, architectural groups on the architecture, and Catholic groups about the building’s role in the early church in America. Tours have ranged from a school field trip of 200 students to a small group of foreign tourists.

Though initial marketing focused on Catholic parishes, Potter says that Catholics are certainly not the only ones coming to see the Basilica. “Regardless of what may bring people here,” he notes, “walking inside is a breathtaking experience in which the architectural and spiritual come together so beautifully.” The Trust also hopes to host monthly events, such as liturgies and concerts, at the Basilica.



*Tours have attracted visitors interested in architecture and history.*

The Basilica also benefits from being located in Baltimore’s Mount Vernon Cultural District, which is home to the Maryland Historical Society, Peabody Institute of Music, and the Walker Art Museum among other institutions. Organizations in the district and the Downtown Partnership of Baltimore are working to market the area and promote walking tours of the area’s churches every Sunday.

The Basilica’s immensely popular tours prove how a restored house of worship can become a vital part of heritage tourism in an area, telling the story of the site and its surroundings.

As Farar Page Elliot, Curator and Chief, History and Preservation of the United States Congress, expressed in her remarks at the Basilica’s grand reopening on November 4, 2006: *“Heritage is more than bricks and mortar, paint and canvas: it is how each generation discovers fresh meaning and value through living with these physical building blocks.”*

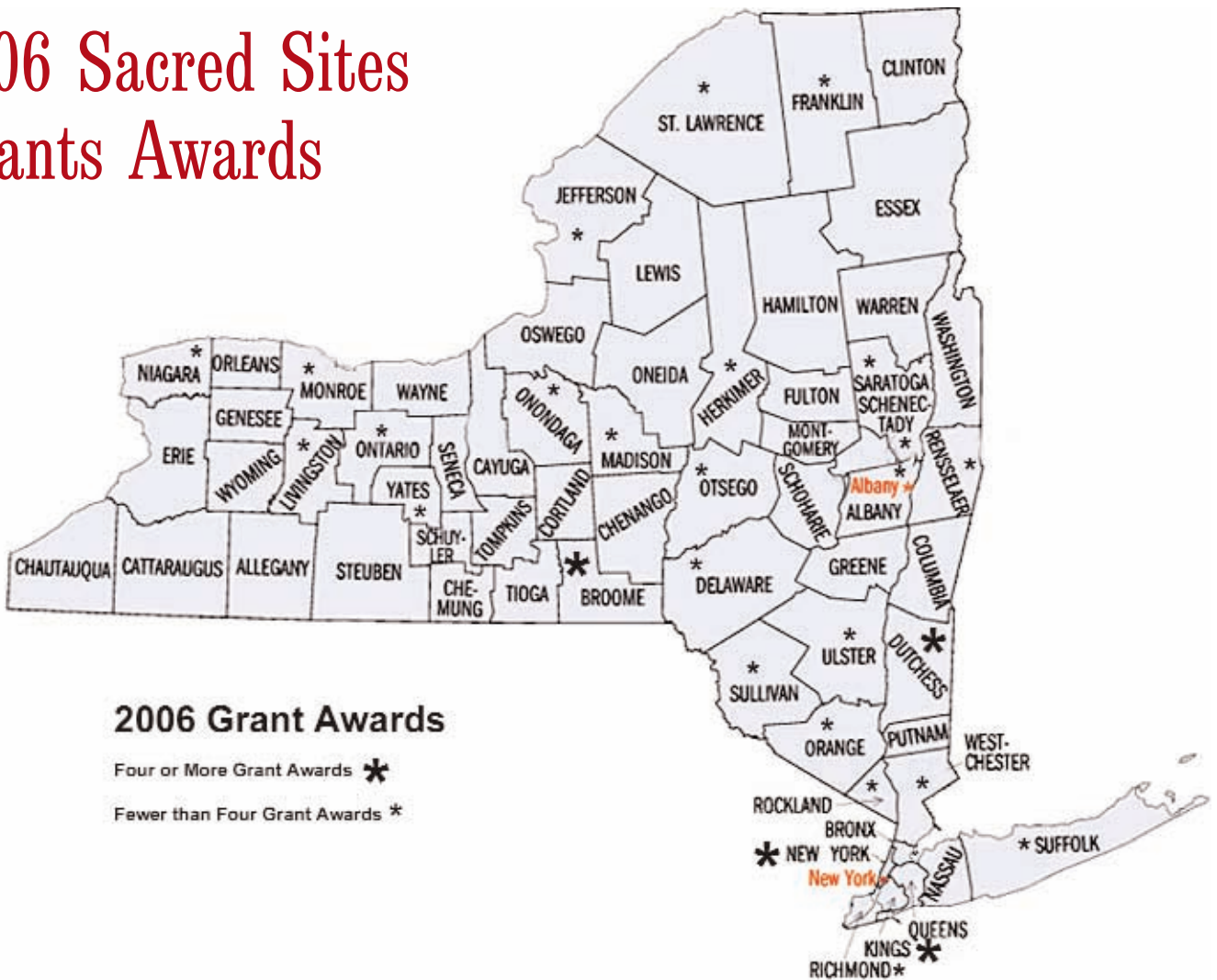
The Basilica is open for visitation from 8:30 a.m. to 4:30 p.m., seven days a week. One-hour guided tours are offered Monday through Saturday at 9:00 a.m., 11:00 a.m., and 1:00 p.m. On Sunday, a tour commences at approximately noon, following the 10:45 a.m. mass. Reservations are required only for groups of ten or more.

Learn more at [www.baltimorebasilica.org](http://www.baltimorebasilica.org) or call 410.727.3565.

Visit [www.mvcd.org](http://www.mvcd.org) to learn more about the Mount Vernon Cultural District.



# 2006 Sacred Sites Grants Awards



The New York Landmarks Conservancy's Sacred Sites Program is one of the oldest and few programs in the country dedicated to the preservation of historic religious properties. The program has made over 950 grants totaling \$5 million to close to 600 institutions since its inception in 1986. The Conservancy awards three kinds of grants: Sacred Sites Grants, Consulting Grants, and Robert W. Wilson Sacred Sites Challenge Grants.

In addition to grants, the program has helped hundreds of landmark-quality religious institutions with hands-on technical assistance, referrals, and workshops on the maintenance and repair of historic religious properties and associated financial issues.

For more information and an application form, please visit [nylandmarks.org/Assistance.php](http://nylandmarks.org/Assistance.php)

## Sacred Sites and Consulting Grants

The Conservancy awards Sacred Sites and Consulting Grants to congregations of all denominations that are planning or undertaking the restoration of historic religious properties.

To be eligible, properties must be located in New York State, owned by a religious institution and actively used for worship, and listed on the State or National Register of Historic Places or designated pursuant to a local landmarks ordinance by New York State. Eligible properties include, but are not limited to, churches, synagogues, meetinghouses, mosques, and temples.

### Albany

St. Ann Maronite Church, Troy  
Conditions Survey \$5,000

### Broome

Grace Episcopal Church, Whitney Point  
Conservation of Trompe L'Oeil Painted,  
Vaulted Plaster Ceiling \$3,000

Harpursville United Methodist Church, Harpursville  
Repair of Tower Roof and Masonry \$3,000

New Heights Ministries Church, Binghamton  
Brick Parapet Restoration and Roof Replacement \$2,000

Trinity Memorial Church, Binghamton  
Conditions Assessment \$4,000

### Delaware

Congregation B'nai Israel, Fleischmanns  
Chimney Reconstruction \$2,500

<b>Dutchess</b>		Eldridge Street Project, New York	
First Baptist Church of Poughkeepsie, Poughkeepsie		Stained Glass Window Restoration	\$2,000
Conditions Survey	\$3,000		
Reformed Dutch Church of Rhinebeck Flatts, Rhinebeck		Greater Tabernacle Baptist Church, New York	
Conditions Survey	\$4,000	To Address Violation	\$4,000
Bell Tower Restoration	\$8,000		
Wicoppee Community United Methodist Church, Hopewell Junction		North Presbyterian Church, New York	
Roof and Bell Tower Repair	\$3,000	Roof Conditions Survey	\$4,000
<b>Franklin</b>		St. Mark's Church in the Bowery, New York	
St. Mark's Episcopal Church, Malone		Feasibility and Schematic Design Services	\$4,000
Conditions Survey	\$1,000		
<b>Herkimer</b>		<b>Niagara</b>	
Trinity Episcopal Church, Fairfield		First Baptist Church of Newfane, Newfane	
Bell Tower Restoration	\$9,000	Construction Documents	\$5,000
Engineering Consulting Services for Bell Tower Restoration	\$3,000		
<b>Jefferson</b>		<b>Onondaga</b>	
Christ Episcopal Church, Sackets Harbor		Christ Church, Manlius	
Stained Glass Restoration	\$1,000	Steeple Restoration	\$2,000
Millens Bay Union Church, Cape Vincent		<b>Ontario</b>	
Stained Glass Restoration	\$1,000	Temple Beth-El, Geneva	
<b>Kings</b>		Roof Repairs	\$5,000
Grace United Methodist Church, Brooklyn		<b>Orange</b>	
Repair of Aisle Roofs and Rear Wall	\$3,000	Calvary Presbyterian Church, Newburgh	
Holy Innocents Roman Catholic Church, Brooklyn		Conditions Survey	\$4,000
Construction Documents for Roof Repair	\$7,500	Church of the Holy Innocents, Highland Falls	
Union Baptist Church (Bedford Stuyvesant), Brooklyn		Belfry Tower Consulting Services	\$2,000
Stained Glass Window Restoration	\$5,000	<b>Otsego</b>	
<b>Livingston</b>		St. John's Church, Richfield Springs	
First Presbyterian Church of Avon, Avon		Repair of Roof and Bell Tower	\$4,500
Structural Repairs to Foundation	\$10,000	<b>Rensselaer</b>	
<b>Madison</b>		St. Mark's Episcopal Church, Hoosick Falls	
St. Patrick's Church, Oneida		Roof Repair	\$6,000
Stained Glass Window Restoration	\$4,000	<b>Richmond</b>	
<b>Monroe</b>		Christ Church New Brighton, Staten Island	
St. Stanislaus Kostka Roman Catholic Church, Rochester		Roofing and Masonry Surveys	\$1,000
Reconstruction of Church Entrance Stairs	\$2,000	Stained Glass Window Restoration	\$5,000
Third Presbyterian Church, Rochester		<b>Rockland</b>	
Exterior Stone Repair and Preservation	\$4,000	Ladentown United Methodist, Pomona	
<b>New York</b>		Roof and Wood Trim Repairs	\$5,000
Church of the Blessed Sacrament, New York		<b>Saratoga</b>	
Restoration of Exterior Steps	\$2,000	First Baptist Church of Saratoga, Saratoga Springs	
Crenshaw Christian Center East, New York		Restoration of Church Clock Tower, Roof, Windows	
Roof Repair	\$3,000	and Exterior	\$4,000
		First Presbyterian Church, Ballston Spa	
		Door Restoration	\$1,000
		<b>Schenectady</b>	
		First Baptist Church, Schenectady	
		Chimney Restoration	\$3,000

<b>St. Lawrence</b>	
Unitarian Universalist Church of Canton, Canton Stained Glass Window Restoration	\$1,000
<b>Suffolk</b>	
Bridgehampton Presbyterian Church, Bridgehampton Conditions Assessment	\$5,000
First Presbyterian Church of East Moriches, East Moriches Bell Tower Restoration	\$5,000
St. Paul's Episcopal Church, Patchogue Steeple Repairs	\$2,500
<b>Sullivan</b>	
Callicoon United Methodist Church, Callicoon Tower and Steeple Restoration	\$2,500
<b>Ulster</b>	
St. Mark's A.M.E. Church, Kingston Plans and Specifications for Restoration	\$2,000
<b>Washington</b>	
First United Presbyterian Church of Salem, Salem Conditions Survey	\$3,000
<b>Westchester</b>	
Church of Saint Mary the Virgin, Chappaqua Plans and Specifications For Roof Restoration	\$5,000
<b>Yates</b>	
Dundee United Methodist Church, Dundee Stained Glass Restoration	\$3,500
<b>2006 Total: 51 Grants</b>	<b>\$187,625</b>

### Robert W. Wilson Sacred Sites Challenge Grants

For comprehensive repair and extensive restoration projects, the Robert W. Wilson Sacred Sites Challenge Grant Program offers matching funds to churches. Matching funds must be donated from new sources. Since its launch in 2000, the Wilson Challenge Grants program has awarded 42 challenge grants totaling \$1.2 million, generating \$1.35 million in grant matches that will facilitate the completion of over \$21 million in restoration of historic religious properties across New York State.

#### Dutchess

Red Church of Tivoli, Tivoli  
Replacement of Roof and Restoration of Cupola \$30,000

St. Paul's Episcopal Church, Poughkeepsie  
Restoration of Slate Roofs and Clerestory \$40,000

#### Franklin

First Congregational Church, Malone  
Bell Tower Restoration \$25,000

#### Jefferson

United Presbyterian Church of Sackets Harbor, Sackets Harbor  
Slate Roof Replacement \$35,000

#### New York

Church of St. Paul and St. Andrew, United Methodist, New York  
Façade Restoration \$45,000

#### Onondaga

Sacred Heart Church, Syracuse  
Roof Replacement \$25,000

**2006 Total: 6 Grants \$200,000**

## Common Bond Seeks Writers

Share your passion for preservation as a contributing writer to *Common Bond*. We are seeking experienced writers across the country to take on assignments for upcoming issues. A familiarity with architecture, preservation, and restoration is preferred but not necessary.

Writers receive assignments three to six months in advance of publication and a modest stipend.

## What's New With You?

*Common Bond* always welcomes updates on preservation projects at sacred sites.

For consideration, please send your press releases, links to websites, or newsletters containing articles and updates.

If interested, please contact Managing Editor John Chaich at [johnchaich@nylandmarks.org](mailto:johnchaich@nylandmarks.org) or 212.995.5260.

On our Cover

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The restored Baltimore Basilica

Please route to Property Committee, Clergy, Board of Trustees, and Maintenance Staff

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