Common Bond
Vol. 25, No. 1 Anniversary Issue

Years of Preserving Sacred Sites

The New York Landmarks Conservancy
From the President,

It is a great pleasure for all of us at The New York Landmarks Conservancy to celebrate the 25th anniversary of our Sacred Sites program.

Preservationists have to be optimists. But even the Conservancy Board and staff who initiated Sacred Sites could not have envisioned the depth and scope the program has achieved.

The Conservancy always focused on having experienced professional staff who could offer technical help on building issues. But as the Conservancy watched several religious institutions close and be demolished in the early 1980’s, we realized technical help alone was not enough.

The Conservancy commissioned a study of religious institutions throughout New York State and some cities around the country, which demonstrated the financial needs of many houses of worship. We have greater detail about the study in this issue. From initial $100,000 funding from The J.M. Kaplan Fund we have now granted more than $7 million to almost 700 religious institutions of all denominations.

Sacred Sites staff have traveled to every corner of the state; met amazing numbers of dedicated congregants; seen entire communities come together to save religious buildings important to local history; and experienced first hand the beauty and complexity of these important structures.

Working with so many people who care so deeply about their religious homes is a constant source of energy and inspiration for us.

There have been many dedicated funders who have enabled Sacred Sites to continue and grow through the years. The full list is inside. But we must especially thank Robert W. Wilson, for raising our assistance to a new level, and the Berg Foundation and Lloyd J. Zuckerberg Family Foundation for enabling us to initiate a Jewish Cultural Heritage Fund.

As we look ahead to the next 25 years, the Landmarks Conservancy is determined to expand Sacred Site’s ability to assist restoration. We will also work to demonstrate as broadly as possible that religious buildings are integral to the history and fabric of our communities, often providing educational and social service programs whose benefits reach far beyond the congregations.

Sacred Sites is one of a handful of programs in the country offering financial help to religious properties and the only program that covers an entire state. While we are proud of our efforts, we need to promote broad public support for these beautiful, complex and important structures.

Peg Breen, President

Common Bond Vol. 25 Sacred Sites Anniversary Issue

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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.

This special edition funded, in part, by Furthermore: a program of the J. M. Kaplan Fund

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Spire Restoration St. George’s Church by Kaitsen Woo Architect, P.C.
Preserving, Protecting Sacred Sites

By Andrew Dolkart

Andrew Scott Dolkart is the James Marston Fitch Associate Professor of Historic Preservation at the Columbia University Graduate School of Architecture, Planning and Preservation (GSAPP) and Director of the school’s Historic Preservation Program. Professor Dolkart is an authority on the preservation of historically significant architecture and an expert in the architecture and development of New York City.
Twenty-five years ago, recognizing that many historic and architecturally distinguished religious properties throughout New York State were deteriorating and in dire need of restoration, the New York Landmarks Conservancy undertook a survey of churches and synagogues in the state’s largest cities that resulted in the establishment of the Sacred Sites Program.

Sacred Sites has a simple mission, to assist congregations in the preservation of their important buildings, both with technical expertise and advice, and with financial assistance. In establishing Sacred Sites, the Landmarks Conservancy understood that it was not enough for the historic preservation community to simply advocate for saving the older religious structures that are such defining elements of our communities. A proactive step was needed to actually aid congregations that wanted to restore their buildings so that these buildings could continue to fulfill their mission. Today this seems like such a practical idea, but in 1986, this proactive preservation strategy was a radical step. The results, however, speak for themselves, for all across the state, there are religious buildings aided by the Sacred Sites Program, where new roofs have stopped leaks and structural deterioration, where facades glow as decades of dirt have been removed, where towers and spires have been stabilized, and where cleaned and renewed...
stained-glass windows glow once again.

In the mid-1980s, the Landmark Conservancy’s interest in assisting the owners of religious properties was genuine, but no one knew what this meant. How important were churches and synagogues to the character of their communities?; how many significant buildings were there in New York State?; how successful were congregations at maintaining and preserving their historic buildings?; why were some congregations successful stewards of their facilities and others were not?; and, most importantly, why should the public care about buildings that might be used by denominations whose beliefs and worship were not their own? Without knowing what was out there, what had worked and what had not worked, how could a preservation organization such as the Landmarks Conservancy most effectively act as a catalyst for the preservation of these buildings? In order to begin answering these questions and assessing the need for assistance, a grant was received from the National Endowment for the Arts, and, in the summer of 1987, the Landmarks Conservancy began a survey of religious properties and congregations in Albany, Rochester, Buffalo, and New York City.

The need soon became evident as the survey team visited dozens of congregations and spoke to members and congregational leaders who loved their historic buildings but were struggling to maintain them. The result of the survey was the establishment of the Sacred Sites grant program, which has now assisted hundreds of churches and synagogues in New York State and has become a model for similar programs elsewhere in the country. But the question still remains, why should we care?

Religious buildings are an important part of the fabric of American communities. Indeed, the character of religious architecture is something that is unique in American towns and urban neighborhoods. In European countries, with established state religions, every village and neighborhood has a single, often quite prominent, church built by the official denomination, be it Anglican, Catholic, Lutheran, or another denomination. The chapels of other denominations are often quite small and are located on less conspicuous sites. But not in the United States, where every denomination was free to build and town centers and urban neighborhoods are defined by a panoply of towers, spires, and gables, as various groups erected prominent buildings, often on prestigious corner sites, to announce their presence, attract new members, and reflect their pride. As a new neighborhood developed or a
new town was settled, it was not unusual for a half dozen or more Protestant denominations to invest in a new building—Presbyterians, and Methodists, and Episcopalians, and Congregationalists, and Baptists, and Reformed, and Lutheran churches would appear, and in some areas, where people of different ethnic backgrounds settled, separate churches might be built by each national group. In addition, Roman Catholic churches soon appeared, as Irish, German, Italian, Slavic, and other immigrant groups settled throughout the country, and these too, often reflected ethnic solidarity. And then, synagogues appeared in some neighborhoods, and smaller denominations, such as Unitarians, Universalists, Christian Scientists, and others, erected houses of worship as well. So our communities are defined, in a unique manner, by the sheer number and diversity of their religious structures.

It is often said that religious organizations are about their congregations alone. Certainly this is true, for without the people who worship regularly and support the organization it would cease to exist. So, of course, the buildings—churches, synagogues, mosques, temples, and other structures—exist to minister to groups of believers and without these people, religious institutions would have no reason to exist. But this is only part of the story. For many congregations, the place in which they worship is of paramount importance; it is the physical embodiment of their beliefs, and they pour their time, money, and love into its maintenance and its decoration. It is no accident that we have so many important religious buildings in New York State. They were built by congregations who invested their money, time, labor, and love into erecting the best and most beautiful building that they could afford. These buildings were symbols of their faith. This was not a new idea as American communities were settled in the 18th,-19th,-and 20th-centuries. Indeed, pride is as evident in a medieval French cathedral as it is in a 19th-century church in Clinton Hill, Brooklyn, in Arbor Hill, Albany, or in Owego or
Chatham, or any other village in New York State.

So, it is easy to understand why a particular congregation would have pride in the building that it erected and pride in its maintenance. But these buildings are of great importance to those who are not part of the congregation and do not necessarily share the belief system of members. This is true, even though most Americans tend to take the presence of these buildings in their communities for granted. We visit Europe and spend a great deal of time visiting churches and cathedrals, but we rarely think of knocking on the door of a church or synagogue in the United States and asking to see the interior, or even just walking in when the doors are open. This is too bad, because these buildings are so important to our history and heritage and, indeed, are often great works of architecture and contain notable works of art.

There is simply no question that religious buildings are some of the finest works of American architecture. This is as true of Colonial-era churches such as St. Paul’s Chapel in New York City or the Friends meeting houses on Long Island, as it is of the 19th- and 20th-century churches found throughout the state. Churches and synagogues are among the masterpieces designed by major American architects. Prominent names in the pantheon of American designers, including Richard Upjohn, James Renwick, Minard Lafever, Edward Potter, Carrère & Hastings, McKim, Mead & White, Philip Johnson, Louis Kahn, and Percival Goodman, created some of their most important designs for religious clients in New York State. Congregations outside of America’s architectural center in New York City often went to one of the best local architect for a design, evident, for example in Buffalo where the masterful Romanesque Revival style First Presbyterian Church was designed by the talented local architecture firm Green & Wicks, or in Rochester, where prominent designer John Foster Warner designed the Brick Presbyterian Church (now Downtown Presbyterian Church). In other cases, congregations in New York State looked to the major architectural offices in New York City, commissioning large churches, such as Buffalo’s Episcopal Cathedral and Albany’s St. Peter’s Episcopal Church, both designed by Richard Upjohn, medium size churches such as Jacob Wrey Mould’s Presbyterian church and Henry Dudley’s Episcopal church in

Built between 1911-1914 in Upper Manhattan, the Church of the Intercession is an impressive work by the noted American architect Bertram Grosvenor Goodhue, whose tomb is located in the north wall of the transept. His effigy, carved by Lee Lawrie, is set within a recessed Tudor arch which is adorned with reliefs of Goodhue’s major works.
Bath, or small buildings, such as the tiny board-and-batten churches that Richard Upjohn and his son R. M. Upjohn designed for various Hudson Valley villages.

Religious buildings were not only designed by talented architects, but they often reflect the most advanced tastes of their time. The First Congregational Church in Canandaigua, built in 1812, is, for example, a fashionable example of Federal style neo-classicism, built in what was still the western frontier of New York State. Some of the finest Greek Revival and Gothic Revival buildings in America can be found in church buildings in New York State. When the New York Avenue Methodist Episcopal Church in the burgeoning urban neighborhood of Crown Heights, Brooklyn, needed a new church building in the 1880s they turned to prominent architect J. C. Cady, who designed one of the most sophisticated and dramatic Romanesque Revival churches in America. Often these buildings were erected using the finest materials. At the former St. Ann’s Episcopal Church in Brooklyn, James Renwick combined expensive sandstones from New Jersey and Ohio for the facade, and an advanced cast-iron structural system on the interior, to create a masterpiece for a wealthy congregation. But a congregation did not need to buy the most exclusive materials to build well. Blessed Trinity Roman Catholic Church in Buffalo, designed by Oakley & Schallmo in 1923, is faced primarily with brick, but this must be one of the most exciting brick facade of any church of the early 20th century, with textured and oddly shaped “clinker” bricks of varied hues, creating exciting patterns and textures.

But not only are many religious properties works of art in themselves, but many contain notable works of art as well — stained glass windows, murals, wood carving, and metalwork. St. Mark’s, Mt. Kisco, was not only designed by Bertram Goodhue, among the seminal designers
of the early 20th century, but has spectacular woodwork, paintings by Hildreth Meiere, and sculpture by Lee Lawrie. Albany’s First Presbyterian Church has one of the greatest collections of Tiffany windows in America, while the Church of the Incarnation in Manhattan has windows by Tiffany, John LaFarge, and English designers William Morris and Edward Burne Jones, as well as murals by LaFarge, sculpture by Daniel Chester French and Louis St. Gaudens, and a monument by the great American architect Henry Hobson Richardson. But notable interior artwork does not need to be by the leading artists of the time to be significant. Many churches and synagogues are adorned with more vernacular detailing, often reflecting the ethnic traditions of the congregation. The Bialystoker Synagogue on New York City’s Lower East Side, for example, has an interior with elaborate murals dating from the early 20th century that reflect this Orthodox Jewish congregation’s roots in Eastern Europe, while many Lutheran and Catholic churches built by German immigrants are embellished with stained glass imported from Munich and other German stained-glass centers.

Not only are religious structures major architectural monuments that contain important works of American art and craft, but they are also key aspects of our streetscapes. For the secular community this may be the most important reason to care about these buildings. Our neighborhoods, towns, and villages, would be poorer places without them. In neighborhoods where houses might look very similar to one another, it is the churches or synagogues that really stand out, each a unique design. In fact, these buildings are often located on the most important and most expensive sites—corner sites in urban neighborhoods and downtown sites in smaller towns and villages. Their unique designs and their towers and steeples are anchors in their communities.

So why did congregations choose the most expensive available sites, often commission designs from the most prominent architects, use quality materials, and embellish their sanctuaries with notable works of American art and craft? First, of course, was the pride that the congregation took in its physical structure, in the earthly manifestation of God’s work. But these buildings also announce the congregation’s presence in the community. Most religious structures built in the 19th- and 20th-centuries were erected to house congregations larger than those who built them. The building was, in a sense, an advertisement,
drawing people to come to services who might then join the congregation.

Religious structures not only tell us about architecture, art, and urban development, but are also impressive mirrors for our nation’s social history. They are an important reflection of the character of the population of a town or urban neighborhood. Tracing the history of religious buildings can tell us a great deal about how places developed and changed. What were the first religious institutions built in a community? which religious groups arrived later and built new buildings? did early congregations later sell their buildings, reflecting the ebb and flow of populations in a community? For example, when Manhattan’s Upper West Side developed in the 1880s and 1890s as an upper middle-class neighborhood, almost all of the religious buildings were Protestant churches, most erected on prominent corner sites. There were at least six Presbyterian churches and seven Episcopal churches, as well as multiple congregations of most other Protestant denominations. Many are major works by important architects. This tells us a great deal about the neighborhood’s first residents, wealthy Protestants who were willing to invest in the construction of impressive new church buildings. By the early 20th-century, the population of the Upper West Side was changing, as is evident in the increasing number of synagogues and Catholic churches that were erected. This population shift coincides with the construction of apartment houses in place of the neighborhood’s earlier row houses. But most of these new synagogues and churches were located on the midblocks, because most of the best corner sites were unavailable and those that could be purchased were so expensive that only the developers of apartment buildings could afford to buy them. So, the first major Ashkenazic synagogue on the Upper West Side, Congregation B’nai Jeshurun, was built on West 88th Street between Broadway and West End Avenue in 1916, and, coincidently, its “Semitic” style, combining Byzantine, Moorish, and other Middle Eastern forms, established a new style for American synagogues. Similarly, Holy Trinity Roman Catholic Church erected its sanctuary on West 82nd Street between Broadway and Amsterdam Avenue in 1910-12, a building with an amazing interior decorated with a Guastavino tile dome.

St. Teresa’s Roman Catholic Church, on Rutgers Street on the Lower East Side, is a rich expression of the changing neighborhood in which it stands. The church was erected in 1841, to a design of preeminent architect Minard Lafever, in a simple Gothic Revival mode, for the Rutgers Presbyterian Church. The church was built at a time when the Lower East Side housed a large affluent Protestant population. However, Designed by prolific church architect Thomas H. Poole and completed in 1905, the stylistically eclectic Harlem Presbyterian Church became the Mt. Morris Presbyterian Church in 1942 when white members left to merge with Rutgers Presbyterian, farther downtown, on Manhattan’s West Side. The congregation then merged with a second Harlem church, Ascension, in 1982.
soon after its construction, the neighborhood began to change as Irish immigrants settled nearby. Thus, in 1863 the Presbyterians decided to follow their members uptown and sold the building to New York’s Roman Catholic diocese, which renamed it St. Teresa. Today, St. Teresa’s is still thriving, with services in English, Spanish, and Chinese reflecting newer immigrant trends in the neighborhood and in the nation.

The history of religious institutions can also tell us a great deal about racial change and racial tensions. This is evident, for example, if one studies the churches and synagogues in Harlem. All were built by white congregations and now house predominantly black congregations. Just when the congregations changed from white to black is a good indication of when the population of Harlem was evolving into the center of America’s largest and most vibrant African-American community. Some white congregations refused to integrate and as their members left for new churches in other neighborhoods, the leaders of their denomination took over the buildings and gave them to black congregations. This is what happened at the Harlem Presbyterian Church, which became the Mt. Morris Presbyterian Church in 1942, and at Holy Trinity Episcopal Church, which became St. Martin’s Episcopal Church, a congregation made up primarily of immigrants from the English-speaking islands of the Caribbean, in 1928. In a few cases, congregations integrated as the character of the neighborhood’s population changed, as at St. Andrew’s Episcopal Church, and at several local Catholic churches. Other denominations, which did not have many African-American adherents, sold their sanctuaries to black congregations. In 1925, for example, Temple Israel of Harlem was sold to Mt. Olivet Baptist Church and in 1929 the Harlem Dutch Reformed Church became home to a Seventh Day Adventist congregation.

Thus, it is evident that religious buildings are more than just the congregation meeting together for prayer and worship. If this was the only reason for a church or synagogue to exist, then a tent or a barn would suffice. But congregations sought much more and contributed to the richness of our built fabric, creating buildings, large and small, high style and vernacular, that are of key importance to our history and our understanding of what it means to be an American.

The initial Sacred Sites survey was led by Andrew S. Dolkart, working with Elizabeth DeLude and Christina Plattner, under the direction of Diane Cohen and Laurie Beckelman.
LAURIE BECKELMAN was head of the Landmarks Conservancy when the Sacred Sites program was launched.

“What I remember most importantly was that there were all these landmark religious properties and there was no financial help for them. We realized that we were going to lose these synagogues and churches if we didn’t do something.”

“The Conservancy always offered religious institutions technical support. That was important to build relationships and help congregations understand these complex buildings. But it wasn’t enough.”

“We were actually surprised to receive the National Endowment for the Arts grant that enabled us to do the initial survey of religious institution needs. Then the Kaplan Fund’s initial support allowed us to start giving grants. The board support was also tremendous as we realized that this was not a temporary project, but one that would be on going. We wanted a distinct program within the Conservancy. So Sacred Sites was initiated and here we are all these years later.”

JOAN K. DAVIDSON, president of Furthermore. As head of the J. M. Kaplan Fund in 1980 she gave $100,000 to initiate the Sacred Sites Program.

“Sacred Sites has made an enormous difference to countless congregations and communities in New York City and throughout the Empire State. It is a brilliant example of the power that even modest grants can have when they are delivered by people who are passionate about their work and know what they are doing.”

“The Sacred Sites program protects communities where houses of worship are often their heart. It assures funders that their money is being well spent because expert professionals are addressing the situation. It enables charitable funds to be spread fairly among denominations and neighborhoods and regions and the fact that so much has happened in the city and in almost every county in the state is astonishing and wonderful.”
From left: Flushing Monthly Meeting, Flushing (1694), Architect Unknown, 4 grants totaling $40,250; Reformed Dutch Church of Rhinebeck Flatts, Rhinebeck (1809), Architect John Goddington, 1 grant totaling $8,000; First Presbyterian Church of Sag Harbor (1844), Minard Lafever, 1 grant totaling $3,000

**Spanning Four Centuries**

The 25 Sacred Sites pictured on the next four pages represent the variety and breadth of the Conservancy’s Sacred Sites grantees over the last 25 years—a broad spectrum of historical periods, faith traditions, and styles located in communities throughout New York State.

Left: Cathedral of the Immaculate Conception, Albany (1852), Architect Patrick Charles Keely, 2 grants totaling $50,000. Bottom: German Evangelical Lutheran Church of St. Paul, New York (1897), Architect Francis A. Minuth, 4 grants totaling $53,000.
From left: Christ Episcopal Church, Sackets Harbor (1832), Architect Unknown, 5 grants totaling $62,625; First Presbyterian Church of Holland Patent, Holland Patent (1844), Builders Andrew Rockwell and Charles Ackley, 4 grants totaling $20,000.

Top row from left: St. James A.M.E. Zion Church, Ithaca (1833), Original Architect Unknown, 4 grants totaling $15,000; St. Mark’s Church in the Bowery, New York (1795-1799), Original Architect Unknown, 4 grants totaling $15,250; Church of St. Ann and the Holy Trinity, Brooklyn (1844), Architect Minard Lafever, 7 grants totaling $80,000.

Bottom row from left: Fair Street Reformed Church, Kingston (1850), Architect Thomas Thomas, 4 grants totaling $33,000; Essex Community Church, Essex (1853), Architect T.S. Whitby, 4 grants totaling $15,000; St. Paul’s Episcopal Church, Troy (1828), Architect Ithiel Town, 3 grants totaling $11,000.
Clockwise from top left: Holy Innocents R.C. Church, Brooklyn (1923), Architect Helmle and Corbett, 4 grants totaling $57,500; Riverdale Presbyterian Church, Bronx (1863), Architect James Renwick, 4 grants totaling $10,500; St. Stanislaus Kostka Roman Catholic Church, Rochester (1907), Architect Gordon and Madden, 5 grants totaling $44,200; Christ Church New Brighton, Staten Island (1903), Architect Isaac Purcell, 3 grants totaling $11,500; St. Luke’s Episcopal Church, Cambridge (1866), Architect Unknown, 4 grants totaling $31,000.
“Religious Buildings Tell the Story of America Like Nothing Else Can.”

Conservancy Board member the Rev. Dr. Thomas F. Pike

Top row from left: Grace Episcopal Church, Syracuse (1876), Architect Horatio Nelson White, 4 grants totaling $18,740; Museum at Eldridge Street, New York (1887), Architect Herter Brothers, 6 grants totaling $28,000; First Baptist Church, Ossining (1874), Architect J. Walsh, 2 grants totaling $28,000

Bottom row from left: Church of the Holy Trinity, New York (1897), Architect Barney & Chapman, 5 grants totaling $21,000; Corpus Christi Church, Buffalo (1901), Architect Schmill & Gould, 2 grants totaling $70,000; Congregation Tifereth Israel, Corona (1911), Architect Crescent L. Varrone, 4 grants totaling $24,200
Our grant recipients, funders, and Common Bond readers comment about the Sacred Sites program:

“I want to commend the New York Landmarks Conservancy and its Sacred Sites program, which has helped ensure that we pass on New York’s important historical legacies to the next generation.”

The Honorable Sheldon Silver  
Speaker of the Assembly

“We want to thank you for working with us to come up with a solution to our cash flow problems. It’s important for groups like ours that are trying to do the right thing for our historic buildings to know that there is a shoulder to lean on when the going gets rough. For over the last 10 years, if not longer, the Conservancy has been a lifeline to us and we could not have gotten to the conclusion of this recent exterior restoration project without your assistance.”

Susan Rifkin, Treasurer  
Congregation Baith Israel Anshei Emes (Kane Street Synagogue), Brooklyn

“The synagogue restoration story is powerful. We are pleased to be your partner in this important project. [the newly launched Jewish Heritage grant fund].”

Michele Cohn Tocci  
President, The David Berg Foundation

“We are not only deeply grateful for this challenge grant, but also to be associated with the Conservancy. Your award has sent a strong signal to the Western New York community that we are a serious player when it comes to historic preservation. Churches in our area are not generally viewed as historic treasures. The prestige of the Conservancy being associated with our inner city church speaks volumes to the community and to other prospective funding sources. Also, it tells everyone we intend to be around for a long time.”

Father Alselm Chalupka, OSPPE, Pastor & Jim Serafin, President, Friends of Corpus Christi  
Corpus Christi Church, Buffalo

“I thank you on behalf of the diocese for the matching grants which were received through the Sacred Sites Program. In these difficult financial times, I am pleased and honored you are able to continue to offer support to our distinctive and beautiful facilities.”

The Rt. Rev. Mark S. Sisk  
Bishop, The Episcopal Diocese of New York

“Thank you for informing me of matching grants to three churches in the New York Annual Conference of the United Methodist Church. I extend to you my gratitude for the work of the Conservancy’s Sacred Sites program and the tangible encouragement it has given our churches this year.”

Jeremiah J. Park  
Resident Bishop, New York Annual Conference, The United Methodist Church

“We are not only deeply grateful for this challenge grant, but also to be associated with the Conservancy. Your award has sent a strong signal to the Western New York community that we are a serious player when it comes to historic preservation. Churches in our area are not generally viewed as historic treasures. The prestige of the Conservancy being associated with our inner city church speaks volumes to the community and to other prospective funding sources. Also, it tells everyone we intend to be around for a long time.”

Father Alselm Chalupka, OSPPE, Pastor & Jim Serafin, President, Friends of Corpus Christi  
Corpus Christi Church, Buffalo
Grant Distribution by County

- New York: 43%
- Kings: 17%
- Westchester: 11%
- Monroe: 4%
- Queens: 4%
- Bronx: 3%
- Erie: 3%
- Dutchess: 3%
- Albany: 3%
- Onondaga: 2%
- Jefferson: 46 counties with 0-1% of all grants awarded

Grants per Denomination

- Episcopal: 356
- Presbyterian: 151
- United Methodist: 105
- Jewish: 72
- American Baptist USA: 70
- Roman Catholic: 69
- Reformed Church in America: 62
- Lutheran: 45
- Baptist: 42
- United Church of Christ: 26
- Non-Denominational Christian: 25
- Religious Society of Friends: 21
- Unitarian Universalist: 17
- Inter-denominational: 15
- A.M.E. Zion: 12
- 30 Denominations with fewer than 10 grants each

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