

SACRED PLACES

THE MAGAZINE OF PARTNERS FOR SACRED PLACES • FALL 2010



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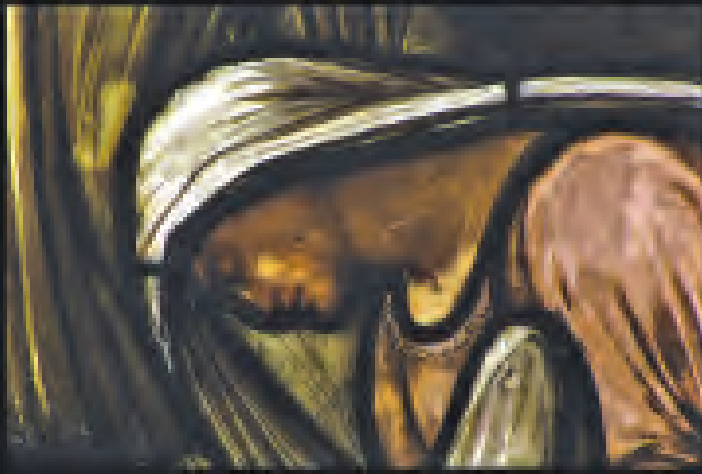
- Profile of Clayton Acoustics Group

Green Building Feature

- Advice from the Interfaith Coalition on Energy

FEATURE STORY:
**Richard Driehaus Talks About
Architecture, Preservation,
and Philanthropy**





Before Restoration



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ABOUT PARTNERS

Partners for Sacred Places is the only national, nonsectarian, nonprofit organization dedicated to the sound stewardship and active community use of America's older religious properties.

Programs and Services Include:

- **Training.** *New Dollars/New Partners for Your Sacred Place* is an intensive program that gives congregations with older buildings the skills and resources to broaden their base of support.
- **Regional Offices.** Partners offers training, technical assistance, and capital improvement grants through its Pennsylvania, Texas, and Chicago Offices.
- **Workshops and Conferences.** Partners' staff speaks on a variety of topics at national and regional conferences.
- **Publications.** Some of Partners' books include:
 - **Your Sacred Place Is a Community Asset: A Tool Kit to Attract New Resources and Partners**
 - **The Complete Guide to Capital Campaigns for Historic Churches and Synagogues**
- **Information Clearinghouse.** This web-based resource provides information related to the care and use of older sacred places. (www.sacredplaces.org/information_center.htm)
- **Advocacy Initiatives.** Partners works with civic leaders, funders, and policymakers, urging them to adopt policies and practices that provide new resources to older religious properties.

COVER PHOTO: Richard Driehaus at his Georgian Revival-style estate in Lake Geneva, Wisconsin. Photo courtesy of Driehaus Management.

CORRECTION: In the Spring 2010 issue we incorrectly reported that Kathy Jordan of the Art of Glass replicated portions of the oculus window at St. Bernard's Episcopal Church. In fact, she replicated 100% of the window, using salvaged shards as reference only.

FROM THE EXECUTIVE DIRECTOR



We are not a think tank. Partners is a pragmatic, service-oriented organization. And yet our programs are solidly based on groundbreaking, academically sound research findings. We often say, for example, that our *New Dollars/New Partners for Your Sacred Place* training program flows from, and is founded on, our findings on the public value of sacred places published as *Sacred Places at Risk*. (This is a point that our Associate Director, Tuomi Forrest, made extremely well in the Spring 2010 issue of this magazine.)

We may not be the Brookings Institution, but our partnership with the University of Pennsylvania's School of Social Policy and Practice has influenced a new school of study on the public good generated by community-serving congregations.

However, we are like a think tank in one respect: we look for opportunities where research and analysis can lead to new approaches to some of the challenges that our society is facing. And today, we are undertaking two important research projects with strong, immediate implications for the power and impact of our services to sacred places.

In one project, we are measuring the larger "Community Halo Effect of Sacred Places." We are looking at the ways in which sacred places strengthen the economy and health of their neighborhoods, and build social capital among those who worship and serve there, or are served. We are completing a pilot of this project in Philadelphia, and the results promise to be nothing less than astounding. These findings, in turn, will be translated into practical tools to help congregations measure and communicate their own community halo effect.

Our second project is documenting opportunities to encourage the "Arts in Sacred Places." We are studying over 40 congregations with older properties in downtown Philadelphia, plus over a dozen dance, theater, music, and visual arts groups that are looking for sustainable, affordable homes. We are finding that there is great need and opportunity to encourage more partnerships between the arts and congregations, and fully expect to launch a program with this purpose next year.

So no, we are not a think tank, in part because research and policy analysis is not our primary purpose. However, we believe that Partners is perfectly positioned to undertake important new research when the time and issues are right. And certainly we are the right organization to translate findings into practical services that help congregations make the most of their buildings as assets for outreach.

BOB JAEGER

Celebrating



AT THE INTERSECTION
OF HERITAGE, FAITH,
& COMMUNITY

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UPDATE on Partners:

Planning for the Adaptive Use of Historic Churches

Johnstown, PA

Partners is working in the Cambria City neighborhood with community leaders, parishioners, and the Johnstown Area Heritage Association (JAHA) to find new uses for three significant historic church buildings – St. Columba's, Ss. Casimir and Emerich, and Immaculate Conception – that were closed in 2009 after five parishes were merged into one by the Roman Catholic Diocese of Altoona-Johnstown.

A mid-November community-wide design charette is being held to produce draft concepts for reusing the churches that focus on creating arts/performance space, space for education or social service programs, and business or commercial use.

Over the past few months, work has centered on forming a steering committee as a prelude to the charette – and to help carry work forward after its conclusion. Numerous city leaders are serving on the committee, including the City Manager and three City Council members, as well as a representative from US Congressman Mark Critz's office. There are also representatives from the arts community, Diocese, and JAHA, and an architect and city planner. With such broad interest, it is hopeful that the community can find new ways to use these significant buildings.

Great Barrington, MA - written by Sally Harris

On a visit to my hometown, Dallas, TX, Partners' Executive Director Bob Jaeger and I walked through a huge abandoned church to see if there was anything we could do to help save it. Built in 1904 of brick, with huge limestone columns, the elegant building was wrapped with chain-link fencing, humbly awaiting demolition. The church and its small parcel of land are part of a massive redevelopment plan for a local high school. The building's owner, the Dallas Independent School District, is asking \$1.2 million for it, which makes the possibility of finding a buyer bleak. A local lawyer successfully fought for a stay of execution, but only until last August. With no vision – and no partners in the community to create one – there is no hope for this church.

I look at all churches differently now. My own, St. James Episcopal Church, a 150-year-old stone structure in Great Barrington, MA, faced a similar fate. In 2008, the back wall partially collapsed, causing the town's building inspector to condemn it. With repairs estimated at over a million dollars, many lost heart. Others believed it was morally wrong to repair the structure when there is so much need in the world. Demolition became, for many, a preferred option.

Bob spoke to our congregation last February. "You are not alone," he said, and proceeded to tell us stories about successfully saving churches. With the wrecking ball idling nearby, I made an anonymous offer: a non-profit would be created to buy the church, and

repair and renovate the sanctuary and parish hall. The buildings would then be available to my congregation, and possibly others, to lease for worship. They would also be made available to other non-profits in the arts and social services. My husband and I have since closed on the purchase, and we have visited half a dozen churches introduced to us by Bob. From Oakland, CA, to Augusta, GA, we have seen the varieties of adaptive reuse successfully undertaken to preserve sacred buildings. My church is fortunate: we have a vision, partners, and hope.

Sally Harris is president of St. James Place, Inc., the non-profit organization created to spur the restoration and re-use of St. James Episcopal Church. In addition, she has been a member of the National Advisory Board of the Salvation Army for the past twelve years, sits on the board of the Independent Institute, and is vice-chairman of the Albert Schweitzer Fellowship.

Funding News

Partners for Sacred Places gratefully acknowledges the following foundations for their generous support for these special projects and core services.

- Barra Foundation, \$50,000: Performing and Visual Arts in Sacred Places in Center City, Philadelphia (See sidebar story on page 9.)
- Frances Beidler Foundation, \$2,000: Partners' Chicago Office Core Services
- Citi Foundation, \$20,000: Sustaining and Strengthening Community-Serving Congregations
- McCormick Foundation, \$200,000: Partners' Chicago Office Core Services
- Retirement Research Foundation, \$60,000: Partners' Chicago Office Core Services
- Summerlee Foundation, \$10,000: Texas Sacred Places Project

New Staff

We're pleased to announce that Carrie Stavarakos is serving as the new Director of the Pennsylvania Regional Office. Carrie has an M.S. in Organizational Dynamics and comes to us from a background in the arts and education, having worked for the University of Pennsylvania School of Arts & Sciences as its Associate Director of Programs and Events, and the Philadelphia Museum of Art's Human Resources, Membership, and Public Relations departments; she also helped to produce the first-ever Philadelphia Fringe Festival. She has volunteered with Habitat for Humanity, and has served on the boards of the Spiral Q Puppet Theatre and the Philadelphia Alliance for Performance Alternatives. At Partners, part of her duties will include administering grants through the Philadelphia Regional Fund, and overseeing the new Arts in Sacred Places Program. Welcome, Carrie!

JOIN PARTNERS

Giving Societies

Partners for Sacred Places is pleased to announce the launch of the organization's first giving societies. Each level is named for an individual whose support, exemplary leadership, and commitment cultivated Partners' growth nationwide.

The Reverend Dr. Thomas Pike Society

\$10,000 and up

Father Pike is the founding Chair of Partners' Board of Directors, and he remains a champion of Partners' work to sustain and support sacred places.

The Reverend Thomas Phelan Society

\$5,000 – 9,999

Father Phelan was a founding member of Partners' Board of Directors, and he was the first donor to make a planned gift to support Partners.

The Walter J. Handelman, Esq. Society

\$2,500 – 4,999

Mr. Handelman was a distinguished member of Partners' Board of Directors, who guided and supported Partners during a period of growing impact.

The Betty Alderson Society

\$1,000 – 2,499

Ms. Alderson is Partners' first individual donor, and she has been a stalwart supporter for over 20 years.

The 1989 Society

\$500 – 999

Named for the year Partners was founded as America's only national nonprofit dedicated to the sound stewardship of sacred places.

Working with Partners gives hope, skills, and connections to congregations so that their challenges become manageable, and their assets are maximized for the community's well-being. Through your generous annual gift, you lead the way in strengthening Partners' programs and sustaining its critical mission.

For information on how you can join Partners' Giving Society, please contact Gianfranco Grande, Director of Development, at 866-796-0297, ext. 24, or 312-933-0611.

For general basic membership, please use the reply envelope enclosed within the magazine.

UPDATE on Partners: Exemplars Project

Since the publication of its pioneering Sacred Places at Risk study in 1998, Partners for Sacred Places has worked to sustain the quantity and diversity of community services and programs that congregations provide. That research, conducted in partnership with the University of Pennsylvania's School of Social Work, helped to quantify the value of congregations in their communities. In recent years, recognizing the need to articulate the quality of those programs as well, Partners' staff has looked for new ways and new research to tell the story of community-serving programs based in historic sacred places.

Launched with support from the William Penn Foundation, the Exemplars Project sought to identify, spotlight, and build awareness of congregation-based programs and social services that are particularly innovative, affordable, and effective. This initiative, which was piloted in Philadelphia and presents opportunities for replication nationwide, offers new evidence — to members of both the public and private sectors — of the centrality of sacred places in community life.

Based on the preliminary recommendations and criteria established by an advisory group, Partners engaged the Public Health Management Corporation (PHMC) to evaluate program quality in seven program areas: after-school programs; health promotion and nutrition education; behavioral health and addictions treatment; programs serving the homeless; older adult services; business and community development; and adult education. Characteristics of exemplary programs in an eighth

program area — childcare — were drawn from the Commonwealth of Pennsylvania's Keystone STARS program, which is an initiative of the state's Office of Child Development and Early Learning to improve, support, and recognize the continuous quality improvement efforts of early learning programs.

The learnings from PHMC's research present tremendous opportunities for congregations looking to start or strengthen a social service program in their

Neighborhood Bike Works, hosted by St. Mary's Episcopal Church, Hamilton Village, in West Philadelphia, PA, is an innovative youth development program that introduces kids to a world of opportunities through bicycles. In after-school, weekend, and summer classes, participants ages 8-18 join in the Earn-a-Bike program where they learn about bike safety and repair. After fixing up bikes donated by the community, the kids graduate with a bike of their own, a helmet, and a lock.



Right: Kinder Academy at Bustleton United Methodist Church in Northeast Philadelphia, PA, is a thriving daycare program that was founded as an alternative to the warehouse model of child care. It has earned Keystone STARS' highest rating, thanks, in part, to quality childcare that provides a structured preschool program with the convenience of daycare hours.



Far right: Breaking Bread, a weekly lunch served family style at Broad Street Ministry in Philadelphia, PA, is more than just a feeding program. It is holistic outreach serving an urban community. Those who come find ready access to a wide range of essential services, from legal advice to mental health counseling to onsite health checkups, and even a one-man barber shop.



historic building. Excerpts from PHMC's specific standards and recommendations for feeding, shelter, and healthcare programs for the homeless are presented on page 7 (their full report covering all program areas is available at Partners' website), but several characteristics, listed below, were common to exemplary programs in all areas, and should be carefully considered as congregations assess their own programs:

Human Resources

- Leaders of exemplary programs have vision and a clear focus, but buy-in from the congregation, clergy, and staff is just as important.
- Congregation-hosted programs are usually bolstered by the commitment of a strong volunteer base from the congregation's membership, but PHMC stresses the importance of having a staff volunteer coordinator to manage volunteer time and projects effectively.

Program Resources

- Exemplary programs demonstrate a consistent commitment to current best practices in the field. This may include voluntary participation in a certification program (such as the Keystone STARS program) to surpass basic program standards set by law.
- While different programs have varying space needs, the best programs make their space as clean, safe, accessible, well-organized, well-lit, and welcoming as possible. This often presents particular challenges for congregations in aging sacred places, but PHMC interviewees highlighted the small but dramatic space improvements that any program can make.

Partnerships

- The strongest programs are exemplary because they adopt a holistic approach to their services. They do not duplicate the efforts (and assets) of other organizations,

but rather establish partnerships to provide access to a wider range of resources in the community.

- Gathering and responding to regular feedback — from program partners and participants — is another indicator of exemplary programs in all social service areas.

The findings of this Exemplars Project support the work of *New Dollars/New Partners* congregations as they asset-map their own opportunities for community partnerships, space sharing, and programming.

By using these guidelines and recommendations, congregations can identify which service programs best fit their membership, community, and mission, while at the same time recognizing which programs are best left to other congregations or social service

Continued on next page.

UPDATE on Partners: Exemplars Project

The report produced by the Public Health Management Corporation (PHMC) evaluates seven program areas and outlines quality indicators, strengths particular to congregation-hosted programs, and, in some cases, potential barriers to such programs. Below is an example showing some of the information gathered for feeding, shelter, and healthcare programs for the homeless. For the full report, visit Partners for Sacred Places' website: www.sacredplaces.org.

Feeding, Shelter, and Healthcare Programs for the Homeless

Quality Indicators

- Consistency of staff (particularly at management level)
- Holistic services offered on site (since homeless individuals may be hesitant or unwilling to seek out these resources on their own)
- Location is close to homeless populations
- Staff or volunteers are present during the entire time shelter programs are open
- Shelter programs provide as much clean, light, and inviting space as possible for individuals and families
- Child care available, to allow adults to avail themselves of other resources on site or in the community
- Nutritious, healthy meals for feeding programs, rather than full reliance on volunteer contributions
- Feeding programs operate when people — especially those who are working — need them
- Healthcare programs offer a high standard of care to all patients
- Care is provided for chronic health problems, preventive care (screenings, exams), and acute illness and injury
- Continuity of care and follow-up for healthcare programs
- Accountability of patients taking medications
- Protection of patient information confidentiality
- Plan for sustainability; the ability to maintain programs and funding requires planning and "vision"

Congregational Strength

- Congregational volunteers can offer significant time and services

Experts Interviewed

- Assistant Vice President for Social Service Programs, PHMC
- Director of Transitional Services, HELP Philadelphia
- Clinical Director, Health Care for the Homeless Program, PHMC

Exemplary Program (pictured): Breaking Bread at Broad Street Ministry (Philadelphia, PA)



Photo by Ashley Collinson

EXEMPLARY SOCIAL SERVICES HOSTED BY SACRED PLACES

Art Sanctuary at Church of the Advocate

by Ann de Forest

For a few sultry nights this past spring, North Philadelphia's landmark Church of the Advocate was transformed into Harlem's Cotton Club, circa 1940. On stage, teenage performers bedecked in vintage finery channeled stars of a bygone era – Ray Charles, Etta James, Billie Holiday. "This joint is jumpin'," they sang, and by the end of an evening that interwove old-time jazz standards with hip-hop dance, African drumming, and spoken-word poetry, the audience was jumping too. The crowd was on its feet for the finale, clapping to a rousing version of Stevie Wonder's empowering anthem, "Higher Ground."

The North Stars Afterschool Program, in which 12- to 18-year olds study music, poetry, voice, and dance with accomplished professional artists free of charge, is just one of several high-impact programs initiated and run by Art Sanctuary, a community arts organization based at Church of the Advocate in North Philadelphia. As the brainchild of Philadelphia writer Lorene Cary, Art Sanctuary was originally founded to bring prominent African-American writers and performers to inner-city audiences all too often overlooked by national book and concert tours. At Art Sanctuary's recent Reading in Concert series, for example, Pulitzer-prize winning playwright Charles Fuller spoke informally to an audience of high school students at Church of the Advocate about his craft, his career, and his formative years spent in the housing projects just a few blocks away.

"Art Sanctuary just doesn't fit neatly into any box. That's the thing that I think is terrific about them," says Susan Seifert, director of Penn's Social Impact of the Arts Project, which studies the links between



Members of Art Sanctuary's North Stars Afterschool Program perform on African drums as part of the Celebration of Black Writing held in 2009. Photo courtesy of Art Sanctuary.

cultural engagement and community wellbeing. From introducing a hip-hop curriculum in suburban schools to initiating a collaboration between North Stars and the Opera Company of Philadelphia to sponsoring an annual Celebration of Black Writing Festival, Art Sanctuary has impressed Seifert with the creativity of its programming and the breadth of its reach. "Art Sanctuary keeps bringing people together in different kinds of mixes, artistically and socially, and pretty much in every dimension. They're a responsive learning organization," she says with admiration. "This is the best of community arts."

North Stars is just one example of Art Sanctuary's responsiveness. The Afterschool Arts Program answered a need expressed by Eileen Brown, co-founder and president of Grands as Parents (G.A.P.), who was raising six grandchildren on her own. Also housed at Church of the Advocate, G.A.P. is a support group for grandparents

**The Exemplars Project
is funded by a grant from
the William Penn Foundation**

EXEMPLARY PROJECTS AT SACRED PLACES (cont.)

and other relatives who suddenly find themselves caring for their children's children. Although G.A.P. offered reading and crafts for younger children and sports activities for teens, Brown expressed concern that teenagers with more artistic inclinations did not have an outlet or a focus; Art Sanctuary established the North Stars program to provide that outlet. Since its beginning, more than 125 teens have been transformed by the program, including all six of Eileen Brown's grandchildren, as well as many other G.A.P. youth. This year, Brown once again sat in the audience, proudly watching her two youngest grandchildren, Rasheeda and Tyann, perform in the African dance numbers.

While her granddaughters grin and glow after strutting on stage, Eileen Brown knows that North Stars' true value comes from the program's less glamorous moments. The gradual mastery of difficult dance steps and the steady presence of North Stars' instructors, all accomplished artists in their own right, are what will make a lasting difference in the teens' lives. "It builds up their self esteem," she says. "They do better in school."

Cary notes that shy kids sometimes gain confidence at North Stars and then become so involved in student council or theatre at their schools, they no longer have time for the program. "Sometimes we're victims of our own success," she jokes. Susan Seifert's research supports these observations. Social Impact of the Arts has demonstrated that neighborhoods with thriving community arts programs experience lower truancy and delinquency rates.

Church of the Advocate makes a fitting home for organizations like Art Sanctuary and G.A.P., which are part of a buzzing hive of community services at the church, including a soup kitchen and clothes cupboard based in the neo-Gothic National Historic Landmark. While its ample campus and cavernous interior support Art Sanctuary's practical needs for storage, rehearsal and performance space, the church's activist history is also a source of heady inspiration. As the site of the city's Black Power Conference in 1968 and of the Episcopal Church's first ordination of women in 1974, the Church of the Advocate resonates with the significant contributions it has made — not just to Philadelphia, but also to the world. As Cary says, "People get that we're righteous if we're at the Advocate."

And though Art Sanctuary moved its offices to South Philadelphia this spring in order to further its commitment to build bridges to other neighborhoods and communities, the Advocate remains Art Sanctuary's true home, where North Stars kids build confidence as they learn to play guitar and dance, and where renowned artists like Charles Fuller tell inner-city youth their own stories of struggle and triumph. "Our groundedness comes from our relationship with the church," says Tarana Burke, Art Sanctuary's managing director. "We will always be a part of the church."

An Emerging Project: Arts in Sacred Places

Partners knows anecdotally and from broad research that congregations host a variety of artistic and cultural programs. Yet, in order to encourage more connections between sacred places and those in the arts community who need space, the patterns, dynamic, and opportunities of these arts activities must be understood. Currently, there is little known about the sustainability of performing arts activities in sacred places, the capacity for more intensive use, and the tools and resources that would be useful to bring arts groups and congregations together in mutually beneficial, sustainable space-sharing arrangements.

With funding from the Barra Foundation, Partners' new Community-Based Arts in Sacred Places aims to gather and analyze data on congregation-hosted arts programs in Center City Philadelphia, and to use that data to create effective tools and technical assistance that encourage a greater number of venues for dance, music, and theater, and to pilot a matching service that will connect churches that have space to offer with arts groups in need of space. This intensive, individualized process will go beyond a simple database by helping both the congregations and the arts organizations to establish strong, long-term space-sharing relationships in Philadelphia neighborhoods.

UPDATE on Partners: Texas Office

New Dollars/New Partners

Final *New Dollars* training modules took place this past June for several Galveston congregations that Partners has been helping in the aftermath of Hurricane Ike. Hosted by Congregation Beth Jacob and taught by Sarah Peveler and Tuomi Forrest, the final two evenings focused on community partnerships, funding sources, and collaboration. We hope to continue to partner with these congregations as they carry on the work of restoring and rebuilding their congregations, while re-engaging the community.

Four of the Galveston congregations – First Presbyterian, Grace Episcopal, Reedy Chapel AME, and Trinity Episcopal – were featured in the fall issue of *Texas Architect* magazine, a bimonthly publication of the Texas Society of Architects. Written by Houston architect and *New Dollars* team member Mort Levy, AIA, the article tells the story of these four churches, all of which survived Hurricane Ike.

Texas Sacred Places Project

Since the launch of the Texas Office, Partners has been laying the foundation of the Texas Sacred Places Project (TSPP). Guided by a steering committee of historians, preservationists, architects, academics, and clergy – including the Texas Historical Commission – the project will document sacred places that represent Texas' religious heritage, and then create an online interactive database and website.

The pilot survey, led by Texas Tech University Professor Gary Smith, resulted in the documentation of more than 400 sacred places in sixteen counties of West Texas. (See the full story of this survey effort in the Fall 2009 issue of *Sacred Places*.)

Currently, Partners is working with several Texas universities on additional survey projects, and a request-for-proposals was announced for the 2010-2011 academic year. If selected, students of architecture, architectural history, historic preservation, and other related fields would conduct surveys in the field as part of their course of study.

Staff Changes

Suzanne Yowell, Project Manager for the Texas Office, is managing all phases of program implementation. She has been visiting *New Dollars* graduates to get updates on their status, provide technical assistance

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Fernando Costa

as needed, and document their progress.

We welcome new intern Andrew McDonald, a senior at Texas Christian University double majoring in History and Political Science, with a minor in Religion. Andrew's help and support gives the Texas Office an opportunity to increase Partners' outreach and presence in the region.

Where Are They Now?

Grace United Methodist Church in Fort Worth is a 2006 graduate of the *New Dollars* program. Grace came to training with its 1942 building in a state of decline, a small, aging membership, and modest outreach programs. Due to its diminishing membership, the church was struggling financially and could no longer maintain its building. Grace's neighborhood demographics had changed dramatically over the last decade, forcing the small congregation to take a hard look at reinventing itself in order



Grace UMC in Fort Worth, TX, is a 2006 graduate of *New Dollars/New Partners*.

UPDATE: Texas Office (cont.)

to remain viable.

Grace enthusiastically took the lessons from *New Dollars* to heart, gaining a new perspective for the value of its ministry and outreach, and its ability to use programming, services, and physical facilities for the community's well being. In 2007, Partners awarded Grace a \$5,000 seed grant for a comprehensive building assessment, and with this key document in hand, the church now had a "blueprint" to prioritize building needs.

Eventually, Grace forged a partnership with one of the largest churches in the Central Texas Conference of the United Methodist Church. In June of 2009, Arlington Heights United Methodist (also a *New Dollars* graduate) took Grace under its wing and gave the congregation renewed hope. Today, Grace has not one but three pastors, attendance has doubled, and outreach programs are thriving. The church has new landscaping and fresh paint, and has just installed a new exterior sign.

Additionally, the building is alive with Daisy Scouts, Vacation Bible School, neighborhood association meetings, United Methodist Women's meetings and Jenna's Hope of Grace – a resale and community aid shop. As the future of Grace takes shape, this small church continues to serve as a model for the many congregations that face similar challenges.

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"It was my personal pleasure to see first hand Kathy's demonstration of her considerable skill in a technique that demands a total commitment for improvement. She is emerging as one of America's treasures in this most difficult of art forms."
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UPDATE on Partners: Chicago Office



Students and chaperones from St. Mary of the Woods Catholic school learn about Tiffany stained glass at 2nd Presbyterian Church in Chicago.

Educational Outreach

This past May, fifty sixth graders from St. Mary of the Woods Catholic school on the city's northwest side traveled with Partners' staff to three historic South Side sacred places – Holy Family Parish, Quinn Chapel A.M.E. Church, and 2nd Presbyterian Church – to take part in the Chicago Office's first-ever educational program for kids.

To prepare for the trip, students learned about the faith tradition, community, history, and architecture of each congregation. During the tour, they were broken up into groups that focused more deeply on these topics. Each sixth grader acted as journalist or photographer, with teachers, chaperones, and Partners' staff by their side to assist them.

At Holy Family, students snapped photos of the life-sized statuary and learned about the earliest parishioners. During the students' visit to Quinn Chapel, tour guide Lydia Dodd spoke about being in the presence of Martin Luther King, Jr., during one of his sermons at Quinn, and fielded many thoughtful questions about the traditions of the African Methodist Episcopal faith.

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Arriving at 2nd Presbyterian Church, the students were greeted by volunteers from Friends of 2nd Presbyterian Church, who have also been developing their own educational programming. Students were broken up into groups and treated to a bingo game, learning about the remarkable techniques used in stained glass by Louis Comfort Tiffany. Once they returned to the classroom students created a wiki (a collaborative website that features the work of many authors) to share what they had learned.

New Dollars/New Partners

The Chicago Office recently began its third round of training sponsored by the Archdiocese of Chicago. Additionally, Module I of a second Interfaith training round, sponsored by Jaeger/Nickola Architects, took place in early November

Workshops and Lectures

Inspired by the stewardship and faith of Chicago's Spanish-speaking population, Partners will offer its first-ever series of workshops in Spanish, beginning with *Su Edificio Historico Es Un Activo* (Your Historic Building is an Asset) at Our Lady of Fatima Parish, a graduate of *New Dollars/New Partners* training.

Chicago Office Director Gianfranco Grande presented "Beyond Bricks and Mortar: The Impact of Historic Sacred Places in their Communities" at the Local History and Historic Preservation Conference, hosted by the Wisconsin Historical Society and the Wisconsin Council for Local History.

New Staff

Leanne Gehrig has joined the Chicago Office as a program consultant. She has a background in architecture, community development, and interfaith relations, and also serves on the Bishop's Task Force on Sustainability for the Episcopal Diocese of Chicago.

Richard Driehaus on Architecture and Philanthropy

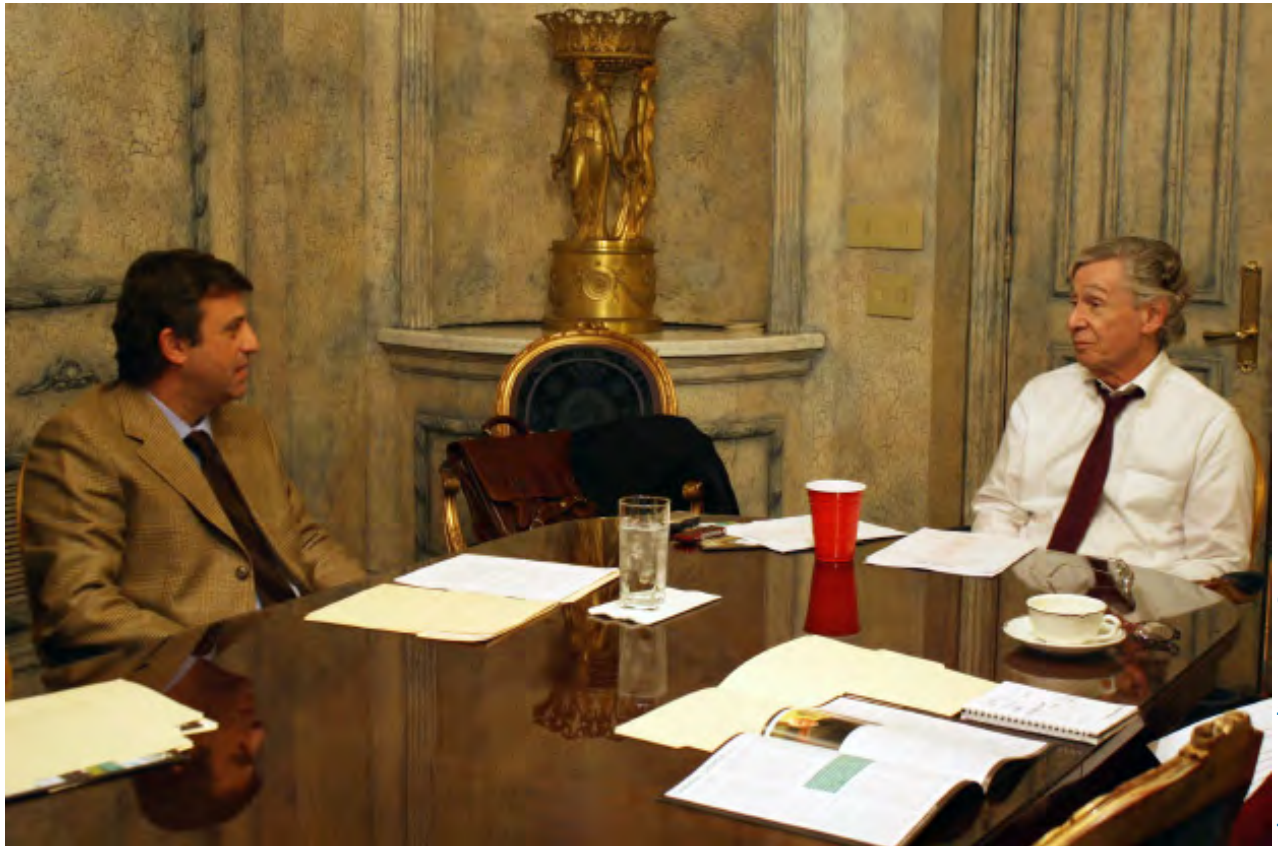


Photo credit: Mary Ottoson

Richard Driehaus (r.) and Gianfranco Grande, Director of Partners for Sacred Places' Chicago Office, discuss architecture, city planning, and philanthropy at the Ransom R. Cable House, an 1886 Richardsonian Romanesque-style residence built for the president of the Rock Island and Pacific Railway company and now corporate headquarters for Driehaus Securities and Driehaus Capital Management.

Sacred Places readers may recognize the name Richard Driehaus from his work in the investment management industry. He is the founder, Chief Investment Officer, and Chairman of Driehaus Capital Management; the Chairman of Driehaus Securities; and President of the Driehaus Mutual Funds. Some may know him from the Richard H. Driehaus Foundation, which benefits individuals and communities by providing grants that enhance the built and natural environment through historic preservation, that encourage quality architectural and landscape design, and that conserve open space.

However, each of these facts portrays only one aspect of Richard Driehaus. He is a man who has taken his investment savvy and parlayed it into considerable financial success, but then used it to benefit myriad causes, which include education, architecture, preservation, and the arts. He believes in helping people develop the tools to be successful themselves, and he supports those causes personally and through his foundation. He has been a supporter of church heritage and Partners for Sacred Places for the past twenty years; he helped fund the opening of Partners' Chicago Office, and he supports its ongoing operation.

Gianfranco Grande, Director of the Chicago Office, sat down with Richard for this interview. Their lively conversation covered topics from city planning and decorative arts to Richard's favorite Chicago buildings and his views on philanthropy.

GG: When did you realize that you were interested in architecture and art?

RD: As a young lad, I was a newspaper boy, and so I had a route from [the west side of] Racine to the east side of Loomis. And in delivering newspapers, you began to see differences in the types of residences. We lived in a bungalow. A bungalow is a very functional building. And so by delivering papers and going past all these homes, you'd see that other ones were more interesting, some could be more like an English Tudor style, some could be, maybe not Victorian, but more set back, front porches, and others might have more a French type of look. I think it was the shape and the form and the extra artistic work, rather than the function work that made me, I responded to that.

GG: I know you are a proud Chicagoan.

RD: I love Chicago...I grew up in Chicago. Chicago is where I was born and raised. I could have been anywhere but Chicago turns out to be the best city for me. It's a city you can make some impact in if you want to give back.

GG: In Chicago, what are some of your favorite buildings? When you drive by you say 'I love this.'

RD: When I was on the south side, my favorite buildings in the immediate neighborhood would be the school and the church. There weren't any really big civic buildings. When I moved downtown in the early 1970s, I began to have greater exposure to both civic buildings and commercial buildings, as well as residences. I've made a little bit of a list. So in the Financial District, it would be the Board of Trade, the Rookery, and the Monadnock Building. And then in the Cultural District, I like the Civic Opera House, the Art Institute of Chicago, and the Field Museum.

GG: Let's talk about the architectural style, artists, and architects that you prefer.

RD: Art Nouveau interests me, a style expressed in the 1880s-1890s strongly in Europe. In the 1970s and early 1980s, I collected decorative art from that period. Actually, I was collecting mostly poster art at that time. A French Art Nouveau architect named Hector Guimard worked a lot in iron and metal work. He designed fabulous facades. It was sort of like poetry in metal, frozen music, if you will. Art Nouveau was the style that actually came out of a rejection or change from the Industrial Revolution wherein everything was more specific, engineered or scientifically orientated. Architects and artists went back to a natural style, one that was more organic, undulating, and flowing. I have collected many pieces from this style including illustrations, metal work, vases, fireplaces, and chandeliers.

Another style that I like is Art Deco. Rockefeller Center is terrific. Early gothic style interests me as well.

GG: So let's move to the international part. The caliber of architecture you like, Paris, Rome...

RD: I like Paris because it is a beautiful planned city. It has orchestrated beauty, axes, and focal points. The city has consistent order and balance. Rome has more ancient architecture, which is beautiful! There was better planning then because everyone knew where to gather. Take the Coliseum.

GG: Right. But even how the urban cities developed, the grid level, the avenues, and like that, it's a Roman thing. Because that's what the Romans would use when they would go out and conquer a city. They would raze the city and build accordingly to that plan.

If we don't save [our churches], we lose our sense of how we got here and what we did. Our history with our grandparents, our parents...we're losing a connection to the past that will never be replaced.

RD: The Romans made a lot of money – they were terrific business people. Well, originally they were warriors. Venice didn't become a great city thru local commerce; it wasn't so much trading with farmers but rather international trading. The Venetians traded with different places that could produce things they could not produce. There was terrific arbitrage between purchasing spices. Venice could not have been built without arbitrage and with letters of credit and banking.

GG: Well, yes, they were merchants.

RD: Venice was the wealthiest city in probably all of Europe at that time, in the 14th, 15th century.

I would have to say Prague is a beautiful mix of styles, from early Gothic, mid-Gothic, late Gothic, Renaissance, Rococo, Art Nouveau, some International, and then Ottoman and Turkish. They were the eastern-most western city.

GG: Right.

RD: Prague was at one time the capital of the Holy Roman Empire. It is an extraordinary collection of styles. I also like London for its more eclectic style, planning, and architecture. Italians have probably done a better job using topography. You better positioned your buildings and city centers... and probably had more opportunities.

GG: How did you develop your interest in stained glass and decorative arts? In some ways you already answered this,

RICHARD DRIEHAUS INTERVIEW (cont.)

but...

RD: In the 1970s, I wanted to open up a bar/restaurant in Chicago on the southwest side. I started collecting artifacts for that project like original posters, terra cotta, iron and glasswork, and woodwork. At the time, restaurants were changing from fern bars or big loft spaces, to Houlihan's and Bennigan's and T.G.I. Friday's where they used architectural artifacts. These restaurants were larger and used more industrial/commercial art like railroad signs, or pub signs. I wanted to do something a little more upscale, more

The Notre Dame nuns taught us that one of the things you had to do, if we were successful, was to give back. . . . By staying active in business and giving back, you can help people in the long term.

decorative arts.

GG: Which church did you attend as a child?

RD: That was St. Margaret of Scotland.

GG: It's still open?

RD: It's still open; you should [see it].

GG: Now, you went to school there too?

RD: Yeah, I went to grammar school there at the church. High school...

GG: You went to St. Ignatius, right?

RD: Then I went to St. Ignatius, right. The church was important. Everyone knew their parishes. [The neighborhood was] split between St. Margaret and St. Kilian's. But you know, if I were one street over, I'd be in another parish. It was pretty well defined. You could have been on Racine Street on one side, the west side, went to St. Margaret's and the east side went to St. Kilian's...which was a little closer by about a half a block. I'm more classicist and I'd like to keep it the way it was but how do you balance that since the ethnic populations have changed? How do you still keep the old sense of beauty and still have it relate today...

GG: Yeah, that's a challenge.

RD: We should have a committee on aesthetics.

GG: Let's go to this beautiful story of Calvary United

Methodist Church in Philadelphia. Do you remember this story, Mr. Driehaus?

RD: I do. We bought these windows and then I found out they're from this church. There was an article in a small art or antique magazine and then we gave them back. It was a great location, just an older location.

GG: They host five different types of congregations there now.

RD: Oh, that's great.

GG: It is one of our poster-child types of stories.

RD: That's terrific!

GG: We advocate multiple uses of older buildings with shrinking congregations.

RD: So how to use it more culturally like they do in Prague or something...

GG: Exactly! And for theaters. And then the church has an effect on the neighborhood, because obviously people are going to see the show so a little café can open nearby, a little restaurant.

RD: It's more European – better use of your historic environment. Even though America is a young country, we still have churches, some of our most beautiful elements and built for our history. Hopefully we can continue to use them...

If we don't save them, we lose our sense of how we got here and what we did. Our history with our grandparents, our parents...we're losing a connection to the past that will never be replaced. There are enough things separating us from our history that we need a physical sense of connection.

GG: Any particular reason why you started to give back so much?

RD: Well, it's what we were taught. The Notre Dame nuns taught us that one of the things you had to do, if we were successful, was to give back. It sounded like a good idea! (laughing) If you let it all pile up like it's fertilizer, it stinks and you don't have any friends. And then people start to wonder why you are hoarding all that stuff. When you're working on certain values and truths that work, it is easy to give. If you think of money like a river or resources, then it is much easier to give. You can be very, very wealthy but also paranoid. You might sell your company for a billion dollars, then what are you going to do? By staying active in business

and giving back, you can help people in the long term. When there is a combination between not giving back and arrogance, then there is a revolt. That is what happened with the various revolutions in Europe and elsewhere. It is the lack of caring more than the lack of giving.

There is caring and there is giving back. The people who are receiving should also learn to give back. It should be a continuous chain.

GG: One time I read somewhere that you said that during your lifetime, you were going to give a hundred million back. That maybe the number is probably more like 200...

RD: Well it also depends on how healthy I am! (laughing) Things look good. Part of the giving is through the foundation. That is the general way to give back and it is something like 50-60 million.

GG: What are your ideas about the future of preservation in Chicago? Because until 30 years ago there wasn't much...

RD: No, there wasn't. There's a lot that has been done, there's a lot that can be done. Although what's tough, because of the demands, it is costly to repair, so I think what the city should do is use its taxing powers to help preservation. And give larger tax credits to the city, the county, the state, or the federal government. To make it more economically feasible to repair, because you want to protect your past.

And that will help tourism. We'd have better tourism if we had consistency and better neighborhoods. While a lot has been done in the last 20-30 years, we've lost a lot, too. In every city, it seems, we're losing more than we should.


GG: What do you wish your legacy to be in Chicago?

RD: In philanthropy, environment, and design. That is my principal focus. Also, small art and performing arts groups. It's not only about the built environment but the liveliness of people designing them. It's not just the frozen physical space but it's the personal space as well. We spent about \$50,000 last year on performing art theaters; they went out in the city and performed spontaneously. We're going to talk about doing that again next year. I think we'll do that again next year. I thought that was a very good idea, an idea we took from London. In philanthropy, I'd like to eventually set up a special foundation, or charitable lead trust, just for the built environment. I would give classical architecture and design awards.


GG: I was going to quote Leon Battista Alberti. He said that 'beauty is the arrangements of all the parts that you cannot change, add, or subtract. It would alter the harmony of the whole.' Essentially that's what he said...

RD: Well, that's the truth. As always, it was wonderful. Thank

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Partners for Sacred Places gratefully acknowledges the following donors who made gifts between January 1, 2008, and December 31, 2009.

If any names have been listed incorrectly or omitted, please accept our apologies and let us know so that we may adjust our records. Please note: IHO indicates a donation made in honor of another individual; IMO indicates a donation made in memoriam.

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ADVICE FROM I.C.E.

The Interfaith Coalition on Energy (ICE) aims to inspire congregations to reduce the costs of operating their facilities. It guides congregations to use measurably less energy, purchase energy at lower cost, and anticipate and prevent problems with mechanical and electrical systems within their buildings. Its goal is for congregations to create money for community service while practicing environmental stewardship.

You can learn more about the organization, read newsletters and other publications, and view online resources at their website, www.interfaithenergy.com. You can also reach them by phone at (215) 635-1122. Below is information from ICE's website: "Five Steps Toward Lower Energy Use" and "Hints for Promoting Interest in Energy Within Your Congregation."

Five Steps Toward Lower Energy Use

Turn things off because nothing beats off. It doesn't matter how small or efficient a lamp, appliance, boiler, air conditioner, or motor is – the greatest savings comes from turning it off and keeping it off. The more inefficient an appliance is, the greater the savings from keeping it off. Since religious buildings are used intermittently, keeping things off matters even more than in more heavily-used buildings.

Buy the least expensive energy. There are many forms of energy – green electricity, brown electricity, natural gas, propane, fuel oil, gasoline, and so on. Whatever choice a congregation makes in the type of energy purchased, they need to continually shop for better deals.

Tune systems to optimal performance. Building operators should continually adjust water temperatures, air temperatures, dampers, the height of pilot light flames, and so on. Tune oil and gas burners with the help of a contractor.

Purchase efficient replacements. Congregations will eventually replace motors, air conditioners, heating systems, lamps, ballasts, appliances, office equipment, and so on. The premium cost of more-efficient equipment is usually justified when purchasing replacement equipment. Be very wary, though, of cutting-edge technology without a track record of measured performance. Look for the EnergyStar logo, which indicates more-energy-efficient products.

Purchase renewable energy. For example, your congregation can install solar electric panels on your roof to generate electricity whenever the sun shines.

Promoting Interest In Energy

Keep records. You can't play any game without keeping score. Compare energy use day to day, month to month, or year to year.

Read meters in the morning and evening, so you can determine how much electricity, water, and fuel is used overnight. This can help reveal water leaks, unnecessary lighting, or too-warm interior temperatures.

Install data loggers, which will show you whether you are using energy when the buildings are actually occupied.

Visit your building at 3 a.m. Off-hour visits can reveal that interior temperatures are higher than needed, or that nonessential lights are left on. Sounds, sights, and smells can tell you how to reduce overnight energy use.

Publicly display utility invoices so the congregation can see just how much is spent. Posting your utility bills each month can stimulate interest in reducing costs.

Visit other religious buildings. You can learn a lot by seeing what those who operate buildings similar to yours do to reduce energy costs. Such visits without utility data in hand, however, are not valuable.

Read energy-management literature. Corporations, government agencies, utilities, environmental groups, and many other places have free or low-cost literature that can perk up interest.

Go to expositions and conferences that specialize in commercial lighting, building maintenance, and electric use. Home shows can also be very informative.

Check out websites. ICE and other websites list many online energy resources.

Hire an energy consultant. If you can't do the above, or just plain run out of energy to enliven your energy management programs, call the Interfaith Coalition on Energy. We can help get you going again!

PROFESSIONAL ALLIANCE SPOTLIGHT

Clayton Acoustics Group

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Sacred places serve many functions, but sometimes not enough thought is given to the different acoustical needs within them. Music needs certain reverberation in order to capture its fullness. Speech needs to be intelligible and carry throughout the room. At times, addressing one need impacts the other. Just what is a diligent property committee to do?

According to Dan Clayton, founder of Clayton Acoustics Group, careful consideration of your building's unique features and the requirements for your congregation's worship can reconcile these varying uses.

Clayton calls it the "seesaw effect." He explains, "In many worship spaces, especially those with lively acoustics and reverberation, traditional worship music and speech exist on opposite ends of a seesaw, with the congregation at the middle. As the building becomes more lively and reverberant, the seesaw lifts up the end with choral, piano and organ music, while the speech end is lowered down; traditional music is enhanced at the expense of speech. Tip the seesaw the other way and speech is enhanced while organ music and singing suffer."

Founded in 1992, Clayton Acoustics Group (CAG) is an acoustics and sound system consulting firm, specializing in projects for houses of worship. CAG's work for churches and synagogues focuses on liturgical room acoustics, pipe organ and choral acoustics, mechanical system noise and vibration control, sound isolation, and high quality speech- and vocal-reinforcement sound system design for reverberant environments.

Clayton believes that a worship space can be designed for excellence in both speech and music, enhancing the participatory bond between clergy, musicians, and congregation. Working with a diverse range of faith traditions, CAG strives to preserve the good qualities of natural acoustics in existing buildings, while carefully improving the others.

Often, a congregation's members will address one concern, leaving later generations to deal with unintended residual effects. Recently, Clayton completed an acoustic assessment of All Saints Episcopal Church, in Worcester, MA. "There were three bays toward the rear of the nave's ceiling that in 1936 were covered with a man-made sound-absorbing material which was intended to enhance speech intelligibility in an era before effective

sound amplification systems were readily available. The addition of this sound-absorption layer, however, resulted in significant loss of reverberance and acoustical responsiveness." CAG used historical records, digital flash photographs, acoustical measurements, and computer calculations to analyze and compare present versus previous church acoustics. CAG recommended a range of design solutions and renovation/restoration options for the congregation's long-term plans, many of which were implemented by the church's design team.

Clayton Acoustics Group has experience working with a diverse range of faith traditions. The firm was on the renovation design team for the Roman Catholic Cathedral of St. John the Baptist, in Savannah, GA, which won



Photo credit: Clayton Acoustics Group

All Saints Episcopal Church, in Worcester, MA, where Clayton Acoustics Group recently completed an acoustics assessment.

PROFESSIONAL ALLIANCE SPOTLIGHT (cont.)

a 2003 Faith & Form Religious Architecture Honor Award. CAG's work for St. Paul's Episcopal Church, Rock Creek Parish, in Washington, D.C., was featured in the April 2005 issue of *The American Organist*. Also, as one of the few consulting firms nationwide with experience designing Shabbat sound-amplification systems suitable for use in Orthodox synagogues on the Sabbath and High Holy Days, CAG has worked for four prominent New York congregations.

With proper assessment of your space and needs, Clayton says, "Speech intelligibility (can be) enhanced without compromising the beauty of music." Also, CAG ensures that neither the visual nor aural beauty of a worship space is compromised. "In other words," he adds, "you can have it all!"



Top: The ceiling of All Saints Episcopal Church in Worcester, MA, where Clayton Acoustics Group performed an acoustic assessment and determined that a man-made sound-absorbing material applied in 1936 was actually hindering the acoustical responsiveness. Bottom: Detail of two ceiling bays, showing the sound-reflective wood planking (Nave Bay #1) and the sound-absorbing material (Nave Bay #2). Photo credit: Clayton Acoustics Group

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Membership in the Professional Alliance is an easy way for firms specializing in the restoration of historic sacred places to increase their visibility among a national audience of clergy, congregational leaders, and preservationists. For information on membership benefits, please contact Geoffrey Harden at (215) 567-3234, ext. 10, or at [gharden@sacredplaces.org](mailto:g Harden@sacredplaces.org), or visit www.sacredplaces.org/professionals.html.

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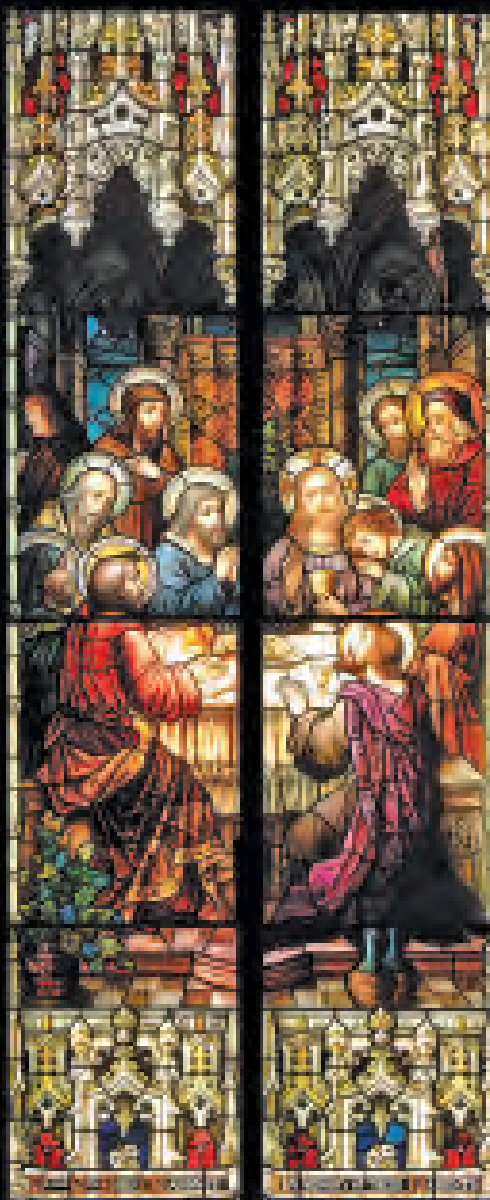
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