

ST. BARTHOLOMEW'S CONSERVANCY
RESTORING A NATIONAL HISTORIC LANDMARK
St. Bartholomew's Church and Community House



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From the President and the Executive Director

Any great and complex building of a past era requires care and consideration, but one that bears the imprimatur of designation as a National Historic Landmark, a New York City Landmark, and listing on the National Register of Historic Places, demands a special kind of attention and guardianship. Moreover, when in such a situation a group of concerned and involved individuals finds itself at that highly sensitive point between serious current need and long-term historic preservation opportunity, the quest for broadly based public support can become a passionate commitment.

St. Bartholomew's Church and Community House sit at a crossroads of Midtown Manhattan's dynamic business district, offering an unexpected oasis, open to all, amidst Park Avenue's dense corridor of soaring commercial towers. While the Landmark Site provides a welcoming respite from the city's hustle and bustle, its Romanesque structure, Byzantine features, and elaborate decoration give it not only architectural distinction but also stunning visual presence.

Beginning in 2011, the St. Bartholomew's Conservancy, an independent, non-profit tax-exempt 501(c)(3) organization, committed itself to raising the funds necessary to restore and



■ Upper: Carole Bailey French, President, Board of Directors; Lower: Constance Evans, Executive Director, St. Bartholomew's Conservancy

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■ *Inside Park on the Great Terrace at St. Bartholomew's Church.*

preserve the Site's exterior elevations and gardens. Having already worked to build a lean but effective administration, establish priorities, and secure initial funding, including funding to complete the restoration and preservation of the Church Building's iconic Great Dome, we believe the Conservancy is now ready to move forward with appropriate speed and intent to achieve all its goals.

It is important to emphasize that the Conservancy has no involvement with the religious mission of St. Bart's Church. Our focus is on exterior restoration and preservation and on fundraising exclusively for that purpose. That said, many of our donors, including those who typically refrain from supporting projects even remotely associated with a religious institution, have been pleased to learn that the St. Bartholomew's Site, in addition to being a national architectural treasure, is also the home of a vibrant spiritual

community, offering an array of social, cultural and public services, including a highly regarded pre-school, a summer camp, and a popular restaurant.

We are well aware of the challenging task we have undertaken (see pages 15-29, Restoration and Preservation Plans, for details of the Site's exterior restoration needs and their estimated costs). Hence, it is with gratitude to our generous initial donors—individuals, foundations, and key corporate partners—that we now embark on the project's pivotal phase. Please join us in this long-overdue effort to restore and preserve one of the nation's great architectural treasures and one of New York City's most unique historic assets.

With thanks and appreciation to all,

Carole Bailey French

Constance Evans

THE SITE

St. Bartholomew's Church and Community House, New York City

The St. Bartholomew's Site on Park Avenue, constructed between 1916 and 1918 and completed in 1930, is an outstanding example of the work of Bertram Grosvenor Goodhue, one of the foremost American architects of his day. St. Bartholomew's Church is Romanesque in form but rich in colorful, elaborately carved, and inlaid Byzantine decoration.

Its main entrance is a monumental Triple Portal designed in 1903 by Stanford White of McKim, Meade & White, the legendary New York architects responsible for the New York Public Library, the Morgan Library, the Century Association, the University and Metropolitan Clubs, and many other enduring and beloved buildings. A gift of Mrs. Alice Gwynne Vanderbilt in memory of her late husband, Cornelius Vanderbilt II, the Portal was inspired by the entry "porch" of the Abbey Church of St. Gilles-du-Garde in France, which White had seen and sketched as a young man. Designed and created as the entrance to the previous St. Bartholomew's Church on Madison Avenue at 44th Street, it was moved, section by section, and reassembled on Park Avenue. Three pairs of intricately carved and cast bronze doors are set within the Portal, collectively displaying the work of three celebrated early 20th-century American



■ Triple Portal decorative detail showing Romanesque and Byzantine influences.

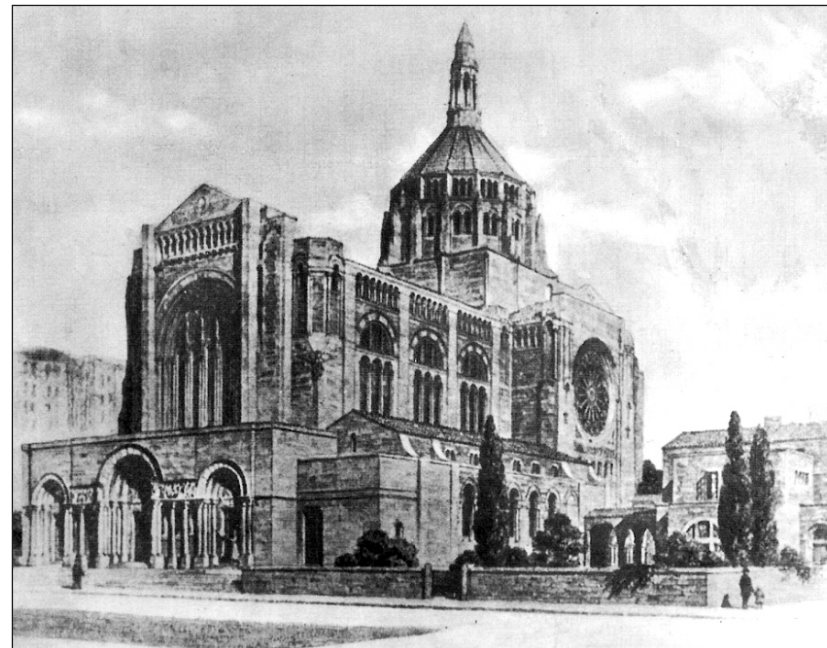
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■ *St. Bartholomew's Church and Community House on Park Avenue.*

sculptors—Herbert Adams, Philip Martiny and Andrew O'Connor; the last a protégé of Daniel Chester French, sculptor of the Lincoln Memorial in Washington, D.C. The Church Building also features exceptional artwork, including mosaics by Hildreth Meiere and sculptures by Lee Lawrie, both Goodhue associates. It is home to the largest and perhaps most unique organ in New York City, with 12,422 pipes.

The Community House, the other structure on the St. Bartholomew's Site, was initially envisaged as an Italianate villa containing administrative offices and a Sunday School and connected to the Church Building by a cloister garden or *garth*. In 1926, however, the Church leadership decided to focus its outreach ministry on creating a home-away-from-home for the many college-educated young people flocking to New York in search of employment, and the centerpiece was to be a nondenominational Community Club



■ *Bertram Goodhue's original design for St. Bartholomew's Church, 1916.*



■ *Fountain (currently non-working) in the Garth between the Church Building and Community House.*

that could be joined for a small annual fee. Goodhue himself died in 1924, and his successor firm, Goodhue Associates, was commissioned to design and build the new Club House. Art Deco in form, the Community House prompts comparison with the Los Angeles Central Library, Goodhue's last public commission, although the designers made a particular effort to decorate its exterior with Byzantine-inspired ornamentation to harmonize with the Church. The Community House exterior remains much the same today as it was in 1927, and while the building's use has evolved, it is a virtual poster child for historic preservation, having survived a highly controversial and ultimately unsuccessful effort in the 1980's to replace it with a 59-story office building. It was Goodhue's wish that St. Bartholomew's

would forever make a visual impact on Park Avenue, at the time a new and rapidly developing thoroughfare. In his initial proposal to the St. Bartholomew's Vestry, he emphasized that the Church Building he imagined "should not be elbowed and jostled by great apartment houses, but should rise through the greenery of trees and flowers." Although Goodhue did not design the Site's three gardens (north, south, and garth), two of them are the work of prize-winning landscape architects and have received rewards for their design and execution. The mere fact that they exist today (lovingly cared for over the years by myriad volunteers) preserves Goodhue's vision of the Site as an oasis of beauty and calm amidst the bustle and roar of one of the City's grandest boulevards. ■

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■ Reflection of St. Bartholomew's Church on the windows of the Mutual of America Building on Park Avenue.

HISTORIC LANDMARK DESIGNATIONS

National Historic Landmark
National Register of Historic Places
New York City Landmark

While many historic places are important locally or at a state level, there are exceptions that have meaning for all Americans. National Historic Landmark (NHL) designation recognizes properties that are significant to the nation as a whole. National Historic Landmarks are places that “possess exceptional value or quality in illustrating and interpreting the heritage of the United States.” Today, just over 2,500 historic places bear this national distinction. Working with citizens throughout the nation, the National Historic Landmarks Program draws upon the expertise of National Park Service (NPS) staff who guide the nomination process.

The path to designation as a National Historic Landmark is rigorous, taking on average from two to five years. Beginning with an initial letter of inquiry, the property must meet stringent criteria and have the potential to become an NHL before a full nomination can be submitted. NHL Program staff and other professionals, including historians, architectural historians, archeologists, and anthropologists, all of whom provide their assessments and recommendations, review the nomination extensively. Following a 60-day public comment period, the nomination is reviewed by the National



■ Top: Bronze plaque citing the NHL designation; Lower: The St. Bartholomew's Site, an oasis in Midtown Manhattan.

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■ Exceptional works by renowned artists. Left: Lee Lawrie, architectural sculptor, *St. Bartholomew's Pulpit*, 1925. Center: Hildreth Meiere, mosaicist and muralist, *Narthex Domes*, 1930. Right: Andrew O'Connor, sculptor, *Triple Portal center Bronze Door detail*, 1903.

Historic Landmarks Committee and recommended to the National Park System Advisory Board. The Advisory Board then makes its recommendation to the Secretary of the Interior who makes the final decision on whether a property possesses national significance for NHL designation.

[The St. Bartholomew's Conservancy nomination of St. Bartholomew's Church and Community House can be accessed at stbconservancy.org under the tab *About Historic Preservation and Restoration*.]

On November 16, 2015 at a public hearing in Washington, D.C., the NPS Landmarks Committee unanimously recommended the St. Bartholomew's Site and on June 2, 2016, the NPS Advisory Board followed suit with its unanimous recommendation. On October 31, 2016, U.S. Secretary of the Interior Sally Jewell and NPS Director Jonathan Jarvis announced the confirmation of St. Bartholomew's Church and Community House as one of 10 new National Historic Landmarks.

Recognizing its masterful integration of architecture and art, the deliberating bodies concurred that the St. Bartholomew's Site is a pivotal example of the work of its architect, Bertram Grosvenor Goodhue, one of the nation's foremost ecclesiastical architects. Equally important and key to Goodhue's iconographic program are the Site's unique decoration and exceptional works by renowned artists of the late 19th and early 20th centuries.

Since 1980 the St. Bartholomew's Site has been listed on the National Register of Historic Places. Notably, of 90,000 properties currently listed on the National Register, only three percent have been named as National Historic Landmarks.

St. Bartholomew's Church and Community House were designated a New York City Landmark in 1967, the same year as Grand Central Station and the Metropolitan Museum of Art, and deservedly among the first of such designations. ■

THE CONSERVANCY

Our Mission

Our Focus

Our Goals

The St. Bartholomew's Conservancy (SBC) was realized in its contemporary iteration in 2011, succeeding the St. Bartholomew's Preservation

Foundation, an earlier effort to restore the important and historic St. Bartholomew's Site.

Since its inception, SBC has been actively fundraising as an independent, nonprofit, tax-exempt 501(c)(3) corporation. While it has no involvement with the religious mission of St. Bartholomew's Church, SBC operates under an agreement with the Church Vestry that gives the Conservancy lead responsibility for raising funds from sources outside the congregation that are necessary to restore, preserve, and maintain the exteriors of the Site's two buildings and the gardens that surround them.

Working within that framework, SBC seeks to restore and preserve this extraordinary National Historic Landmark for the people of New York City and the nation.

Crucially, the work of the Conservancy is focused on strengthening and preserving the long-term integrity of the structures for future generations; it is also concerned with the Site's stunning visual impact on the casual passerby, the neighborhood resident, and those who look upon it from the surrounding towers.



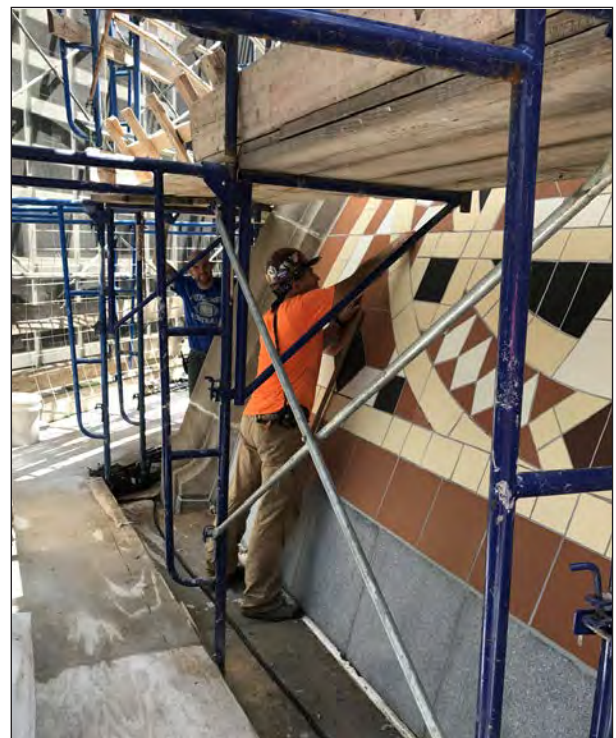
■ *Triple Portal detail of doorway side archivolt, decorated with acanthus leaves and animals.*



■ *EarthCam, Inc. view of the Great Dome restoration atop St. Bartholomew's Church, July 2017.*

The Conservancy's initial focus has been on raising the funds necessary to commence restoring, preserving and maintaining the Church Building's signature Great Dome. In 2006 St. Bartholomew's launched its first-ever capital campaign and followed up with a second, wholly internal one, in 2011. Both campaigns raised funds restricted to Great Dome restoration, but not enough to actually commence work. Beginning in 2014, however, the Conservancy was successful in closing the approximately \$1.8 million fundraising gap, allowing the yearlong project to begin on July 1, 2016.

The Conservancy now has a fundraising goal of \$20 million to restore, preserve, and maintain the facades of both the Church Building and the Community House. This will include restoring and preserving the monumental Stanford White-designed Triple Portal, the official Park Avenue entrance to the Church, plus the many stained glass windows and the colorful brick and limestone inlay adorning the eight facades. ■



■ *Construction workers installing new Dome tiles*

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■ St. Bartholomew's Church undergoing construction on Park Avenue, May 17, 1918. Opposite: Construction workers and scaffolding atop the Dome, July 2016.

RESTORATION AND PRESERVATION PLANS



RESTORATION AND PRESERVATION PLANS

Restoring and Preserving the St. Bartholomew's Church and Community House Exteriors

The restoration and preservation of St. Bartholomew's Church and Community House exteriors is a prodigious, complex and highly sensitive task. The large and unique buildings feature intricate ornamental detail, and the materials and techniques employed in the process must adhere to the highest artisanal standards. The work must be carefully phased and scheduled to avoid repeated treatment and, importantly, redundancy of specially constructed scaffolding, a significant cost factor. The St. Bartholomew's Conservancy has determined that the most logical and economical approach divides the comprehensive undertaking into four major project groups:

- Brick and Limestone Facades
- Stained Glass Windows
- Stanford White "Triple Portal"
- The Gardens

The award-winning architectural firm selected for the project is Acheson Doyle Partners Architects (ADP), a leader in historic restoration and committed to responsible stewardship of cultural and historic properties. ADP has been engaged to establish a preliminary scope of work and budget estimates. Scope determination began with a review



■ *Engineering probe of the Community House Facade, showing the effects of steel expansion on a masonry wall.*

of all available information and documentation. This was followed by Site surveys and visual inspections undertaken to verify existing conditions, further delineate the scope of required work, and identify any other Site conditions relevant to both scope and cost. ADP prepared budget estimates in conjunction with construction firms in the New York metropolitan area that have had experience restoring landmark sites. Likewise, conclusions and recommendations reflect ADP's professional opinions based on their experience with analogous projects and familiarity with the requirements of the New York City Landmarks Preservation Commission.

Brick and Limestone Facades



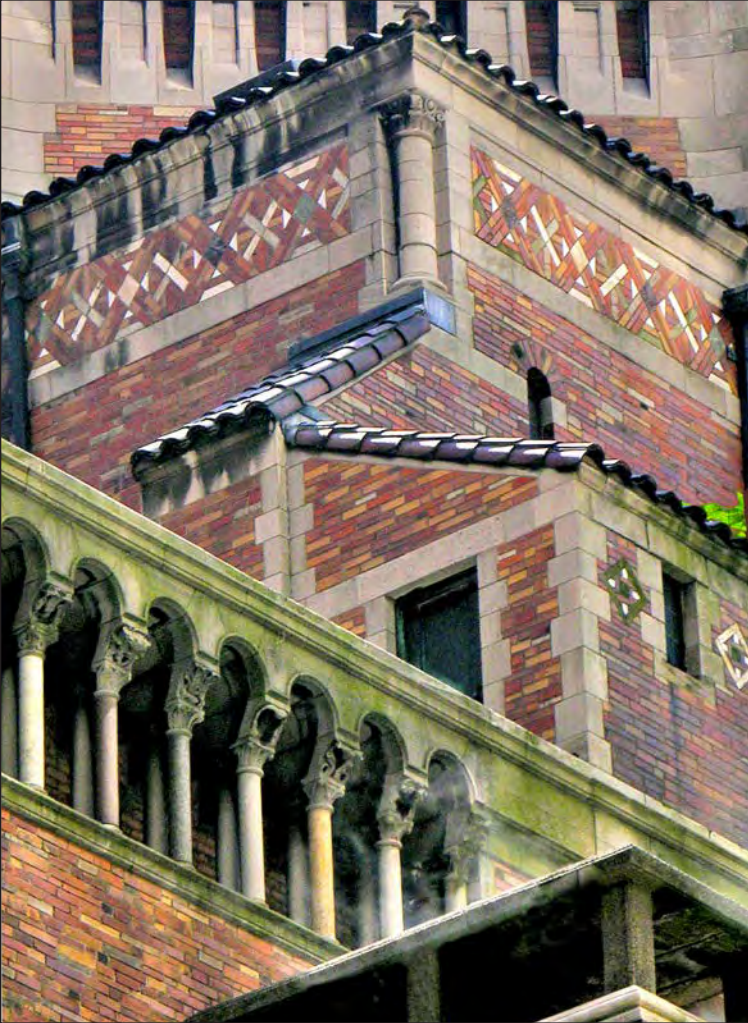
■ *St. Bartholomew's Church, North Facade with decorative Byzantine inlay and Gallery Colonnade.*

Among New York City's most recognizable buildings, St. Bartholomew's Church and its adjacent Community House were once quite colorful. Conservancy-funded restoration seeks to return them to their original vibrancy. Stylistically Romanesque with Byzantine ornamentation, the Buildings' facades are artful brick and limestone compositions. The multiple size bricks feature an array of iron spot colors randomly placed throughout, resulting in a rich interplay of mottled colors, patterns and motifs. Interspersed among the brickfields on the Church Building is an equally rich array of limestone and marble units, including dimensioned blocks, quoins, molded sills,

ledges, carved friezes, columns, capitals, and window tracery. Recalling architectural antecedents in Italy, Istanbul, and England, marble, granite, and limestone are also integrated into the Gallery Colonnades atop the Church Building and at mid-level on the Community House.

A conditions assessment has shown that the facades' mortar joints are surprisingly thin, given the generally coarse nature of the sand they contain, and a full repointing of all the facades is likely warranted to achieve a uniform result. Much of the limestone ornamentation, including window tracery, is similarly compromised and requires replacement.

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■ Detail of the Church brickwork and limestone Colonnade showing deterioration. Top right: Detail of the Community House brickwork and limestone revealing substantial cracking. Lower right: Detail of the Community House west facade.

Expert probing has revealed that among the multiple brick sizes used, the largest consistently displays surface exfoliation. Fortunately, because of its localized nature, the condition can be remedied on the four Church Building facades using minimally invasive techniques. The same cannot be said of the Community House, which has additional problems stemming from construction practices of the late 1920's that placed exterior masonry walls in close contact with steel

frames and concrete slab flooring. Over time, water infiltrated the walls and rusted the embedded steel supports, causing them to expand.

Such steel expansion pushes exterior masonry walls outward, further accelerating the rate of deterioration by allowing even more water to penetrate. This accounts for a higher square-foot cost for restoration and preservation of the Community House facades than for similar work on the Church Building.

Stained Glass Windows



■ Left: Inspection of the Wheel Window's tracery; Top right: Detail, South Facade windows; Lower right: Interior detail of the Wheel Window.

The Church Building's stained glass windows are the work of celebrated artisans of their day. The North Facade's clerestory windows were designed by Hildreth Meiere, the famed muralist and mosaicist whose work in New York City can also be seen at Rockefeller Center and Temple Emanu-El. Other windows were designed and executed by the Boston firm of Reynolds, Francis & Rohnstock. A few by 19th-century glass artist Owen Bonwit, were brought to

Park Avenue from the congregation's prior Madison Avenue location. The so-called Wheel Window (24 feet in diameter, 75 feet in circumference), is the largest. Its stained glass was installed in 1943, a gift of Emily Vanderbilt White. In addition to the replacement of much of the limestone window tracery, restoration and preservation of the windows will require removing decades of soot and grime before applying a special sealant.

Stanford White “Triple Portal”



■ Stanford White's celebrated Triple Portal, St. Bartholomew's Church entrance, sculpted by Herbert Adams, Andrew O'Connor, and Philip Martiny in 1903 and moved to Park Avenue in 1918.

The main entrance to St. Bartholomew's Church on Park Avenue is through the limestone structure known as the Triple Portal, or more familiarly, the “Vanderbilt Portal,” which had been commissioned by Alice Gwynne Vanderbilt in memory of her late husband, Cornelius Vanderbilt II, for the congregation's earlier Madison Avenue location. Designed by Stanford White in 1903 and moved in 1918 to Park Avenue, it is made of white limestone and subtly hued

Cipollino marble. Seventy-five feet long, it provides a monumental base for the tall pierced screen of the impressive stained glass windows rising above it.

Each of the Portal's three arches frames a tall Bronze Door that depicts in *bas relief* episodes from the Old and New Testaments. The Bronze Doors are the work of celebrated American sculptors Herbert Adams, Philip Martiny, and Andrew O'Connor, the last a protégé of Daniel Chester French. In accepting the

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■ *Left: Columbia University Graduate Students and Faculty, in collaboration with the Conservancy, examine the Triple Portal conditions. Right: Triple Portal detail highlighting deterioration of the Cipollino marble columns.*

St. Bartholomew's commission, Bertram Goodhue observed that the Triple Portal was "universally regarded by architects and public alike as one of the most beautiful things, perhaps the most beautiful thing of its kind in America." The requirement to incorporate the Triple Portal into his overall design freed Goodhue to engage in stylistic experimentation, drawing on a variety of historical sources, ranging from Venetian Romanesque to English Gothic, all the while incorporating rearranged decorative elements from the congregation's previous location.

Estimating the cost of restoring and preserving the Triple Portal has been facilitated by a conditions assessment conducted by faculty and graduate

students at the Columbia University Graduate School of Architecture Planning & Preservation / Historic Preservation Program. One recommendation to be considered from the study, if feasible, is to restore and permanently seal the Cipollino columns as an alternative to replacing them. Substantial work, however, will need to be done on the Portal's myriad stone sculptures and on the Bronze Doors, which currently cannot be opened and closed and therefore are not visible from Park Avenue. The broad bank of Limestone Steps leading up to the Triple Portal is eroded beyond repair and must be replaced, potentially with a more durable stone acceptable to the New York City Landmarks Commission.

The Gardens



■ *The award-winning Cheatham Garden surrounds the Church Building's North Transept entrance. Designed in 1972 by Landscape Architect Paschall Campbell, with Hamby, Kennerly, Slomanson & Smith, the garden must now be restored.*

Goodhue did not live to see the Church and Community House completed, but the architects and designers who succeeded him loyally fulfilled his wish for a vision “that should rise through the greenery of trees and flowers.” The bluestone steps leading up to the Great Terrace at the corner of Park Avenue and 50th Street are flanked by a pair of gardens, which date from 1927. The Terrace itself, an elevated bluestone and red quarry tile *piazza*, remains one of midtown Park Avenue's cherished

open spaces. In warm weather it accommodates Inside Park, a popular outdoor restaurant that the New York Landmarks Conservancy has praised for its creative use of historic urban space.

On the north side of the Church there was a small Japanese-style evergreen garden, the Cheatham Garden, designed by Landscape Architect Paschall Campbell in collaboration with the architectural firm Hamby, Kennerly, Slomanson & Smith, and completed in 1972. That same year, it received awards from the

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■ Left: The site of the Cheatham Garden, now being used for scaffolding. Right: A view of the Garth, showing the West Wall in need of restoration.

Fifth Avenue Association, the American Society of Landscape Architects, and the New York Society of Architects, the last a Certificate of Excellence for Design. Originally a series of evergreen-planted platforms with water flowing through now gravel-filled channels, the garden surrounded the Church Building's North Transept entrance, which Goodhue designed as a way for the aged and handicapped to enter the building without having to climb stairs.

The Garth, tucked between the Church Building and Community House, is the third and smallest garden on the Site and the only one not visible or accessible from the street. In European monastic architecture, a *garth* is an open area surrounded by an arched cloister or *loggia*. The St. Bartholomew's Garth is framed by the north wall of the Community

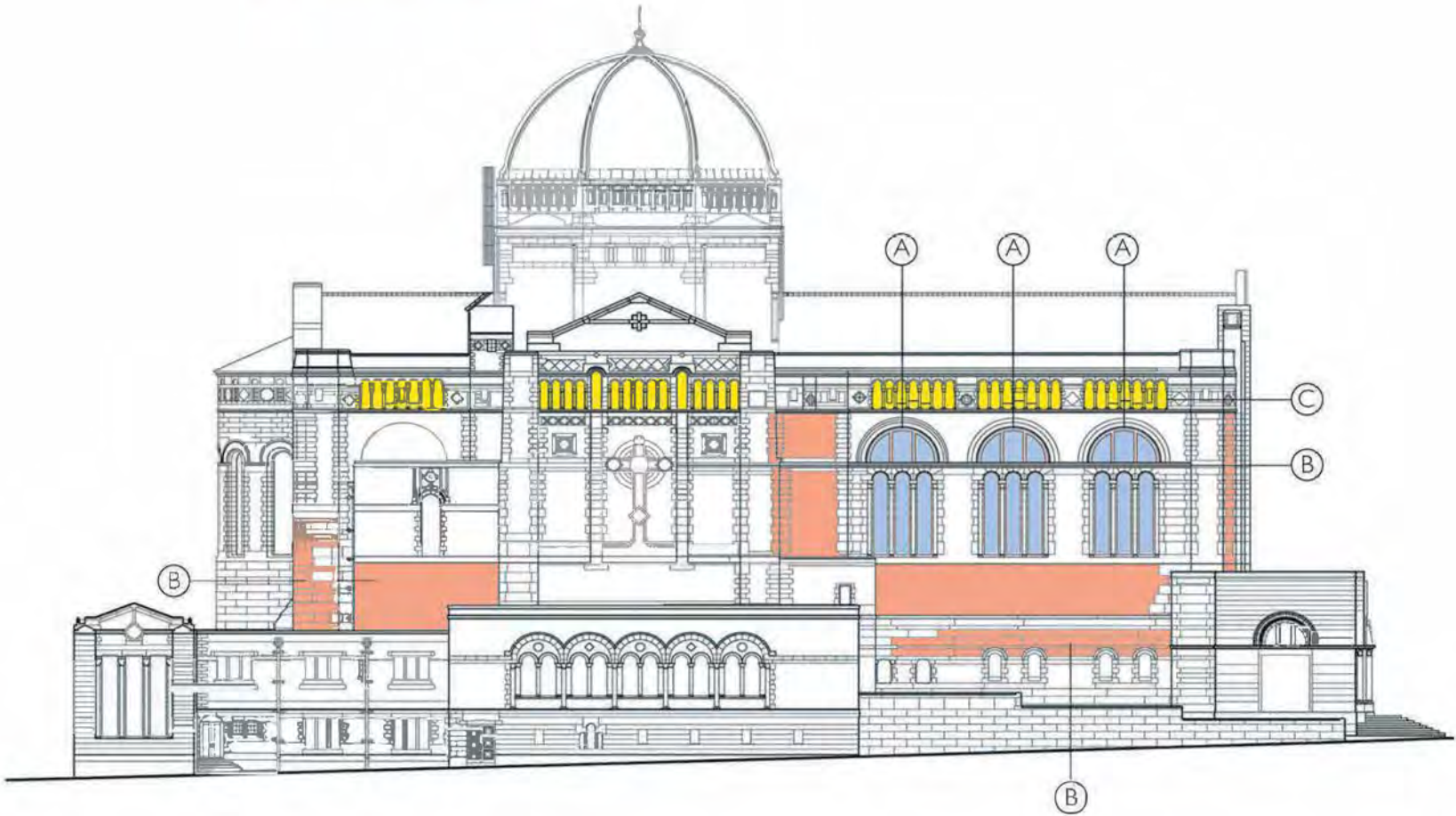
House and an enclosed three-sided arched corridor attached to the Church Building. It is an artifact of Goodhue's original design for a cypress fronted Italianate villa and garden where the Community House now stands. A sunken space filled with potted plants and shrubs and equipped with a no longer functioning stone fountain, it also contains a finely carved memorial to the Hoyt family, its original benefactors, and, like the Great Terrace, is paved with red quarry tile.

Because portions of the various gardens will be used to mount scaffolding, they are sequentially the last items on the Conservancy's list of restoration and preservation projects. Hence, restoration cost estimates for the gardens must await completion of the other projects. ■

RESTORATION COST ESTIMATES

St. Bartholomew's Church

North Facade



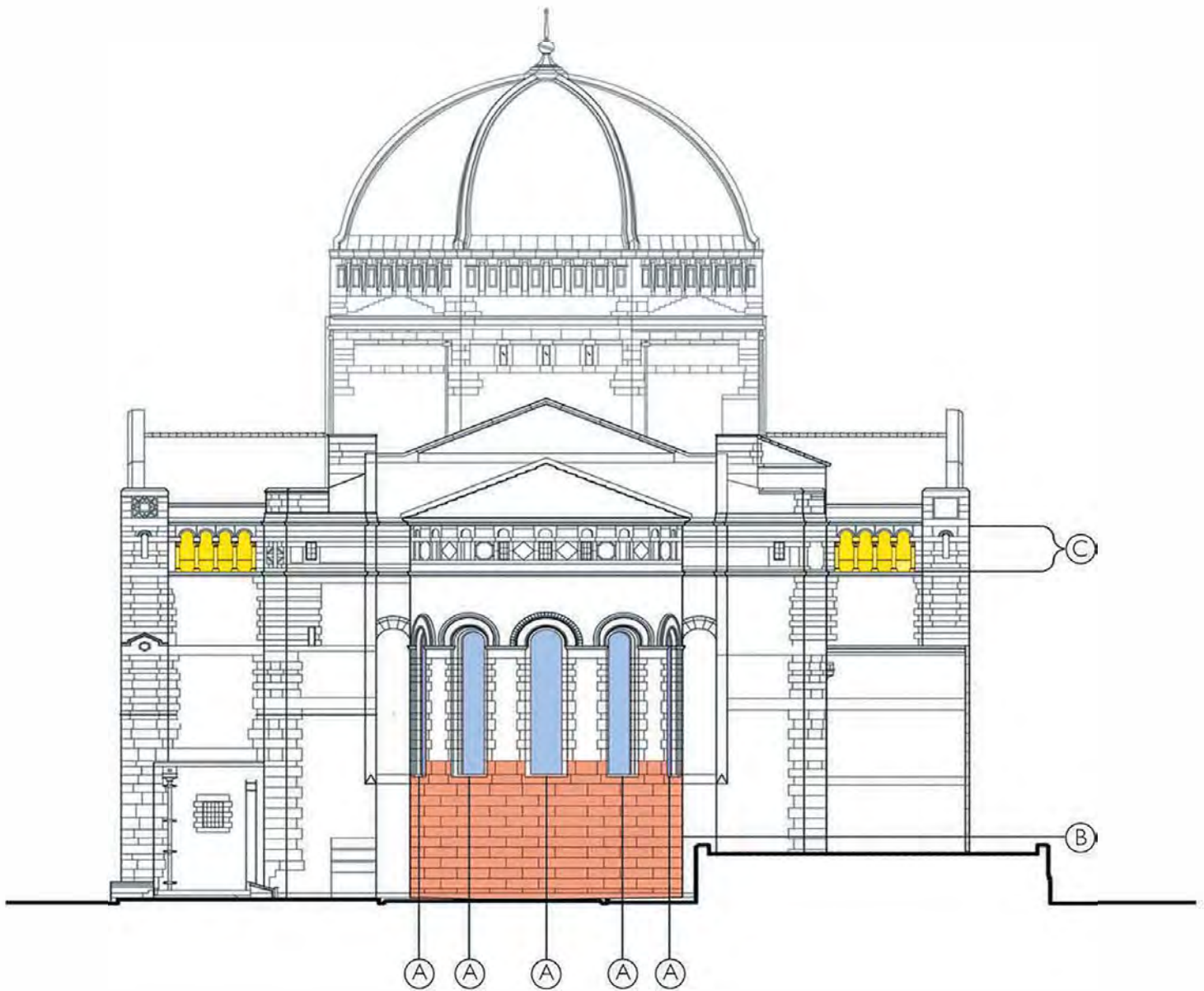
Restoration Completed 11/2021

North Facade Restoration Costs: \$3,848,600

- (A) Windows
- (B) Brick and Limestone Masonry
- (C) Gallery Colonnade

St. Bartholomew's Church

East Facade

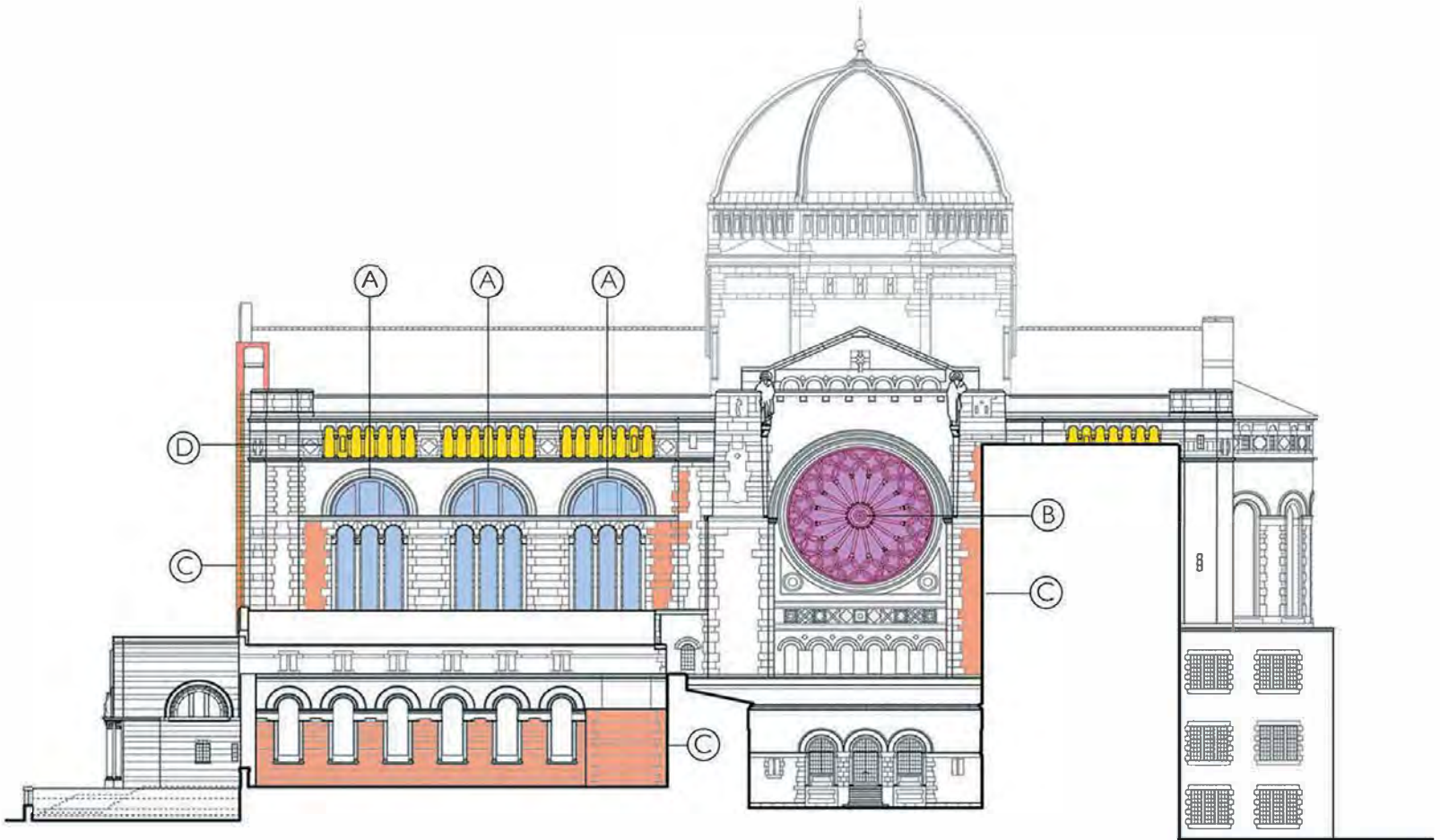


■ Restoration Cost Estimates

- (A) Windows: \$70,000
 - (B) Brick and Limestone Masonry: \$1,525,000
 - (C) Gallery Colonnade: \$80,000
- East Facade Total: \$1,675,000

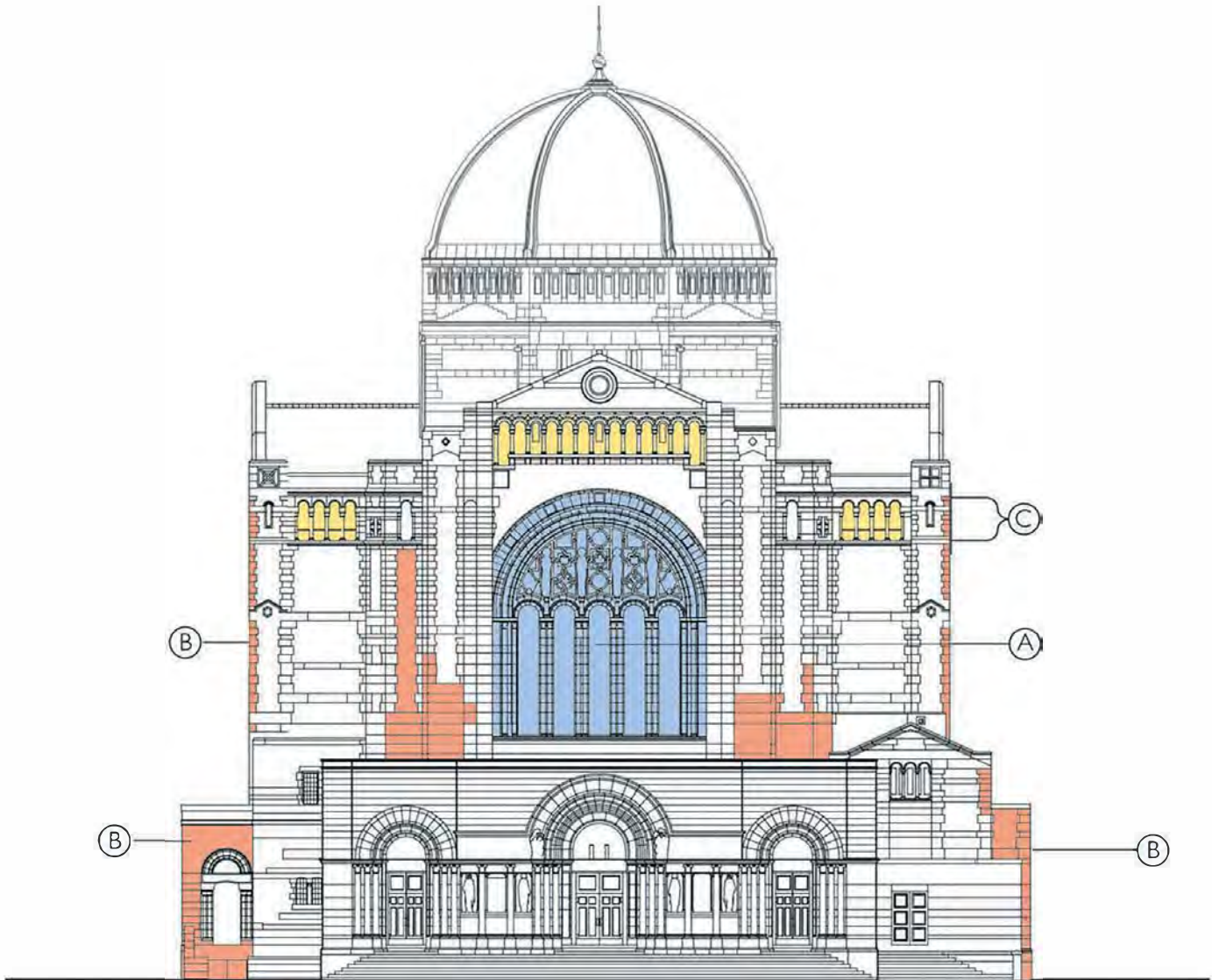
St. Bartholomew's Church

South Facade



- Restoration Cost Estimates
 - Ⓐ Windows including the
 - Ⓑ Wheel Window: \$315,000
 - Ⓒ Brick and Limestone Masonry: \$1,950,000
 - Ⓓ Gallery Colonnade: \$535,000
- South Facade Total: \$2,800,000**

St. Bartholomew's Church West Facade

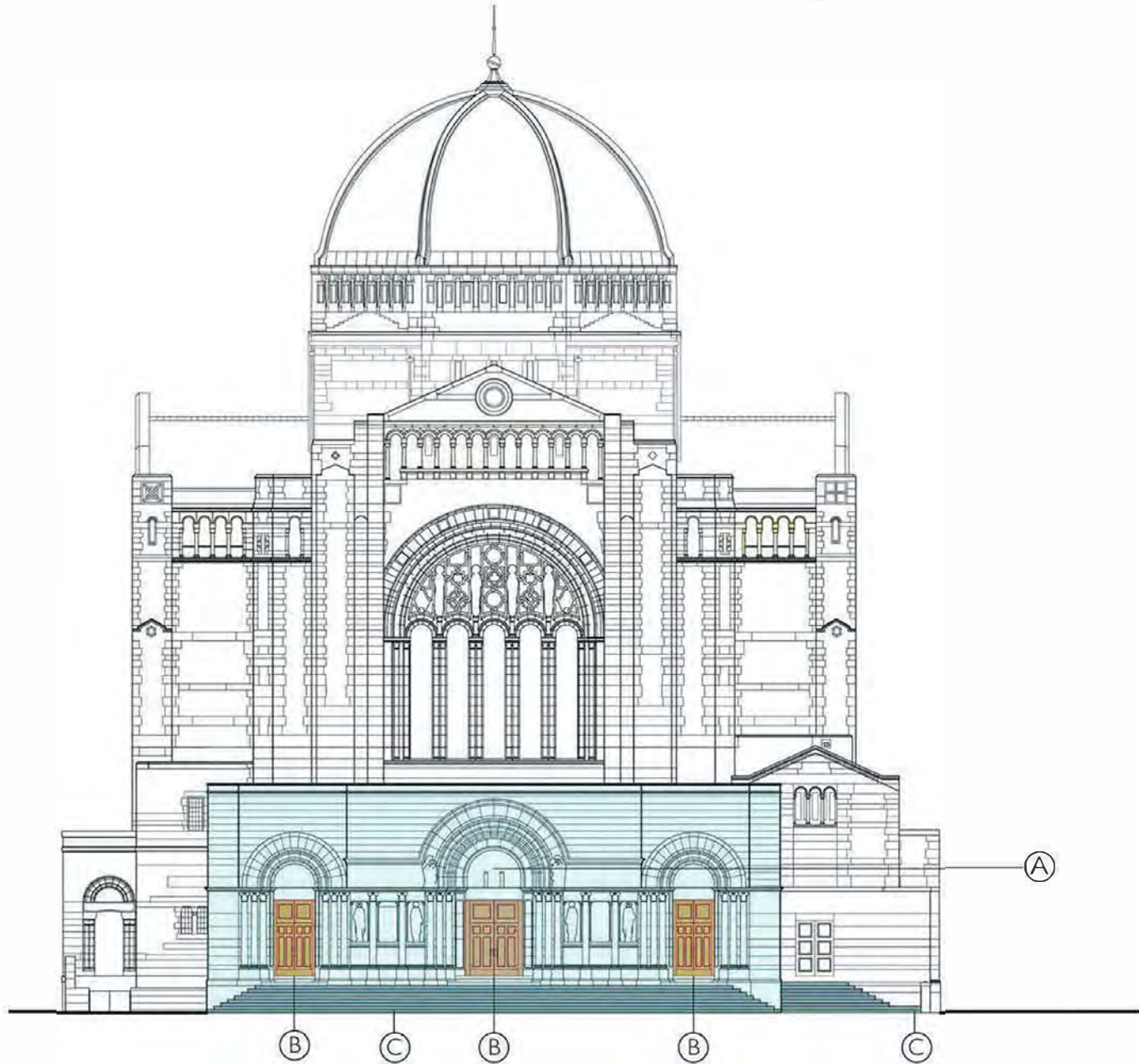


■ Restoration Cost Estimates

- Ⓐ Windows: \$80,000
 - Ⓑ Brick and Limestone Masonry: \$1,425,000
 - Ⓒ Gallery Colonnade: \$195,000
- West Facade Total: \$1,700,000**

St. Bartholomew's Church

Portals, Bronze Doors, Limestone Steps

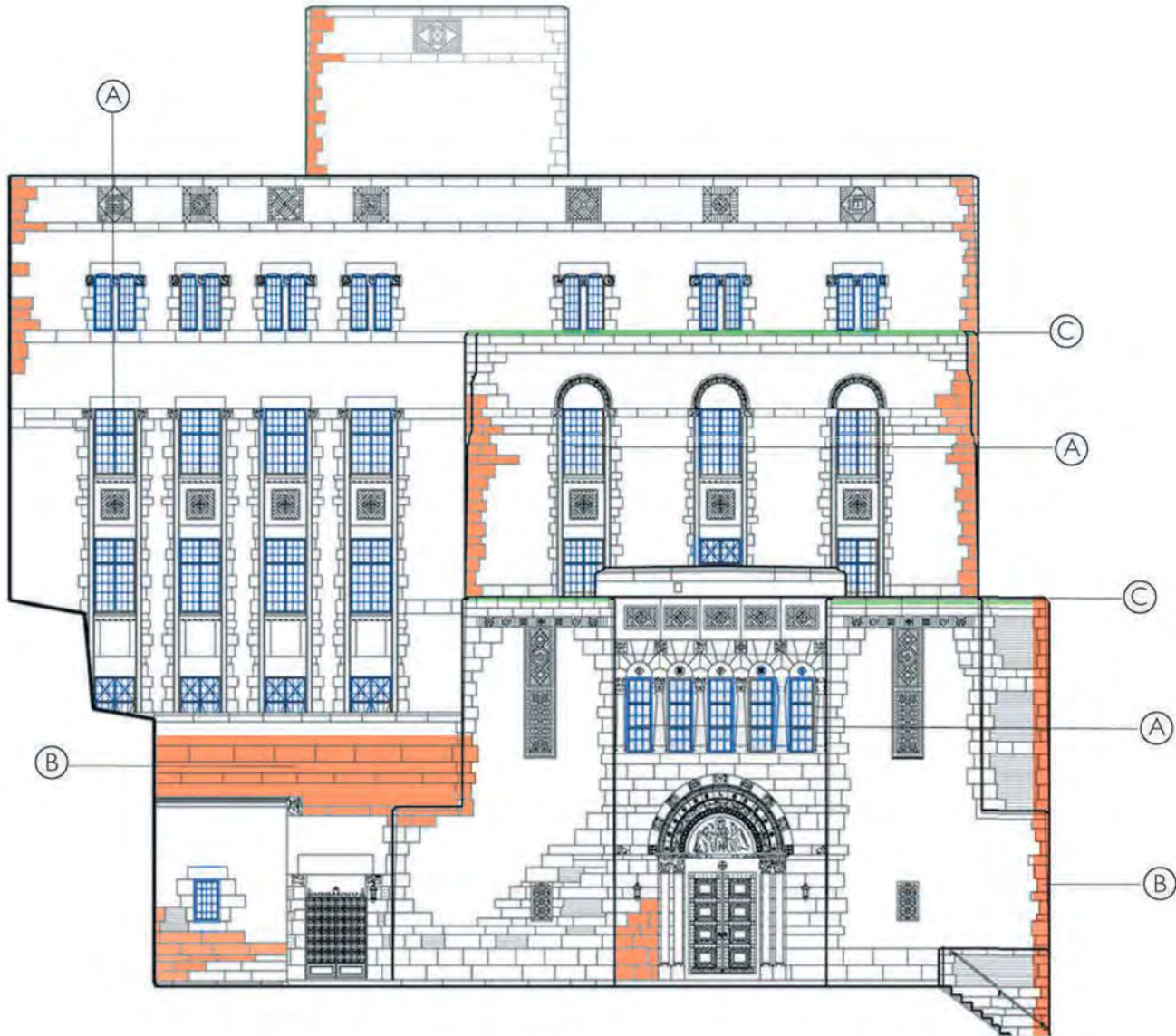


■ Restoration Cost Estimates

- (A) Portal Stone: \$2,300,000
- (B) Bronze Doors: \$890,000
- (C) Limestone Steps, Platform: \$1,625,000

Portals, Doors, and Steps Total: \$4,815,000

St. Bartholomew's Church Community House



Restoration Completed 11/2020!
Community House Restoration Costs: \$5,657,038

HISTORICAL TIMELINE: 1835-2017

■ 1835



St. Bartholomew's Church is founded in New York City. Its American Colonial Style building rises at the corner of Great Jones Street and Lafayette Place in Lower Manhattan.

■ 1872



St. Bartholomew's Church moves to a new building designed by James Renwick on Madison Avenue at 44th Street.

■ 1888



St. Bartholomew's Church opens its 42nd Street Parish House, offering a large immigrant population English language instruction, job-finding assistance, loans, youth services, and a medical clinic that is later expanded into a full-fledged hospital.

■ 1901



Alice Gwynne Vanderbilt (Mrs. Cornelius Vanderbilt II) commissions Stanford White to design a Triple Portal for the Madison Avenue Church. Renowned sculptors Herbert Adams, Philip Martiny, and Andrew O'Connor create the Bronze Doors and Sculpted Friezes in 1903.

■ 1905



Leopold Stokowski is hired as Organist and Choirmaster. The Choir is distinguished not only by its size, but also by its inclusion of both male and female voices.

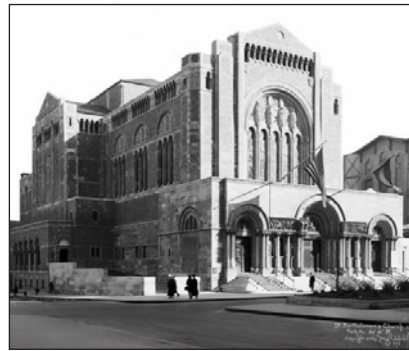
ST. BARTHOLOMEW'S CONSERVANCY

■ 1914



The St. Bartholomew's Vestry engages celebrated architect Bertram Grosvenor Goodhue to design a new Church complex on the newly named Park Avenue (formerly Fourth Avenue). Goodhue's design is to include the Stanford White Triple Portal, which will be dismantled, transported, and reassembled on the Park Avenue site.

■ 1918



The St. Bartholomew's Congregation moves to its still unfinished new home.

■ 1927



The 42nd Street Parish House is sold. A new Community House goes up on the 50th Street side of the Park Avenue site, the home of a nondenominational "Community Club" catering to young professionals.

■ 1930



The iconic Great Dome is added and the Church interior is finished with mosaics and stained glass windows by Hildreth Meier and Art Deco sculptures by Lee Lawrie.

■ 1967



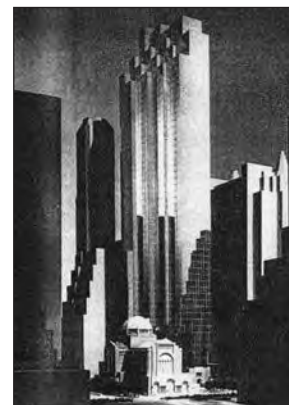
The St. Bartholomew's Site is designated a New York City Landmark.

■ 1980



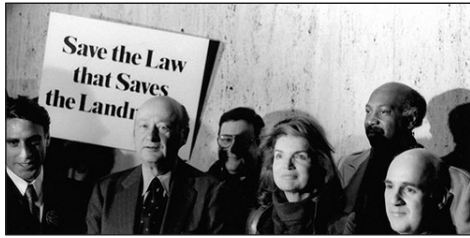
The St. Bartholomew's Site is listed on the National Register of Historic Places.

■ 1980s



The "Battle for St. Bart's" erupts over a proposal to replace the Community House with an office tower.

■ 1992



The U. S. Supreme Court resolves the matter in favor of the New York City Landmarks Commission, supported by such notables as Brooke Astor, Jacqueline Kennedy Onassis, Grace Kelly, Ed Koch, and Brendan Gill. The St. Bartholomew's Preservation Foundation is established as a "Supporting Organization."

■ 2008



After a two-year, Church-led "Campaign for St. Bart's," restoration of the St. Bartholomew's Site begins with the re-lining of 56 leaking drains within the Church walls, reconstruction of the Great Terrace, and the 50th Street Parapet Wall. Inside Park, the Site's popular restaurant, opens.

■ 2011



The St. Bartholomew's Conservancy, a wholly independent tax-exempt nonprofit organization, replaces the St. Bartholomew's Preservation Foundation.

■ 2015



The St. Bartholomew's Conservancy and the Vestry of St. Bartholomew's Church agree that fundraising to restore the exterior of the Site's buildings and surrounding gardens will be led by the Conservancy.

The National Historic Landmarks Committee of the National Park Service Advisory Board unanimously recommends designation of the St. Bartholomew's Site as a National Historic Landmark, citing its importance as an exceptional work of architecture, replete with outstanding works by renowned artists and artisans.

■ 2016



The National Park Service designates the St. Bartholomew's Site a National Historic Landmark. The St. Bartholomew's Conservancy completes fundraising for Great Dome restoration, allowing that project to commence on July 1.

■ 2017



The St. Bartholomew's Conservancy turns its attention to fundraising for restoration and preservation of the Church Building and Community House facades. On May 23, a representative of the National Park Service presents the plaque, formally confirming the Site's status as a National Historic Landmark.



ST. BARTHOLOMEW'S
CONSERVANCY
stbconservancy.org