



CPA Full Grant Application FY26

Project Information

Project Name: VIDA REAL BROADWAY ROOF PRESERVATION

Project Location: 404 BROADWAY SOMERVILLE

Please indicate the primary category that applies to this project:

If this project addresses multiple CPA program areas, please select all that apply:

CPA Funding Request 150,000.00

Total Budget for Project 0

Please select the description that best matches your request:

Applicant Information

Is the City of Somerville the primary applicant?

Is this application for a property or asset owned by the City of Somerville?

Applicant(s) Name / Organization: LUIS A. MORALES- VIDA REAL INTERNATIONAL

Does another organization or entity own the property or hold an interest in the property? (Including a condominium association)

Primary Contact Person: LEILANI MENDEZ

Email LMENDEZ@HEARTSOFLIFE.ORG

Phone Number (617) 625-1020

Phone Number (617) 308-6292

Narrative Questions

Please respond thoroughly to each of the questions below

Description:

PROPERTY: VIDA REAL INTERNATIONAL
LOCATION: 404 BROADWAY SOMERVILLE

In the assessment received from SSV Architects, five phases have been identified from the overall scope of work to be executed: within the next five years or so. As per the report, the roof has been listed as one of the high priority phases needing to be addressed in order to preserve the roof of the church and address any further damage to the interior of the historic building.

“Roof” repairs here refers to all exterior portions of the building surfaced with slate have relatively high potential for allowing water into the building envelope, especially in the event of a particularly harsh winter. Higher-priority roofing items include replacing broken and missing slates, securing loose slates, and replacement of deficient, mastic-covered valleys with new copper assemblies.

These include hammering of bent flashings into place, restoration of roof-related carpentry (including replacement of fascias and epoxy consolidation of soffits and cornices), and comprehensive replacement of existing gutters and downspouts.

Purpose:

The Roof Preservation project is needed urgently due to the deterioration state of the roof. As Somerville is known for its pristine neighborhoods, we would like to keep 404 Broadway as a reflection of its neighborhood. Not only those who use the building but those passing by that take notice is the historic beauty.

The church building is a landmark and has served not only as a church, but currently serves as Real Life Learning Center a faith base education center, has served in the past Vida Real as a food pantry, a music school, education center for immigrants to learn English, computer skills, and houses a non-profit-organization that helps those in need both locally and abroad (Hearts of Life).

Without funding for the preservation of the roof, the church could potentially have to refocus its efforts on helping and protecting the immigrant community.

A property condition assessment has been performed and has outlined the roof as one of the five major preservation needs.

The vast majority of somerville immigrants currently under persecution, support the preservation of this community that serves as a family place of refuge.

Status:

SSV ARCHITECTS, HAS SUCCESSFULLY COMPLETED A CONDITION ASSESSMENT THAT HAS OUTLINED THE MAJOR NEEDS TO PRESERVE THE BUILDING FOR YEARS AHEAD.

WE HAVE ALREADY COMPLETED A LARGE PRESERVATION PROJECT OF THE BELL TOWER THAT TOOK A WHILE TO COMPLETE.

CONDITION ASSESSMENT COMPLETED BY SSV ARCHITECTS 11/11/24

Project Scope:

This assessment is a preliminary estimate of probable costs.

Higher-priority roofing items include replacing broken and missing slates, securing loose slates, and replacement of deficient, mastic-covered valleys with new copper assemblies.

These include hammering of bent flashings into place, restoration of roof-related carpentry (including replacement of fascias and epoxy consolidation of soffits and cornices), and comprehensive replacement.

Cost Estimate:

\$150,000.00 ESTIMATE RECEIVED BY THE CONDITION ASSESSMENT REPORT, PERFORMED BY SSV ARCHITECT AND COMPLETED 11/11/24.

Funding Sources:

\$25,000.00 HAVE BEEN PROMISED IN PARISHIONERS DONATIONS IF PROJECT IS APPROVED FOR PRESERVATION.

Anticipated Future Funding:

\$25,000.00 HAVE BEEN PROMISED IN PARISHIONERS DONATIONS IF PROJECT IS APPROVED FOR PRESERVATION.

IF NO CPA FUNDING IS RECEIVED THE PROJECT WILL BE HELD ON A STAND STILL.

OUR HOPE IS TO ADDRESS THIS ROOF PRESERVATION IN ONE CYCLE IN THE SHORTEST AND MOST COST EFFECTIVE WAY AS POSSIBLE.

Applicant Description:

APPLICANT IS A NON-PROFIT ORGANIZATION. THAT HAS COMPLETED PREVIOUS PROJECTS AND HAS EFFECTIVELY MANAGED PREVIOUS PROJECTS FUNDS AND TIMELINE SUCCESSFULLY.

Project Coordination:

JUAN CARLOS PEREZ PROJECT MANAGER. NO CONTRACTS OR VENDORS HAVE BEEN CHOSEN OR HIRED YET.

Has an architect, contractor, or historic preservation professional already been identified to carry out this project?

No

Timeline:

SPRING 2026, LENGTH UNDETERMINED

Project Outcome:

ROOF WILL BE PRESERVED FOR YEARS TO COME. ESTIMATED 15-30 YEARS DEPENDING ON MATERIALS. NO ONGOING MAINTENANCE REQUIRED.

What best describes the scope of this project?

Preservation or restoration of a building or structure

Will this project be subject to ADA/MAAB standards?

ADA/MAAB standards do not apply to this asset.

Is the property currently under a deed restriction or easement? Select all that apply: (please attach a copy of the deed restriction)

Historic Preservation Restriction

Please describe

RECORDED AND LISTED AS A HISTORIC PRESERVATION LANDMARK

Does this project involve acquiring real property?

No

Attachments

General

Documentation showing how project costs were derived: e.g., 3 written quotes, professionally-prepared cost estimate, bid documents, etc.

Plans and Reports (if available)

Report or condition assessment by a qualified professional describing the current condition of the property, if available



October 22, 2025,

Dear Somerville CPC,

After submitting our application and discussing our condition assessment with the city.

We have decided that we would like to amend our application for the grant to address the non-imagery windows and doors, as they are the highest priority on the condition assessment report.

Originally, we did not submit this request because we were under the impression that they would not qualify for the grant, however after research and discussion with city we have found that they do qualify and would prefer to gear our energy into preserving them being that they are considered the highest priority at this time and it would be the most beneficial to preserving and avoiding further damage to our building.

Please accept this letter as an amendment to our application. We are still requesting \$150,000.00 CPA funds, with a total project cost of \$165,000.00.

Gratefully,
Leilani Mendez

VIDA REAL EVANGELICAL CENTER

100 GEORGE P HASSETT DR MEDFORD MA 02155 / 617-625-1020/ WWW.VIDAREAL.NET

Somerville Community Preservation Act Grant Application Budget Form

Project Name: Vida Real Broadway Phase 1 Preservation
Applicant: Vida Real international - Luis A. Morales

Please list your sources of funding for this project

SOURCES OF INCOME

Source	Amount	Secured? (Yes/No)	Status of Funding Source
Parishioners Donations	\$15,000.00	No	Pending
Somerville CPA	\$150,000.00	No	Pending
TOTAL	\$165,000.00		

Please explain your project costs and explain where CPA grant funds will be used

USES / EXPENSES*

	CPA Grant Funds Budget	Non-CPA-Funded Project Costs	Total Project Costs	Section Total
Soft costs line items (design and non-construction costs)				
<i>Study, analysis or design</i>				
<i>Project Management (May not exceed 15% of grant award.)</i>				
Subtotal				\$0
Building/Construction line items				
Door and window restoration	\$121,153		121,153	121,153
Subtotal				\$121,153
Other				
<i>Contingency (15% contingency is strongly recommended for all construction projects.)</i>				
Architecture & Engineering Fees (10%)	\$12,115		\$12,115	
Design Contingency (10%)	\$12,115		\$12,115	
Construction Contingency	\$4,617	\$15,000	19,617	\$43,847
Subtotal				\$43,847
TOTAL	\$150,000.00	\$15,000.00	\$165,000.00	

SSV Architects
ARCHITECTURE • PRESERVATION

VIDA REAL INTERNACIONAL



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ACKNOWLEDGMENTS

This report is hereby submitted to:



Vida Real Internacional
404 Broadway
Somerville, MA 02145
www.vidareal.net
(617) 625-1020

Pastor Luis Morales
Leilani Mendez, *Boston Operations Manager*

As prepared by:



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With funding from:



The City of Somerville
Community Preservation Act
93 Highland Avenue
Somerville, MA 02143
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PART I: HISTORY & SIGNIFICANCE

This first section of the report is centered on telling the story of the church at 404 Broadway, first through a brief narrative about its construction and role in the community and then by identifying its ‘character defining features,’ or those building elements that contribute to its historicity.

The building that today houses Vida Real is a celebrated structure in Somerville, a city characterized by its wealth of 18th, 19th, and early 20th-century buildings. The building enjoys a conspicuous placement on Broadway near the summit of Winter Hill. The building is individually listed in the *State and National Registers of Historic Places*, as well as being a contributing structure within the Winter Hill Historic District, a National Register and local district (the latter overseen by the Somerville Historic Preservation Commission). Per the inventory listing for the building in the Massachusetts Cultural Resource Information System:

“The Broadway Winter Hill Congregational Church... is significant for its association with the development of the Winter Hill area of Somerville and... with [a] well known architectural firm. It retains integrity of location, design, materials, workmanship, feeling, and association...

“The Broadway Winter Hill Congregational Church is one of Somerville’s finest architect designed buildings and one of the only Shingle Style institutional structures.”

The ‘Brief Historical Narrative’ summarizes the history of the Broadway Winter Hill Congregational Church, now Vida Real, providing the necessary context for architectural analysis. The following subsection, ‘Character Defining Features,’ is organized by category: setting; plan and massing; roofs; openings; masonry; and siding and trim. Given that this report is slated to inform an exterior restoration campaign, this section will primarily focus on building elements visible from the outside. Interior features, regardless of their historicity, are outside the scope of the report. The character defining features outlined herein are the historic building elements that should be retained in any restoration scheme, as defined by the *Secretary of the Interior’s Standards for the Treatment of Historic Properties*.



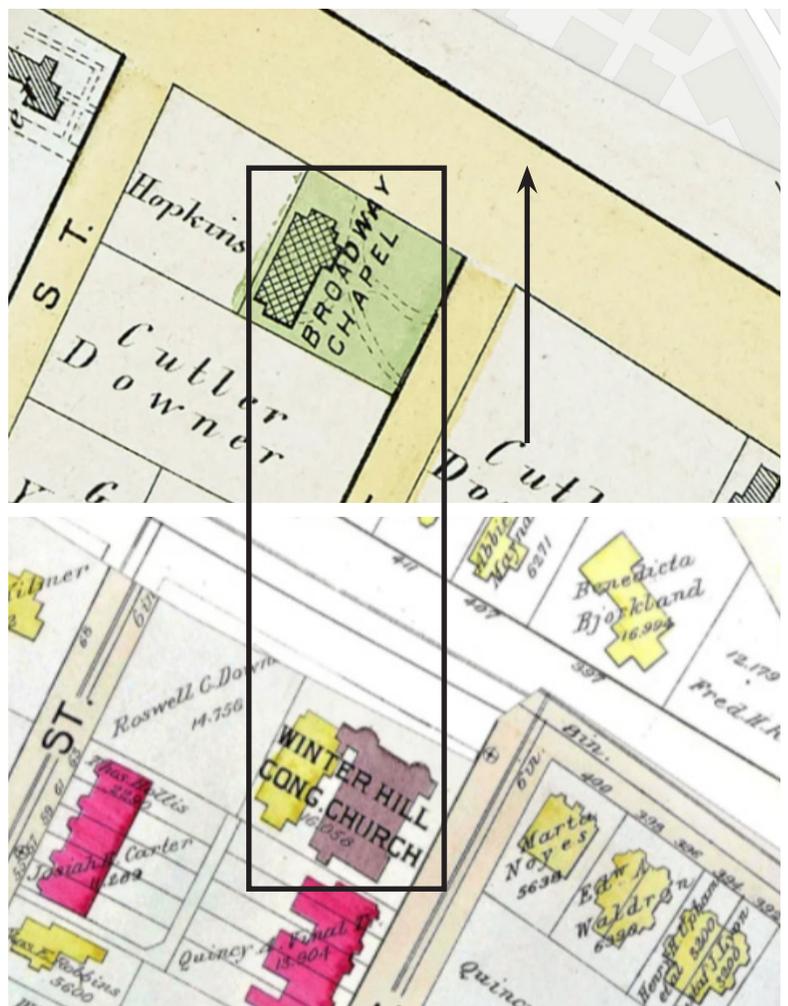
Img. 1 – Photograph of 404 Broadway from *Somerville, Past and Present: An Illustrated Historical Souvenir* (Boston: Samuels and Kimball, 1897)

Brief Historical Narrative

Vida Real's Somerville location at 404 Broadway was originally constructed in 1890 as the first official home of the Winter Hill Congregational Society. The congregation was formed in 1865 following the establishment of a 'Sabbath School' two years prior with an initial size of twenty-eight congregants. Within sixteen years, theological differences had led to the fractionalization of the congregation, with one group organizing as the Broadway Congregational Church and the other remaining in alliance with the Sabbath School. Given the limited information available about the congregation's early years, it is unclear where the Congregational Society gathered for worship before the schism. However, the Massachusetts State Register inventory form for the property does offer some insights; the 'Historical Significance' narrative quotes: "the [congregation] used a Gothic chapel, built in 1871, for worship prior to the construction of [the existing] building in 1890." While this provides some context for the nature of worship on the site between 1871 and 1890, it does not indicate whether the chapel was built by the congregation or was instead leased from another institution; the 1974 Somerville Hopkins Atlas labels the building simply as 'Broadway Chapel (*Img. 2*).

Notwithstanding, the congregation was clearly able to accrue the resources needed to build a larger church by the late 1880s, hiring locally-renowned architectural firm Hartwell & Richardson for the design. There exist few photographs of the church between the time of its initial construction and the addition of the western wing in the mid-twentieth century. One photo from 1897 (*Img. 1*) shows the north elevation of a foreign (that is, no longer existing) structure just beyond the western turret. It cannot be concluded with the existing evidence whether this structure predates the 1890 construction, but its crossed gable bracket and apparent board-and-batten siding are characteristic of the nineteenth-century iteration of Carpenter's Gothic style, to which the 1871 chapel likely adhered (per its description in the above-mentioned inventory form). The 1895 Somerville Bromley Atlas (*Img. 3*) depicts the two structures as connected. Given its overt differences in style – most notably the presence of coupled columns supporting the portico as compared to the wide, square members at both 1890 covered entrances – it can be inferred that the western wing was not designed in tandem with the existing church.

The building's design reflects an intriguing moment in architectural history, wherein designers and builders were in the process of developing a distinctly American style that borrowed little (at least by comparison to earlier movements) from European typologies. The 'Character Defining Features' narrative on pp. 11-xx will explore the intricacies of the design and construction in further detail, but of particular

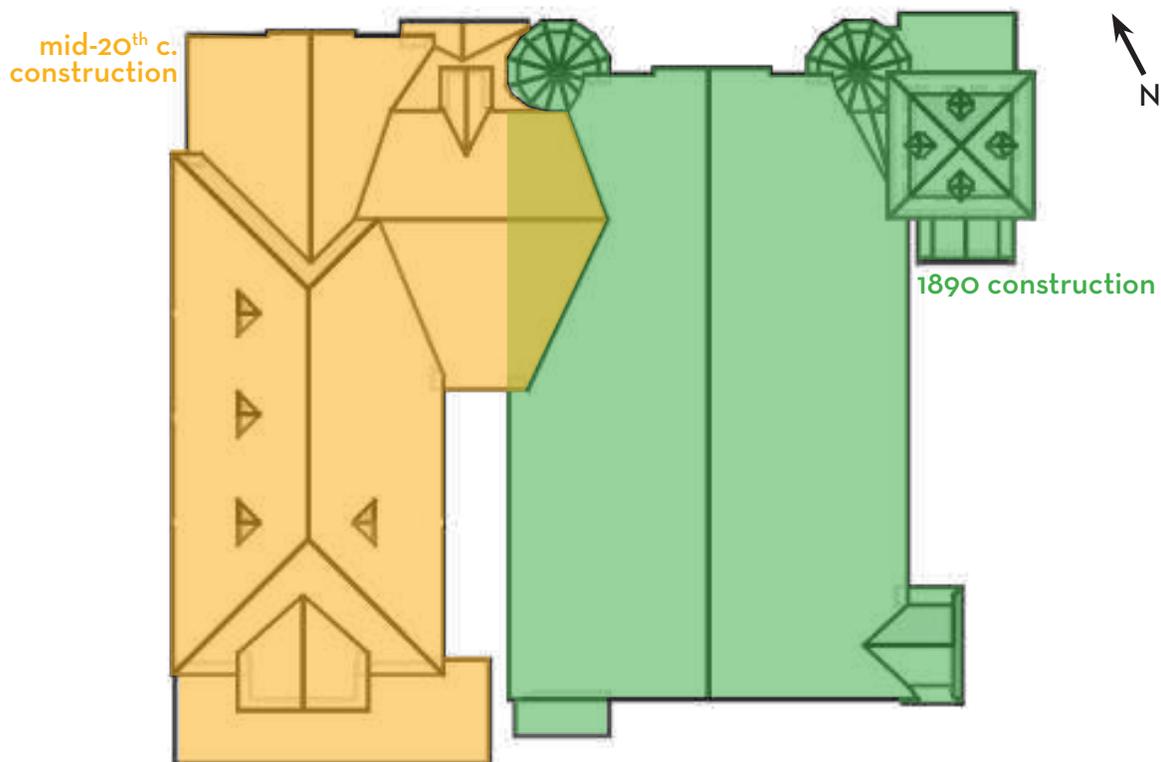


Imgs. 2+3 – The 1874 Hopkins Atlas (above) and 1895 Bromley Atlas (below)

note for this narrative are the building's exaggerated proportionality and elegant windows, both characteristic of the Shingle style. It has long been reported that the church's stained-glass windows were designed and executed by Louis Comfort Tiffany, or at least under his guidance. A 1910 directory published by Tiffany Studios lists Winter Hill Congregational Church as one of the many buildings for which the studio designed and executed windows. The booklet refers specifically to the Woodman Memorial ornamental windows, titled "The Wise Virgin." Whether the other stained- and leaded-glass windows are by Tiffany is at this point unclear and warrants further exploration by a stained-glass specialist.

The current western wing of the building, and seemingly, the central entrance, were added to the complex in 19xx. This portion of the building may or may not contain framing and/or foundations from the 1871 chapel. However, its larger size as compared to that of the structure seen in the 1897 photograph suggests that it does not reflect an exterior renovation of the chapel and was instead an enlargement or comprehensive replacement. Regardless, the designers' attention to material choice is evident; the slate and cedar shingles employed at the addition closely match those specified in the 1890 construction. The wood double-hung windows at the western wing, however, are distinct from the leaded ones at the 1890 construction.

The building served Winter Hill Congregational Society until its sale in 2004 to Vida Real. Today, it is one of several buildings owned and operated by Vida Real, housing a daycare, school, administrative offices, recording studios, and, of course, worship spaces (one in the 1890 nave and the other in the basement).



Character Defining Features

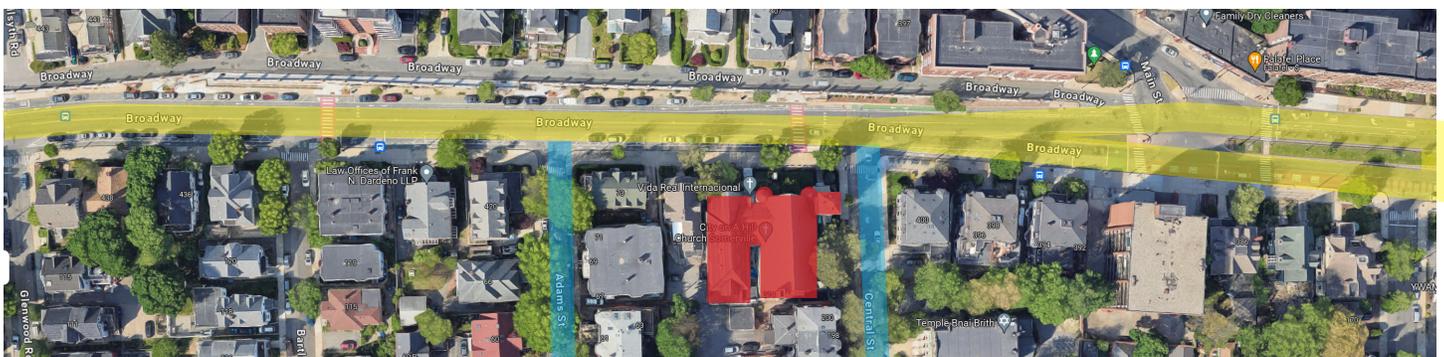
Every old building has a distinctive identity and character. Character defining features are the significant, observable, and experiential aspects of a building that define its architectural power and personality. These are the features that should be retained in any restoration or rehabilitation scheme in order to protect the building's historic integrity and maintain its eligibility for preservation grant funding and rehabilitation tax credits.

Character defining elements include the overall shape of the building along with its materials, craftsmanship, and decorative details. In many cases, site and environment also play a key role in defining a historic building's character. These are critical considerations in planning any modification to an old building, as inappropriate changes can undermine its historical and architectural significance, sometimes irreparably.

This survey of the church at 404 Broadway identifies the exterior elements that contribute to its unique character. Bulleted items in this section should be considered important aspects of the building's historic nature, and any changes to them should be made only after careful consideration and/or consultation with a preservation specialist.

Setting: *The topography, population density, and other influences that are noteworthy of the property and its surrounding landscape.*

- The church is situated on the south side of Somerville's primary thoroughfare, Broadway, between Adams and Central Streets. The building is oriented toward the main street, with its primary entrances facing northward toward Broadway and two side entrances closer to Central Street. The plot is raised slightly from street level with small retaining walls at the north and east property boundaries.
- Somerville is the most densely populated city in Massachusetts, with an average population density of 18,378 persons per square mile. Furthermore, Winter Hill is among Somerville's densest neighborhoods (second only to Teele Square). The population density of the church's immediate vicinity is 25,006 persons per square mile (*Statistical Atlas, 2018*).
- Much of this residential stretch of Broadway was developed between the 1860s and 1890s. Here, multi-family homes abound. There are some earlier structures nearby, such as the eighteenth-century Adams-Magoun House just under two blocks westward on Broadway. As would be expected, the neighborhood is also home to plenty of newer structures, as well as historic buildings modified beyond recognition (two examples of the latter being immediately northwest of the church). It comes as no surprise that Vida Real is distinctive in this architectural landscape, due simply to the fact that it is an institutional building in a predominately residential neighborhood.

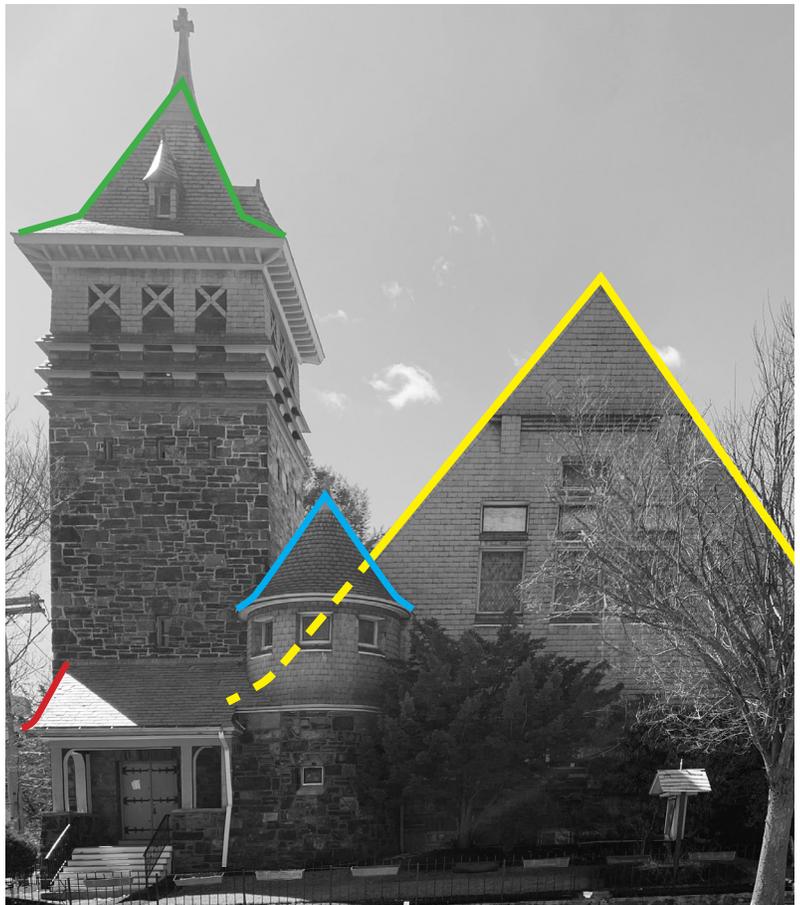


Plan & Massing: *The form and organization of the building, which give the initial visual impression and define the user's experience.*

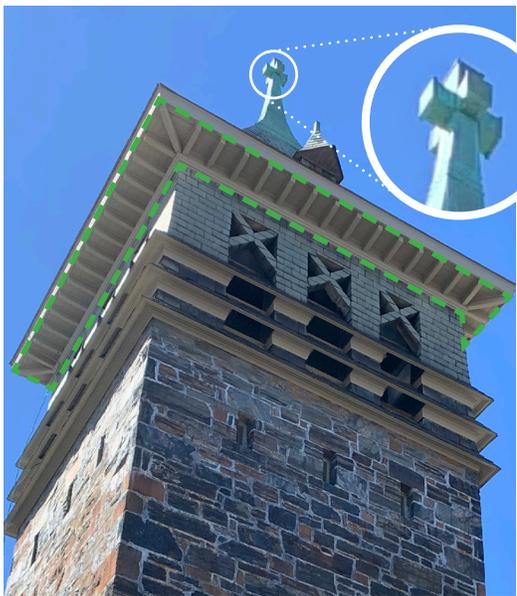
- Like many old buildings, Vida Real is the result of two or more building campaigns over time. The building is effectively a complex comprised of the church itself and a parallel addition that is narrower but similar in length; these are linked via a connector containing the structure's primary vestibule/lobby.
- The eastern portion of the building was constructed in 1890 and as such will be referred to as the 'original construction.' At least from the exterior, this portion of the building has been minimally modified and retains almost one hundred percent of its historic character.
- The western wing was added more recently and as such does not contribute to the historic character. It will not be addressed in this portion of the report. Where necessary, this non-original portion of the building, including the wing itself and central connector, will be referenced as the 'twentieth-century addition.'
- In plan, the primary massing of the original construction is designed at a 2:3 ratio, with the shorter (gable end) facing the street. There are two turrets, equal in size, mirrored about the axis of symmetry at the front elevation. The bell tower is square in plan, intersecting the primary massing (and, by extension, the turret) about its northeast corner with the front elevation flush with that of the church itself. There are covered porticos at the north and south elevations of the tower, as well as at the east elevation of the primary massing near the southeast corner.

Roofs: *Typically the most dominant elements of a building, roofs are often the elements that most inform the structures shape, while also integral to its ability to shed water and ice.*

- Characteristic of the Shingle style, which placed much emphasis on the design of roofs, the church's primary massing has a large gable roof that slopes from the three-story ridge down to the first floor rafters about a forty-degree angle.
- As is typical, the turrets are capped with steeper conical roofs. Many Shingle-style buildings have dramatic roof flares, which draw attention to the roof by exaggerating the overhanging eaves. The primary roof (a, image right) and conical turret roofs (b) flare only slightly at the eaves. The pyramidal hip roof atop the bell tower (c) is about as steep as the turret roofs and characterized by more dramatic flaring, but each side is comprised of two flat planes (as opposed to at the curved flaring at the other roofs). The three historic porticos (d) visible from the street flare slightly near the eaves; the technical term for this design feature, wherein a gable gives way to a hip, is a 'combination roof.'



- All roofs at the church (including, not so incidentally, those at the twentieth-century addition) are surfaced with uniform gray-green slates. Unique to this building is the utilization of said slates as both the roofing and siding material, which fosters the illusion that the structure is effectively comprised of enlarged roofs over an ashlar foundation. This, once again, is in service of the Shingle style's emphasis on the roof as one of the key defining features of a design. Interestingly, even the inner edges of rough openings for the recessed windows are surfaced with slate (in place of the more typical wood trim).



- For the most part, slates are cut in a standard rectangular profile. Two notable exceptions to this observation are at the gable of the southeast portico, wherein sawtooth-cut slates for a cross over the door (see *image above*) and at the front gable, wherein two groups of four larger, square slates form mirrored diamond shapes.
- Eaves and roof cornices vary throughout. An extended course of slates takes the place of raking cornices at the gable ends, furthering the seamlessness of the transition from roof to wall (see *image above*). The same is true of the combination roofs at the three porticos. The gable roof terminates at either side in wood gutters with painted copper liners.
- The tower roof is characterized by a somewhat dramatic overhang of about two feet supported on unornamented wood brackets. The cornice profile is similar to that employed at the turrets and porticos, but the eaves at these areas are generally shallower and do not have visible brackets.
- Both the tower and porticos are capped with copper finials, the former terminating in a bi-directional cross (see *image left*) and the latter being (of course) smaller and unornamented. Gable roofs throughout have simple copper ridge caps. Less-visible flashing assemblies like valleys, at least where original, appear to be lead-coated copper.

Openings: Windows and doors. While often reflecting the hallmark features of a specific architectural style, these are also integral to climate control and circulation.

- There are several distinct types of windows at Vida Real, which vary in size, shape, and operation. For the purposes of the character defining features and conditions assessment narratives, each window type will be labeled with a Greek letter. Windows themselves will be identified in standard architectural style, that is, by elevation and number (e.g. "N12").
- Most of the original building's windows are leaded glass. As previously mentioned, at least some were designed by celebrated glassmakers at Tiffany Studios in New York. Larger monumental windows tend to be figurative and/or narrative, generally depicting figures from scripture, whereas smaller windows are

abstract and geometric. The window types are as follows:

α – There is a row of three Type α windows centered in the north elevation's gable. They are non-operable and characterized by crossed comes (the lead 'bars' between pieces of stained glass) forming a repeated diamond pattern. Panes of varying colors (violet, sky blue, green, yellow, and pink) appear to be assorted randomly. The central window in this array is inlaid with a red Latin cross surrounded by a violet quatrefoil.

β – This window type appears in tandem with Type α , each vertically aligned with the corresponding window below; the central Type α window has two Type β windows vertically aligned above. Though two are missing, it appears that all four may have at one time been identical. The surviving Type β windows have a symmetrical, geometric design with a 'frame' of narrow lites around a horizontal row of six vertical rectangles, which are in turn connected to the edges by crossing forty-five-degree lines. **NOTE:** Opening S1, over the central monumental window at the church's rear (south) elevation is covered with plywood and as such cannot be effectively identified. The architectural context suggests that this may have been a Type β window, given that it is directly across from an opening of said type at the north elevation.



γ – This window type is found at the north elevation, ground level. There are seven such sash: two assemblies each containing a pair of arched sash, mirrored about a central assembly containing three sash. Given that the set of three have the same profile (shape) as the flanking pairs, but different glass designs, they are classified as Type β' . The four remaining sash have identical geometric designs with three rows of radially-arranged isosceles triangles connected by vertical comes. The glass panes vary only slightly in hue and have similar a texture throughout. While the outer sash in each pair is fixed, the inner ones are operable casements (likely to allow for cross-ventilation).



γ' – As mentioned above, the three Type γ' windows have distinct designs from Type γ , but also from each other. All three have a similar surround, comprised of a narrow frame with a rounded keystone and right triangles pointing inward. Each of the two outer sash in the set has two circles, within which are depicted scenes from New Testament parables:

the leftmost window in the set (rightmost from the exterior) depicts the narrative, in two parts, of the Prodigal Son, while the rightmost (leftmost, exterior) illustrates the Good Samaritan. The central sash has a full-height depiction of the common devotion of Christ as Good Shepherd, wherein he holds a lamb and shepherd's crook.

δ – These turret windows are similar in design to Type β , but are narrower and almost square in profile. Symmetrical about a horizontal axis, at both the top and bottom are single rows of equilateral octagons (though the outer edges of the outer shapes in each row are trimmed to effectively create a six-sided

shape). The shapes opposite each other are aligned vertically and connected about their facing angles with vertical comes.

ε – These single-lite square windows are not leaded. They are recessed within the masonry at the first floor of both turrets.

ζ – These narrow windows are not leaded and can be observed at all four elevations of the bell tower. The third-level windows are smaller than those at the second level, but appear to retain the same proportions.

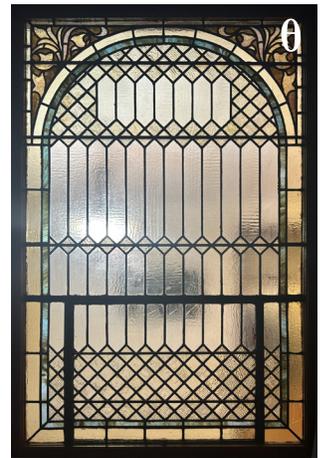
η – The church's singular Type η window is at the east elevation of the bell tower. It is a fixed rectangular window with a half-round transom. Both have similar glass designs with an inset sea green frame amber circles inscribed with clear inverted stars. The points of the stars are in turn connected by straight comes bridging the edges of the design(s).

θ – The frames of these windows are rectangular, but an inset 'frame' of sea green lites suggests an arched window embedded therein. Within the arched shape are three distinct 'rows' of diamond panes ranging in color from sea green to violet. The corners of the diamonds are connected by vertical comes, creating elongated hexagon shapes rendered in textured glass, ranging only slightly in color between a blush pink and pale green. A row of seven shortened versions of these hexagonal shapes interrupts the repeated diamond pattern within the semicircular upper portion of the window. Rust-colored foliage motifs fill the negative space between the arch and true (rectangular) frame at the top of the assembly.

ι – There is a set of three monumental windows at the rear (south) elevation of the church, which from the interior overlook the altar. The central window depicts Jesus, rendered in striking detail; to the left (right from the exterior) is a depiction of two angels, both on foot, looking toward Christ; and to the right (left from the exterior) is one angel, also facing Jesus, in a field of for the purposes of this narrative grouped together,

with the two flanking windows being classified as Type ι and the taller, central one as Type ι'. By virtue of their subject matter, these windows seem to be those referenced in the Tiffany Studios directory mentioned in the 'History & Significance' narrative (p. 10).

ι' – This central window is larger than those to either side, with the spring-point of its arch aligned to the apex of the flanking windows. Depicted herein is the risen Christ, rendered with vibrant



colors and strikingly detailed leading and brushwork, as would be expected of such a reputable glassmaker as Tiffany Studios.

x – Rectangular basement clerestories can be observed at three of the four elevations of the original church. Most have steel grates installed over them.

- Given that there are only three street-level entrances to the structure at its original construction, doors will be described not by type but instead by individual opening (A through C).



A – This double-leaf door, sheltered by a portico and accessed via a set of eight steps, accesses the first floor of the bell tower from Broadway (north). Its milling and decorative strap hinges suggest vertical board construction while the frame is milled to a standard, if somewhat narrow, profile. The doors and frame are painted pale yellow-gold to match some areas of wood trim throughout the structure.

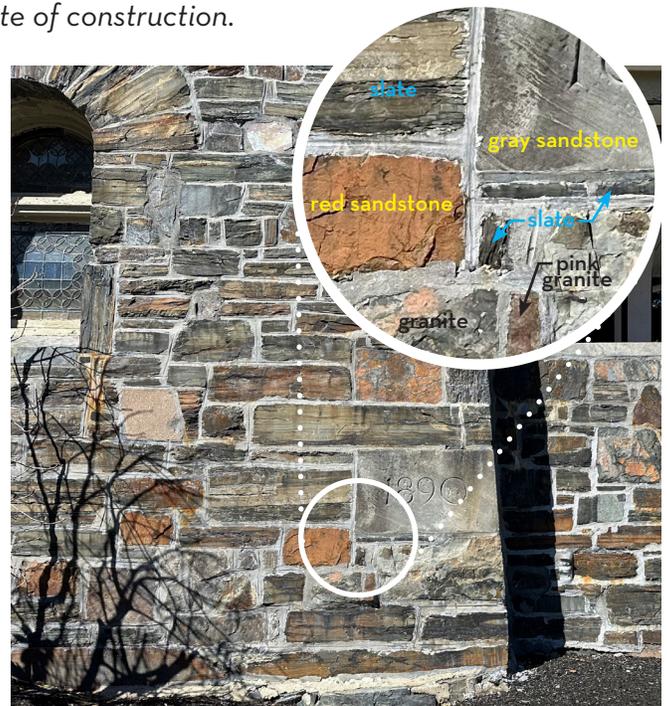
B – Much like the other doors, Door B's milling suggests vertical board construction, but it is instead comprised only of one leaf that opens outward to the right (toward Broadway). The same decorative strap hinges employed at other doors are used here, but in this case they are

of course only on one side. About two-thirds of the way up the door, there is a narrow, horizontal lite, which consists of only one pane and is about three-quarters the overall width of the door.

C – Door C is directly opposite Door A on the bell tower's south elevation and providing access thereto from Central Street. It is identical in construction and finish to Door B.

Masonry: Stone or brick work, usually at foundations and sometimes at exterior load-bearing walls. Masonry can vary widely according to the building's location and date of construction.

- The church's masonry construction is distinctive in that it occupies a space between two more typical uses of the material. While in many cases stone masonry would be used either for the foundation or the entirety of the exterior load-bearing walls, it is here used for walls extending from below-grade up to the second-floor rafters. The construction above seems to be timber-framed, by virtue of its being sided with slates. These two distinct construction types are separated at the building exterior by a wrapping cornice over the first-story windows.
- Stone masonry appears to be a mix of granite, sandstone, and slatestone. The granite varies color and composition, with some being more amber in color and others closer to green. The stone units also vary in size and shape, with some cut to a rectangular profile and



others with a more irregular edge. As such, it can be said that their bond is somewhere between random ashlar and random rubble, brought to course. The stones are laid with light-colored (almost white) mortar.

Ornament and Trim: *The 'additional' features that characterize a building, often incorporating motifs from pattern books and other publications that were popular when the structure was built.*



- Given the importance of roofs in the design of this and other Shingle style buildings, wood trim is largely used to emphasize or otherwise draw attention to the roof shape. The most notable example of this is at the bell tower roof, where the eaves are comprised of squared-off joist tails, fourteen at each side and one at each corner, with the exposure bounded by a simple fascia and planed frieze board/cornice assembly.
- Three tiers of louvers ring the tower (see image, left). The flared (bottom) edges are supported on shallow eaves comprised of planed cornice assemblies. Each side has three openings, which begin just below the cornice line and continue to the underside of the louvers. The openings are bridged by X-shaped wooden ties, also surfaced with slate.

- The conical turret roofs are supported on eaves wherein, unlike at the tower, the joists/rafters are not visible and are concealed within an assembly comprised of a curved fascia and soffit (see image, right).



- A low-profile cornice wraps the building, formally separating the timber-framed, slate-surfaced upper levels from the masonry lower levels. The cornice 'breaks' at porch roofs, where this cornice is displaced (downward, only slightly) and the fascias echo the profile thereof. The cornice does not continue around the bell tower, as it is masonry almost the entire way up.



- The upper portion of the north (front) gable projects beyond the wall below. It is supported on wide brackets bridged by a stepped-cornice assembly; all portions of the assembly are surfaced with slates (see image, right).
- Each of the four entry porticos (within the scope of this report) is supported on a simple wood column assembly, painted to match other areas of trim. All have a beadboard drop ceiling.

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PART II:

CONDITIONS ASSESSMENT & TREATMENT RECOMMENDATIONS

The following section comprises the bulk of this report and includes (1) annotated elevations of the structure and (2) a narrative identifying problem areas at the building exterior in which recommendations for proper treatment are presented. The building was carefully documented during several visits to the site. Most of the photos included herein were taken by SSV designers Joe Metrano, Conor Keane, and Luis Miguel Correa. Existing conditions drawings were developed via three-dimensional scanning by ScanSure and revisions as required by SSV Architects. Scanners such as those used by ScanSure can only capture a certain amount of detail, and as such, stained-glass windows were drawn from scratch and integrated into the drawings.

Existing conditions observations are organized according to category: roofs, drainage, and flashings; doors and windows; masonry; and carpentry and millwork. Most observations are keyed to an image in which the relevant areas are identified.

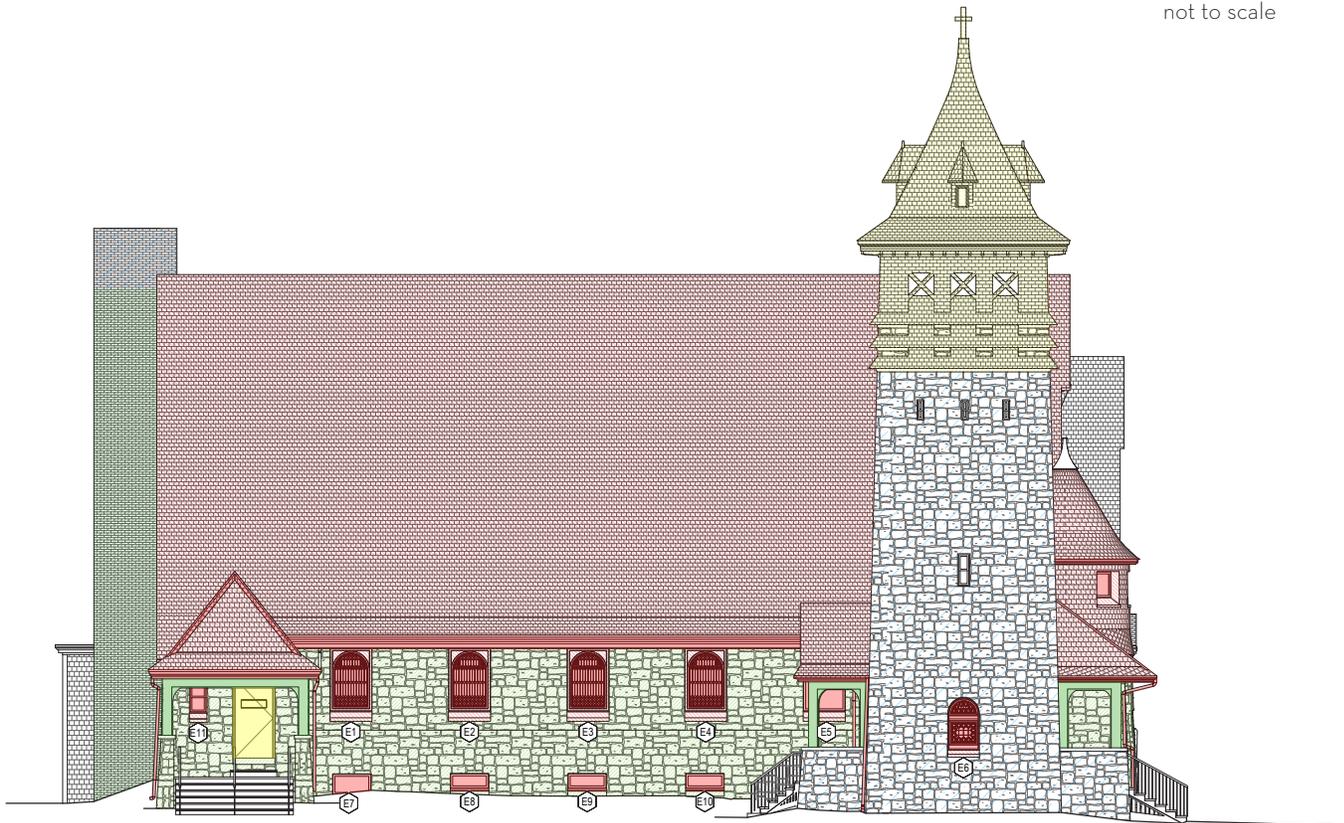
A recommended treatment is provided for each observed condition. *These are shown in red italics.* In some cases, more than one treatment recommendation is provided, along with a summary of the potential benefits and drawbacks of each option. These treatment recommendations provide the basis for the scope of work outlined in **Part III**.

The locations of each photograph are called out on the elevations included on pp. 20-21, which are color-coded according to the conditions' severity (urgent, high priority, and low priority).



Existing North Elevation

not to scale



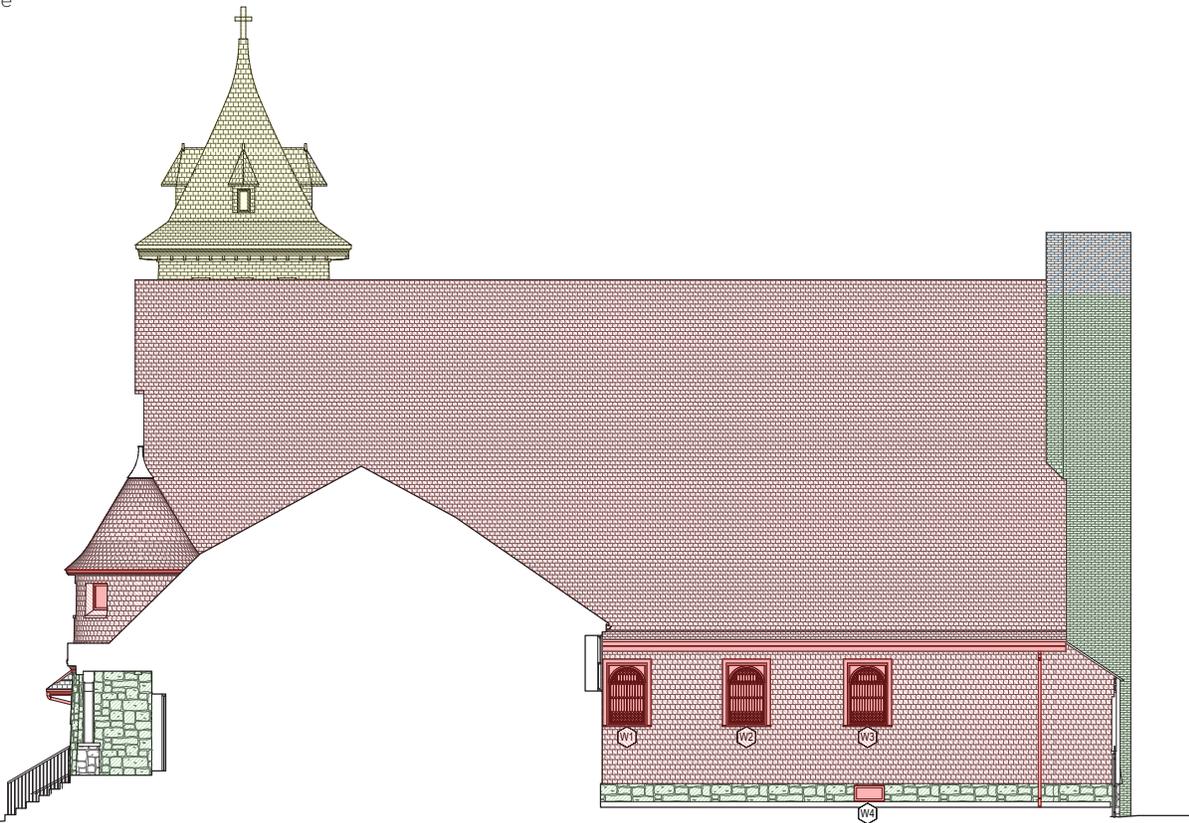
Existing East Elevation

not to scale



Existing South Elevation

not to scale



Existing West Elevation

not to scale

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Roofs, Drainage & Flashings:

Roofs are complex assemblies of various parts, including sheathing, underlayments, sheet metal flashings, surfacing, gutters, and downspouts. There are many opportunities for deficiencies to develop, and a problem with one facet of the assembly could easily – and often does – cause problems with the others. This is especially true of historic roofs, which often have materials with very different lifespans. For the purposes of this report (and as mentioned in the previous section), ‘roof’ refers to all portions of the building exterior surfaced with slate. Given the almost identical construction of the building’s sloped ‘true’ roofs and slate-surfaced walls, similar deficiencies have developed at both. As such, similar treatments are required for proper remediation.



Fortunately, roof construction remains strikingly consistent throughout the historic (1890s) portion of the church. The slates here employed are identical in color, cut, and composition. This of course comes with the exception of small areas where slates were cut differently for ornament and where small repairs have been executed.

The slate roofs and walls are almost certainly original to the 1893 construction. At 130 years old, the roofs are aged, but not to the point of requiring extensive replacement. A well constructed roof utilizing a durable species of slate can last upwards of 200 years with only minor repairs, and these roofs are no exception.

For organizational purposes, sections of the roof are divided as follows: the large flared gable roof over the nave that slopes downward to the east and west; the two conical turret roofs; the pyramidal tower roof; the shed roof over the north clock tower portico; Dutch gabled roofs over the remaining porticos; and vertical slate-surfaced walls. Portions of wood trim related to roofs like fascias, soffits, and wood gutters, are assessed as part of this subsection. Other areas of carpentry are assessed on pp. xx-xx.



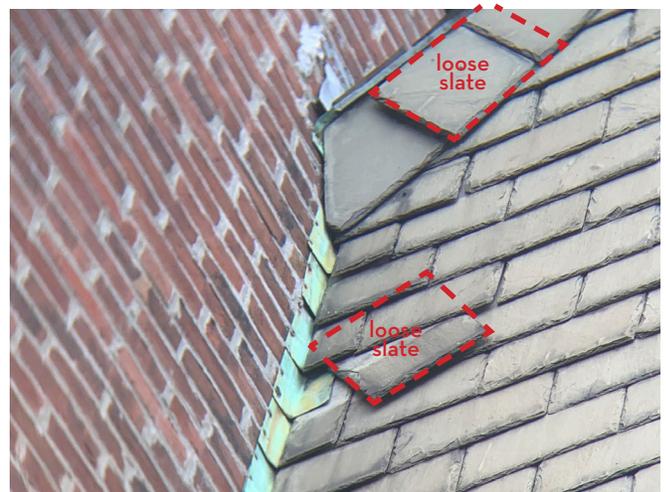
The most widespread symptom of aging, but not necessarily the most severe, is organic growth (Img. 1). This is very typical on roofs of all types, whether with slates, wood shingles, asphalt shingles, and even sometimes rubber; it results from the accumulation of organic debris, which almost always carries spores from moss and lichen and, over time, provides a substrate on which they can germinate. This condition accelerates with time, as the accumulated debris and growth take on residual moisture more readily than clean, bare slates. In fact, this is one of several reasons why metal copings are often fabricated in copper: the metal has antimicrobial properties and alters the pH of water with which it comes in contact, effectively killing or otherwise prohibiting growth of plant, algae, and

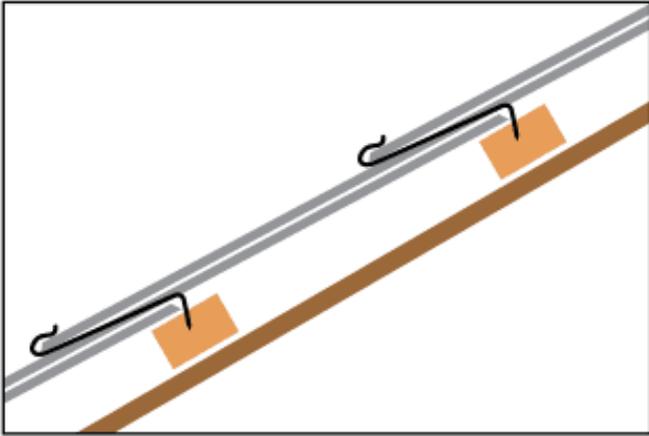
fungus spores below. This efficacy of course diminishes over time as the outer layers of the copper oxidize.

There exist a handful of solutions for this condition, the most immediate of which is pressure washing. This can sometimes be challenging if access to the roofs is limited. An alternate treatment is chemical cleaning, usually with a solution including bleach or other chemical solvents. Notwithstanding, cleaning in either form is a relatively minor expense, especially if scaffolding is already in place apparent at mansards are in 'moderate' condition because for slate replacements, which will most likely be the case on this project, as discussed below.

There are some loose, broken, and missing slates (Imgs. 3-4). Many such instances have already been repaired (Img. 2), but others have evidently arisen in the time since. No more than 10% of slates are loose, broken, or missing, mostly at intersections of the roof and dormers or otherwise adjacent to copper assemblies. Unsurprisingly, this condition is more readily observed at vertical faces, where slates are met with less resistance in loosening due to the steeper angle and, by extension, increased gravitational pull. The south gable end has been most obviously affected by this condition, particularly adjacent to window S1 (Img. 4), where it appears that wind has carried moisture into the open joint between vertical and horizontal slates, due to a missing cornice. Other areas where slates intersect at an angle of ninety degrees or less (Img. 2) are also likely to be affected by this condition, due to their being less secure in general. Nails used to hang slates are typically , and as such can rust and even disintegrate with repeated or consistent exposure to water. Such appears to be the case here. Loose, broken, and missing slates disrupt the waterproof barrier formed by overlapping courses of slate. Much like the above-discussed organic growth, this problem only accelerates with time as moisture is allowed to infiltrate the secure envelope, rusting nails, being absorbed into subroofing and structural timbers, and eventually damaging interior finishes like plaster, paint, and fine carpentry. What is more: loose and falling slates present a serious life safety risk in that they could seriously harm passersby below. *Loose slates should be secured with new stainless steel slate hooks and nails (Img. 6). Missing slates should be replaced in-kind, also with stainless steel hardware.*

Sheet metal assemblies vary drastically in condition. Many have been repaired, some evidently more recently than others. Of particular note is the intersection of the





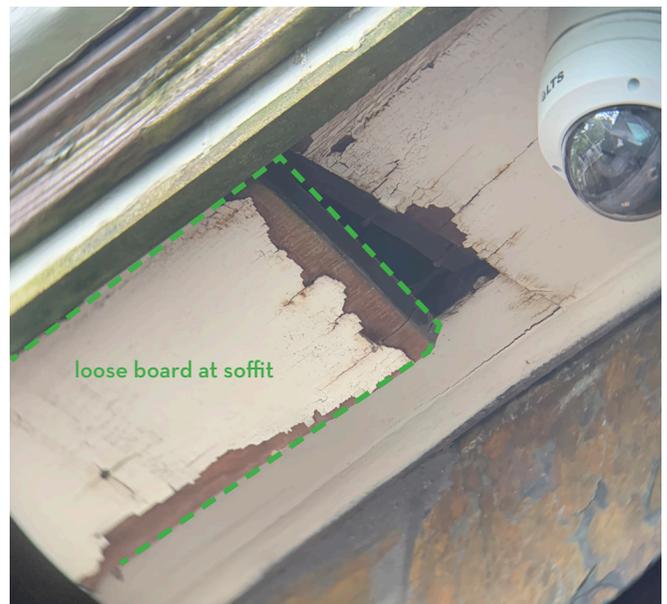
gable roof's east slope with the rear dormer (Imgs. 2 and 6). The presence of lead-coated sheet metal at other valleys throughout the building suggest that there was once a similar assembly here, which may or may not be concealed under the thick layer of black mastic by which this valley is currently characterized. However, the original valley's present or absence has no bearing on the simple fact that it has failed. While the existing mastic shows no leaks, at least outwardly, it is unsightly and fails to adhere to the structure's overall historic character. *It is our firm recommendation that this joint be reworked. Such will require removal of the mastic, the adjacent slates, and any sheet metal that may remain underneath. A new aluminum or copper valley assembly should be installed, with slates cut parallel to the joint (as can be observed at other valleys). Given that an entire column of slates will be replaced on either side of the valley, slate hooks should not be required. Notwithstanding, stainless steel nails should be used. An alternate approach could replicate what appears to have been done fairly recently at the opposite end of the same gable face, at its intersection with the turret roof and tower masonry. Here, EPDM membrane was installed in place of a metal flashing. Such is obviously not historically accurate (which may not be a concern given the relative inconspicuousness of the location) but is far more cost effective. At the other location, it appears that existing slates were salvaged and reused, though this may not be possible here depending on the contractor's ability to fully remove mastic residue. In either case, the section of the coping disrupted by this assembly (see image), should be bent back to its original profile and tacked down.*

Lead-coated copper stepped flashings and counter flashings at intersections of the slate roofs with masonry, such as at the bell tower, appear to have held up relatively well, despite their appearance of being somewhat bent and dented. Replacing assemblies like this can be challenging and costly, given that it almost always requires cutting and repointing the mortar joint into which the sheet metal is inserted (the 'reglet'). It is apparent that the masons who recently repaired the clock tower saw no need to replace these flashings, as the joint appears to be freshly pointed (Img. 9). As such, given the projected expense and low apparent need for replacement, *we recommend hammering bent areas back into place with a mallet and, for larger open joints, applying a small amount of mastic or caulk to hold it in place.*

Gutter liners can be found at the east and west faces of the

gable roof, the north and south faces of the rear portico, and the north face of the front bell tower portico. Despite the condition of the fascias on which they are mounted (discussed below), the gutters themselves have held up moderately well, likely due to their being painted and, as such, better protected from corrosion. Notwithstanding, these will need to be removed for access to the fascias, which are among the most severely damaged facets of the building (Img. 10). For the purposes of this assessment, it can be assumed that the condition of fascias is consistent throughout, though there are areas – particularly at the east elevation – where they are more visibly in distress. Sometimes wood can be salvaged via epoxy consolidation, a process by which a self-hardening adhesive is applied to spongy or rotted areas and planed to recreate the original profile of the trim. While there are areas of trim at the building exterior that can be salvaged through these means, fascias are far beyond repair. Their accelerated deterioration, paired with their relative unimportance to the building’s historic character (they are scarcely visible under gutter liners), suggests that *all fascias should be replaced with new wood. As mentioned above, such will necessitate removal of the gutter liners. These could be retained but good practice dictates replacement with new aluminum gutters matching the profile on the originals.* Related soffits vary in condition, but generally have not weathered to the same extent as the fascias (Img. 11). *Securing loose boards with new hardware and/or epoxy consolidation where necessary could sidestep complications that might arise when trying to remove soffits at their intersection with window casings (refer to image). Between removal and reinstallation of fascias, the condition of rafters underneath should be assessed. The entire assembly should be painted to match the existing following reinstallation. Given the presence of large trees around the property, gutters and downspouts should be monitored annually for clogs and cleaned when necessary.*

Further, the existing downspouts have a standard, rectangular profile. Some are damaged while others are in working condition. Notwithstanding, they are somewhat disruptive to the building’s historical appearance. *Round-profile aluminum downspouts similar in size to that at the north elevation of the rear portico (which, notably, has a large hole and is in need of replacement) would be more appropriate and are recommended. Doing so comprehensively would be good practice, especially in the event that gutters are replaced.*



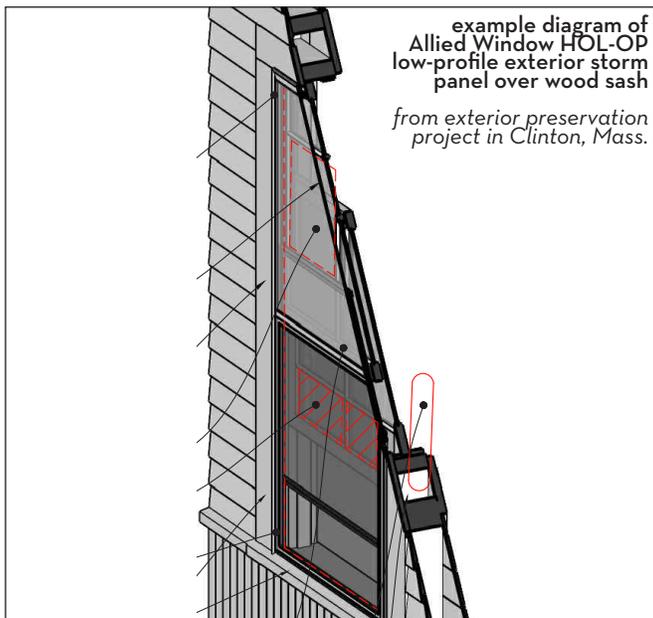
Doors & Windows:

Despite their ability to readily define the architectural character of any building, doors and windows are more often than not the leading cause of water infiltration at historic buildings. Often, the concerns caused by aged, broken, or otherwise deficient openings come with some degree of immediacy; as such, their treatment is generally a high priority in exterior restoration projects. There are several dozen openings at Vida Real. Their condition varies significantly, largely according to their level of exposure to the elements. The church's windows and doors were categorized as part of the 'Character Defining Features' narrative on pp. 11-17. Unless otherwise noted, observations about one window apply to all instances of that window type.



Windows and doors vary throughout the church vary widely in condition. Like in previous subsections of this narrative, the scope of assessment is limited to openings only within the historic portion of the building, including, of particular note, stained- and otherwise leaded-glass windows. As in the 'Character Defining Features' narrative on pp. 11-17, the windows are here assessed by type and, within each type, notes as to the condition(s) of specific, that is, individual, windows are provided.

The majority of the leaded-glass windows at the historic portion of the church have buckled significantly. This condition results from the material properties of lead. Of course, it is the material of choice for glassmaking, as it is very pliable when heated; this, however, comes with two major drawbacks: firstly, continual exposure to sunlight softens the lead comes, thereby allowing the window to settle (downward, under the force of gravity). This is what causes 'buckling,' or the frequently-observed phenomenon where the glass assembly within the sash develops waves, particularly near the bottom. Secondly, lead expels gas ('offgases') when exposed to heat. While the fumes are of minimal concern to humans, they make installation of storm windows difficult; the gas gets trapped between the two layers of glass and a 'greenhouse effect' ensues, thereby accelerating the rate at which the lead warms, softens, and settles. This is generally addressed through installation of one-way gaskets in the storm panels, which allow the gas to escape. *Such is the recommended approach for all storm panels to be installed at Vida Real.*



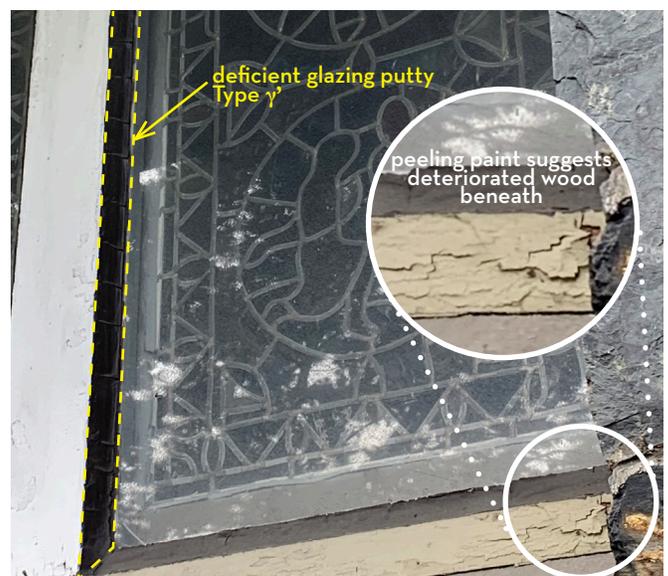
Unless recommended otherwise, proposed stained- and leaded-glass window restoration is to involve the following steps: (1) removal of sash from frames; (2) removal of leaded glass assembly from each sash; (3) replacement of existing lead comes (making sure to carefully document the panes'

arrangement); (4) scraping of existing topcoat on wood stiles, rails, and (in situ) frames; (5) epoxy consolidation of rotted/spongy wood as required; (6) re-application of finish on wood components; (7) re-setting of glass assembly in restored wood sash with new caulk or glazing compound; (8) replacement – or, in the absence of existing, installation – of weatherstripping; (9) cleaning and polishing of existing window hardware and replacement of irreparable hardware (sash locks, pulleys, cranks, weights, etc.) with hardware to match existing; (10) reinstallation of sash within restored frames, with new stops as required; and (11) installation of low-profile, exterior storm panels from Allied or an equivalent manufacturer, gasketed (as mentioned above) to allow for off-gassing of leaded glass.

α – All three instances of this window type are in relatively good condition compared to the others, presumably due to their relative lack of complexity, the diamond shape's ability to withstand compressive forces, and their having been protected by low-profile storm panels. The sash themselves are also in relatively condition. *Few improvements are required at these windows, short of replacement of the existing storm panels with gasketed assemblies. This is a relatively low priority.*

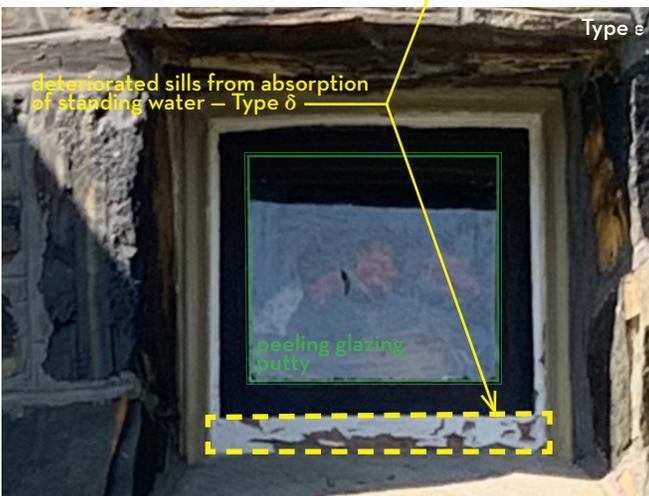
β – As mentioned in the 'Character Defining Features' narrative, two Type β windows are missing their sash. In the event that the congregation is still in possession of said sash, they should be comprehensively restored and re-installed. The same recommendation applies to the extant windows, as they are somewhat buckled with weathered frames and as such need substantial improvement. *Recommendations for the restoration of stained- and leaded-glass windows are provided above.*

γ/γ' – It is evident that the three γ' windows have been well cared for. The γ' windows comprise half of the building's picture windows, which are generally considered of greater cultural and artistic importance than geometric designs. Type γ windows are in similarly good condition. *Notwithstanding, the sash should be removed from the frames. Wood stiles, rails, jambs, and sills should be scraped and re-finished. If any areas have faced mild rot, they should be selectively epoxy consolidated. In all cases, wood beads holding the stained glass in place should be temporarily removed for removal of existing glazing compound and re-caulking. **NOTE: Windows containing***





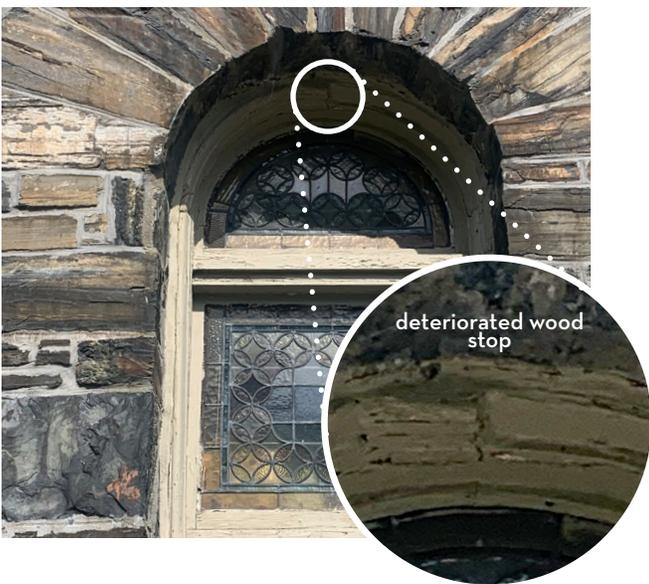
Type δ



Type ε

deteriorated sills from absorption of standing water – Type δ

leaded glass unit



deteriorated wood stop

religious imagery will have to be executed as a separate phase. CPA funds, being disbursed and managed by the city, cannot be utilized for repairs to religious features.

δ – For one reason or another, turret windows are in significantly worse condition than many of the building's other leaded-glass windows. This could be due to difficulties with access, more complicated installation detailing, or some combination thereof. *That said, these windows are in need of comprehensive restoration, according to the recommendations provided earlier.*

ε and ζ – Water here has been allowed to pool on deep sills; this exacerbates the condition of windows during freeze-thaw cycles, when ice expands in the wood and splits its fibers. Given that these windows are largely compromised, and that they are relatively unimportant to the historic character of the structure, *they should be replaced with new clad-wood windows from Allied, Pella, or equivalent. These should match the profile(s) of the originals. Storm panels are not here required.*

η – The two stained glass assemblies here are in moderate condition, but for the sake of longevity, *should receive similar treatment to the others, as outlined in the general recommendations on p. x. The storm panel profile here will consist of two parts: a fixed half-round for the transom and an operable panel below.*

θ – Given that there are many windows of this type across two elevations, they vary widely in condition. In fact, some are inside the central connector between the historic church and newer addition. Type θ windows at the exterior, west elevation (between the historic church and later addition), have not been so lucky. These have deteriorated significantly, as evidenced by the notable vertical buckling of the cames. Aside from those that are missing altogether, these appear to be the windows in most dire need of intervention. Type θ windows at the east elevation, while nevertheless in need of repairs, are not as deteriorated. Here, damage is largely limited to selective cracking of glass panes and flaking finish at the wood sash and frames (suggesting rot); bowing/buckling is less prevalent. *Despite differences in their condition, all Type θ windows should receive the same treatment: comprehensive restoration as dictated by the general recommendations on p. x. Installing storm windows here will be important, as the windows are highly visible and relatively large, meaning they are*

subject to a higher potential for breakage with time.

ι – These large windows appear to be in relatively good condition, probably due to proactive measures on the part of building occupants to keep such valuable assets safe and intact. Continued proactive measures are necessary. Given the weight of the stained glass assemblies, settlement is inevitable with time. The condition can be observed now, though it is fortunately mild. *It is sensible to address these windows at the same time as other picture windows, which would minimize repeated mobilization costs. However, removing, transporting, restoring, and re-installing these three windows will be come at a hefty price, this due simply to their size. A case can therefore be made to restore them as part of a sub-phase entirely of their own, especially given that they cannot be funded in any part by CPA. Comprehensive restoration is the most effective means of protecting these windows in the long term and it is our firm recommendation that Vida Real consider this approach, opposed to a less costly campaign to just stabilize the windows, which offers only short-term benefits. It is likely that storm panels for all three Type ι windows will be comprised of three to four separate panels, once again, given their sheer size.*



κ – Existing basement clerestories have faced substantial deterioration via continual absorption of moisture. Their position close to the ground has, of course, allowed for this condition, but it also makes the windows far less conspicuous than any others at the building. As such, and given their negligible historic value, *these windows can and should be replaced with clad-wood awning windows, once again from Allied, Pella, or equivalent. Once again, newly-installed windows like these have no need for storm panels, given their watertightness and durability.*



All doors accessing the historic church are in relatively good condition, by virtue of their being largely sheltered from the elements by porticos. *None of the three needs anything beyond in-situ restoration. This includes: (a) removal of existing hardware (hinges, handles, locks), (b) scraping of old paint, (c) selective epoxy consolidation of doors and frames where necessary, (d) preparation and repainting of doors and frames in color matching windows, (e) polishing of original hardware, (f) re-caulking of glass lites, and (e) reinstallation of door in-place.*

Masonry:

While much of Vida Real is timber-framed construction, the foundation, which notably extends up to the second floor trusses and as such comprises a major portion of the building's exterior, is masonry. As outlined in the 'Character Defining Features' narrative, the foundation contains several distinct species of stone, while the chimneys are brick. The masonry portions of the building are in good condition overall, especially given that the bell tower was very recently repointed and, evidently, upper courses of the rear chimney were rebuilt. For the most part, the only areas of masonry requiring attention are related to openings – windows and doors – which is unsurprising as these are frequently sources of water infiltration in similar buildings.



In general, masonry at Vida Real is in far better condition than any other parts of the building envelope. This, of course, is due in part to the recent repointing campaign at the bell tower; other areas have not, as would be expected, suffered from much mortar loss. This condition is typically among the earliest symptoms of moisture penetration in masonry, so the fact that it is not observable is a good sign. Such is usually followed by leaks at the interior, deterioration of adjacent wood members, and lastly, spalling and/or efflorescence at the stone faces.

Though none of these conditions are observable right now, it is possible that such deficiencies will develop over the course of the next couple decades. Masonry, like all other parts of the building envelope, should be monitored seasonally. Items to note when assessing masonry include, from most to least urgent: (a) loose masonry units, (b) missing pieces of masonry units, (c) loose or missing mortar, (d) through-cracking (i.e. cracks that pass through the stone units), (e) stepped cracking (i.e. cracks that follow along mortar joints), (f) spalling (or flaking) of the exterior faces of masonry units, (g) organic growth (moss, lichens, mold, etc.), and (h) rust-colored staining.

It is worth noting that the only conditions observable at the church are items lower on this list, meaning they are of little to no concern. Things like organic growth and staining pose a negligible threat to the masonry and can be left unchecked for decades.

We typically recommend against cleaning masonry, as it can often do more harm than good in terms of the onset of moisture and absorption of harsh chemicals. If the discoloration of masonry is bothersome, a gentle cleaning with soap and water could mitigate it; by no means, however, should the masonry be pressure washed, as this can lead to loss of masonry particulates and/or mortar.

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PART III:

SCOPE OF WORK & PHASING PLAN

While Part II of this report was centered on the building envelope's deficiencies and recommendations for their treatment, Part III focuses on the logistics of moving forward with the work. Here, a detailed scope of work is proposed, as informed by the treatment recommendations outlined in the previous section. A detailed breakdown of repair costs is presented in the 'Preliminary Estimate of Probable Costs' and illustrates the logic by which each phase's respective scope of work was identified.

We have identified over 350,000 thousand dollars worth of capital needs at the building exterior. The most pressing work items have been grouped into three phases about equal in size, with an overall budget estimate for any work to be executed beyond a five-year timeframe.

There are various funding sources available for historic preservation work in Massachusetts. Of particular note is the **Community Preservation Act**, which is a program in the Commonwealth of Massachusetts that allows individual communities to create local Community Preservation Funds with a set percentage of property tax revenue. CPA has now been enacted in over half of the Commonwealth's municipalities. Somerville is one such city; in fact, this study has been funded in part by a grant from the City of Somerville's Community Preservation Fund. Pending additional CPA funding in support of capital improvements (construction), this could provide the match required for state grant programs such as the **Massachusetts Preservation Projects Fund** (MPPF) through the Massachusetts Historical Commission and the **Massachusetts Cultural Facilities Fund** (MCFF) through the Massachusetts Cultural Council. Other funding sources, like the **Massachusetts Historic Preservation Matching Grant** through the 1772 Foundation in partnership with Preservation Massachusetts, generally offer smaller awards but substantial publicity, which will be invaluable to further other fundraising efforts.

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Phasing Plan

The projected costs presented on the following pages are informed by scheduled values from bids on recent SSV projects, similar in scope to this project. The projected cost of work items for which budget information from the past twelve months was not available were determined by using a rough inflation multiplier. The projected **total budget is \$368,93**. Five phases to be executed within the next five years or so have been identified from the overall scope of work:

Phase I – Non-pictorial windows (0-2 years): **\$163,556**

Damaged and otherwise aged windows comprise the most pressing deficiencies at the building envelope in that they are the most likely, of the extant issues, to allow moisture into the building. What is more: many of the church's leaded- and stained-glass windows are of notable cultural and monetary value. With each passing week, unchecked window deficiencies increase the probability that any of the windows will break beyond repair, likely by falling/sliding out of its frame. Phase I involves pressing repairs to windows without religious imagery, as it is anticipated to be at least partially funded by Community Preservation. It is strongly recommended that restoration of windows is accompanied – or at least closely followed – by furnishment and installation of low-profile exterior storm panels, gasketed to limit heat retention and allow for off-gassing of the lead comes.

Phase IA – Pictorial Windows (0-2 years): **Not Included**

Phase IA includes those windows not able to be addressed as part of the CPA-funded first phase; that is, the seven windows that contain religious imagery. For the most part, the same restoration measures are required at these windows. It is crucial that an experienced stained-glass restorator perform the necessary repairs, especially for the pictorial windows, which are the only stained-glass assemblies in the building that are on record as being designed and fabricated by Tiffany Studios.

Phase II – Higher-Priority Roof Repairs (2-3 years): **\$87,920**

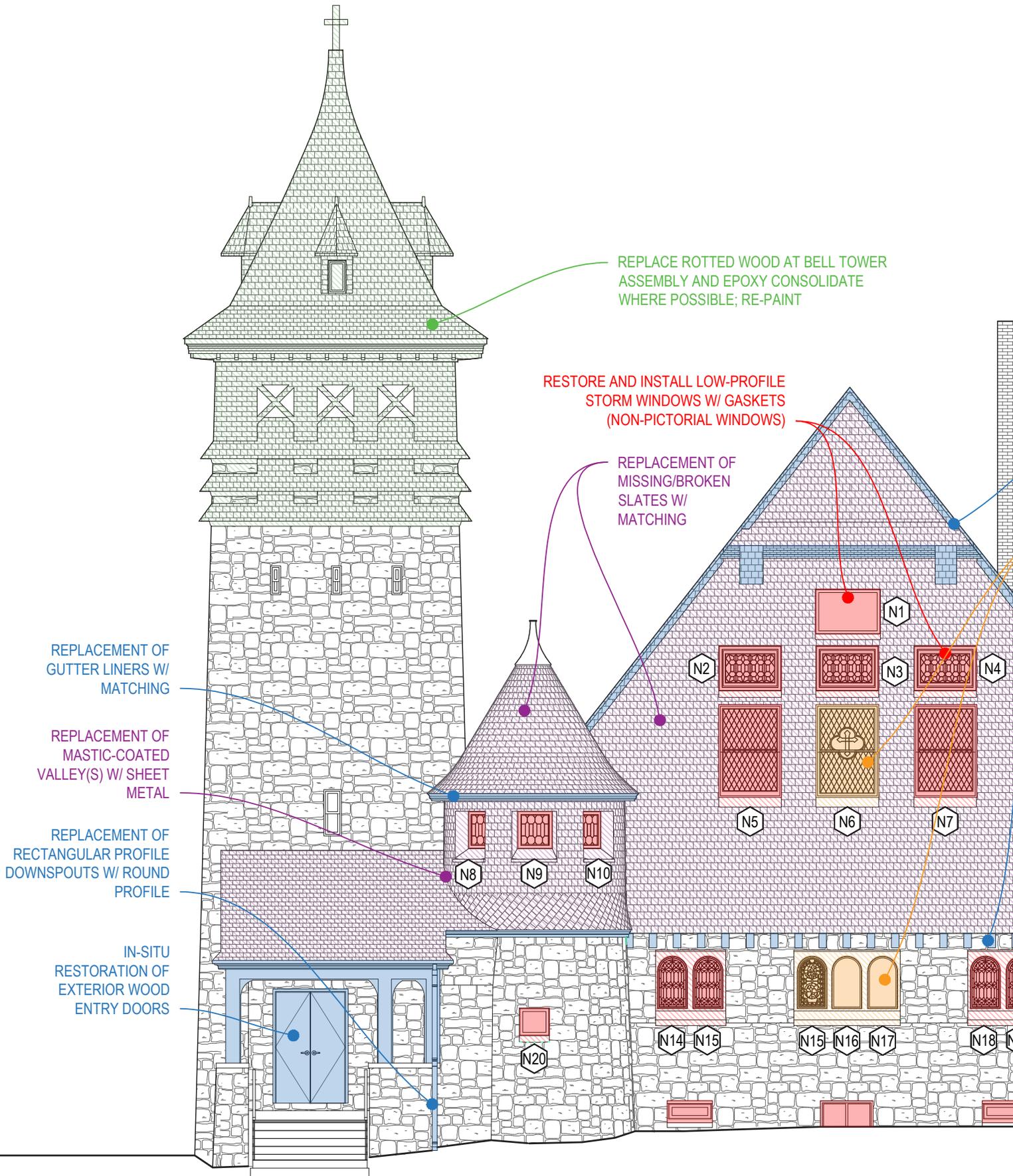
As mentioned previously in the repair, 'roof' here refers to all exterior portions of the building surfaced with slate. Deficiencies within the slate-and-copper roof and wall assemblies are considered a moderate priority, as they are not widespread, but do have relatively high potential for allowing water into the building envelope, especially in the event of a particularly harsh winter. Higher-priority roofing items include replacing broken and missing slates, securing loose slates, and replacement of deficient, mastic-covered valleys with new copper assemblies.

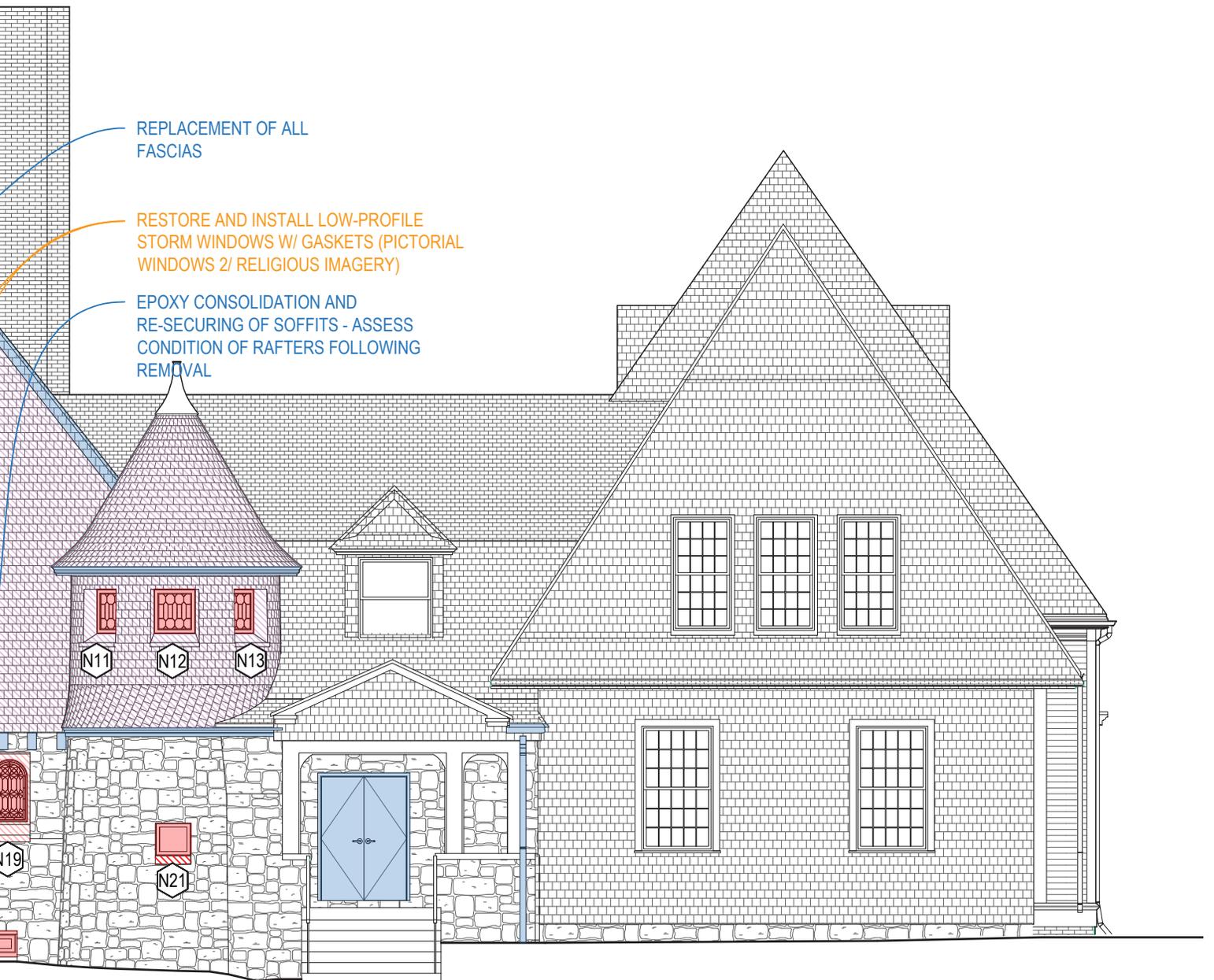
Phase III – Lower-Priority Roof Repairs (3-5 years): **\$50,704**

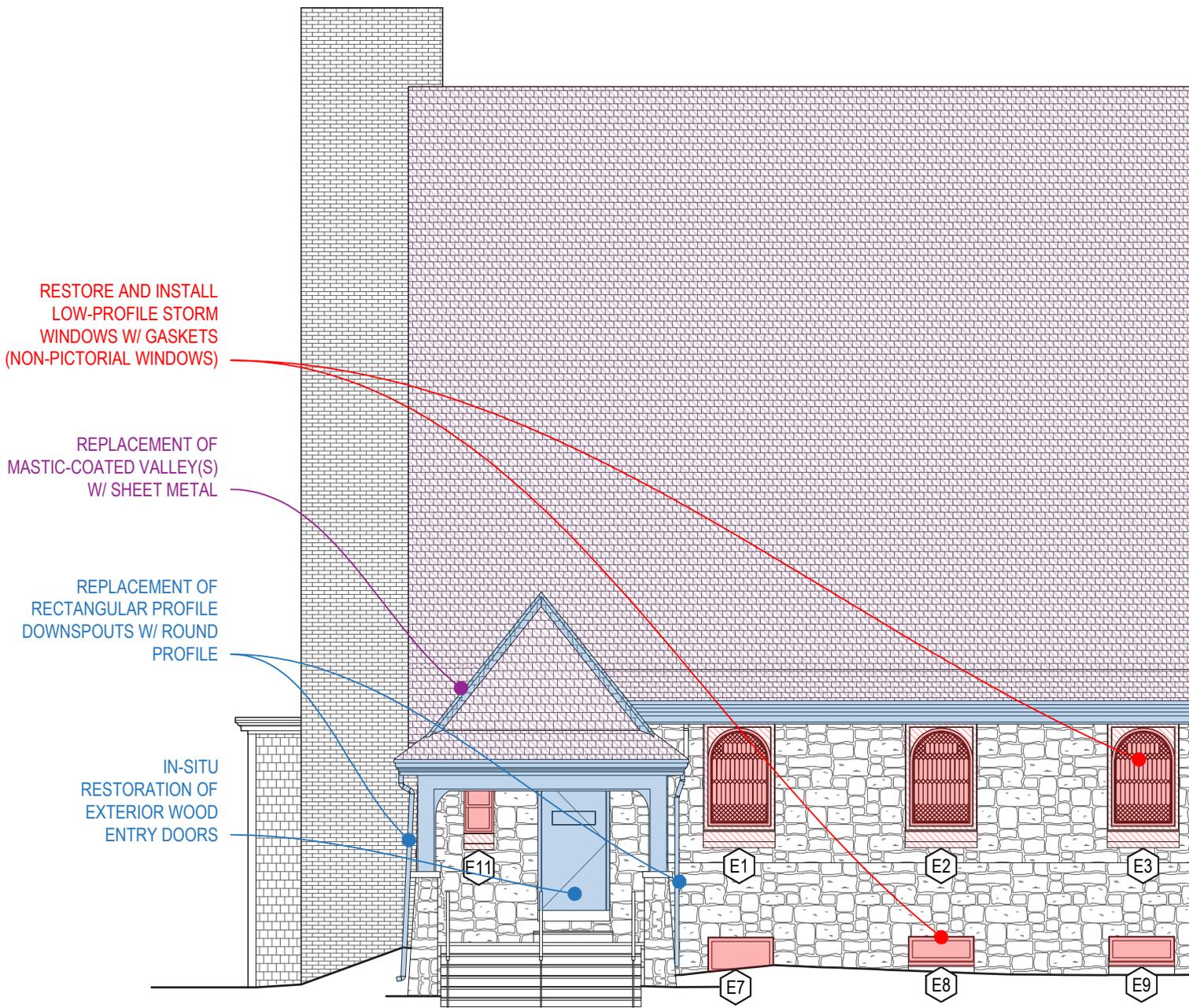
Lower-priority roof items include those that have less bearing on the overall structural integrity/weathertightness of the roof. These include hammering of bent flashings into place, restoration of roof-related carpentry (including replacement of fascias and epoxy consolidation of soffits and cornices), and comprehensive replacement of existing gutters and downspouts.

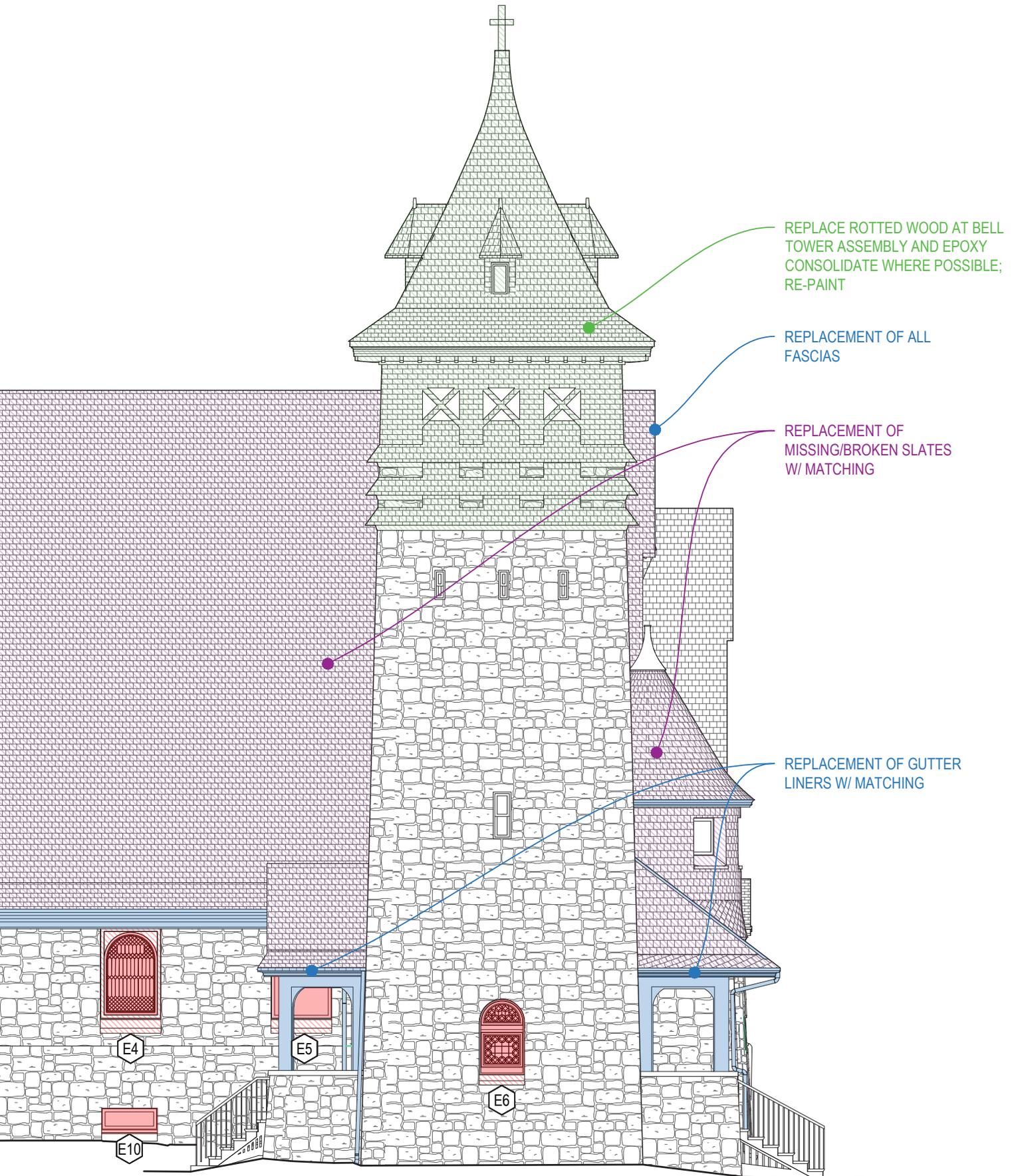
Phase IV – Bell Tower (5+ years): **\$41,344**

This phase involves epoxy consolidation (and replacement, where necessary) of rotted wood at the upper bell tower. This is considered a low priority because deficiencies here are isolated and pose little to no threat to other parts of the building; damage is also fairly inconspicuous from the ground.

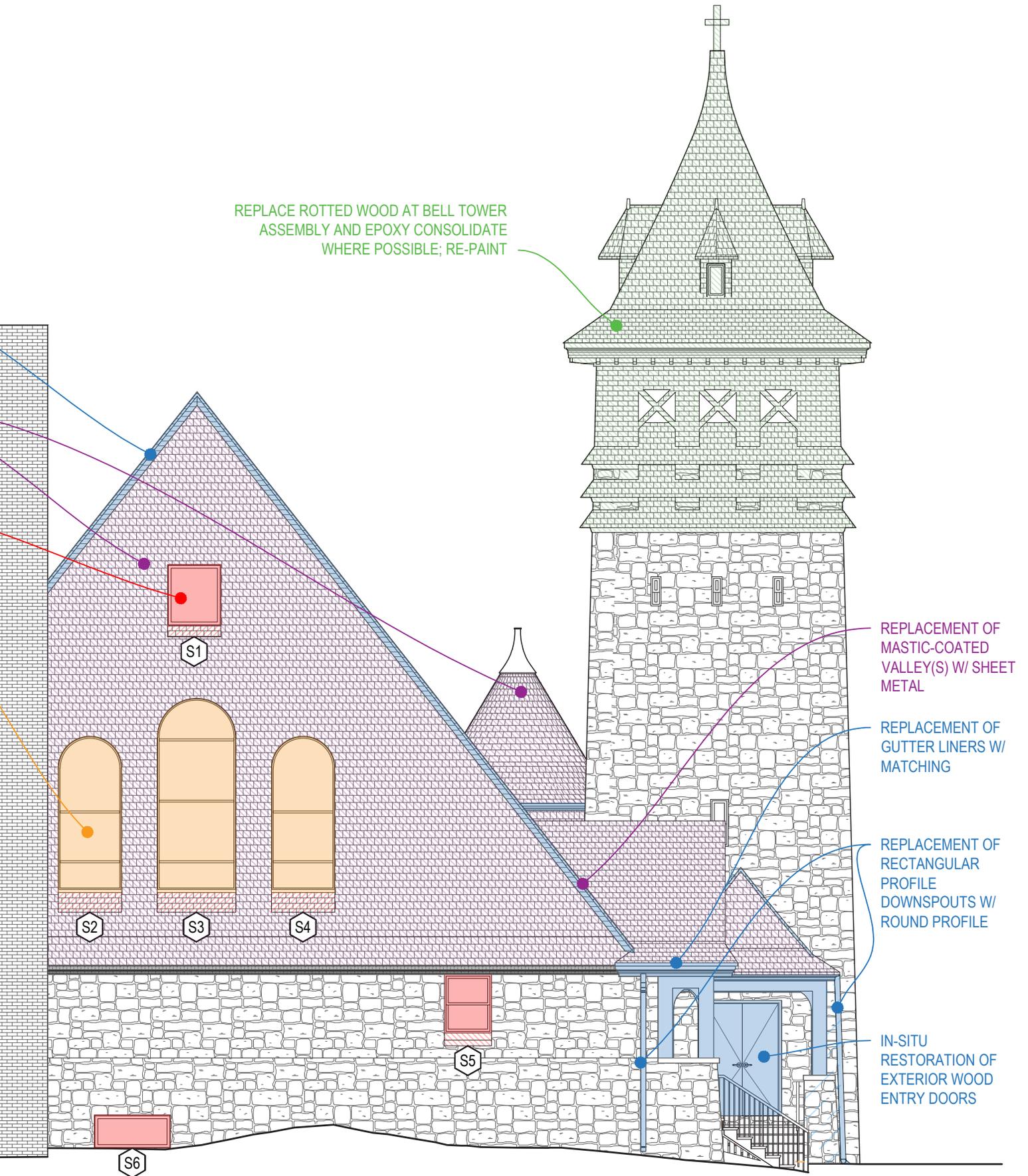








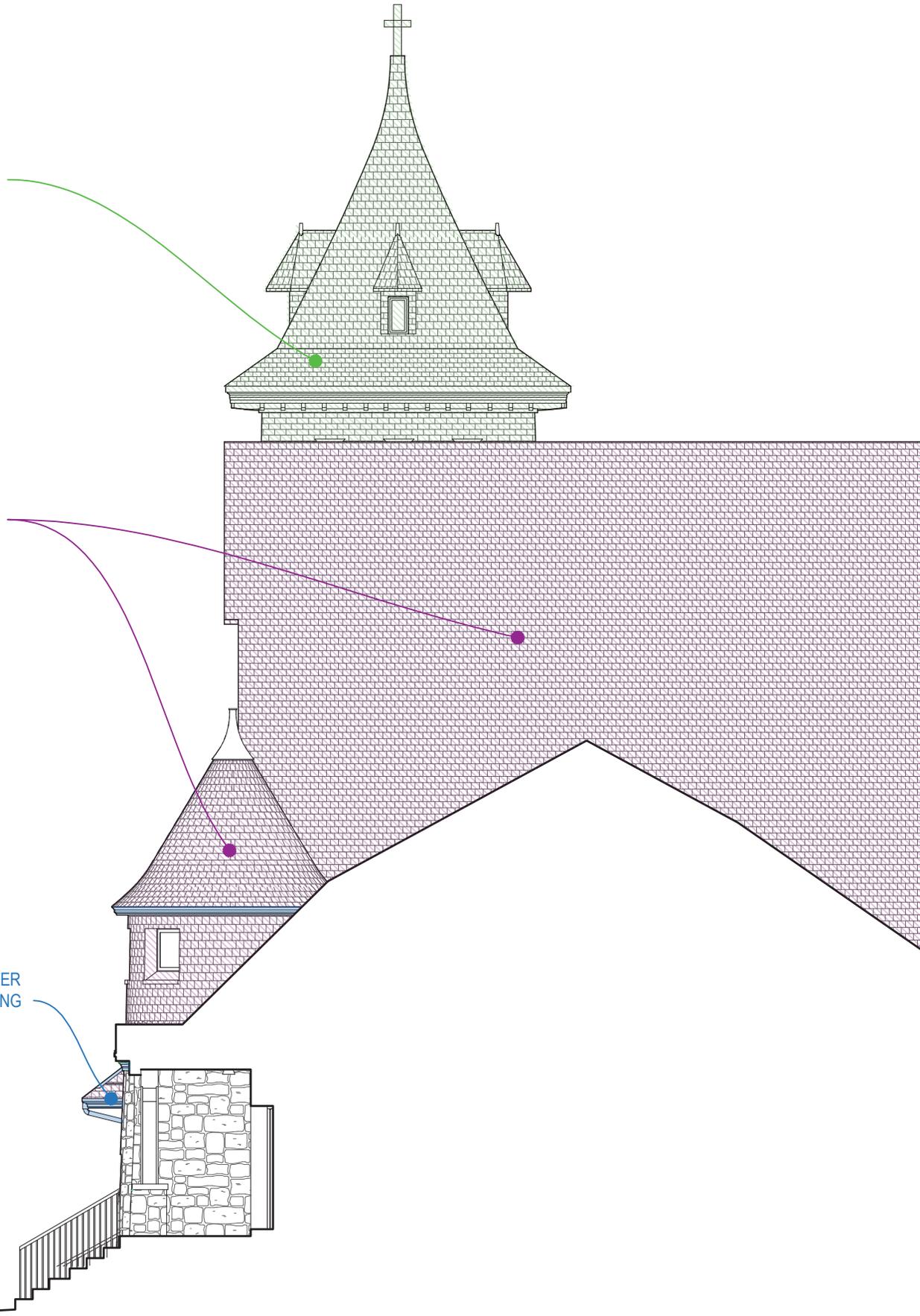


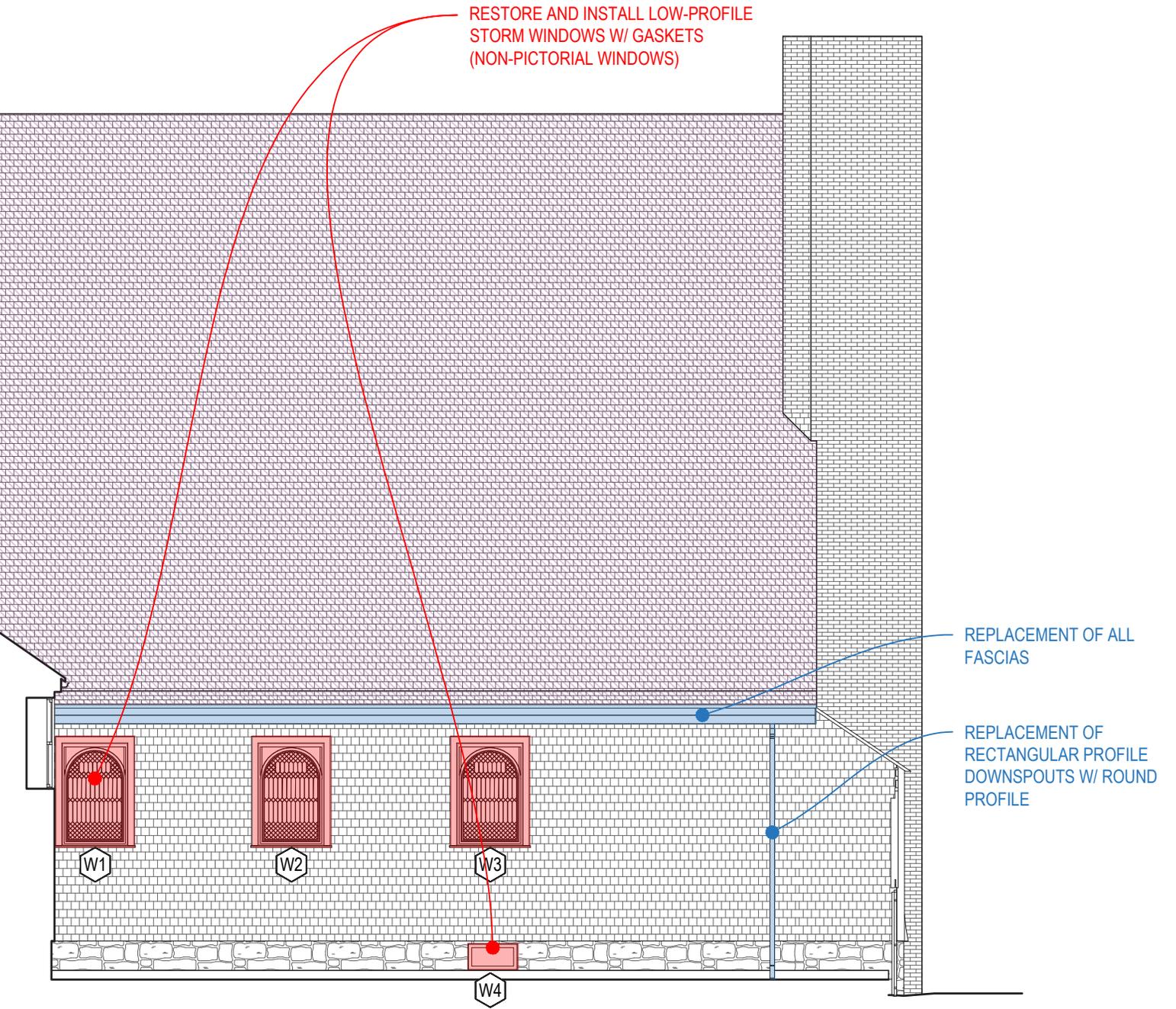


REPLACE ROTTED WOOD AT
BELL TOWER ASSEMBLY
AND EPOXY CONSOLIDATE
WHERE POSSIBLE; RE-PAINT

REPLACEMENT OF
MISSING/BROKEN SLATES
W/ MATCHING

REPLACEMENT OF GUTTER
LINERS W/ MATCHING





Preliminary Estimate of Probable Costs

01 - General Requirements

- 1 Access, disposal, general equipment (7.5%)
- 2 Staging/lift

Subtotal

07 - Thermal & Moisture Protection

- 1 Chemical cleaning of slate roofs
- 2 Loose roof slates secured with new stainless slate hooks/stainless steel hardware (10%)
- 3 Chemical cleaning of slate siding
- 4 Loose slate siding secured with new stainless slate hooks/stainless steel hardware (10%)
- 5 Installation of new mastic-coated aluminum or copper valley
- 6 Hammering of bent flashings back into place
- 7 Replace wood fascias
- 8 Replace or epoxy consolidate wood sills and rails
- 9 Replacement aluminum gutters w/ liners
- 10 Secure and/or epoxy consolidate loose soffits
- 11 Cornice assembly painted
- 12 Replacement of rectangular downspouts w/ round profile
- 13 Replace/epoxy consolidate & paint rotted wood at bell tower w/ struct. allowance

Subtotal

QTY	UNITS	UNIT RATE	COMBINED	Phase I	Phase II	Phase III	Phase IV
			\$ 11,301	\$ 7,350	\$ 3,951	\$ 2,300	\$ 1,875
			\$ 20,000				
			\$ 31,301	\$ 7,350	\$ 3,951	\$ 2,300	\$ 1,875
6,120	SF	\$1	\$ 3,060		\$ 3,060		
612	SF	\$55	\$ 33,660		\$ 33,660		
2,060	SF	\$1	\$ 1,030		\$ 1,030		
206	SF	\$55	\$ 11,330		\$ 11,330		
80	LF	\$45	\$ 3,600		\$ 3,600		
50	LF	\$5	\$ 250			\$ 250	
190	LF	\$15	\$ 2,850			\$ 2,850	
60	LF	\$60	\$ 3,600			\$ 3,600	
190	LF	\$60	\$ 11,400			\$ 11,400	
60	LF	\$60	\$ 3,600			\$ 3,600	
190	LF	\$4	\$ 760			\$ 760	
85	LF	\$40	\$ 3,400			\$ 3,400	
1,450	LS	-	\$ 25,000				\$ 25,000
			\$ 103,540	\$ -	\$ 52,680	\$ 25,860	\$ 25,000

(Cost estimate cont. on next page)

08 - Openings

- 1 Restoration of historic non-pictoral windows
- 2 Installation of low-profile storm windows w/ gaskets
- 3 Exterior entrance door restoration

Subtotal

CONSTRUCTION SUBTOTAL

General Conditions, O&P: 15%

CONSTRUCTION TOTAL

Construction Contingency 15%

Design Contingency 10%

A&E Fees 10%

PROJECT COST TOTAL

Restoration of pictoral windows w/ religious imagery not included

QTY	UNITS	UNIT RATE	COMBINED	Phase I	Phase II	Phase III	Phase IV
28	EA	\$2,000	\$ 56,000	\$ 56,000			
21	EA	\$2,000	\$ 42,000	\$ 42,000			
4	EA	\$1,200	\$ 4,800			\$ 4,800	
			\$ 102,800	\$ 98,000	\$ -	\$ 4,800	\$ -
			\$ 237,641	\$ 105,350	\$ 56,631	\$ 32,960	\$ 26,875
			\$ 35,646	\$ 15,803	\$ 8,495	\$ 4,599	\$ 3,750
			\$ 273,287	\$ 121,153	\$ 65,126	\$ 37,559	\$ 30,625
			\$ 40,993	\$ 18,173	\$ 9,769	\$ 5,634	\$ 4,594
			\$ 27,329	\$ 12,115	\$ 6,513	\$ 3,756	\$ 3,063
			\$ 27,329	\$ 12,115	\$ 6,513	\$ 3,756	\$ 3,063
			\$ 368,938	\$ 163,556	\$ 87,920	\$ 50,704	\$ 41,344