



Rob Bennett  
President, CCFM  
Diocese of  
Pensacola - Tallahassee

## FROM THE DESK OF THE PRESIDENT

Since the summer newsletter, the Executive Committee has been actively seeking a new Executive Director of CCFM. The current ED, Tom Richter, will be retiring shortly after the conference in Miami this spring. After discussing with Tom and the Board of directors, and acquiring input from our members, the consensus was to keep the current model and job description.

The advertisement for the position was released to our membership and the Diocesan Fiscal Management Conference via email and web in late July. We thought it best to appoint a like-minded individual who would already be familiar with the CCFM. By the end of August, a large pool of applicants accumulated, including current Board Members. The Board Member applicants were removed from discussion during the search.

We conducted phone and web interviews through September, and face to face interviews through October.

After interviews with many experienced candidates were completed, the choice was obvious to the committee. Prior to announcing the selected candidate, the Executive Committee wished for the whole board to voice their opinion or concerns regarding the selection. To our pleasure, the Board of Directors was unanimous in backing the selection of the committee.

The new Executive Director for the Conference for Catholic Facility Management will be Lou Baird, with The Redemptorist Fathers. Lou is a looooong time member of CCFM, and one of the few "Charter" members that are still active with the conference. Lou's love of CCFM and the ministry that members provide their institutions was paramount while getting to know him further during this process.

Tom and Lou will work together in the months ahead to make the transition as smooth as possible for our membership. Lou will complete the first of his three-year term, then members will vote on his replacement along with the three regular open board seats at the Miami Conference.

The process and selection to guide the future of CCFM was not taken lightly. Communication with the Executive Committee was tremendous. This was a total group effort that proved difficult, but also personally fulfilling. I'd like to thank Bob Palisch – Vice President – Archdiocese of St. Louis, Jennifer Hunter – Treasurer – Adrian Dominican Sisters, and Ed Foster – Secretary – Archdiocese of Seattle; all of whom are great assets to CCFM. Their counsel and opinions throughout the process were immeasurable.

Please watch for the Conference brochure that should arrive following the Christmas season. More information on how the Board of Directors plans to grow CCFM and keep us on the path of success will ensue. Thank you for your continuous support and commitment to CCFM.



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Save the Date!  
April 24-26, 2017  
CCFM Annual  
Conference  
in beautiful  
Miami, Florida



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Thomas Richter  
*Executive Director, CCFM*  
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## THE DIRECTOR'S Comments

In his column, Rob Bennett let you know that after a lengthily and very thorough process the board has selected Lou Baird to replace me as CCFM's new Executive Director. Lou is a long time CCFM member, and he even served as our first Board President. Lou is excited about this opportunity and I am sure that we all wish him well in this new role. And by the way there wasn't anywhere near as much controversy in this selection as there was in our recent Presidential Election-Thanks goodness for that. Lou and I will put together a transition plan, and we expect that it will be complete after we closeout the Miami conference, around June 1st.



Lou Baird  
*Future Executive Director,  
CCFM*  
The Redemptorist Fathers

Speaking of the Miami Conference (April 24-26 at the Hyatt Regency Hotel on the Miami River), the Board has decided to shake things up a little. Since Miami is SUCH a unique and exciting location, we want to make sure that we all get a chance to see Miami in a very special way.

And so rather than having our closing night celebration in the hotel's ballroom as we have always done in the past, we decided to charter a yacht, The Biscayne Lady, for the evening. Now before you get too excited, think very high end party boat, rather than the lives of the rich and famous. And because we think that you would rather be on the deck, enjoying the night time view of Miami's skyline sailing by, we are going to move our various ceremonies to other gathering that week. Please look closely at the final conference brochures for those important changes. We hope that you make your travel plans so that you can join us that evening. Be there or be square!

We know that many of you have probably heard about the Zika virus that has affected some areas in Miami, and we want to assure you that the Board is closely monitoring the situation. David Prada, our CCFM member from Miami, is staying on top of this issue, and truly believes that these bugs won't have any real effect on our conference. If this would ever change, rest assured that we will notify you!

*And so for now, I hope that you and your families  
all have a very Blessed Christmas Season!*

# SAUIDER

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# “WHY EVERYTHING Went Right”

## Steeple and Masonry Rehabilitation Project

St. Andrews Catholic Church - Roanoke, Virginia

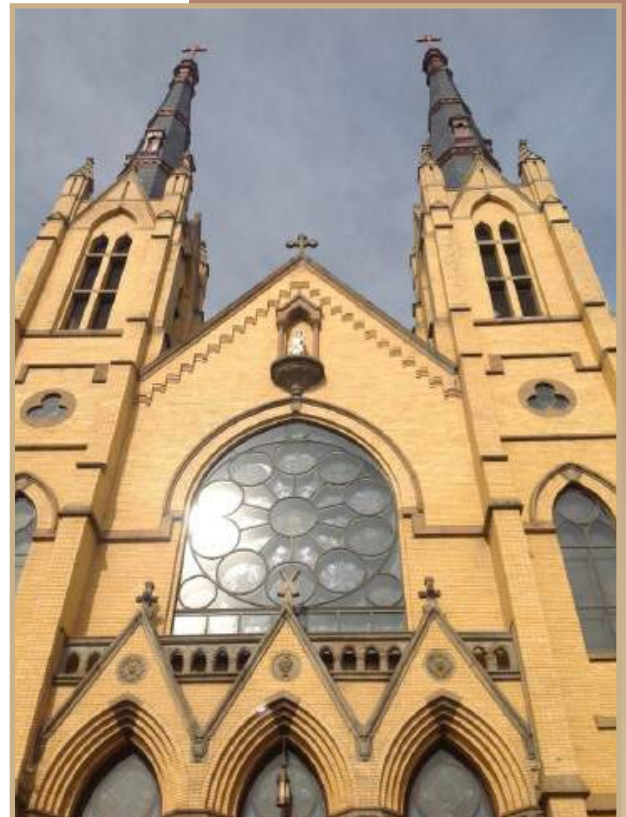
### Project Description

The goal for the “Steeple and Masonry Rehabilitation Project” was the repair/restoration/ preservation of the historic twin spires of the 112 year old St. Andrews Catholic Church which is located in downtown Roanoke, Virginia and maintains a prominent aspect in the Roanoke skyline. St. Andrew’s (1902) is a High Victorian Gothic building with two identical spires flanking the main entrance. The church stands in the vicinity of the Hotel Roanoke, the Gainesboro Historical District, Norfolk & Southern Railway and downtown Roanoke.

The Church has been on the National Register of Historic Places since 1972 and is an iconic element of the downtown Roanoke skyline. Since the early 20th century, St. Andrews has been the home to many generations of parishioners who met, worshiped, prayed, wed, and were baptized and buried from this historically significant Church.

The St. Andrews Church structure includes two spires: an east and a west spire. Each spire consists of a ~74 foot tall square masonry tower containing a belfry and a ~ 53 foot tall wood framed slate and copper covered steeple attached to the top of the masonry tower above the belfry for a total spire height of ~127 feet. Preliminary evaluations discovered evidence of steeple and roof deterioration and possible structural instability in the east tower. A detailed assessment of the interior and exterior of both spires was performed that confirmed both spires had significant structural deterioration. In addition, both spires were out of plumb by approximately 10 to 12 inches at the top of the steeple. Significantly, a subsequent evaluation determined that the top of the east steeple had drifted an additional 3/8 inch over a 6 month period.

Based upon these results it was decided to replace the two wood framed steeples with new steel framed steeples and to restore both masonry towers. The reason for using steel was to avoid the risk of future damage from termite and other insects, common issues in the south. It was decided to replace the steeples, since the full extent of insect damage to the wood could not be determined and due to the difficulty in re-aligning the steeples. After the steeples were removed, the damage from the insects and a past fire were greater than anticipated and active termites were found at the base of one of the steeples. Except for the steel frame, the Project was the faithful copy/ reproduction/restoration of the original 1902 architectural design for the two steeples.



### Project Uniqueness and Challenges

In a traditional sense, there were limited new or unique engineering problems faced in the Project. However, as a “restoration project” for a 112 year old historic building, there were many unique managerial challenges based upon the nature of the work; specifically the limited knowledge of the building structure and other conditions. Fiscal considerations limit the extent of building characterization; 100% characterization of a 112 year old building’s structure is unfeasible. Experience has demonstrated that management of historic building restoration projects is “about the management of the unexpected” particularly when controlling project costs and schedule. Thus it is imperative that this attitude and understanding of the unique challenges in a restoration project be incorporated into project planning and management throughout the life of a project. As a measure of accomplishments of the project, the construction phase of the project was finished on budget (\$2.4 million) and on schedule (17 month total period of performance including assessments, planning, design, and construction). Other project challenges included:

- Maintain St. Andrews Church Operations: A requirement was that throughout the 5 month actual field construction, Church operations would still be maintained including weekend Mass schedules. The field construction operations would have to minimize impacts upon the site including parking areas. Also, the existing building including stained glass windows and statues needed to be protected during removal of the steeples.





## Save the Date!

### April 24-26, 2017

### CCFM Annual Conference

in beautiful  
Miami, Florida

### Summary

It is critical in historic preservation to use correct materials by a qualified project team. Less expensive solutions could have been taken, but the repairs would have been temporary or negatively impacted the appearance of the church and skyline. A qualified project team can maintain project cost and schedule even when unexpected conditions are uncovered or events occur. This project was safely completed on schedule and within budget. This lovely church, with the two unique spires, should now remain a dominant feature of the Roanoke skyline for another 100 years or more.

*"Why Everything Went Right" continued from page 3*

- Eliminate Construction Impacts Upon An Adjacent School: Immediately adjacent to the St. Andrews Church is a K - 12 parochial school. Thus site safety and access were critically important issues that had to be addressed.
- Historic Building Designation: St. Andrews is on the National Register of Historic Places which adds specific design criteria to restoration and replacement options. Further impacting design considerations was a decision during project planning to seek State of Virginia tax credits for the restoration project. This provided St. Andrews with a significant source of revenue to defray restoration project costs. In order to qualify for these credits, the total design/construction process had to be reviewed by the VA Department of Historic Resources.
- Iconic Component of the Roanoke Skyline: St. Andrews and its twin spires have been an iconic component of the Roanoke skyline for over 100 years. This is especially true at night when the exterior of the Church and its twin spires are illuminated. In the 1920s, the steeple/ crosses were illuminated and served for decades as a navigational tool guiding pilots to the nearby Roanoke airport. Thus the St. Andrews Church and its twin spires are indeed an iconic part of the Roanoke community.
- Congregation and Community Support: Both the congregation and the community were involved in the Project with a Saving Our Steeples (SOS) program as a fund raising program to raise funds for the restoration project. Emphasizing the importance of this restoration project to the local community, the Roanoke CBS TV affiliate WDBJ installed a live streaming webcam at the site so that the community could monitor restoration project progress.
- Steel Fabricator: The original steel fabricator of the steeples had a scheduling issue and could not deliver the new steeples as originally scheduled. Other steel fabricators capable of fabricating the steeples were located and while the selection of a new fabricator was in process, generated the steel shop drawings so that the fabrication could start as soon as the fabricator was selected. This extended the delivery of the steeples by two weeks.
- Past modifications and repairs. Repairs due to termite damage to the wood steeples date back to the 1950's and as recent as 2007. There was a fire in the west steeple in 1968 and two Roanoke firefighters climbed the exterior of the steeple to extinguish the fire. Repairs to the masonry, slate, and copper were also performed.

### Project Successes

The project was successful because it was performed safely and completed within schedule and budget. This success was due to the planning, communication, and experience of the team.

- Planning.
- Communication.
- Experience.

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# PROJECT DELIVERY METHOD **SPOTLIGHT:** Negotiated Contracts (CM at Risk)

Turner Duran Architects, LP - Houston, TX

Research conducted by the American Institute of Architects (AIA) highlights that only 2% of architects consider construction cost expertise as their primary business asset, while a majority of contractors do. Other research has shown that 90% of the decisions that determine cost are made during the design phases, well before a project is “bid.” Certain project delivery methods such as “negotiated” contracts (also called CM at Risk) take advantage of the particular areas of expertise that different parties to a construction project bring, to obtain the best combination of value and price for clients.

Most clients know the traditional “design-bid-build” method (sometimes called “hard bid”). The Owner contracts with the architect for design services, and separately with a contractor for construction. The architect develops the design and detailed plans, which are issued to contractors who submit lump sum bids. The Owner then enters into a construction contract, usually with the low bidder. Once executed, any and all savings the contractor achieves through work efficiency, good weather, favorable materials or labor market conditions, or even “shortcuts,” are kept by the contractor.

But back during design, the design work was done by the architect without participation of the party most knowledgeable about cost and constructability—the contractor who will actually build the project. The low number the Owner sees on the day the project is bid, and for the project as it is drawn, may not buy him the most cost-effective or time-effective solution to his needs. More effectual options regarding materials, building systems, or scheduling strategies may have been overlooked.

Greg Turner is founder and president of Turner Duran Architects in Houston. He is also a registered AIA Continuing Education Service provider, author, MBA, and certified futurist.



St. Martha Catholic Church, Porter TX



Our Lady of Guadalupe  
Catholic Church,  
Rosenberg TX

*Continued on page 6*



On the other end of the spectrum is “design-build.” Here the Owner engages one entity who provides both design services and the actual construction work (the “design-builder”). After a preliminary design is agreed to by the client, the project is drawn up and built based on that concept—not on any architect-prepared detailed plans and specifications which are reviewed by the Owner. The design-builder controls materials, schedule, and other key matters. Similar to a hard bid project, he also keeps all cost savings. A key difference of design-build from the hard bid method is that there is no independent architect charged with keeping watch over the progress and quality of the construction.

In some cases, the traditional design-bid-build and design-build methods may work satisfactorily, given the right circumstances and parties to the project. However, there is a third way, a “hybrid,” that offers an optimal combination of cost, value, schedule, and enjoyment. This is the “negotiated” contract method.

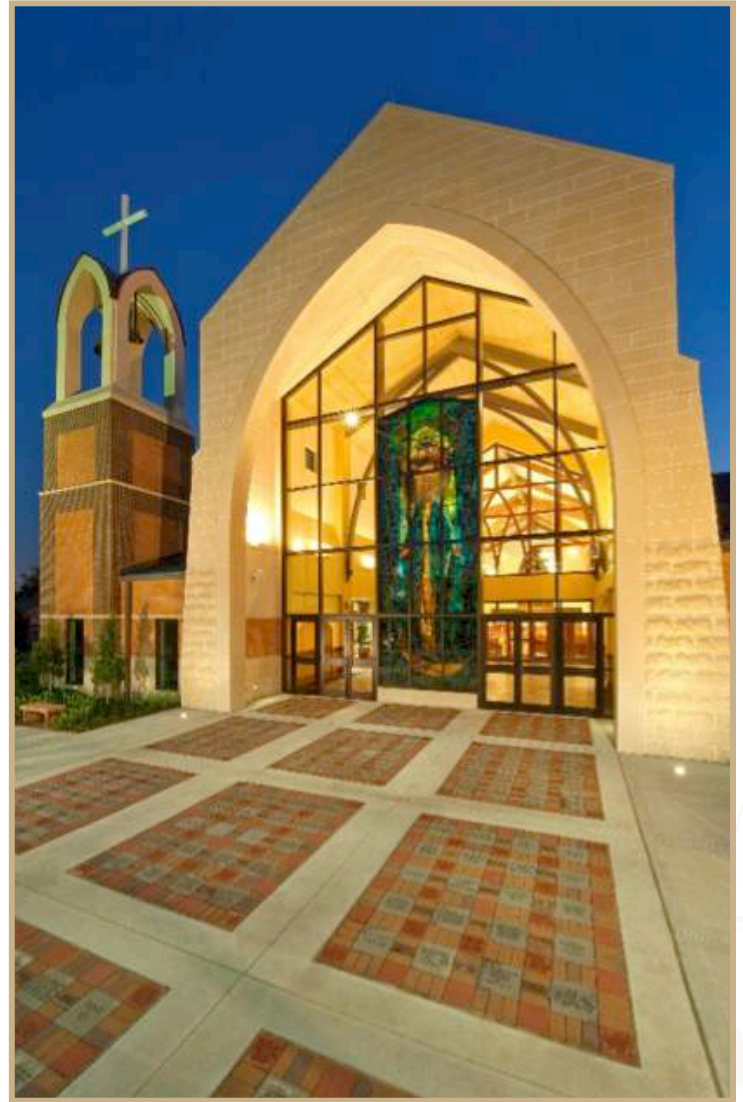
The basic premise of negotiated contracts is that they bring together in a collaborative effort, when it can do the most good, the different knowledge and skill sets of those most capable of design and cost control. It also provides a team environment while still maintaining the architect’s traditional role as an independent agent acting on the Owner’s behalf during construction.

The exchange of information and ideas throughout the design phases enables optimal decision-making for seeking value (highest quality for a certain cost). The promise by the Owner to work with a selected contractor gains commitment on the part of the builder to work first and foremost toward meeting the Owner’s needs, since he knows he will not be forced to discount his profit on bid day and try to recover it through change orders.

Turner Duran’s process to select a “negotiated” contractor maintains the benefits of price competition while also forming a project team focused on finding value. First, we solicit competitive proposals for the general contractor’s portion of the work. Later, these costs are combined with the actual bids from subcontractors, normally about 80% of the total cost, to determine the final price (typically a Guaranteed Maximum Price, or “GMP”). There is no binding agreement until after final design is completed and the Construction Documents (“blueprints”) prepared. At that time, the “blueprints” are issued for final pricing, a GMP is determined and, if the GMP is accepted by the Owner, a contract for construction is executed. Until the Owner accepts the GMP, the contractor works “at risk” in a collaborative effort to establish a budget, maintain control of that budget, estimate costs, and seek cost-effective solutions to design issues. The contractor can be dismissed by the Owner at any time, and typically at no cost or obligation to the Owner. A further advantage of this delivery method is that the client, not the builder, keeps all or a portion of the cost savings realized during construction.

In return for the services that the contractor provides during these early project phases, the Owner commits to engaging that contractor for the construction work, provided that the Owner is satisfied with the contractor’s services, and provided that the contractor’s final pricing is consistent with the budgets and estimates that have been prepared to date. If either of these two conditions are not met by the contractor, the Owner is free to put the Construction Documents “on the street” to obtain bids from others; however, our experience is that this rarely occurs.

Based on our thirty-plus years of experience, we have become convinced that Owners seeking the most “bang for the buck” should use the “negotiated contract” project delivery method. Over the course of these decades, our church clients have come to rely overwhelmingly on this method for successful results.



Notre Dame Catholic Church, Houston TX

*The photographs throughout this article highlight some Turner Duran projects on which negotiated contract delivery was used with great success.*

# HEARD BUT NOT SEEN:

## Strategies for Integrated Audiovisual Design in Churches

Heather A. Mitchell, AIA, LEED AP BD+C

Architect and President, The Boudreaux Group

One of the many challenges in designing or renovating worship space is integrating acoustical treatments and audiovisual (AV) systems in a sensitive way. Visual aesthetics are paramount in church design and the acoustical quality of space can suffer if treated as an unplanned afterthought. This article highlights three key strategies to help facility managers better guide the design process so that both the spoken word and music can be clearly heard-while the associated equipment and acoustical treatments are not seen.

Early collaboration and in-depth conversations are essential. The facility manager should insist that the architect and acoustical/AV consultant be engaged simultaneously. The AV consultant may be engaged as a sub-consultant to the architect or hired directly by the owner, but their early collaboration from the programming stage is invaluable. In the same way you might develop a list of goals, priorities and preliminary budgets for the building, the same is advised for the sound system. Music Directors should be engaged in these early conversations. For example, if the goal is to install a pipe organ at a future point or to host concerts in the church outside of worship, necessary provisions can be integrated into the planning.

Acoustic performance starts with the way the church is structured and shaped. Awareness of the construction techniques that enhance the acoustical performance, and their cost implications, is critical so they can be planned early and protected when inevitable cost cutting decisions arise; these elements cannot typically be added later. The stiffness of the walls is important to create the strong reflections desirable in a rich musical environment. To achieve this, twelve inch stud spacing-in lieu of the typical sixteen, along with double layers of gypsum wall board with staggered joints may be recommended. Attention to reducing sound from mechanical equipment is also paramount. The slab on which large equipment sits should be isolated from the slab of the main space to prevent transfer of vibrations. Air velocity should be controlled to reduce sound from air movement. Elements to diffuse sound and scatter the energy need to be accounted for to prevent echoes that arise when sound bounces off of hard, flat surfaces. Diffusing techniques may include; creating recessed wells in which wooden sections are at different depths, or angling glass in different directions between a narthex or cry room and the nave. Tongue and groove wood ceiling planks may be spaced closely together to reflect sound or spaced approximately three quarters of an inch apart to allow sound to travel between the planks and reach an absorptive material installed above them. Even whether pews are upholstered or un-upholstered should be considered.

The additive elements from acoustical wall materials to speakers should be carefully integrated into the design. The facility manager should know where and how equipment is being placed and what it will look like in order to protect



Diocese of Savannah,  
St. Anne Catholic Church  
in Richmond Hill, GA

*Wood ceiling planks are spaced tightly together above the sanctuary and choir loft to reflect sound. Elsewhere, they separated slightly to allow sound to reach absorptive installed material above. The acoustical material is dark so that it appears as a shadow in the grooves between planks. Speakers are recessed into the curved ceilings. Acoustical wall panels are integrated into the board and batten wall treatments and unnoticeable.*

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SOUND ISSUES,  
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PASSION.



the visual integrity and sacred character of the worship environment. Speaker technology continues to advance and they can be carefully recessed or mounted in unobtrusive ways. Renderings and details produced by the architect should show the building committee what to expect. Predictive modeling by which the AV consultant uses a three dimensional model of the space created by the architect, along with its sophisticated software, to study how sound will behave given the unique characteristics of a shape is a powerful tool. The results can guide exactly where and what type of acoustical strategies are the most advantageous so they can be carefully planned with sensitivity to both budget and aesthetics. Locations for speaker chambers, as well as mixing panels, microphones and AV racks also need studied for both function and visual impact.

Acoustics and aesthetics go hand-in-hand. Armed with some basic knowledge, the facility manager can ask questions of a design team and elevate his or her awareness of acoustical design issues. While focused on churches, the strategies in this article are also applicable to fellowship halls and other large multi-purpose spaces. As a steward of Diocesan resources and a more educated participant in the design process, the facility manager can help ensure that the acoustical qualities of the space support and enhance the sacred experience.



Diocese of Charlotte, St. Therese Catholic Church in Mooresville, NC

*Slender speakers are mounted on columns to either side of the sanctuary. Absorptive materials are integrated on rear walls. Cry room glass is angled to scatter sound and eliminate echoes.*



Diocese of Charlotte, St. Mark Catholic in Huntersville, NC

*Diffusing wells alongside the choir scatter sound energy to eliminate echoes, as does angled glass between the nave and narthex. Speakers are recessed into the columns.*




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We would appreciate your comments & input on items for future issues. Please mail to:  
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# MIAMI, FLORIDA!

## April 24-26, 2017



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**Conference for Catholic Facility Management (CCFM)**

April 24–26 , 2017

Miami, Florida

**National Association of Church Personnel Administrators  
(NACPA) Convocation**

April 30–May 2, 2017

Nashville, Tennessee

