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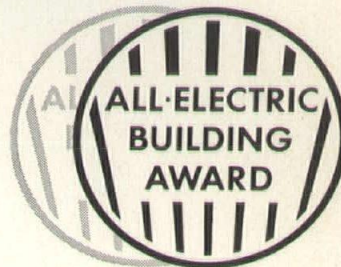
CONCERNING THE COVER

Selected for the cover place of honor in this month's edition on religious architecture is a close-up view of the organ screen of the Church of the Little Flower in South Bend, designed by the architectural firm of Montana and Schultz, Mishawaka.

The entire screen utilizes but one style of structural clay tile, set in varying directions, in an interesting and intricate pattern complimenting and emphasizing the altar below and in front of it.

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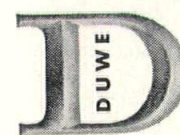
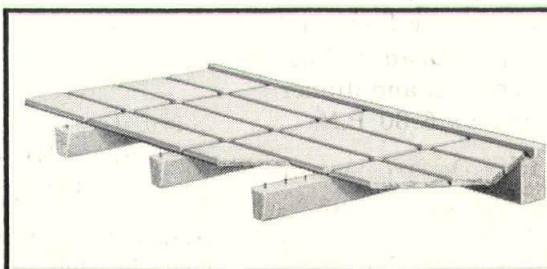


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Architecture in the News

The annual Student Recognition Program sponsored by the Indianapolis District, Central-Southern Indiana Chapter, will be held at the ISTA Center, Capitol and Market Street, Indianapolis, on Saturday evening, April 17th. The program will include dinner and a slide-talk on "The American City — An Architectural Challenge," by Professor Robert D. Katz, Associate Professor of Urban Planning, University of Illinois.

Mr. Katz is a graduate of Cornell and MIT, and recently has served as an urban planning consultant to the U.S. Public Housing Administration and the National Association of Housing and Redevelopment Officials. Formerly he was an assistant professor in the College of Architecture at Cornell, and a planning technician in the Santa Clara Planning Department, San Jose, California.

Indiana college students currently attending schools of architecture throughout the country have been invited to the program, along with Indianapolis area high school students planning on studying architecture.

Arrangements for the program have been under the direction of Mr. Tom Whitaker, Kennedy & Associates, 3925 N. College Avenue, Indianapolis.

* * *

Dean Pietro Belluschi, dean of the School of Architecture and Planning at the Massachusetts Institute of Technology, will be the featured speaker at the dedication of the "new" Department of Architecture Building at the University of Notre Dame on Saturday, May 1st.

The program for the dedication events starts at 2:00 P.M. with an open house, followed at 3:45 P.M. with the blessing of the building by Reverend Theodore M. Hesburgh, CSC, and Dean Belluschi's remarks at 4:00 P.M. A reception and dinner will conclude the events, starting at 6:30 P.M.

Actually, the "new" home for the Department of Architecture is the old library building, made available to the department upon completion of the new, 13-story library this past Fall. Under the direction of Mr. Frank Montana, FAIA, head of

the Department of Architecture, the old three-story building which had served as the Notre Dame Library since 1917 was converted into a beautiful, functional and highly unique home for the teaching of architecture. A full discussion of the remodeled building will appear in next month's magazine.

* * *

Mr. David A. Sauer, AIA, formerly a principal of the Fort Wayne firm of Sauer, Cole, Matson, Matott, has announced the establishment of his private practice as Sauer — Architect-Engineer with offices located at 1321 Maple Avenue, Fort Wayne, phone 219—745-0170. Mr. Sauer is both a registered architect and a registered structural engineer.

* * *

Mr. Edwin A. Gibson, AIA, former Director of the Public Works Division, Department of Administration, State of Indiana, has announced that he will direct a new Indianapolis office (at 2126 N. Meridian Street) of Chas. W. Cole & Son, with main office in South Bend. Telephone number for the new office is WALnut 5-6071.

Mr. Gibson resigned as Public Works Director effective February 1, 1965.

* * *

Mr. G. Thomas Carlino of Indianapolis has been appointed General Sales Manager of Holcomb & Hoke Mfg. Co., Inc. Mr. Carlino is a graduate architect formerly with Hugh J. Baker & Co., Indianapolis.

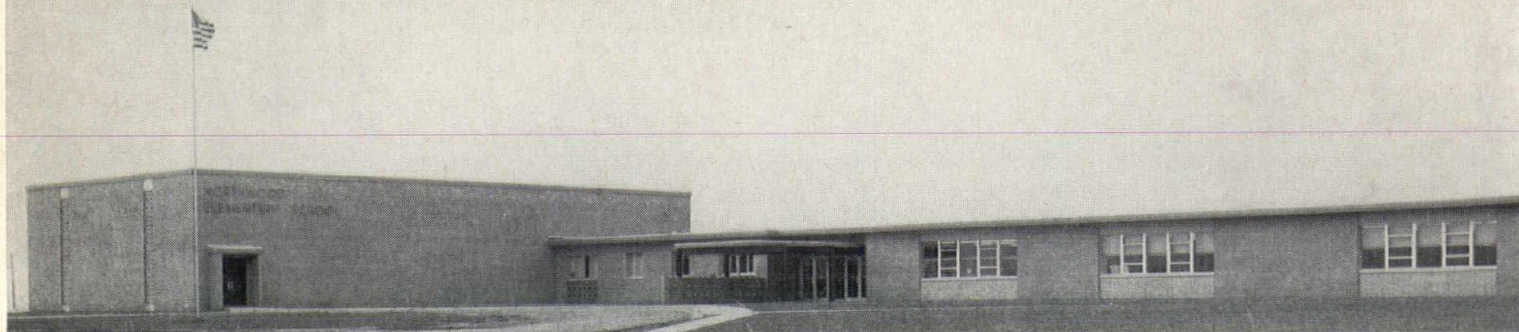
* * *

American Block Company, Inc., has announced the election of three new officers, effective immediately: Veryl Sturdevant, president; Lawrence M. Condrey, vice-president in charge of engineering; and John D. Curley, vice-president in charge of residential sales. The appointments were announced by Mr. Allan C. Miller, chairman of the board. Other officers include Charles E. Boswell, secretary; Milford Moore, assistant secretary; and Mrs. George V. Falkenberg, treasurer.

Another appointment announced by the firm is that of Mr. Jerry L. Smith to the Residential Sales Department.



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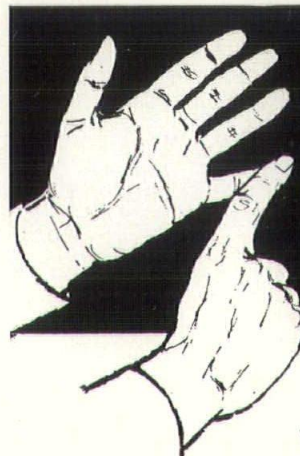


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Church Architecture

by HAROLD E. WAGONER

Something has happened to Methodists and their ideas about church architecture. This is not a complaint. No indeed! In fact, it is rather pleasant to find that sincere questioning has taken the place of dogmatic piousness. This makes the task of the church architect a delightful adventure in which he, the building committee, and the minister can explore new horizons of worship.

When I was a younger practitioner of church architecture, I used to hope that someday each denomination would create a pontifical bureau from which some ecclesiastical equivalents of **Robert's Rules of Order** could be dispensed with encyclical authority. Now I believe nothing could be more deadly.

Some denominational bureaus **have** been created. Fortunately, they generally have avoided the obvious pitfall of trying to distinguish the "right" from the "wrong" way to design worship space. Instead, they have encouraged congregations to give thoughtful analysis to their own needs. This is good. Vitality in architecture springs from the constant rejuvenation which is inherent in self-examination. It cannot be legislated.

I think it can be said fairly that Methodists have not always been as introspective as they could have been. In some ways, they have been pioneers in what has happened to the architecture of American Protestantism during the past 40 years. But the leadership was largely inadvertent — and, frankly, I am not sure it was wholly salubrious, except in peripheral effects.

Methodist leadership was helpful because it directed attention to the desirability of devoting

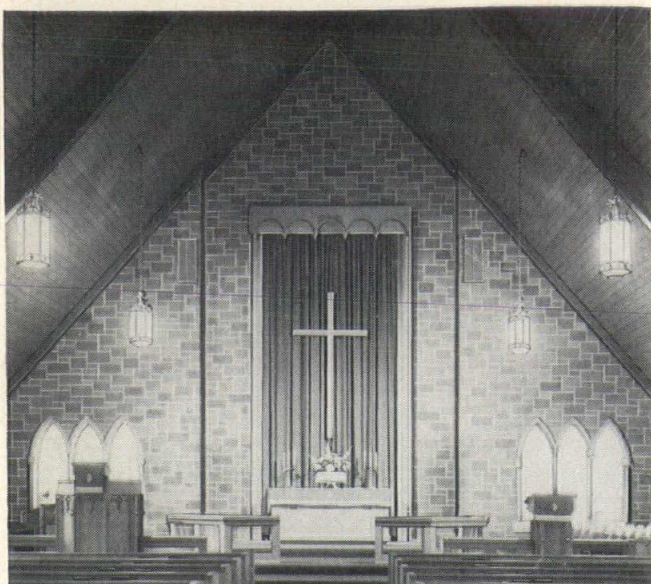
the best architectural talents available to the task of creating religious buildings suitable for our times; it was less creditable because it believed that this purpose could be accomplished by creating impoverished copies of medieval European work or by recreating the glory of the colonial meetinghouse.

1920 Renaissance—Methodist Episcopal Style Renaissance, of course, means rebirth, and in the early 20th century, this implied the rebirth of classicism. As applied to architecture, it meant the copying of 2,000-year-old Greek buildings.

It was in 1917 that the Bureau of Architecture of the former Methodist Episcopal Church was founded. (That term "Episcopal," as we shall see, developed some significant implications). Unfortunately, the objectives of the bureau were vague and its leadership untrained. Primarily it devoted itself to eliminating the old "Akron plan" for building churches.

The Akron plan generally consisted of a square auditorium with a sloping floor and a center pulpit backed up by the choir and organ. The pews were curved, and at the rear or side of the auditorium was a large folding door which, when opened, revealed an assembly space surrounded by odd-shaped classrooms in a balcony. Like the synagogue, the folding doors were opened on "high holy days" (Christmas and Easter) so that once-a-year pilgrims could be accommodated.

The architectural destinies of the bureau were controlled by the late Rev. Elbert M. Conover. Realizing his lack of professional training, he called in an ardent Episcopalian as an architectural consultant and into the vacuum created by the castigation of the Akron plan came the cross-shaped or cruciform plan so familiar to Episcopalians and Roman Catholics. The central Methodist table was moved to the chancel's rear wall



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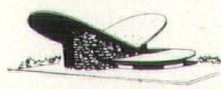
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and became an altar. (By edict in the bureau, however, it was always labeled "Communion table".)

The central pulpit was divided into a pulpit (for preaching) and a lectern (for the reading of the Holy Word). The choir, which formerly had reigned as a restless central focus, was moved to a chancel area where the singers sat face to face, the sartorial cacophony of their Sunday clothes now hidden under somber black robes. (Pastel shades came later). The cross suddenly appeared amidst cries of "Romanism!"

The individuality of American Methodism, as an architectural expression, had been lost. Thus started a new type of renaissance, a rebirth of the kind of structures which were "Episcopal" rather than "Free Church" in character. It was an era which Anglican theologian Peter Hammond has disdainfully referred to as "the dregs of 19th-century ritualism."

The Little Cathedral

Nearly all cathedrals are cross shaped, a pattern which was developed by the Roman Catholics, inherited by the Anglicans, copied by the Episcopalians in America, inadvertently absorbed by the Methodist Episcopal Church, then aped in essence by nearly all major Protestant denominations. It produced little cathedrals, some of them woefully inept, from one end of our country to the other. It seems strange that this subconscious prototype of what status-seeking Protestants thought a church ought to look like was in reality only a do-it-yourself Roman Catholic form, pressed into service from an alien form of worship.

American church builders — architects, laymen, and ministers — have had their collective architectural heads in the sand for 30 years. Europeans have far outdistanced us. Who is to blame? All of us — but particularly the theologians, who remained so long aloof to the challenges of religious architecture. Without dynamic leadership, our church buildings simply reflected the paradoxical religious conservatism which negated our technical progress in other fields.

What Is New?

Has a Protestant church form yet emerged? No. But I believe we are on our way. And it may arrive sooner than you expect!

What will it look like? Perhaps it is easier to say what it will not look like. It will not be cross shaped. It will not have a divided choir (though it may have two choirs, or more). It will not be colonial. It will not be Gothic. It will not be long and narrow.

So what is new? Almost everything, but principally it is the new **thinking** and **questioning** about the concept of worship which is of major significance. Do we gather each Sunday to shock man into a religious experience? Is worship man-centered or God-centered? What is the relative importance of the preached Word and the written Word? Is Communion really significant? Does Baptism have a vital continuing meaning or is it simply an initiation ceremony? How can involvement best be achieved? Does the choir participate or perform?

The mere fact that some Methodist congregations are willing to discuss such questions is encouraging.

Most theologians agree that corporate worship no longer can be considered a spectacle which the congregation gathers to witness. Indeed, the keynote is **participation**, not observation. The oft-repeated phrase, "the priesthood of all believers," is becoming more than a vague, esoteric statement. Buildings are being built which implement this idea. This means that they are apt to be short and wide, as opposed to the familiar "Gothic tunnel." The idea of the congregation as the family of God at worship, the idea of belonging to a fellowship, the idea of togetherness — these are determinative factors in the architect's creative process as a building form emerges. It is design in its purest sense — **from the inside out**.

Is God Vertical or Horizontal?

Some months ago, I was talking with a young Connecticut pastor. "God cannot be thought of as round or square or elliptic or rectangular," I said. "It follows that a church's shape need not fit any preconceived pattern."

"Don't you think God is slightly vertical?" the pastor asked. "If a pulpit is higher than a lectern, doesn't that suggest that it is of more importance? That the spoken Word is being emphasized to the detriment of the written Word?"

The pastor had a point. Maybe God is slightly vertical. But I do not think he actually was concerned with the lack of height in lecterns. What he was really asking — as many others have been asking — was whether or not a lectern was necessary at all. I think it is, if we are to encourage lay participation. Even if the Bible is placed on a large sermon-rest on the pulpit, there may yet remain a need for a layman's lectern where those reluctant to enter the pulpit can feel more at ease, and from which the minister appropriately can make secular announcements.

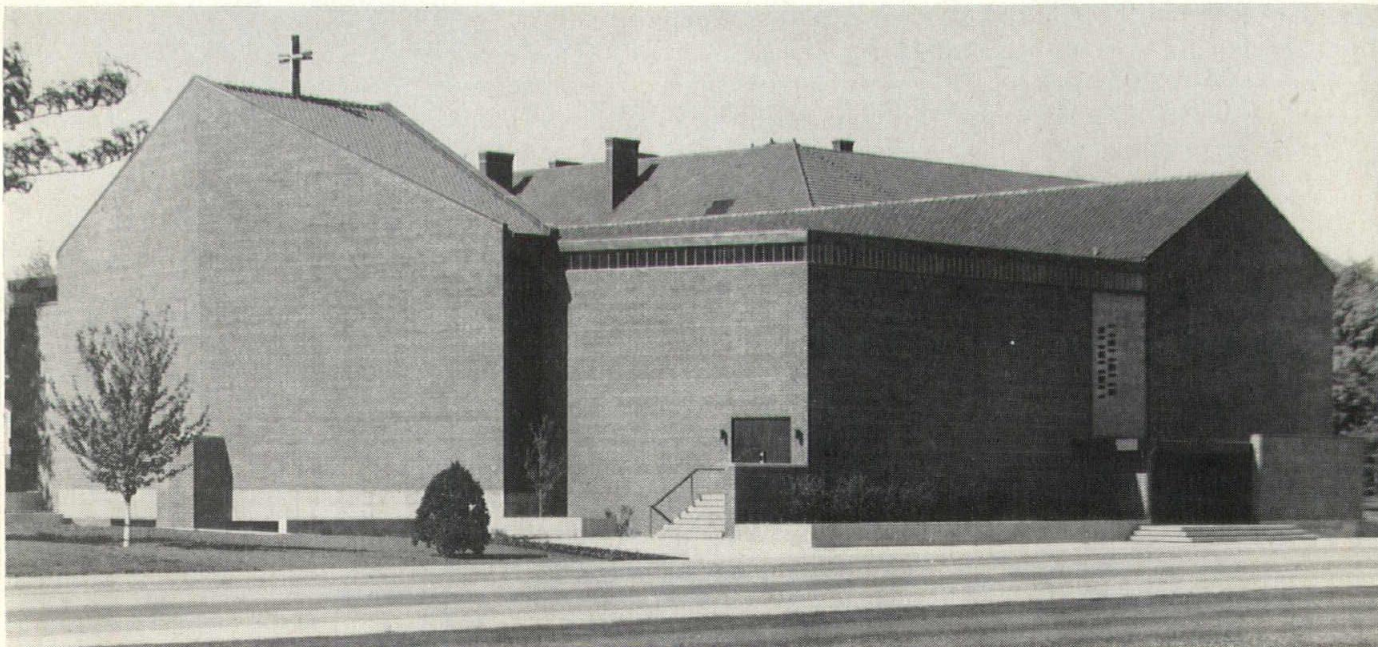
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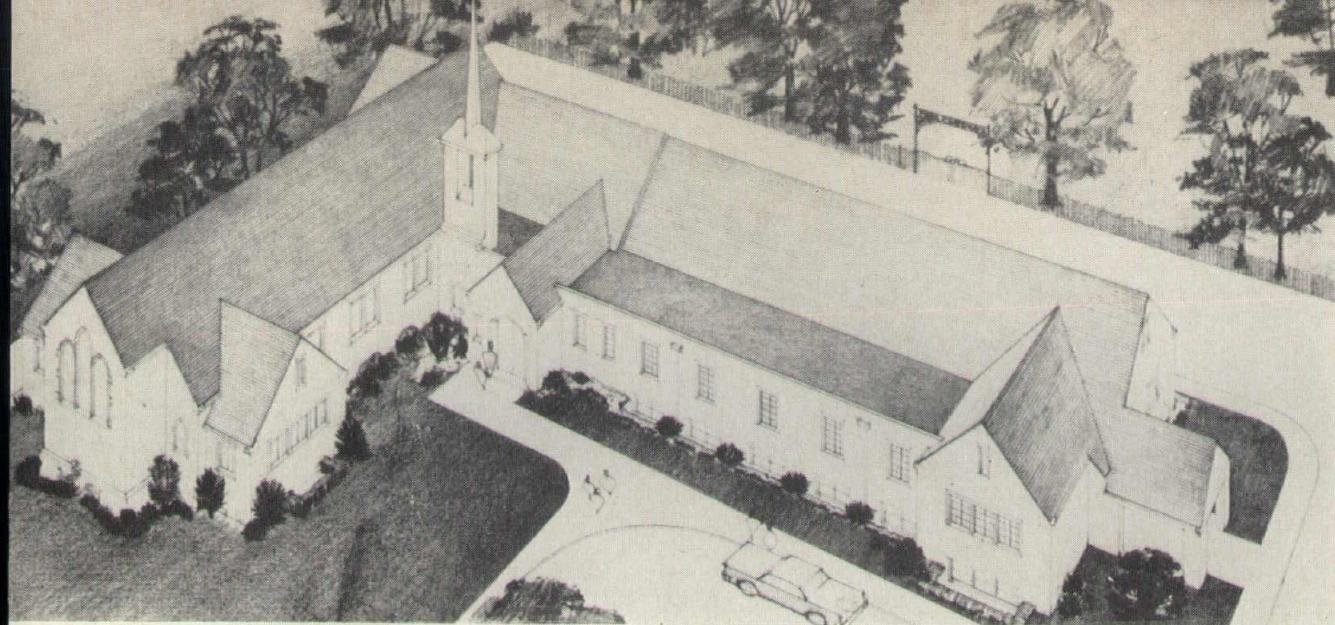
A Portfolio of Indiana Church Architecture



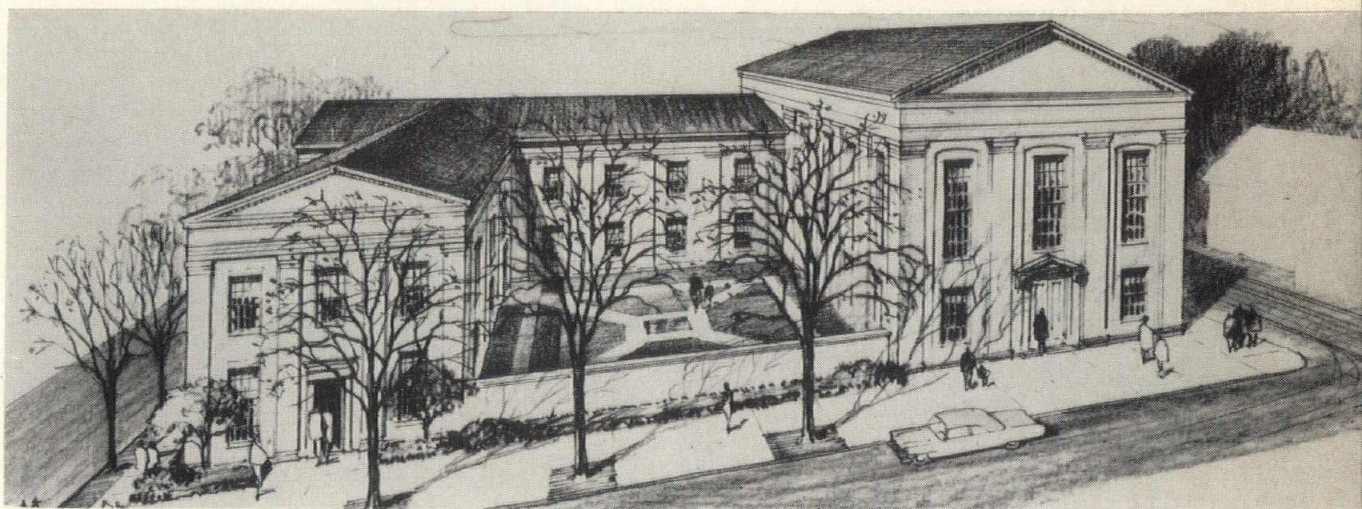
ST. MARY OF THE LAKE CATHOLIC CHURCH, Gary
Architect: James McClure Turner, AIA
Gen. Cont.: Gariup Construction Co.

ST. THOMAS AQUINAS CATHOLIC CHURCH, West Lafayette
Architect: Elliott H. Brenner, AIA



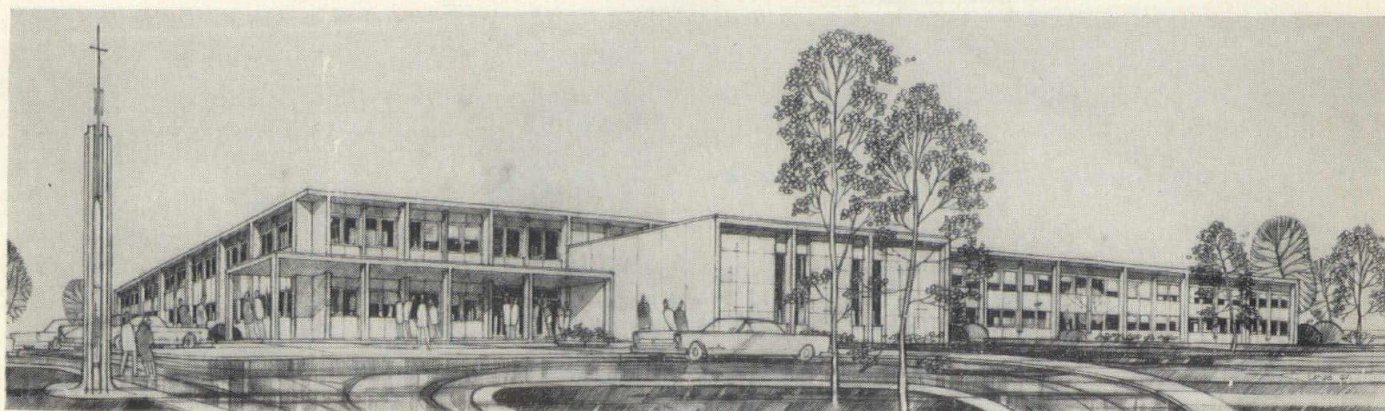


EBENEZER LUTHERAN CHURCH ADDITION, Indianapolis
Architect: Edward J. Clark, AIA (deceased)



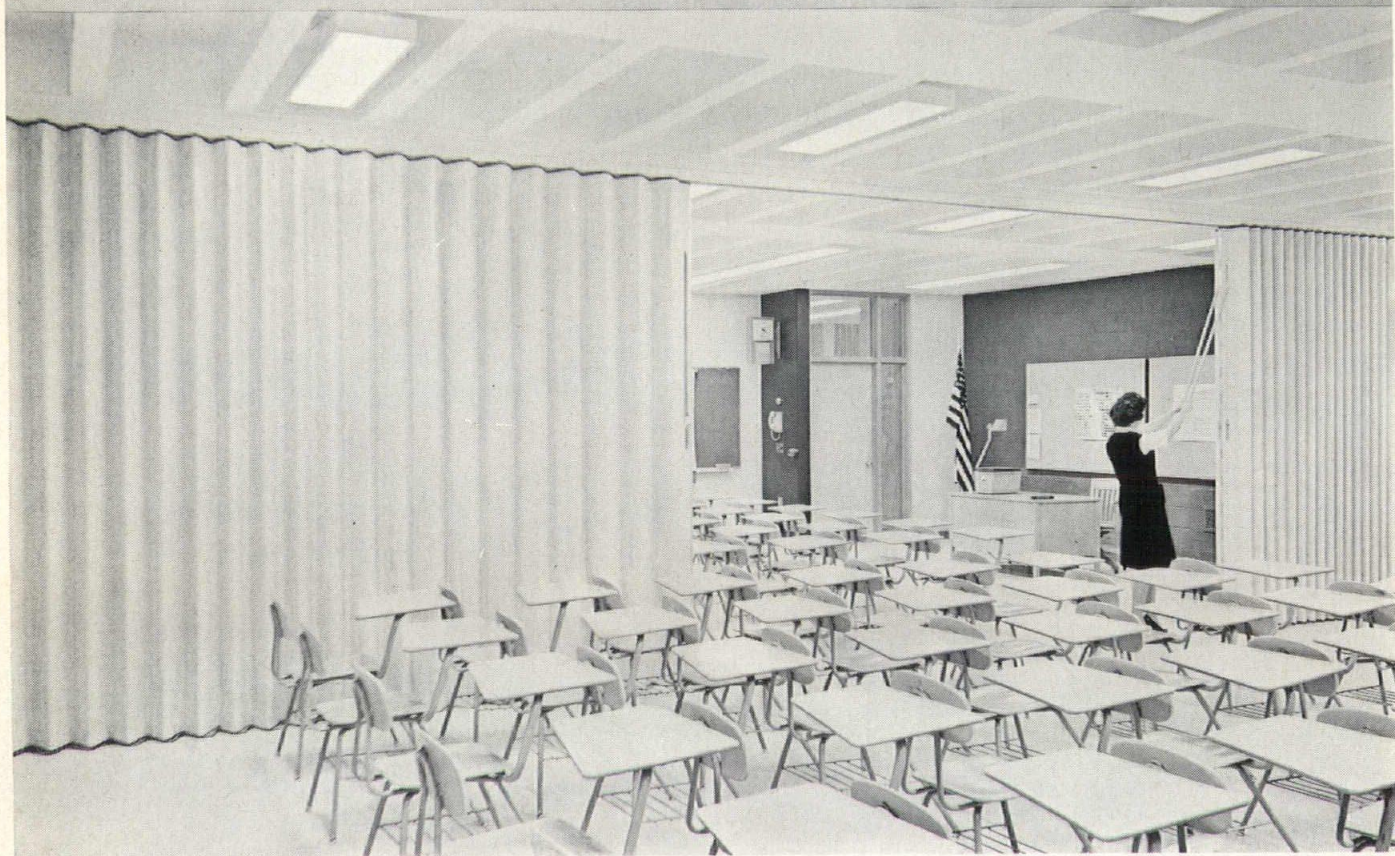
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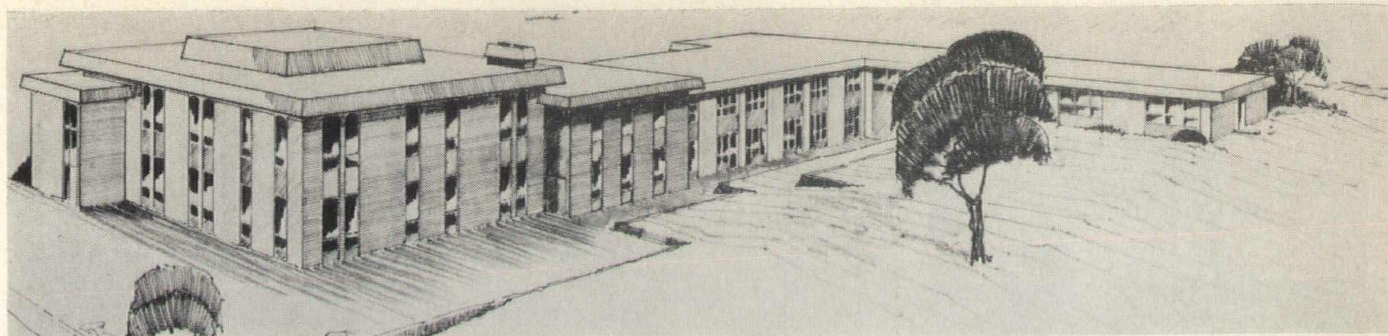
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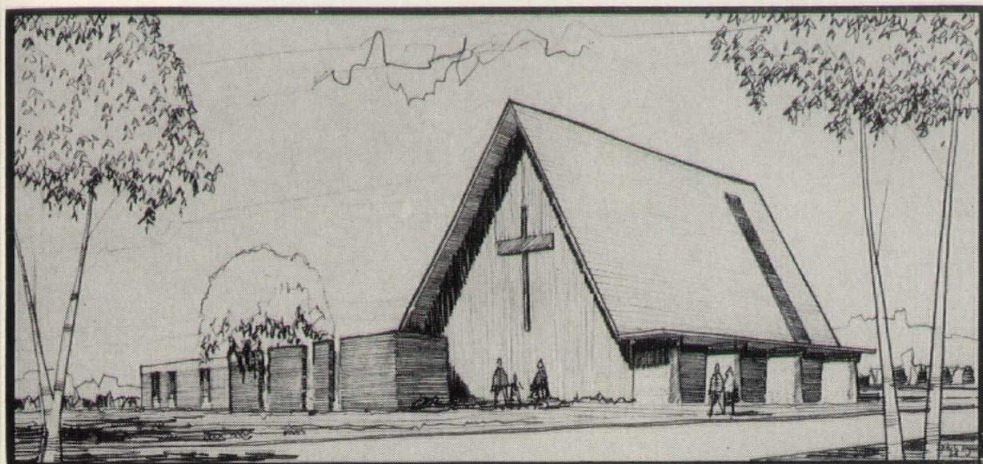
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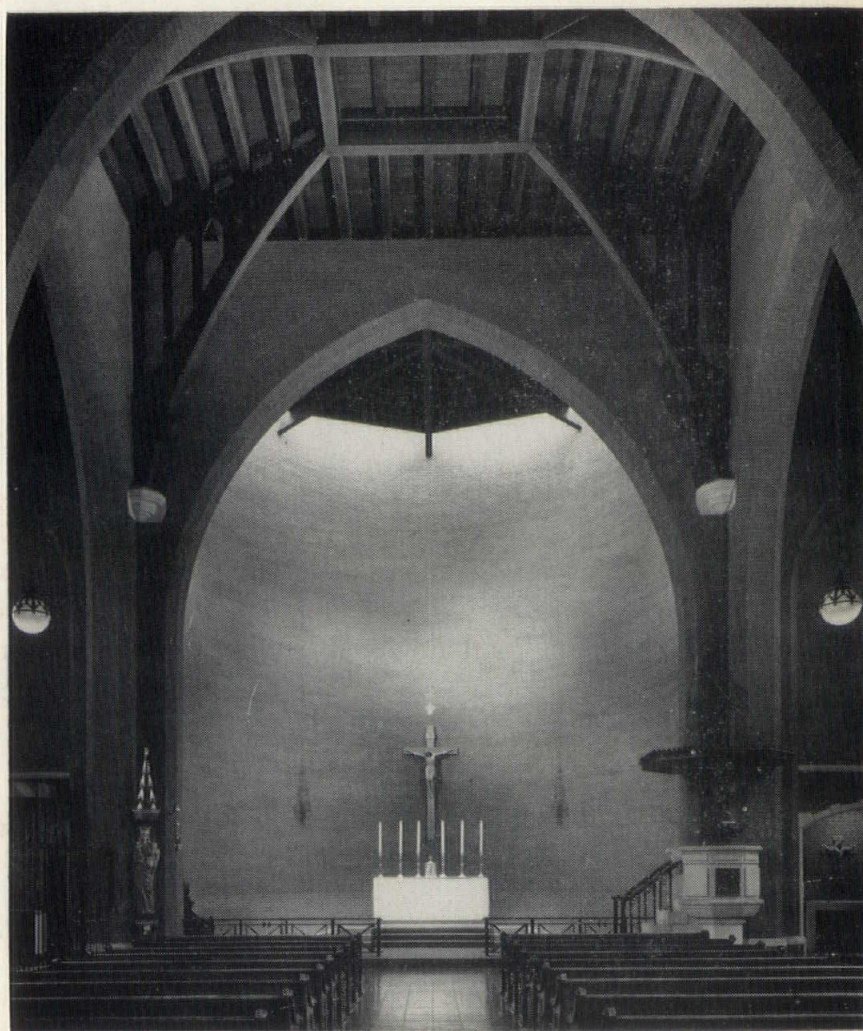
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Church Architecture

(Continued from Page 11)

The Central Pulpit

Many years ago, when I served on the staff of the Methodist Bureau of Architecture, I subconsciously gathered the idea that those who worshiped in a church with a central pulpit might have difficulty entering the Kingdom. Today, I am convinced that the central pulpit is far more indicative of the spirit of the Reformation than the divided pulpit familiar to Anglicans. I suspect pulpits in new churches may be in many locations — particularly the center, as in the chapel of the Church Center at the United Nations.

Some evangelical churches in Europe put great stress on preaching and this is made apparent by their large pulpits, which often have sounding boards called testers above them. Such installations leave little visual doubt as to the character of the service.

Is preaching vital to Methodists? If it is, why not say so by designing a vigorous pulpit?

In some sanctuaries, particularly small ones, preaching also may take place from the holy table, as advocated by Karl Barth. This method is being employed at the Hancock Memorial Methodist Church, Springfield, Pa., among others. Such an arrangement expresses the idea that pulpit and table are inseparable parts of a single whole.

The Baptismal Font

The act of Baptism symbolizes one's spiritual entry into the family of God. For this reason, the baptismal font in Episcopal churches nearly always is placed at the entrance to the nave. If Baptism is really important in The Methodist Church, why in heaven's name can't we say so? Since Baptism cannot express its fundamental value through constant use, its importance must be stressed by other means:

1. The font can be made visually prominent by size.
2. It can be made prominent by locating it in a dignified position, either in the narthex or in an area of the chancel where it is accorded sufficient space to make its significance architecturally expressive.
3. It can be made sculpturally beautiful.

The actual Baptism service need not take place in the narthex if the font is located there. When a movable bowl is provided, it can be placed on a cushion, held by an acolyte (if you are a high-church Methodist) or by a layman (if you are

not) and moved to some suitable area in front of the congregation.

Pear-Shaped or Square-Shaped?

No single matter has more influence on the shape of a church than the location of the choir and organ. Questions of both sight and sound are involved. Locating the choir in a rear gallery is acoustically satisfactory, but many Methodists want to see the singers, if this can be accomplished unobtrusively.

A choir located in one of the transepts (cross-arms) of a cross-shaped church cannot be heard effectively unless the side walls are sloped and the space made very shallow. A zigzag form proved satisfactory at First Methodist Church, Adrian, Mich. But it is difficult to imagine such elements incorporated into any traditional type of church building. Aside from theological considerations, designing a structure in which good singing, good music, and good speaking can be heard well produces church shapes quite different from the familiar colonial and pseudo-Gothic.

Nobody loves the choir director when he detracts from the worship by waving his arms. But all choirs, even good ones, need direction. If the choir is located in the rear, this visual problem is eliminated, but no one has come up with a very good answer if the choir is in or near the chancel. One of the best solutions we have tried is at First Methodist, Orlando, Fla., where the choir is at one side of the chancel, and the console and director are behind a large pulpit, hidden from worshipers but in full view of the choir.

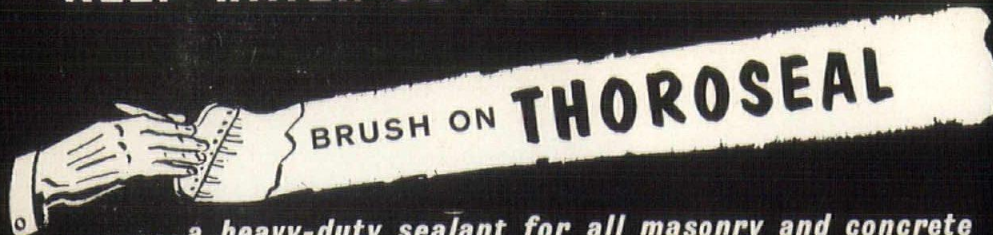
Church-in-the-Round

An obviously uncomplicated answer to the gathering-around principle is the church-in-the-round design such as Alden Dow's Lutheran church in Midland, Mich. Unfortunately, a round church, especially one with a dome on it, represents the worst possible shape acoustically. One church recently erected on this principle probably reached the epitome of buildings shaped for bad listening. A cheery "hello" brings back four distinct "hellos" in return.

If we are to be a gathered people, I believe we can speak in more practical terms if we design our structures so they can be characterized as "churches in the half-round." Examples are First Methodist, Wichita, Kans., and St. Luke's Methodist, Oklahoma City.

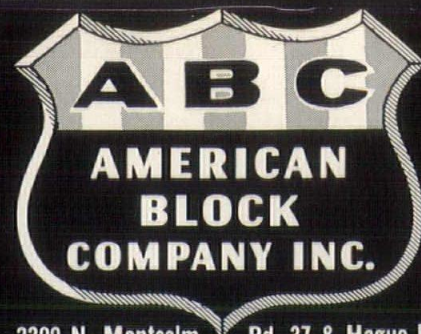
Are we returning to the Akron plan? There are signs that a strong movement in that direction could take place. Actually there was nothing wrong with the idea. It failed for several reasons. In the second place, Akron-plan churches in

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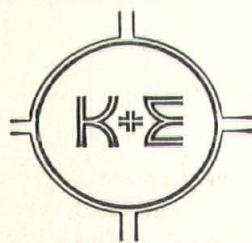
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America were designed, generally, for noncritical congregations which had little concern for beauty.

An architectural concept for the Protestant church is struggling again to emerge, and sophisticated versions of the Akron plan may be the answer. The 1920-1950 American revival of Gothic and colonial forms was the inevitable step backward; we are now taking a faltering step forward.

The Worship Focus

Someone described a worship focus as "something to look at to make you feel religious when you don't like the sermon." In the days of the Akron plan, the worship focus was the choir — or the gilded organ pipes. I doubt if either made anyone feel religious. In recent years, the worship focus has meant: (a) a window, (b) a dossal (cloth drape), (c) a reredos (wooden or stone backdrop for the altar, often elaborately carved), or (d) a large cross.

But congregations might logically ask: Why is a worship focus needed at all? Should not the focus rest where the activity occurs — at the pulpit, the table, or the font? If the answer to this latter question is yes, an entirely new type of church ensues. A great and peaceful calm descends upon the chancel, particularly if the choir is located elsewhere. Nearly every important new church in Europe has been designed on this principle. Since some of them are powerful architectural statements, this lack of clutter, this chaste simplicity, this stately dignity makes many of our American churches seem childish and futile.

Altar or Table?

Do Methodists use an altar or a Communion table? Thirty-five years ago the term "altar" (as well as the altar form) was virtually unknown to American Methodists. Today the question is less easily answered. Many Methodist ministers speak freely of "the altar," and in some cases architects hear strident demands for the sarcophagus shape which characterizes an altar.

Some say the altar form originated in the catacombs where sarcophagi were used to hold the Communion elements; others say it was borrowed from the Jews. When Jesus partook of the Last Supper, it was in celebration of the feast of the Jewish Passover. It was a meal with food and drink, not a symbolic ritual, and presumably the disciples sat around the table.

In the early church, the altar actually was a reliquary — a depository for bones, a literal tomb. No important church existed without the bones of a martyr being deposited in its altar. During the Reformation, many Roman Catholic forms

were abandoned, and the table began to replace the altar.

What is correct for present-day Methodist churches? The denomination has no rubric for any particular form, but the holy table is being seen less and less frequently against the rear chancel wall. Often today the Communion rail completely surrounds the table so that communicants may gather around and enjoy full participation in the act of Communion, a privilege partially denied them when they knelt before a rail at the entrance to the chancel. Interesting examples of this idea are Christ Methodist Church, Pittsburgh, and Wesley Methodist Church at the University of Illinois.

If traditional heritage is to be looked upon as canon for rationalizing present practices as to the use and character of the holy table, to whom shall we look for guidance? To Methodist founder John Wesley, who had a strong devotion to the Sacraments and their formalization as practiced in the Anglican church? Or to Francis Asbury, who brought American Methodism into flower in religious structures characterized by informal tables?

Does the altar suggest a symbolic power to mold a group of individuals into a religious community in a fashion which is not possible with a table? As we see current Methodist practices, the answer may be yes.

T. Norman Mansell, prominent church architect, suggests that we end the controversy by coining a new word, **altable**, and design it as we see fit. My own feeling is that the term "altar" bears too much a connotation of salvation through sacrifice. The table's principal purpose in a Methodist church is as a resting place for the Communion vessels. I see a strong possibility that we inadvertently inherited the altar of Abraham and Isaac and pressed it into service for another type of celebration.

I am not foolish enough to believe that architecture, in itself, has great significance in creating Christians in the fullest sense. A moving, sincere, and profoundly religious service may be held in almost any place. But worship practices change in seemingly endless, restless search for ultimate values.

It does seem to me, however, that we Protestants should see ourselves for what we are and seek a worship environment which is sensibly adapted to the kind of services which best serve our needs. Architecture can seldom be "right" or "wrong." It should only strive to be vital!



Registration Exams

June 7th - 10th, 1965

Purdue University, Indianapolis Campus

1125 E. 38th Street, Indianapolis, Indiana

Applicants for examination and re-examination for Junior Architectural Examinations are hereby notified by the **Indiana State Board of Registration for Architects** that the Junior Architectural Examinations will be given Monday, Tuesday, Wednesday and Thursday, June 7, 8, 9 and 10, 1965, at Purdue University, Indianapolis Campus, 1125 East 38th Street, Indianapolis, Indiana, in Rooms 250 and 252.

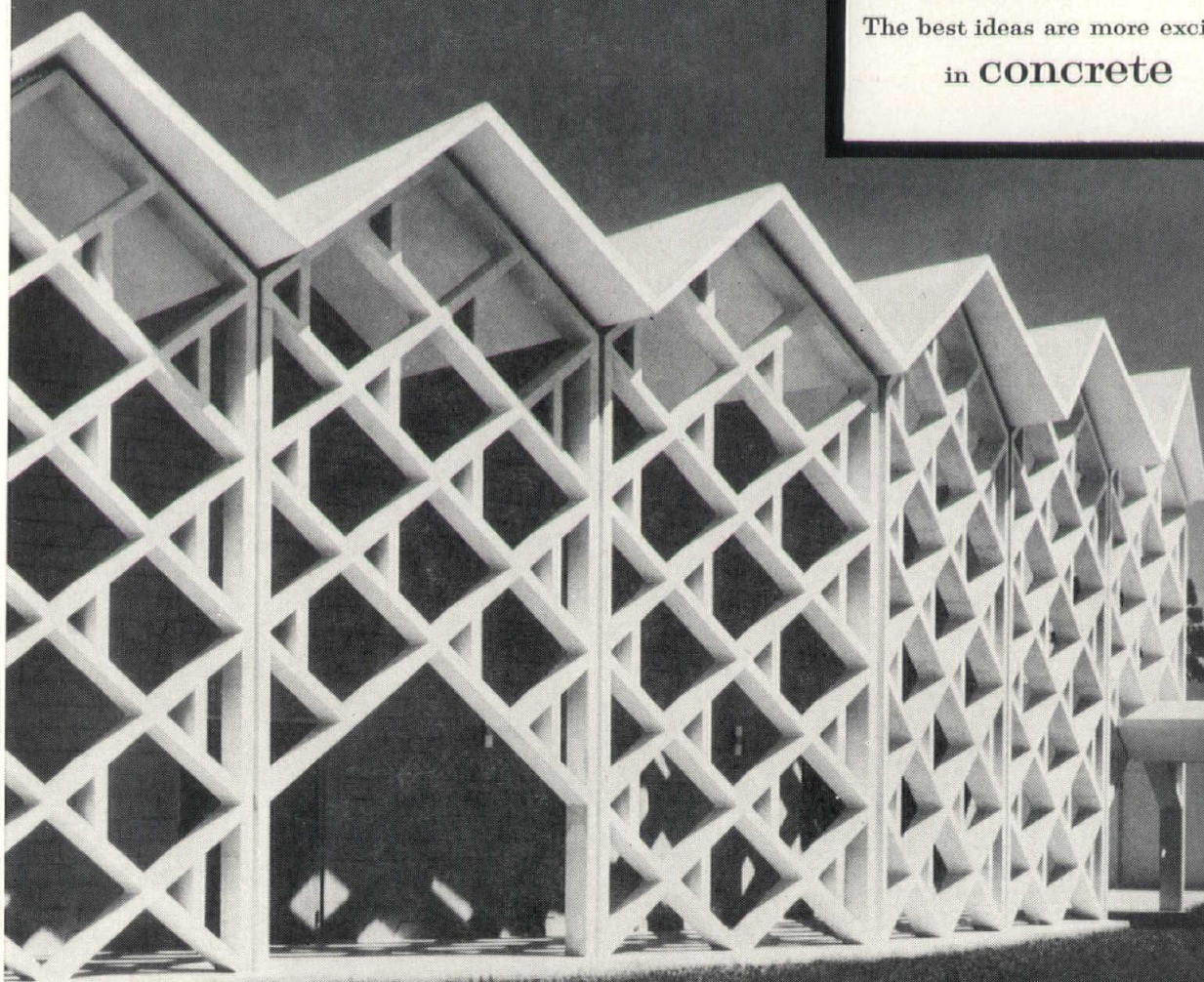
Applications for the written examinations must be filed by May 24th, 1965, two weeks prior to the date of examinations. Applications will be received at the office of the Board, Room 1002 State Office Building, 100 North Senate Avenue, Indianapolis, Indiana.

To be eligible for examination, an applicant must have graduated from an accredited school of architecture and have gained after graduation a total of one year's practical experience in an architect's office; or have completed ten years' practical experience working under the immediate supervision of a registered architect and have gained no formal architecture education at a recognized school; or have a combined total of education and experience which in the opinion of the Registration Board equals the experience and educational requirements above.



DATE	TIME	EXAMINATION	MONITOR
MONDAY , JUNE 7th	8:00 A.M. to 11:00 A.M.	HISTORY (Exam C)	Charles J. Betts, FAIA
	11:00 A.M. to 12:00 Noon	LUNCH	
	12:00 Noon to 5:00 P.M.	SITE PLANNING (Exam D)	James O. Johnson, AIA
TUESDAY, JUNE 8th	8:00 A.M. to 8:00 P.M. (EnLoge)	ARCHITECTURAL DESIGN (Exam E)	James O. Johnson, AIA
WEDNESDAY, JUNE 9th	8:00 A.M. to 11:00 A.M.	PROFESSIONAL ADMINISTRATION (Exam H)	Charles J. Betts, FAIA
	11:00 A.M. to 12:00 Noon	LUNCH	
	12:00 Noon to 5:00 P.M.	STRUCTURAL DESIGN (Exam G)	Wm. G. Rammel, AIA
THURSDAY, JUNE 10th	8:00 A.M. to 11:00 A.M.	BUILDING CONSTRUCTION (Exam F)	James L. Walker, AIA
	11:00 A.M. to 12:00 Noon	LUNCH	
	12:00 Noon to 5:00 P.M.	BUILDING EQUIPMENT (Exam I)	James L. Walker, AIA

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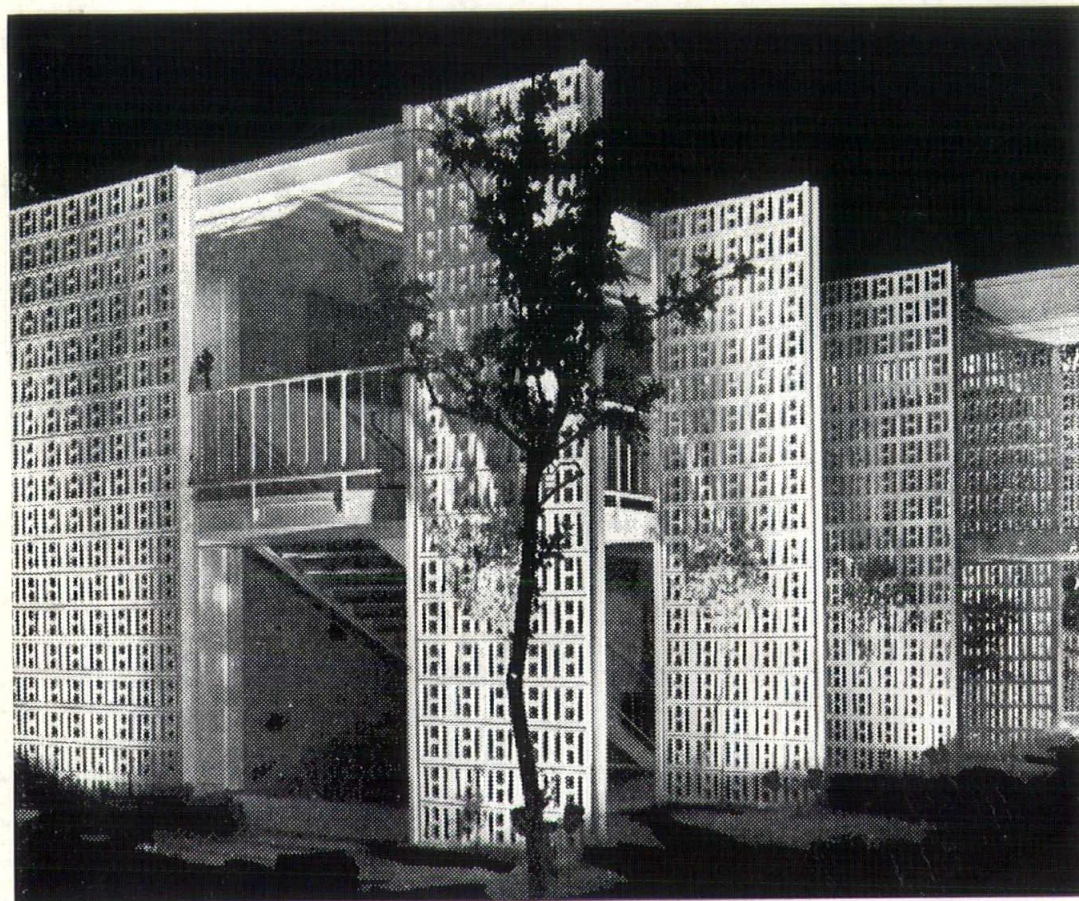
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