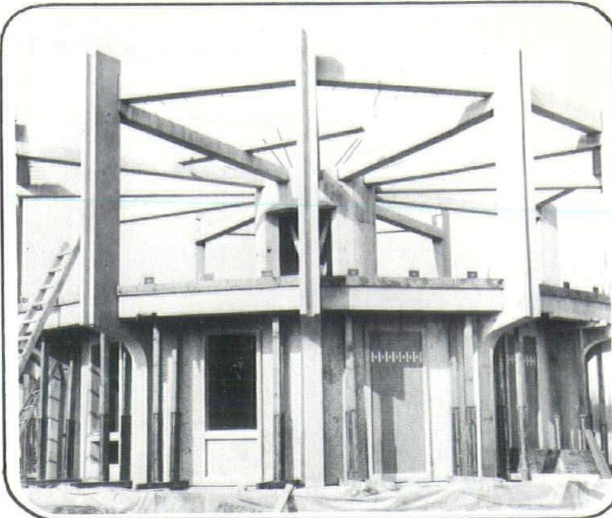


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THE KENTUCKY ARCHITECT

Volume/V • Number 5 • May / 1965

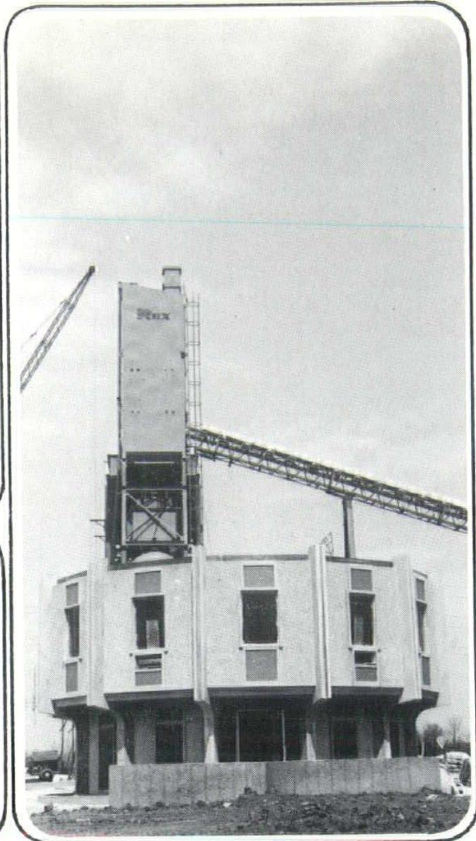




ARCHITECT: Thomas J. Nolan & Sons A.I.A.

CONTRACTOR: Struck Construction Co. A.I.A.

OWNER: Falls City Ready Mix Concrete Co.



Dolt and Dew Expedites Building Schedule, Erects Falls City Project in Five Days

Precast Concrete has done it again—Dolt and Dew's precision specialists in the plant and in the field have enabled another building project to be completed on schedule. Erection of the Falls City Ready Mix Concrete Co., dispatch tower on the outer loop at Louisville was completed in five days.

The full story of the rapid erection of this building which is 21 ft. high and 39 ft. — 4 inches in diameter, began with the placing of concrete for the core and lower floor. While the owner was doing this Dolt and Dew was precasting the remainder of the building—no time was lost due to the great versatility of precast concrete.

In addition to the 7 ft. and five inch core (which includes a stairway to the roof) the building is comprised of twelve 22 ft. high double-kneel columns; 12 band beams on the second floor and 12 on the roof, each 12 ft. in length; 24 spider beams fanning from the cast-in-place core to columns (spider beams 18 ft. long) and 24 exposed aggregate panels averaging 10 ft. x 10 ft. in size. The exposed limestone aggregate was provided by the Falls City owner.

Yes, the versatility and precision of Dolt and Dew precast concrete provides unlimited scope in both creativity and facility in construction. Falls City Ready Mix Concrete Company opened the tower on schedule.



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Volume IV Number 5

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THE KENTUCKY ARCHITECT

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THE KENTUCKY ARCHITECT ... publishes significant expressions of the use and control of space.

RECOGNITIONS



Design Excellence Brings Tour

Richard C. Page, Jr., field engineer for the Portland Cement Association in East Kentucky, presents two UK architectural students with checks and plane tickets for a three-day expense-paid tour of architectural points in the Chicago area. Mr. Page is at left, with students Paul M. Pinney and Norman Berry, of Lexington and Frankfort, respectively. Berry is on the Kentucky Architect Editorial Council and is associated with the Julian Oberwarth architectural firm at Frankfort. Both recipients are fifth-year students.

Winners are selected for excellence in design by a faculty committee. The award is made annually by the Portland Cement Association, Kentucky District, J. J. Farra, district engineer.

(Continued on Page 6)

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EDITORIAL

"The Kentucky Architect publishes significant expressions of the use and control of space!"

DOES IT? I think not. At least not consistently. There have been good buildings published from time to time - significant articles appear occasionally. But there has not been an overall level of quality or significance commensurate with the aspirations of its published credo.

SHOULD IT? Emphatically yes. For as the world continues to increase in complexity man is forced to make ever fewer physical judgments and ever more value judgments. That present day America has consistently failed to develop any reasonable degree of aesthetic value judgment becomes daily more evident. Those concerned with design and its impact on daily life have tended to lay this lack of discrimination and sensitivity on an unknowing and uncaring public, too engrossed in quantity to care about quality - or on poor "taste". Yet the wary ones crying wolf have done precious little, either individually or collectively, to foster and upgrade a sense of aesthetic value on the part of the public - the appreciation of things beautiful as well as useful.

Yet poor "taste" alone cannot be blamed for such things as the proliferation of claptrap and clutter within our cities, the oozing sprawl of suburbia without, nor the appalling lack of integrity and visual order both places. Those who ought to be so deeply involved have been content to stand on the sidelines and lament the poor "taste" of those actually involved in the creation of our environment. Mere lamentation is but a babble in the thunder of progress.

If architects, as professionals, are to expect the public to develop any marked degree of sensitivity to and sympathy for the quality and intrinsic value for which we profess to strive, we must communicate what we are - not just who we are; what we do - not just where we do it. But perhaps most important, we must communicate the why - why are we concerned about aesthetics, values and judgments; why all this fuss about "taste"; why do these values make a difference in one's life.

Within the framework of existing ethics The Kentucky Architect offers a most direct and effective tool in the education and elevation of public "taste". Properly executed it is an effective vehicle for carrying the fight for aesthetic responsibility and reason to the public. Against the background of ever more involved value judgments required of many of us who believe must take a firm stand for what we believe. Everything in the magazine from subject matter to advertising graphics should contribute to the common goal - for if the official publication of the Kentucky Society of Architects will not avail itself of aesthetic content and form, pray tell who will. Moreover, we must be prepared to bloody our noses if need be, to ensure that aesthetic responsibility as well as physical and fiscal responsibility - our very life blood - is forcefully put before the public, and not simply our "good name".

George Rolfe

concrete floors on ground

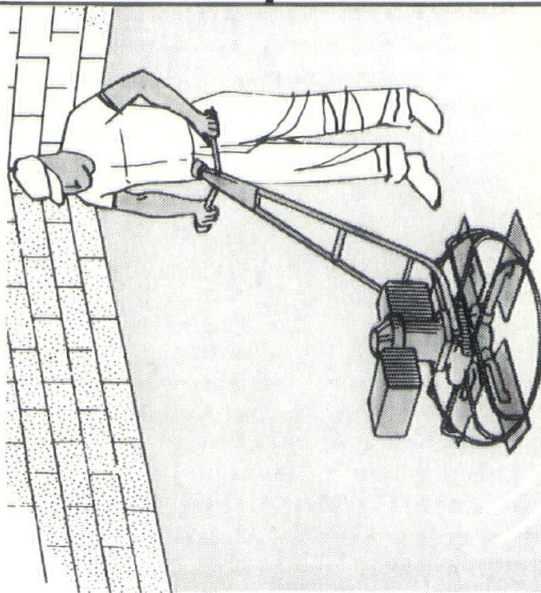
Prepared as a service to contractors by Portland Cement Association
clip along dotted line

Concrete floors on ground for industrial buildings can be both long lasting and economical. Proper specification, design and construction will assure high-quality, maintenance-free floors.

Concrete floors for industrial buildings are subjected to many types and rates of traffic as well as differing exposure conditions. For long life, floors must have the following qualities:
★ *Adequate load-carrying capacity.* Design strength sufficient to support the heaviest loads expected will prevent cracking.

★ *A wear-resistant surface.* Careful construction with high-strength concrete will provide a hard, dense surface that eliminates dusting and the possibility of rutting.

★ *Freedom from random cracks.* Cracking can be controlled through the use of joints and with proper finishing and curing. Sealing or protecting the edges of cracks is far less satisfactory than avoiding them from the start.



★ *Durability.* Depending on conditions, the floor must be able to withstand effects of weathering, freezing and thawing, or attack by aggressive agents such as mild acids.

★ *Appropriate texture and grade.* The surface of the floor should be given a texture suitable for type of use, and should, of course, be non-absorptive. The floor should be constructed so that it is true within 1/8 inch in ten feet.

As the chart shows, there are two classes of floors on ground—one-course and two-course.

The most common type is the single-course floor in which the single thickness of slab provides both the strength and the wearing surface. Write for free literature on industrial floors of concrete. (U.S. and Canada only.)

PORTLAND CEMENT ASSOCIATION

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A national organization to improve and extend the uses of concrete

	BUILDING TYPE	TRAFFIC	MIX DESIGN DATA FOR ORDERING CONCRETE					CONCRETE FINISH
			W/C in gal. per bag	28 day cylinder strength (psi)	Slump (in.)	Air content (%) ^a	Min. cement content in bags per cu. yd.	
SINGLE COURSE	Offices, schools, churches, hospitals, commercial bldgs.: where floor will be covered with tile, linoleum, etc.	Predominantly foot traffic.	5½-6½	3500-4500	2-4	5 ± 1 or 6 ± 1	5½	Steel trowel
	Same as above except concrete is wearing surface. Also for service in light industrial buildings.	Foot traffic and pneumatic tired vehicles.	4-5½	4500-7000	1-3	5 ± 1 or 6 ± 1	6	Hard steel trowel by power and hand equipment.
	Industrial or commercial buildings subject to heavy or abrasive use.	Foot traffic and pneumatic tired vehicles.	4-5½	4500-7000	1-3	5 ± 1 or 6 ± 1	6	Application of extra hard aggregate added to surface immediately before power floating begins.
	Heavy industry such as foundries, steel mills, heavy manufacturing, also any industrial or commercial building with highly abrasive conditions.	Steel wheeled vehicles. Heavy abrasive use.	5½-6½	3500-4500	2-3	5 ± 1 or 6 ± 1	5½	Surface leveled by floating, but textured to insure bond to topping.
TWO COURSE HEAVY DUTY		BASE COURSE	3½-4	8000-12000	Zero	Not required	7½	Special power floats, repeated hand troweling for smooth, dense abrasive resistant surface. Special extra hard aggregates are used.
		TOPPING **						

*For concrete with 1 1/2 in. max. aggregate use 5 ± 1% air content; for 3/4 in. max. aggregate use 6 ± 1%.
**Topping mix must be mixed in paddle type mixer—generally not available from ready-mix plants.

Included in the tour is a visit to the Portland Cement Association laboratories at Skokie, Ill.

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Odell Appoints Letzler

Bergman Letzler, AIA, Louisville Architect, has been appointed a member of the AIA delegation to the June 13-18 Pan-American Conference of Architects in Washington, D. C. The appointment was made by Arthur Gould Odell, Jr., FAIA President of the American Institute of Architects.

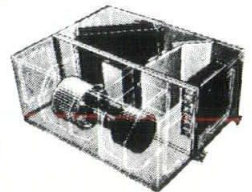
Letzler will also act as recorder of the Proceedings of the AIA Convention being held at the same time.

New Concrete President

Scott Talbott, Jr., Winchester, moderated a panel on industry problems at the recent Kentucky Ready Mix Concrete Association convention at Louisville. The annual meeting was the fifth for the association. Talbott was elected president succeeding Richard Hite of Russellville. Other officers elected were C. M. Jones, Hopkinsville, vice president, and Douglas Hill, Radcliff, secretary-treasurer.

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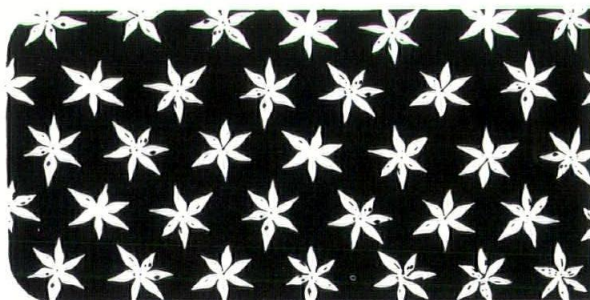
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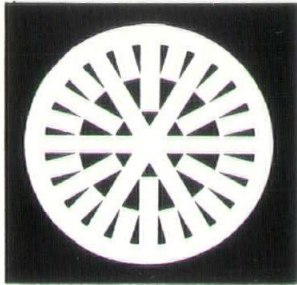
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FINAL REMINDER

1965 Convention



The professional program of the combined AIA Convention and XI PanAmerican Congress of Architects will be divided into four seminars dealing with urban life and development, with speakers drawn from all parts of the western hemisphere. The sessions to take place June 14 to 18 at the Park Sheraton Hotel in Washington, will also include the usual business sessions, election of officers and presentation of awards.

Titles of the four seminars, and their moderators are: "Development, present conditions of cities"—Jose Luis Sert AIA; "Future prospects of urbanization"—Carl Feiss FAIA; "Housing, commerce, industry" and "Health, education, recreation"—Daniel A. Schwartzman FAIA.

Morris Ketchum, Jr. FAIA, the Institute's first vice president; will automatically become president in June. Nominated to succeed him as first vice president (and president designate) are Robert F. Hastings FAIA and Charles M. Nes, Jr. FAIA.

Three nominations have been completed for the three vice presidential positions. They are Robert F. Durham FAIA, Rex Whitaker Allen and George E. Kassabaum.

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THE NEW ROMAN CATHOLIC LITURGY

by William M. Welch, A.I.A.



The new Roman Catholic liturgy authorized by the Vatican's Ecumenical Council can be expected to have far-reaching effects on Church architecture and art. Tremendous responsibility is placed on the church architect and art consultant to insure that whatever is designed should be designed in the spirit of the liturgy, in good taste and using all the talents of the professionals in these fields as far as possible.

As a result of the Council's Constitution on liturgical reform all Catholic Churches must be designed or redesigned to emphasize the communal action of the Mass and its significance as the Eucharistic meal. The church will now be orientated after the liturgy; it gives liturgical function the preference over pious atmosphere.

A key principle in the Constitution on the Liturgy is this: "In the restoration and promotion of the sacred liturgy, this full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit...". Liturgy is a community act. Too often the impression was given that the Mass was something performed by the priest and watched by the congregation. The Church now insists, in the decree on the liturgy, on the community aspect of liturgical action.

The action of the community is the worship of God through the joining in a sacred meal, a personal encounter with Christ in and with the Community. The whole

orientation of the Mass is now in the direction of a meal commonly taken. It is to be thought that the church is a great dining hall.

The Altar, as a banquet table where the Eucharistic sacrifice is offered, is the focal point of attention; the emphasis in the new liturgy is on bringing the congregation in closer contact with the altar. This possibility could suggest that seating be designed on at least three sides of the altar. This also suggests that the sanctuary should not be separated from the nave visually or architecturally. In some churches the communion rails have been removed to help accomplish the feeling of bringing the altar closer to the people. Communion stations have been substituted for the rails. The basilica type church or rectangular structure as we know them today will become obsolete. The rectangular shape, as well as other traditional forms we have inherited, do not lend themselves to the new liturgy.

One of the first fundamentals an architect is taught is that form follows function. The basic principle of church planning is that the architecture of the church should be shaped by the worship. The new forms of the church should grow not for the sake of being different, but from the strength of the revised liturgy. The new churches should be open, fresh, direct, and should permit easy movement of processions.

There are no "tailor-made" answers for all the questions raised by the new changes in the liturgy. Many alternate solutions

are available to architects, and stress has been given to allow the architect much freedom in design. The Constitution states: "The art and architecture of our own day shall be given free scope in the Church... the Church has not adopted any particular style." This means that no particular architectural style will evolve from the liturgical changes. Many good solutions to the architectural problems created have been, and will continue to be found.

It will be the responsibility of the architect to know, besides liturgy, as much as he can about the theology on which the liturgy is based. He does not have to be Catholic but he should have a keen awareness of the nature of the Eucharistic celebration. It is the responsibility of the churchmen to make an effort to help the architect understand the life of the liturgy. Pastor, architect, and liturgical artist, if one is used, should work as a team, each respecting the distinctive role played by the other two.

The first changes which took place November 29, 1964, concerned mainly the use of the language of the people in the Mass. The last changes which were effective March 7, 1965, are concerned in great part with the position and movements of celebrant and congregation. In particular, they prescribe that the priest should stand behind the altar facing the people to offer the Mass. For example: "It is proper that the main altar be constructed separately from the wall, so that one may go around it with ease and so

that celebration may take place facing the people; it shall occupy a place in the sacred building which is truly central, so that the attention of the whole congregation of the faithful is spontaneously turned to it."

The use of a free standing altar is not new. Many of the great churches of Europe including St. Peter's in Rome have free standing altars. Placing the altar along a wall actually began with the formation of the various priestly orders, and the development of monasteries where many altars were required.

The altar, as a symbol of Christ, should be a single perfect piece of natural stone and should not be fragile. It should be decorated with the noble simplicity of design, avoiding the use of symbols or anything that might detract from the Eucharistic sacrifice. Oversized crucifixes, candlesticks, wall imagery, minor alt-

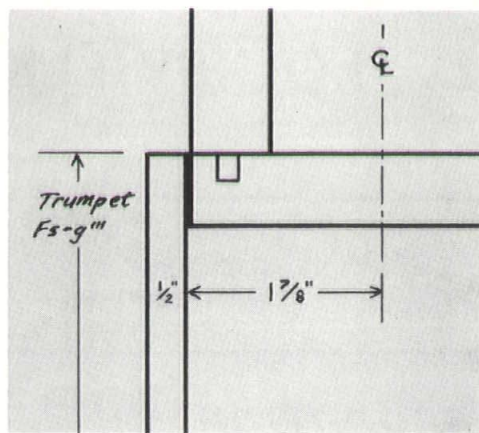
ars, statuary, or other elements that might compete visually with the main altar should be de-emphasized or eliminated. Minor altars are to be few in number and preferably in chapels somehow separated from the main part of the Church.

One of the big question marks seems to be the location of the tabernacle. The constitution

states: "The most Holy Eucharist shall be reserved in a solid and inviolable tabernacle place in the middle of the main altar or of a minor, but truly outstanding, altar, or, according to lawful customs and in particular cases to be approved by the local Ordinary, also in some other noble and pro-

(Continued on Page 20)

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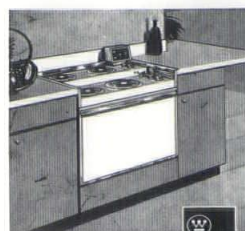
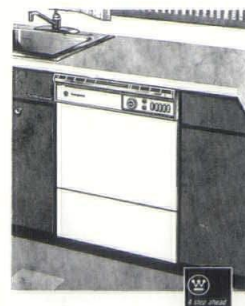
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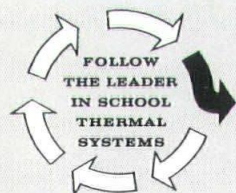
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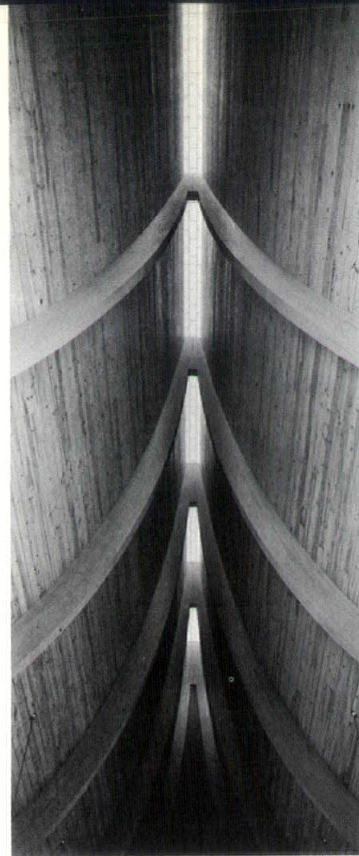
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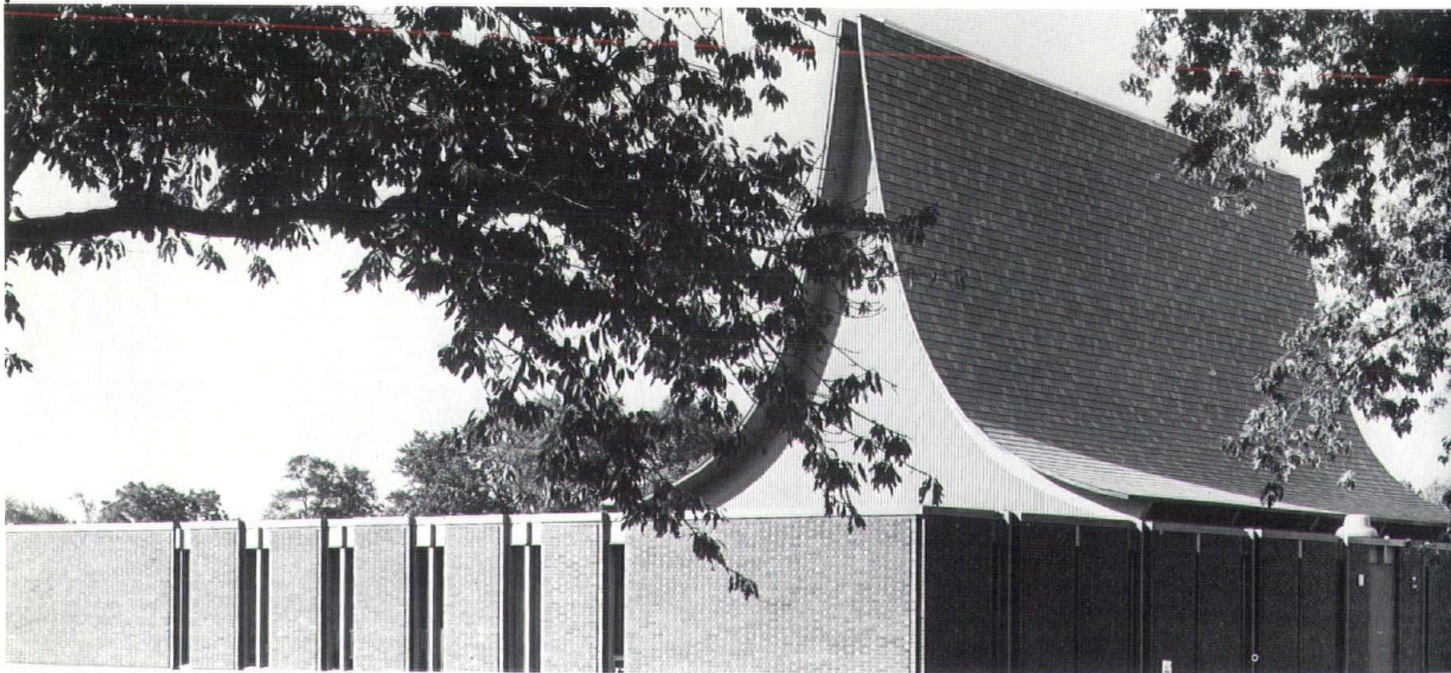
"Antiquarianism is mainly a modern feeling... it is traditional to be modern; our forebears built as well as they knew to suit their own conditions and did not attempt to copy the past. Their urge to good work was a very human one—a spirit of devotion to the Church and a desire to make their church just as beautiful as they could. They were the modernists of their day. We would not now have our heritage of great architecture if they had not been imbued with the antiquarian creed.

However, we must not build merely in revolt from the immediate past, since churches built from this sort of motive obviously will not

CONTEMPORARY CHURCHES

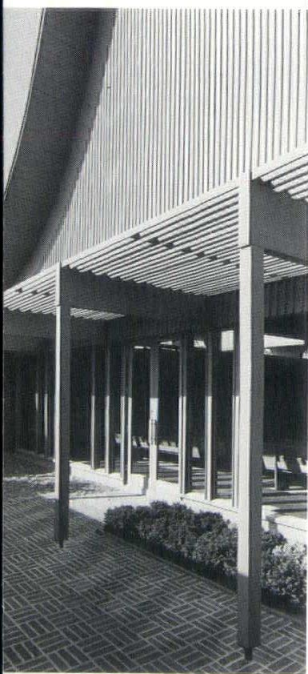
live; they will be too closely dated, and will become tiresome legacies to those who come after." Edward Maufe



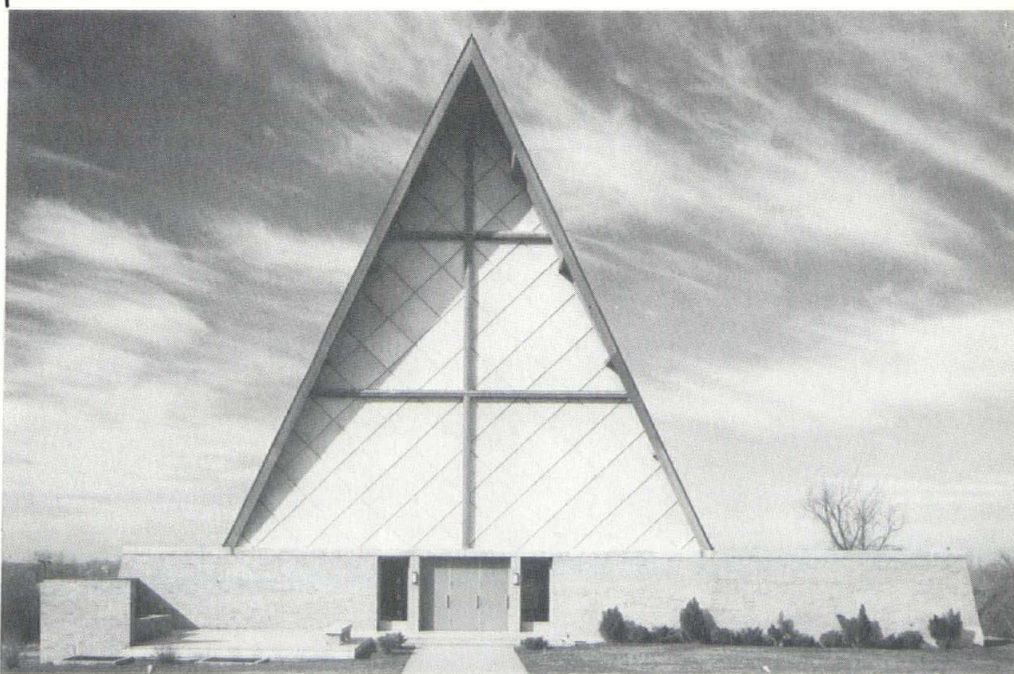


PARKWAY BAPTIST CHURCH, LEXINGTON, KY.
Caruthers A. Coleman, Jr. AIA Architect

Basically reinforced concrete wall and floors for the basement and ground floor. The basic structure is posts and laminated timbers of Southern yellow pine with 2" and 4" tongue and grooved roof deck. Curtain walls are brick inside and out with 2" insulated cavity; brick laid in a Flemish bond with naked joints. Door faces and pews are of



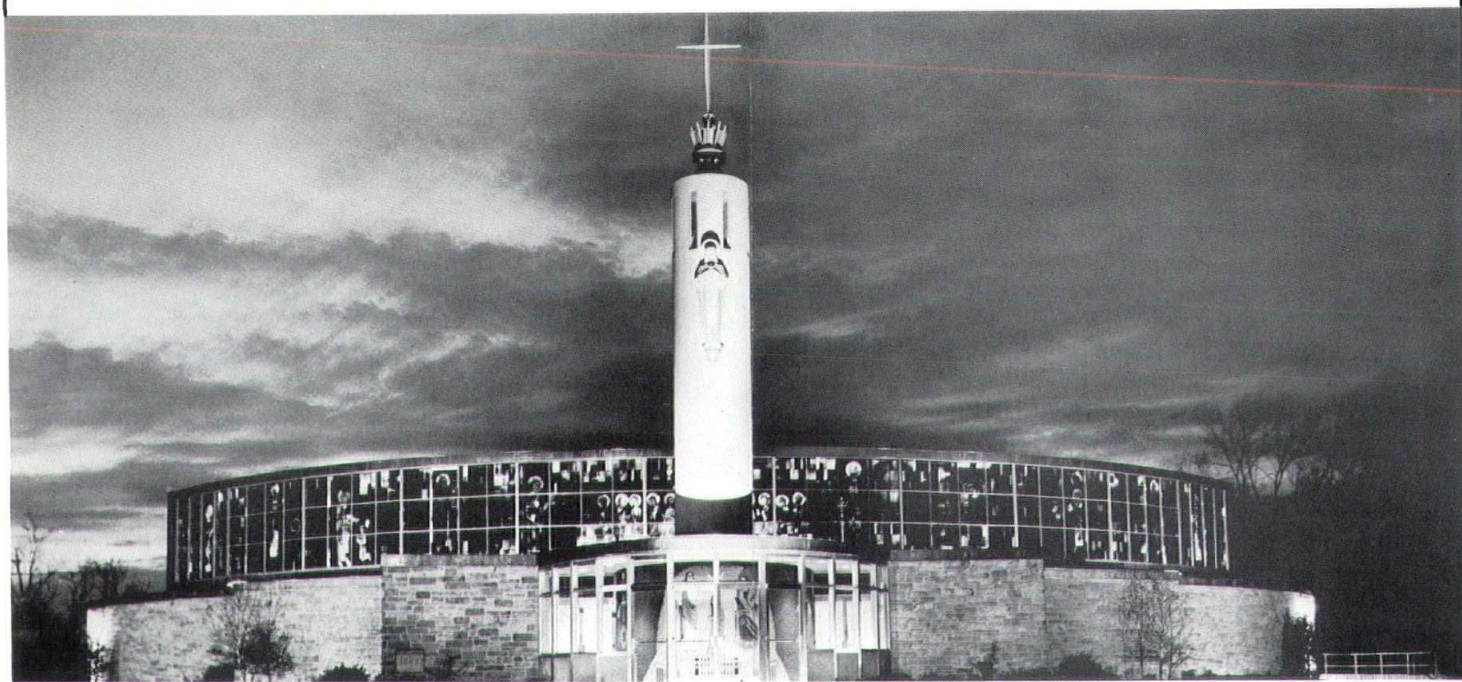
can mahogany. All the
surfaces are treated
pigmented sealers. The
ng has fluid lighting and
round air-conditioning.



ST. PAUL UNITED CHURCH, FORT THOMAS, KY.

Edward J. Beiting, Jr. AIA Architect

Erected in 1956 this clean A-frame design is noteworthy in its utter simplicity. Six triangular skylights are incised in apex of the roof. The Sunday school area is located in lower side wing, hidden here behind the brick wall across front.



SAINT CATHERINE OF SIENA CHURCH, FORT THOMAS, KY.

Carl C. Bankamper & Assoc., AIA Architect

Distinctive quarter-round front, high wall of art glass-windows and gleaming bell tower of limestone grace the front exterior (shown above). Center section of striking glass windows portrays the Last Supper. Twelve laminated arches of walnut-stained fir support the roof, originating in the curved ambulatory and converging above the altar.

NEWS FROM KENTUCKY CHAPTERS

EAST

At the April meeting, Mr. John M. Johansen, AIA, Architect, New Canaan, Conn. gave the presentation. Currently a professor of architecture at Columbia University, his work has been internationally published and exhibited.

The March meeting program was presented by Louisville chapter C.S.I., Don Schnell, AIA, President.

Mr. Schnell listed the aims of C.S.I. as (1) Establish uniform format and resume of sections for specifications. (2) Make specifications simple to write by professionals and to use as a gaging tool by general contractors, sub-contractors, suppliers, etc. (3) Provide forum for expression from entire building industry.

Hethen gave the organizational breakdown of C.S.I. as 6000 members in 64 national chapters. Professionals must constitute the majority of chapter officers. In the Louisville chapter, the membership ratio of professionals to industry is maintained at 2:1.

After listing the national projects in progress, Mr. Schnell described the Louisville chapter projects. The committee on concrete has been meeting since November 1964 at least twice a month and will give its report in June. This committee is comprised of nine members representing professions and industry, i.e., material supplier, PCA engineer, re-bar representative, testing lab., structural engineer, cement manufacturer, spec. writer, aggregate supplier, etc.

Chapter meetings are held on the second Wednesday evening of

each month at the Continental House in Louisville. Potential members outside Louisville are invited to membership, application forms available from R. E. Olden.

The East Kentucky Chapter, in the person of Helm Roberts, has signed a contract with the Lexington-Fayette County Planning Commission for the "Downtown C.B.D. Study" for Lexington. All members who are interested in participating should get in touch with Helm as work will begin immediately.

New Corporate members welcomed to the Chapter are: Wilson

Bond, Jr., AIA, Donald Bertram Shelton, AIA, both of Lexington, and William R. Rinehart, AIA, Erlanger.

WEST

West Kentucky Chapter President Lloyd Lotz announced at the April meeting that one of his goals as President would be to re-evaluate the present set up of officers and committees of the chapter. Not to necessarily change, but to organize a system whereby all new incoming officers and committee chairmen would receive a file

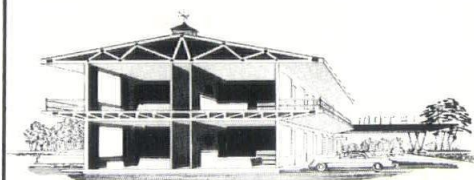
(Continued on Page 17)



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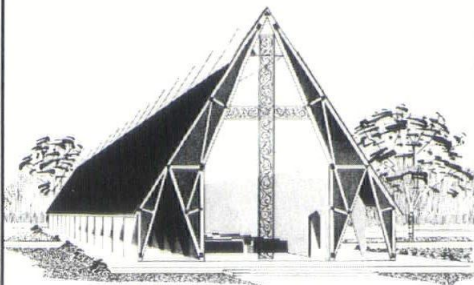
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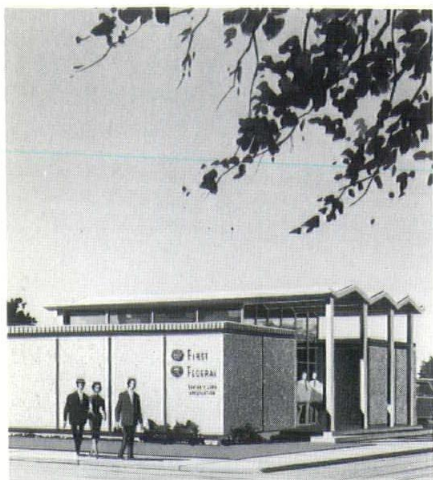
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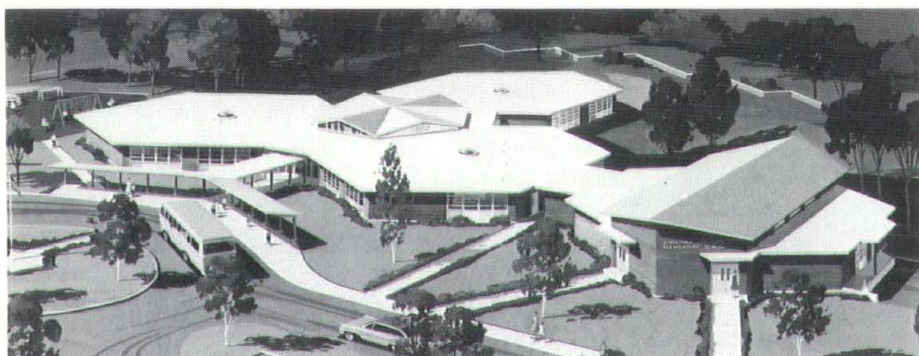
With April 1st set for final completion, this structure has a folded plate concrete shell roof encompassing a maximum area of solar retarding glass. Interior is a freeform open space to be easily serviced by a small staff.



Americana, 490 Women's Dormitory
Indiana University, Bloomington, Indiana
Architect: William C. Tyler, Jr. AIA

Completion of this eight story residence hall is anticipated for September, 1965. Located at IU in Bloomington, it will be privately owned and operated. It accommodates 490 women students and features a first floor lounge

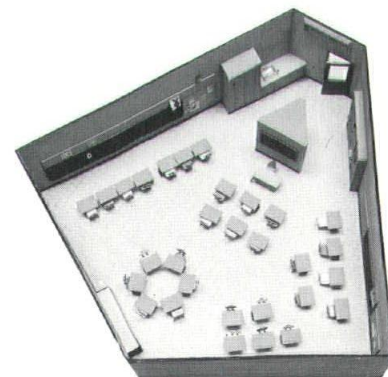
and dining area with movable partitions which allow it to be used as a ballroom for 1,000 persons. A swimming pool and Finnish Sauna are included. Each upper floor has a lounge for girls only, and halls are carpeted for silence.



Jonathan Jennings Elementary School
Charlestown, Indiana
Architect: Luckett & Farley, Inc. AIA

The ultimate in educational planning - the inclusion of the most progressive educational trends - developed this unusual and highly flexible school plant. Arranged in connecting hexagons, it provides less area for circulation and much better control.

The model of a typical classroom illustrates the complete flexibility of instructional space and material storage.



Residence of Dr. Rene Menguy
Colony Subdivision, Lexington
Architect: Don Q. Wallace AIA

This residence is the result of an unusual chain of events. The builder, R. B. Isenhour, hired the architect to work with him. In addition, the services of Scruggs and Hammond, landscape architects, were employed. Other builders may take note of Mr. Isenhour's design values and ability. Another point of interest,



the house plan is reversed, placing the bedrooms above the living area; the living room opens into a patio at the front, utilizing to full advantage the site accommodation and landscape work.



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(Continued from Page 15)

containing information on the duties and responsibilities of that office or committee. Included will be a report from the previous officers on their accomplishments.

This new step would improve tremendously the continuity of the change in officers and committee chairmen each year.

To accomplish this goal, Lotz plans to hold a series of organizational meetings with the various committee chairmen probably held in conjunction with the Executive Committee meetings. ■

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FIRST CONSTRUCTION INDUSTRY OF LOUISVILLE AWARDS NIGHT

The Construction Industry of Louisville held an awards dinner April 13 at the Brown Hotel. This program marked the first such honor bestowed in Kentucky.

Following the dinner, introductions were made by Todd Brady, President, Louisville Chapter, A.G.C. In presenting the speaker for the evening, the Honorable Wilson W. Wyatt, Mr. Brady outlined the construction industry situation.

Mr. Brady discussed the present and went on to the future of the industry. By the year 2,000, America will have to duplicate every existing structure. If we have 50 schools, we will need 50 more to take care of the growth. We have 35 years to layout and design another community size of



metropolitan Louisville; Louisville having had 200 years to reach its present size.

He stated the industry tends to overlook and undersell its prime asset...its experience. The key to harmony among the co-working architects, suppliers, owners, engineers and contractors is experience.

Mr. Brady introduced the eight gentlemen whose years of experience in the construction industry totals 350. They are listed with

the organizations which chose to honor them.

Mr. Fred L. Morgan, AIA, West Kentucky Chapter.

Mr. Russell M. Lancaster, Producers Council of Louisville.

Mr. F. W. Owens, A.G.C. Louisville Chapter.

Mr. Fred P. Nagel, Builders Exchange of Louisville.

Mr. Al D. Burger, Mechanical Contractors Association of Louisville.

Mr. W. R. McIntosh, Kentucky Society of Professional Engineers.

Mr. E. R. Ronald, Kentucky Association of Consulting Engineers.

Mr. S. B. Storm, Louisville Electrical Contractors Association.



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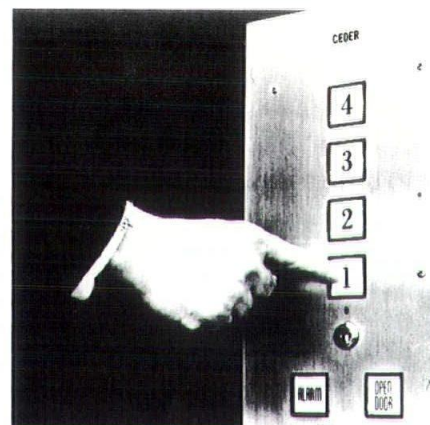
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THE PRODUCERS' COUNCIL, INC.

Announces the Second Annual Scholarship Foundation Boat Ride

The Kentucky Chapter, Producer's Council extends an invitation to you to attend the Second Annual Scholarship Foundation Dance aboard the Belle of Louisville, Friday, May 28. All proceeds from the dance will go to the Scholarship Foundation for the school of architecture, University of Kentucky.

Representatives of all segments of the Architectural and Construction Industry will be in attendance, as well as members of the faculty, University of Kentucky, State officers and visiting dignitaries.

Boarding will be 8:00 p.m. at the wharf at 4th St. and River Road. The Belle returns at mid-nite at which time a breakfast will be served. Dancing will continue to 1 a.m. An art auction will be held during the cruise.

(Continued from Page 9)
 properly adorned part of the church." Many Liturgists feel that the Tabernacle definitely should not be on the main altar. In relocating the Tabernacle the architect must be careful not to call undue attention to it during the celebration of the Mass. Outside of Mass, greater prominence should be given it because of its character of private devotion.

At certain times, notably the early part of the Mass which consists mainly of readings from scripture, the priest should preside, not at the altar, but from some other place in the sanctuary - that is, from the celebrant's chair or the ambo.

The chair, according to tradition, symbolizes his presidency. The constitution says: "The seat should be placed so as to be easily seen by the faithful, and that the celebrant may truly appear to preside over the entire community of the faithful." The constitution also warns that the form of a throne, reserved to a bishop, should be avoided. Hence the chair, although symbolizing presidency, must not, by its excess-

ive size or height or ornamentation, give the impression of domination.

The ambo or lectern for the sacred readings should be so arranged that the dignity and honor of the Sacred Scriptures and of the proclamation of the word of God will be immediately apparent. Some thought has been given that the ambo might be so constructed so that it can display the book of the gospels during the day. The ambo must be a worthy structure but it should not detract from the altar or give any impression of domination over the people.

The choir, usually located in a gallery at the back of the church where they entertained the congregation, will once again be integrated into the assembly, probably at the head.

Also, the baptistry should be given the emphasis that it deserves. It is desirable that it be designed in such a way as to facilitate communal participation. Symbolically it should be placed at the entrance to the church, but

some Liturgists feel that due to the future possibility of communal participation in this sacrament, the baptistry should be located in the Sanctuary or main body of the church, near the rear. The floor of the baptistry is permitted to be lower than the floor of the nave in order to symbolize descent into Death with Christ and the ascent into His Resurrection. The space occupied by the baptistry need not be too large. It should be ample to accommodate the baptismal font, the priest, a number of candidates for baptism, their sponsors, the Easter candle, an ambry for the holy oils, and a cabinet for other needed items. The baptismal font should be stationary, impressively massive and simply designed.

According to the new liturgy, confessionals should have an open and conspicuous place of honor. The present recommended location, near the rear of the Church, is good and will help relate Penitence to Baptism. The confessionals should be more comfortable

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for penitent as well as for priest. Some recent churches have related the location of the confessional to the sacristy in such a manner that the priest may enter the confessional directly from the sacristy.

A vesting sacristy is suggested at the rear of the church for both priests and altar boys since the processions to the Altar at the beginning of Mass will originate from the rear of the Church. Wide aisles should be provided to facilitate the processions. It will then be necessary to locate a work sacristy near the altar for the storage of candles, altar linens, etc.

Many people feel that statues and devotional shrines are presently so placed in churches as to draw undue attention to themselves. These statues and shrines may remain in the church, but should be located on the periphery in such a manner as not to detract from the main altar. Piety demands a moderate number of sacred images. The Appendix to the

Constitution contains a section on sacred images which reads: "From ancient times the Catholic Church has set aside special places of honor in her buildings for sacred images, especially for those of Our Lord Jesus Christ, as well as for those of the Blessed Virgin Mary, Mother of God, of the Holy Apostles, and of all the Saints. In offering veneration to them by means of their images, the Church arouses and fosters the piety of the faithful. However, in placing images around the churches and oratories, a sacred order should be strictly observed. The most special place of honor at the very head of the church should be reserved for the image of Christ Incarnate, suffering, crucified, risen, ascending into heaven, gloriously triumphant, seated at the right hand of the Father, or coming again in glory. Consequently, even though the image of the titular saint of the church or altar can be present behind the main altar, the figure of Christ should always occupy the

more important place. . . .". Original, creative art work should be used to the exclusion of stereotype statues.

In its section on sacred art, the constitution encourages simplicity in church decoration and the use of contemporary work. Noble beauty results when simple materials are used well. Extravagant materials and out-moded styles which defeat the economics of modern construction should be avoided. Decoration and finish should disclose basic materials and structure rather than cover them. Art work and sculpture should harmonize with the architecture. The architect and artist should be united in purpose.

The greatest task before the architect seems to be the reshaping of existing interiors and not the designing of new churches. He must design new churches and re-design the existing churches so that they will be expressions of the up-dating of the church in the modern world. ■

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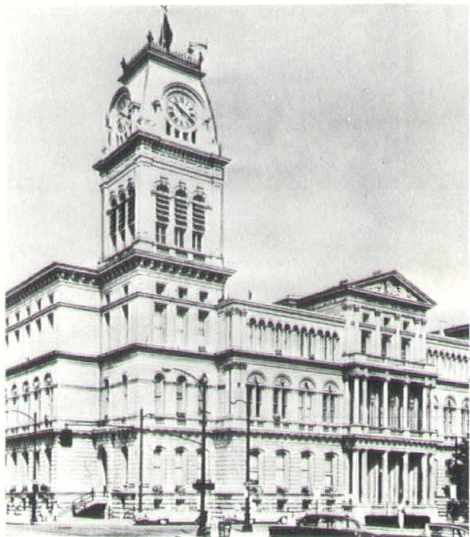
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