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COVER: Blessed Sacrament Chapel, St. Mary's Abbey, Turn to page 12.
Several things happened recently which caused me to think about architecture and its relationship to religion.

It all started when I heard the good old fashioned word "evocative". In a discussion at the Seminar on Religious Architecture sponsored by the New Jersey Society of Architects, the word was used while exploring the qualities responsible for the success of religious architecture. In years past, the architect charged with the design of a church had a broad pallette of eclectic forms which he combined to create the religious structure. Through pointed arches or stained glass tracery the church became the symbol of the religion, providing the atmosphere for communication with God. In a sense, the building's function was to "evoke" a religious feeling from the congregation.

But things have changed. Witness the second happening. I attended a Sacred Concert at a recently completed religious structure. The concert, conducted by Duke Ellington and his band included choral groups from a neighboring church. The music was loud, jazzy, original and deeply moving. Such songs as "Praise God and Dance" soon caused those attending to raise their arms in unison and to clap in rhythm. Spirit seemed to spring from the audience. It was a profoundly religious experience.

More recently, while attending a service I found myself thinking about how religion is changing. New dimensions are emerging with new emphasis on the celebrant's human qualities and his relationship with his fellowman as a part of his communion with his God. To this new dimension of faith, what is the building expected to contribute?

It occurs to me that with this new understanding of the religious event there emerges a new definition of a religious structure, not as God's house alone but also as a place for a communal religious experience. The requirements for the structure to contain signs and symbols and to be evocative through form and formality are now receding before the spirit of celebration which the congregants bring to the building. As the form of the faith changes so must the form of the enclosure.

These new understandings provide a new challenge to the church designer. He must create a space in which the participant may celebrate his faith in a conducive environment. Proper light, ventilation and acoustics are important for physical comfort. What, however, is necessary for his spiritual needs? A review of recent religious architecture shows solutions taking many new forms, from highly mechanistic utilitarian structures to neo-gothic. Each edifice solving the problem in a different way.

How important is the structure? A young minister rose to pose this question at the Seminar. He described his congregation's recent decision to continue using their old building with some minor repairs and to take their new building funds and use it for religious education and community services. After all, he pointed out, it is faith, not buildings that is most important. It is something to think about.
Several days ago, Governor Richard J. Hughes signed an impressive-appearing document proclaiming Architects' Week, June 8 — June 14, 1969. Officially, seven days have been set aside during which we are expected to put forth that extra personal effort to promote and improve the image of the Architect in the eyes of the lay public.

In many instances, even image promotion and improvement is not sufficient. Too many people still have no knowledge as to what an Architect is, or what he does, his function in society, or know how to pronounce correctly, or much less spell the term "Architect". We have already come a long way in our never-ending program of public education, but much yet remains to be done. A lone week each year, set aside for this express purpose, is not adequate. There must be a continuous established dialogue between our profession and the public, fostered by an increased awareness of public responsibility and a personal involvement in the general problems of humanity; at levels of the community, the state and the nation. We must extend ourselves beyond the limited confines of esthetics, bricks and mortar. The Architect should become the trained principal to head the concept team which will study and resolve the sociological and environmental problems now besetting our society.

Participation in such activities, not for the limited period of a proclaimed week, but for fifty-two weeks of the year, will guarantee to the general public that Architects, by their interested involvement, are a profession genuinely concerned with the basic welfare of their fellowmen and the betterment of the entire society.

Harold D. Glucksman
President
GREGORY AND AGLE ELECTED TO THE COLLEGE OF FELLOWS

Jules Gregory of Lambertville, a senior partner in UNIPLAN of Princeton, and Charles K. Agle of Princeton, an architect and city planner, have been elected to the College of Fellows of The American Institute of Architects, a lifetime honor bestowed for outstanding contribution. Advancement of the new Fellows brings the total membership of the College of Fellows to 893. Fourteen are members of the New Jersey Society of Architects. As Fellows, they have the right to use the initials FAIA following their names to symbolize the esteem in which they are held by their peers. Other than the Gold Medal, which may be presented to a single architect from any part of the world, Fellowship is the highest honor which The Institute can bestow on its members.

Mr. Gregory is a Vice President of AIA. He graduated from Cornell Architectural School, went to the Ecole Nationale des Beaux-Arts in Paris, attending the Atelier of Auguste Perret. While still a draftsman he was cited in the Museum of Modern Arts Talent Competition, and since that time has received the Architectural Record's Award of Excellence for House Design no less than three times. At the Annual Conventions of the New Jersey Society Jules' work has won nine awards. He has received perhaps more recognition than any other single Architect from New Jersey, with publication of his work more than 100 times in such periodicals as the Forum, Record, Progressive Architecture, House and Home, Art in America, L'Architecture d'Aujourd'hui (France), School Management, Ein­familienhauser in the U.S.A. (Germany), L'Arredamento Moderno (Italy) and numerous others. He has been a visiting critic at Pratt and Princeton Schools of Architecture and a Professor at Columbia.

Mr. Gregory is currently a member of the Board of Trustees of the Urban Design and Development Corporation established by the AIA, to seek, investigate and carry out programs and projects for the improvement of the condition of human life.

Mr. Agle received AB and MFA degrees from Princeton University and the Princeton Graduate School in 1929 and 1931. A member of AIA for 24 years, his national committee activities have included the Urban Design Committee, Planning and Community Appearance, and consultation on Urban Renewal. In 1954, he became a member of the Capital Chapter, AIA, and has since served on The Architectural Review, Environmental Design, and Housing committees. He also has been active in civic and cultural affairs, participating in the Middlesex-Somerset-Mercer Regional Study Council, the Regional Development Association, the Shade Tree Commission, and in the conception and early financing of the greenbelt parkway to circle the Princeton area.

He numbers among his awards several medals from the Beaux Arts Institute of Design and in 1968 received a national award for design excellence for the Lloyd Terrace Housing Project on Harrison Street from the Federal Department of Housing and Urban Development. A frequent contributor to professional journals, he has contributed to three books and written fourteen articles, and has lectured at five universities, including a ten-year part-time faculty membership at Princeton.

Also known for his parallel profession of City Planning, he has worked in more than one hundred cities in the United States, notably New York and Norfolk, and in three foreign countries.
Throughout the ages man has been confronted with the challenge of providing an enclosure for sacred functions. The forms varied, reflecting the different rites, cultures and sociological patterns as well as man's understanding of his relationship with God.

In today's society, new questions arise:

What is contemporary religious architecture?
What forms have we developed for our own culture?
What are the changes which influence these new forms?
What is the potential for the future?

This portion of our issue is devoted to the creation of a deeper understanding of the present and an exploration of the possibilities in the future.

We are grateful to Miss Gail D. Wagner for her help in compiling this section.

We hope that you find the following pages stimulating and thought provoking.

David R. Dibner, AIA

Buehler, the Chairman of the Committee on Religious Architecture for the New Jersey Society of Architects, began his presentation with 1909, the awakening of the liturgical renewal in Belgium. He spanned the years to concentrate on contemporary churches and temples in the United States and Europe. Available from Headquarters without charge, the slide collection contains a wide variety of design approaches from traditional forms to those with spaces exposing structural elements.

Rev. Frey, Director of the Commission on Church Architecture for the Lutheran Church in America, spoke with realistic concern of the changes which have taken place in the thinking of Church leadership. He noted that these changes have affected profoundly the traditional approach to the planning and design of religious buildings.

These changes, he sees, result from the following: 1) the shift in the purpose and act of religious building; 2) the increasing gap between the Church and contemporary culture; 3) the evolution in the nature of the Church building; and 4) the deepened understanding of the sacred.

The architect, Frey feels, must initiate the new questions which will lead the Church hierarchy to more profound investigation and expanded thought. As the "dynamic partner," the architect's task is one of discovery of new meanings and the development of new forms.

The questions from the audience concentrated on the changes in form resulting from liturgical renewal and adaptation. The key question searched for the degree that the environment evokes the religious experience. Typically, we are left with the challenges instead of those hopefully wished for answers.

Today we ask: Is the Church building necessary at all? If so, how will the space work for us? Frey explains that the Church's increased awareness of its existential reality reflects clearly in architecture. There is the rejection of monumentality in favor of concentration on the functional. This shift is accompanied by increased emphasis on the people of God, the community of worshippers, and decreased concern for the isolation of the deity.

He contends that there are no "mothproof or foolproof answers to the notorious and persistent questions of what a Church should look like." And his repeated observation is that "one of the confusions of change is that people are thinking less and less of architecture in terms of style and more and more of it in terms of convenience and environment."

The two churches featured on this page designed by Genovese & Maddalene of Glen Rock were considered to be architecturally significant and were included in the Travelling Exhibit of the Guild for Religious Architecture.
The architect who builds houses of worship gives visible form to that which is secretly built within man, the reality of faith. If this be so — and I consider it fundamental — the architect confronts a challenge in church design which he does not encounter elsewhere. It would seem to demand of him more than professional skills and creative use of contemporary materials. Reflection on the social and religious condition of contemporary man would seem to be required. Contemporary church architecture should strive to express the spirit of contemporary man, just as Gothic cathedrals expressed the faith of medieval man.

The awareness of this, one may devoutly wish, need not be limited to architects. The clergy might gainfully engage in such reflection, and should they join the architects in serious dialogue on the topic, church design might witness a new burst of freshness and variety. The people too might be encouraged to reflect on and discuss the basic purposes of churches and synagogues. It has long been advocated that we should not dispute about tastes, but church design is much too serious a matter to be left to individual uncultivated, sentimental taste.

Success in contemporary church architecture is not possible without an understanding of the building in its relation to the believing community. The architect can acquire such understanding from study and reading, but especially by conversation with the clergy and the people. The clergy can in turn learn from the architect the limitations placed on contemporary church building by new materials and desirable economies. In short, it would appear reasonable to expect that the best results will be achieved by the exercise of the professional skills proper to each and by a mutual and understanding exchange of ideas.

No present day discussion of church design can overlook the prevailing social and economic conditions of our society and the impact these have had on the moral sense of our people and their religious attitudes, especially the youth. This is a very relevant part of the faith that is built secretly within man today, and the architect must try to give visible form to that, or at least he should not ignore it.

All these things considered, our times may demand of the architect to say more with less, to say it directly, honestly, simply and beautifully. Is that asking too much? Only the architect can answer!
An Abbey Created to Relate

Saint Mary's Abbey, Delbarton, Morristown, N.J.

Corita Kent, whose psychedelic-mixed media art has invaded the contemporary world to shout God, says in her book *Footnotes and Headlines*:

> Art is the work of a person, a human being who is free to take into himself what he sees outside and from his free center put his human stamp on it... To create is to relate.

So when the Benedictine monks of Saint Mary's Abbey in Morristown realized that their pastoral, ecumenical and parochial work required more space, they selected Victor Christ-Janer Associates to design their new abbey church and monastery carte blanche. They asked him to express architecturally the Benedictine spirit in this age of renewal “from his free center” and to “put his human stamp on it.”

Christ-Janer is an architect but he is also a painter, sculptor, teacher, philosopher and a Lutheran. Change was one of his primary concerns in designing Saint Mary's:

> The Vatican Council has shaken Western culture, not only the Church. It has changed them both, and will continue to change them profoundly. The architect must express this change — translate it into buildings. And his greatest problem is answering the question: How?

This new abbey provides one answer for it is evident that Christ-Janer has translated the human experience of God into liveable spaces. “The challenge was to give order without producing monotony,” said Christ-Janer. “The architecture became a by-product of deeper religious concerns and not an end in itself.”

Functional and attractive, a slate-paved ambulatory connects the abbey church with the monastery. Along its sides are small chapels for the private celebration of Mass. They are furnished simply with wooden altars, ceramic candlesticks and lavabo dishes. Variety is achieved by the different arrangements of the altar supports, carefully selected crucifixes and the colors of the ceramic appointments. In addition, contemporary Stations of the Cross, gesso panels sculpted by Jogn Riva, hang in small recesses and alcoves along this corridor. The play of light and shadow, the experience of nature through the large plate glass windows and the assorted textures of natural materials lend to the beauty of this passageway, which repeats the design theme of the entire complex.

Resolving the problems of the changing functions of the Church and of the abbey’s affect on its users took 18 months of travel, investigation and conversation. Designing the form and constructing it took another 3-1/2 years.

Immensely satisfied with the results, Abbot Martin Byrne says, “The more we use it, the more conscious we are of how right it is. Christ-Janer's taste is impeccable, and everyday we experience that artistic and functional rightness.”

Saint Mary's Abbey is the free creation of an architect and of a community of Benedictine monks, whose response to current needs demanded a structure which speaks to the world of the relationships among God, man and the people. There is the “human stamp” upon it all.

The new Saint Mary’s Abbey is a dynamic structure of great brick blocks resting quietly overlooking the broad Morris County valley. Its fortress-like quality recalls the dedication to prayer and service to one’s neighbor which is the heart of a monk’s life. The site is hilly yet the new buildings form an organic cluster that will allow further growth and expansion. The geometric planes achieve a beauty of form which frustrates photographers who try to capture completely the effect. In response to this frustration, Christ-Janer said, “Architecture is to be lived in, not looked at.”

Photos: GIL AMIAGA
Since the abbey church is not a parish facility, it has no baptistry. Yet the holy water font at the entrance, a large block of Mankato marble with a bronze dish, serves to remind the Christian of his initiation into the People of God through the water of baptism. To the right is a walnut bas relief, carved by a monk of the abbey, depicting Saint Benedict, the Father of Monks. He holds the Holy Rule, with his right arm raised to bless and to teach.

To the left is the Paschal Candle, recalling the Easter mysteries in which Christ’s resurrection is light and life. Throughout the entire abbey, the architect handles light and shadow in dramatic ways.

The clarity of structure speaks honestly of the materials used: brick, concrete block and steel. The architect designed the Church Proper to serve worship rather than to distract the community, and the space is round to create unity of participation. The floor slopes gradually to the center, drawing all the people together to the altar. Outside the narthex screen, the floor is aggregate concrete; within the circular nave, the more refined materials of terrazzo, mahogany and marble are used. Huge portals define the worship area. The pews and stalls for the monks, the chairs for the concelebrants and presiding celebrant, credence tables, the table for the gifts and the lectern are of mahogany to provide warmth without disrupting the overall reverence of the design.

The altar is a 5-foot square block of Mankato marble supported on four pedestals of the same material. Its design effectively communicates the concept of the Eucharistic liturgy as both sacrifice and metal. Its shape fits the space around it — the round, rail-less sanctuary — without creating a barrier between the 120-seat choir and the 800-seat nave. On the central axis with the altar, in the middle of the monks’ choir-stalls and raised up two steps from the level of the sanctuary is the chair. From here the celebrant teaches, presides over the assembly and leads the congregation in the liturgy of the Word.

The sole feature of The Lady Chapel is a life-sized PIETA. Executed in copper by Mary Eiridge, this beautiful and rhythmic sculpture is a happy blending of the traditional and contemporary in ecclesiastical art.
A Contemporary Synagogue
FLEXIBLE, FUNCTIONAL & DRAMATIC

Temple B'nai Jeshurun, Short Hills, N.J.

Main Sanctuary: Diamond-shaped, the Sanctuary accommodates 1,000 persons when the balconies are used and at some points reaches a height of 80 feet. The walls are vertical surfaces of exposed brick, which rise on either side of the Chapel to the full height of the wood-beam roof. The floor carpet, specially dyed burnt orange to blend with the warm mahogany tones of the pews and other wooden fixtures, complements the beige wall panels.

A sense of the historical, the present and the eternal, dominates the space and movement within this Temple of the oldest and largest Reform Jewish Congregation in New Jersey. And most essential, the architectural design and the function, flexible and reverent, are one.

Completed in September 1968, the structure, located just off South Orange Avenue in Short Hills, was designed jointly by Pietro Belluschi of Boston and Gruzen & Partners of Newark and New York.

Consistent with the philosophy of unity, one main entrance serves as access to all facilities within the building. School children use a side entrance during inclement weather. Immediately accessible from the entrance lobby are the three main elements comprising the Synagogue complex: the main Sanctuary, with 1,000 seats, directly ahead; the Chapel, accommodating 350 persons, to the left; and the Auditorium-Social Hall, with a capacity of 900 seats, to the right.

Since functional flexibility was a major concern of
The $3-million Temple of the Congregation B'nai Jeshurun is constructed of a special warm-toned brown brick with terra cotta trim and copper roof used to give the structure a deep and rich patina of brown and bronze tones. A band of fenestration between the body of the structure and the roof adds an ascending quality to the massive building.

Main Entrance: A brick courtyard highlighted by a pool and fountain, beautifully lighted at night, greets the visitor approaching the Temple's entrance. A ring of concrete benches and smaller shade trees concentrically surround the pool. The parking area is so designed on descending levels that an array of forsythia bushes and berms conceals the parked cars.

the architects, lounges, which can be used to expand any of the adjacent rooms, separate each of these three main first-floor areas. The main sanctuary area expands to a combined capacity of 2,600 seats by means of opening long folding walls located along two sides of the Sanctuary. Continuous pews increase the feeling of total community participation as the congregation surrounds the pulpit on four sides.

At the apex of the diamond-shaped Sanctuary, the walls spread to frame the stained glass window designed by Jean-Jacques Duval. Each of the ten six-foot panels in the vertically ascending window contains an abstract letter representing the Ten Commandments. The vertical shaft of light created by the window is carried across the ceiling by a 12-foot deep skylight containing most of the interior lighting and providing natural light during the daytime. At night, very powerful outside lights illuminate the thick stained glass so that the window is clearly visible during evening services.

The 30-foot Ark, the focal point of the Sanctuary, is a sculptured wood form which reaches upward and separates into two wings framing the stained glass window. Designed to match the mahogany of the Ark and flanking it, the 18-foot organ pipes are an integral part of the form of the pulpit and the Ark.

Other spaces on the first floor include studies of the Rabbis and the Cantor, administrative offices, nursery school and Golden Age facilities as well as a Judacia Shop, museum, kitchen and drama-stage areas.

Seventeen classrooms, a Youth Lounge and library are on the lower level. A large octagonal space with a raised ceiling and a dropped floor, the Lounge radiates with orange, red and purple furnishings to dramatize the off-white walls.

Designed to meet the contemporary needs of the men, women and children who worship, study and gather in it, this Temple proclaims the ancient injunction from the Shema, which is on the doorway leading to the Sanctuary: "Thou shalt love the Lord thy God, with all thy heart, with all thy soul, and with all thy might." And in modern usage, B'nai Jeshurun has heart, soul and might.
When the Methodist congregation approached Thomas, Kolbe, Thomas, Poponi, architects, one of their main concerns was economy. They presented the designers with the open challenge of planning a new Church with a sanctuary and its ancillary spaces for 180 persons and several Sunday School classrooms. Their needs were minimal.

So together architect and client selected a wooded, gently sloping site at the corner of Haddonfield-Sorrel Horse Road and Osler Avenue in Pennsauken. A primary consideration was the preservation of the existing large shade trees.

The triangular shape of the Church resulted from two factors: 1) that the design solution express the action of the liturgy, and 2) that the structure relate naturally to the site and the surrounding residential community.

Under the protection of the roof, the entrance is accessible from either the street or the parking area. The strong roof form narrows downward to a point at the Narthex to emphasize the low, human scale of this entrance.

Located at the base of the triangle, the chancel allows the greater number of pews to be closest to the center of worship. The widening perspective illusion created expresses a feeling of a much larger space than if all the lines converged to a single point.

The interior roof structure is visibly expressed through the use of laminated wood arches diminishing in size and a wood roof deck. Natural light and ventilation filter through continuous horizontal windows at the low soffit, not visible from the interior or exterior. Additional natural light washes the rough brick chancel wall from a glass strip at the step in the roof structure. Also, artificial lighting is located in this horizontal hidden location. Through thoughtful provision for natural and artificial light, the architects have eliminated all hanging fixtures which would break up the spatial relationships.

Small and intimate, all elements of this Church design work well together in a visible expression of faith.
SITE PLAN: The triangular-shaped Methodist Church of East Pennsauken blends naturally into the abundantly wooded area of the gently sloping site.

MAIN ENTRANCE: Accessible from both sides, the entrance is protected by the roof overhang. The step up in this roof provides a means of natural light for the chancel. Exposed, unpainted concrete block, off-white in color, is the exterior material.

INTERIOR: Irregularly patterned brown clinker brick forms the wall behind the altar. Oak pews and a green concrete block wall add warmth and color contrast. The wooden cross in brass trimmed.
A sky with no stars or clouds—a church without works of art—though the infinite canopy, and the adequate shelter are still there, how much less they mean to us! In the starless sky we are deprived of the mystery of distance and the wonders of the majestic pattern of the cosmos. We are deprived in the cloudless sky of exquisite variety—the accent of a tree caught in a shaft of sunlight, or a craggy mountain wreathed in mists. As we walk into a building naked of the sculptor's or painter's art, we are deprived of a great human need, a need which, although demonstrated by the history of man's dwelling places, has in recent times been questioned. Architects who have become sensitive to this need are, once more, asking the artist to take his part in shaping our environment. What is his part?

In seeking the answer we might first examine the ways in which art has been used. An extension of the primordial creative power, it can take many paths. These paths branch out in three directions:

First, there is the path of decoration. The desire to beautify is of such deep and mysterious origin that we find it even in the animal world. The male bower bird arranges flowers and stones in a pattern around its mating place. If the pattern is disarranged, the bird will restore it to its original form.

Alternatively, the desire to beautify may appear as a definite effort to communicate to others some delight which has touched the artist. Heinz Warneke's little carved oak panels for Trinity Church (Upperville, Va.) are in this category.

A second path uses art as visual language. From cave drawings to modern road signs, the artist can convey the idea or tell the story regardless of time, place, or nationality.

No knowledge of archeology is needed to understand the drama enacted between man and bison at Altamira 20,000 years ago. In Europe we need not speak French to understand the meaning of a road sign that depicts a child running. Where the message is intended for a special audience, symbolism is used. It may take the form of gesture, things animate or inanimate, non-objective shapes or abstractions.

A third path deals with the expression of feeling and intuition. Rooted in magic, it has had since paleolithic times a place in the world's religious mysteries. Where the eternal question is asked "Who spake all things from nothing?", "Who in this bowling alley bowled the sun?", the suggestion of an answer is sometimes found in works of art. An idea is presented in ways which move and mold us.

Whether the artist walks the path of decoration, narration or magic, or even all three in a single work, architects have for centuries made use of his talents. In the architectural setting, the work of art performs a dual role. In addition to its own intention, it provides a focal point, color or texture.

Bruno Giorgi, "Figures," Brazilia.

Antonio Sacramento, Cross at Terminus, Valencia, Spain.
Partly as a revolt against the insipidity of so much 19th Century art and partly owing to the movement which originated at the Bauhaus, our 20th Century architects have shied away from the artist. They sought within the pure forms of architectural design to replace these complementary arts by the manipulation of mass, light and building materials. Aesthetically exciting and intellectually stimulating as some of the results have been, man’s sense of isolation in these surroundings is often acute. He has an insufficient scale by which to relate himself to his environment. Many of his most important emotions are untouched. No stars stud his sky.

Although architecture can create order from chaos, glorify, suggest stability and security, overawe or depress, frame a view or give dignity to a function, the limitations of its language have become clearly recognizable. The moods it can set are many, but it cannot express the emotions of love, passion, pity, horror, sorrow, tenderness, yearning, or joy. These are the language of the sculptor or painter. The poignant revelation of spiritual love in Ribalta’s painting of St. Bernard’s dream can be forgotten by no one who has seen it at the Prado. What words or architecture could describe man’s suffering over the destruction of war as does Zadkin’s statue in Amsterdam, rising from the city square like an agonized prayer.

Thus it is that in our houses of worship the inclusion of works of art is of paramount importance. It is noteworthy that even Le Corbusier in his chapel at Ronchamps felt the need for color and symbol. The highly decorated doors and the brilliant stained glass not only lend life and sparkle to the whole inner space but point up in a score of ways the sacred purposes of the chapel.

In including works of art as a part of his building, the architect, in the position of a conductor, must ensure that each individual voice in his choir contributes to the harmony of the whole. It has been his burden to do considerable preliminary work with client and congregation so as to achieve a meeting of the minds on what to build and how to build it. As a result he has more invested in time, thought and effort than any one else. It is his advice, therefore, that should be sought when art is being considered.

Where economy and simplicity are important, the works of art might be quite modest, as for example a tiny detail on a font, a single carved figure on a plain wood cross, or a lovingly handsewn altar cloth. Alternatives could be a line drawing on a white wall, a carved pew end or panel, a banner, a tapestry, or a wall hanging stitched to an artist’s design by members of the congregation.

Perhaps the art could be a little animal or a flower carved or painted unobtrusively for the observer eyes of a child. These suggest love and thoughtfulness, gratitude and delight in the many gifts of God.

For a church or temple where more ambitious works of art are contemplated, the architect can choose an artist to work with him at the time he embarks on his drawings. In working together, the architect and artist can achieve harmony of concept and solve problems of placement and lighting. A fine example of this harmony may be seen in Chichester Cathedral where John Piper’s tapestry is used for the reredos. At close hand the colors seem exceedingly gaudy. But the architect and artist well understood and planned for the diminishment of color which distance and low key lighting would cause.

Sometimes, by happy chance, some fine work of art is found which can be placed with wonderful effect in strangely contrasting surroundings. At New College, Oxford, Epstein’s Lazarus stands in a 12th century chapel. The emotional impact of this eight-foot marble figure in the small, dimly lit sanctuary is staggering.

It should be remembered that it is the artist’s role to seek ever fresh ways in which to express more dramatically and more poignantly those things which spring from the eternal source, and that he must be given the freedom to do so within the bounds of his setting.

The creative manifestation of the times brings new symbols, and also fresh ways of suggesting ancient ones.

It is because the artist can say things that can be said in no other way that his work is essential to us. We need the decorative arts to charm us and to humanize our surroundings. We need the language of art to tell us things we should know or need to be reminded of — both past and present. We need to be reminded of our heritage and our history. We need to be reminded of the reason for our presence. We need the mystery of fine works of art to evoke our deepest sensibilities and to sharpen our awareness of the universal essences so that we may, in the words of Teilhard de Chardin, “bear witness to the mighty reality and exalted beauty of God so far as they are reflected in his earthly works.”
Recently the artist-craftsman has been creating glass panels for the enrichment of architectural environment which, hopefully, will stimulate and inspire the enhancement of architecture in public buildings and private houses. Glass has broken away from its purely religious context and the availability of new and abundant materials such as plastics and a variety of resin adhesives used with glass has freed the artist from traditional methods of construction. Farbigem is the name used by Willet Studios for a technique recently introduced by them in the U.S. from the Netherlands.

Farbigem eliminates the black lines around pieces of glass of the type that have been used in traditional leaded stained glass windows over the centuries. Lamination is the principle of this technique, with layers of multi-colored glass built out in relief from a base sheet which is Plexiglas between two layers of plate glass. The bonding is chemical and built into the “glue.” Traditional laminated glass is limited in size and heaviness but farbigem panels can weigh up to several tons and replace two- or three-story walls.

Willet Studios has used the technique in a large window for the Lutheran Theological Seminary in Columbia, South Carolina, also in a window expressing the philosophy of Teilhard de Chardin in the Riverside Park Methodist Church in Jacksonville, and in a number of smaller commissions. However, the Willets feel that the medium is ideal for use in non-religious buildings, such as banks, hotels and restaurants where it is widely found in Europe. To arouse interest in this approach they have shown models and sculptured art forms in the farbigem technique at the Museum of Contemporary Crafts in New York, the Philadelphia Art Alliance and, during the spring of ’69, at the Taft Museum in Cincinnati, where fourteen pieces of non-religious Willet glass appeared in an exhibit called Glass of Today which was hailed by Jeanne Powell in the Cincinnati Enquirer as a “persuasive argument for changing traditional thought about the medium of glass . . . This is glass today, an exciting medium, with fascinating color possibilities and versatile forms.”

The medieval connotations built into stained glass over the ages have been hard to dispel. Church committees, unfamiliar with the new art and architecture, are understandably cautious about spending the congregation’s money. The average man in the pew still tends to think in terms of Hoffman’s “Christ Knocking at the Door” if left to his own devices. He is desperately in need of an enlightened architect to guide his thinking towards new concepts of architectural environment in key with today’s way of life. As today’s liturgies and ways of worship are changing so is the architecture that houses them. Glass is ready and waiting with beautiful new art forms to enhance and glorify today’s religious architecture and to go a step further into the secular world of business, industry, education, government, wherever beauty is sought.
ARCHITECT ESTABLISHES SCHOLARSHIP

Frederick B. Chadwick, AIA of Bay Head has established an annual scholarship in the amount of $300 for a worthy student studying architecture. Mr. Chadwick feels that "It is increasingly important for all of us in the profession to recognize the need and responsibility we have to those future architects who will one day join us in practice. It is my sincere hope that others will find the means to support this program and I, for one, will try to gain additional contributions."

The Scholarship will be administered by the Board of Governors of the Scholarship Foundation of the N.J. Society of Architects which was established to provide grants and loans to architectural students for the purpose of recognizing scholastic achievement, marked talent or potential for success in the profession.

ARCHITECTURAL AWARDS PROGRAM

Plans have been announced for the second annual North Jersey Architectural Awards Program sponsored jointly by the North Jersey Cultural Council and the Architects League of Northern New Jersey to create public awareness of good design in building environment.

Chairman Frank Adler, AIA, of Paramus said nominations will be accepted until June 15 for structures built since 1960 in Bergen, Passaic, and Sussex Counties in commercial, housing, industrial, institutional, public building, religious and miscellaneous building types.

The awards jury will include outstanding professionals in design, architecture and art. Winners will be announced early next year.

Addenda

Jno J. Baldino, AIA, Consulting Architect, moved his office to 33 The Circle, Passaic, New Jersey 07055. Consultation by appointment only, 201-777-4536.

Burton F. Weisbecker, AIA announced that Robert Earl Sussna, AIA, formerly an associate became his partner on March 1, 1969. The firm is now known as Weisbecker and Sussna, Architects, and will continue in the general practice of architecture and planning at 10 Nassau Street in Princeton.

David Dibner, AIA, lectured to the Students of a Graduate course in American Civilization at Seton Hall University on the subject of Contemporary American Architecture. Dr. Louis de Crenascol, Chairman of the Department of Art and Music, states that he "succeeded admirably in conveying to the students the impact that the architecture of today will have on future generations. Until now it is doubtful that in their young minds they were aware to what extent architecture can influence man."

Architect Barrett Allen Ginsberg, AIA has announced the opening of his architectural office at 578 Livingston Avenue, North Brunswick, New Jersey.

Milton S. Augenblick, AIA, has been made an associate in the firm of Edward Durell Stone and Associates.

The James Ferris High School in Jersey City, designed by the Office of Valdemar H. Paulsen, AIA, was selected as one of five schools in the U.S. to be included in a film to be shown to Boards of Education, PTA's etc. nationwide. The basis for selection was "simply that it is a superlative school...a beautifully designed school made possible by the community recognizing the educational needs of its youth..."

Tischler and Comerro, AIA of Paterson, were winners of the annual Spectrum awards for their unusual color treatment of the public lobbies and reading rooms in the rehabilitated Danforth Memorial Library of Paterson.

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Travelling Exhibit

The Travelling Exhibit is an important program developed by the New Jersey Society of Architects for the purpose of bringing to the people in New Jersey graphically, architectural thought current among this State's leading architects. The presentations which follow were selected by an impartial jury to join the award winners of the 1968 Architectural Exhibition in a new Travelling Exhibit of interest to those who are concerned with the design quality of our physical environment.

To be a part of the Travelling Exhibit is in itself an honor and reflects great credit upon those owners and architects who have managed to develop and execute designs relevant to our time.

Edward M. Kolbe, Jr. AIA

Little Falls Public Library
Little Falls, New Jersey
Valk & Keown/Architects
Upper Montclair, New Jersey

120 Dwelling Units for the Elderly
Brick Township, New Jersey
Paul Fortune Losi/Architect
Toms River, New Jersey
and
William E. Lehman/Architect
Newark, New Jersey

Bergen Community College
Paramus, New Jersey
Frank Grad & Sons/Architects
Newark, New Jersey
450 Garden Type Apartments for Rutgers Pelcataway & Edison Townships, New Jersey
Mahony & Zvosec/Architects Princeton, New Jersey

A Middle Income Community in an Urban Setting
John Fitch Way III
Trenton, New Jersey
Kramer, Hirsch & Carchidi/Architects Trenton, New Jersey

Other projects selected for the Traveling exhibit were: All Faiths Chapel, Jerome Morley Larson, AIA, of Spring Lake Heights; Rosenbaum Residence and Temple B'Nai Or Synagogue and School, Donald Chapman, AIA, of Summit.
In this comparison with oiled plywood forming, Weyerhaeuser® factory-coated plywood won. Hands down.

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