

# FAITH & FORM





# The Decade Ahead in Religious Architecture

## THE 30th NATIONAL CONFERENCE ON RELIGIOUS ARCHITECTURE



**April 29 - May 1, 1969**

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To provide an opportunity for pastors, building committee members, architects, consultants to hear eminent authorities discuss aspects of the current scene in religious architecture and art, with forecasts for the future.

To offer participants an insight into the theological trends of today which will affect their planning for the construction of houses of worship and religious education.

To stimulate discussion of the lessons to be learned from the past, and to project and evaluate the needs of the future.

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An Architect's Diary

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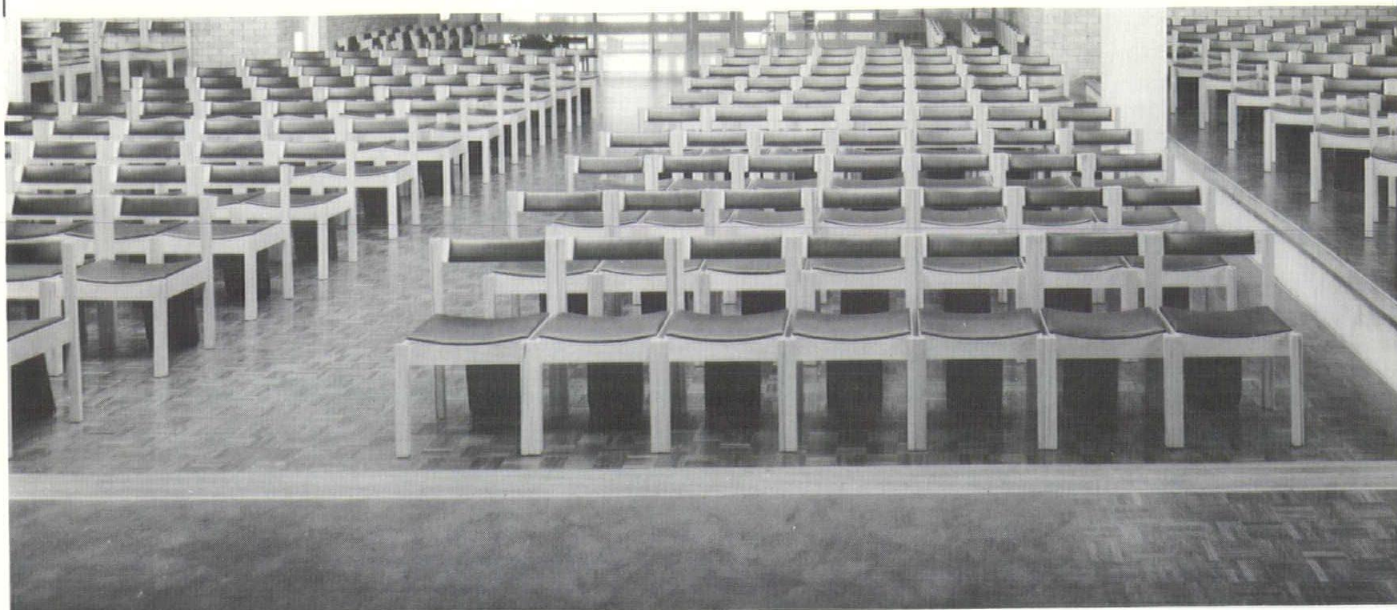
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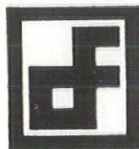
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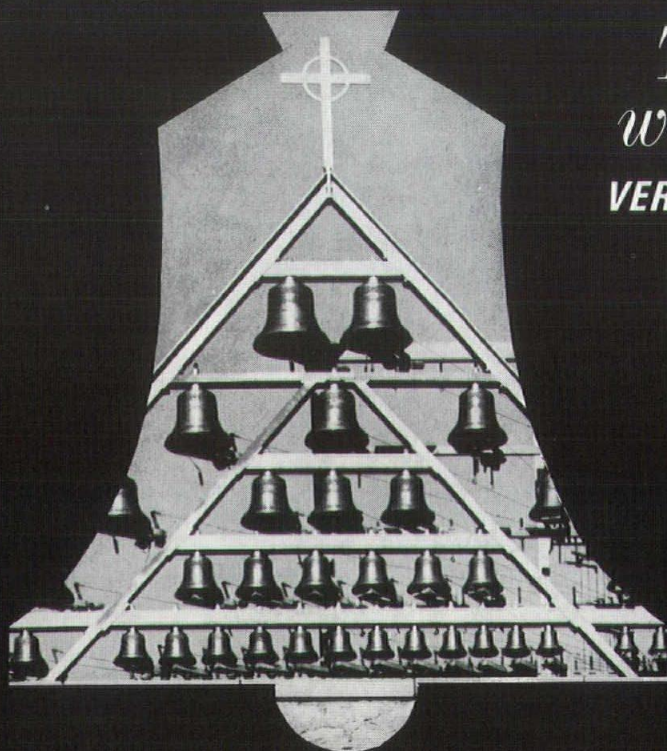
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# NOTES & COMMENTS

## FAITH & FORM Fund

The Guild for Religious Architecture extends thanks to the AIA members who have contributed to the FAITH & FORM Fund, and to those who sent in gift subscriptions to the Guild quarterly.

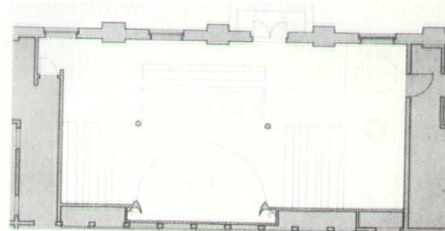
FAITH & FORM is sent to all corporate members of the Institute without charge as an educational service. Coming issues of the journal will be concerned with developing trends in religious design, i.e., the multi-use of worship space, the interfaith worship facility, the urban church, coverage of the St. Louis Conference, picture stories on award-winning designs in religious architecture and art, etc.

FAITH & FORM is published to provide the most current information available on problems of design and liturgy as related to religious architecture and art. □

## Honor Award— Pennsylvania Society of Architects

A recent Honor Award Winner in the Pennsylvania Society of Architects is the Chapel here shown in plan and photo. The project is the work of Otto E. Reichert-Facilades, architect of Philadelphia.

It is a remodeled interior space in an old building belonging to Emanuel Evangelical Lutheran Church, which is an urban mission in a new public housing project. It is acces-

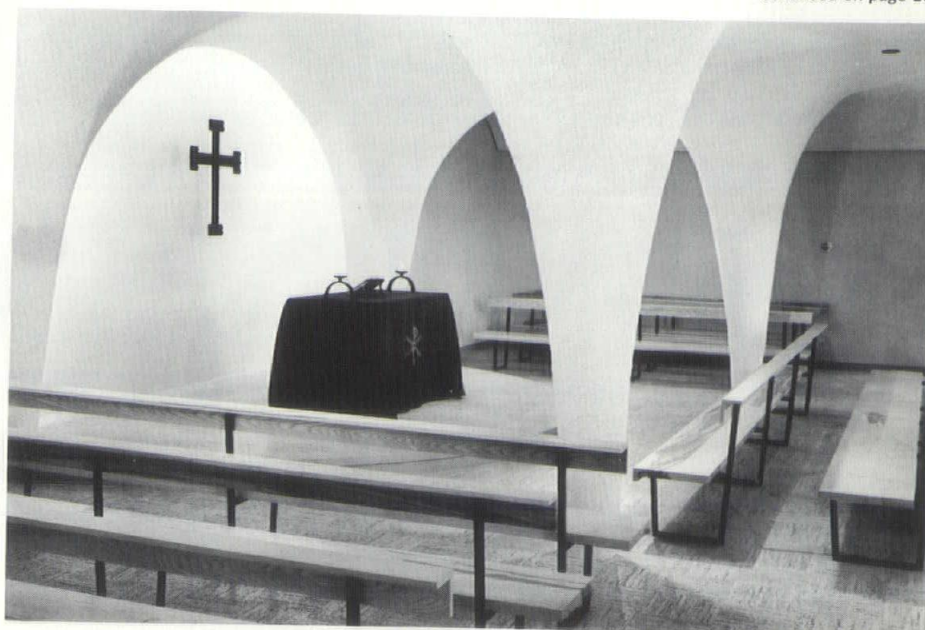


sible directly from the sidewalk, and is open days and evenings.

The principal lighting of the space is provided from the edges of the recessed arch, the flat surface of which is intense yellow. Everything unnecessary has been filtered out. One piece of furniture serves as altar and pulpit, a minimum variety of materials and finishes is employed. The austerity is balanced by sensuous shapes and textures.

One is troubled by the fact that there is a lack of reality in the environment. The surfaces of the room have almost nothing to do with the actuality of the fabric of the building itself, and so the total quality is one which is as close to stage scenery as it is to architecture. This is a very serious criticism of any space intended for worship. Although one can adduce reasons to justify it in a remodeling project, it is enlightening to recall the remodeling project at Gethsemani Monastery (FAITH & FORM July '68) where the result of the remodeling was that the quality of authenticity was gained rather than lost. □

Continued on page 26





# BOOK REVIEWS

*APOLLO IN THE DEMOCRACY*  
by Walter Gropius, McGraw-Hill  
Book Co., New York, 1968.  
178 pages, illustrated, \$12.50

REVIEWED BY:  
E. A. Sövik, FAIA  
Sövik, Mathre & Madson  
Northfield, Minn.

In our day, because the patron or client is no longer the cultured aristocrat but the general citizenry, it is required that the whole body politic be educated in the understanding of beauty.

Beauty is not to be desired only for itself but because it supports the ethical.

We must seek in design to provide for individual liberty and private imagination, but also to insist on a general coherence and order. Diversity should be within unity.

Humility, which serves the total harmony must replace the conceit and self-assertion of rugged individualism.

The architectural profession has been con-

cerned with isolated buildings while it should have been involved with systems and cities.

Artists should be involved in the development of prefabrication; it should not be left to commercial minds.

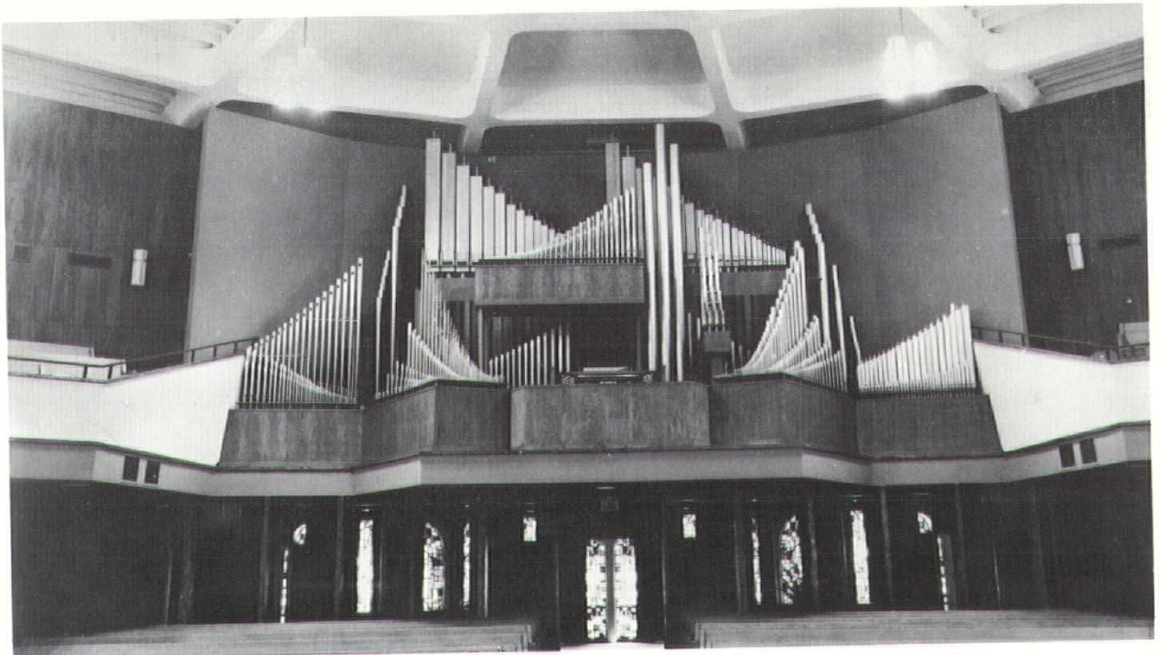
These are things we have all been reading or hearing for a long time. And these (and many other familiar ideas) are what Gropius writes about in *APOLLO IN THE DEMOCRACY*. The book is an anthology of speeches and essays which are mostly tried and trite. But like many trite things they are true, and they never seem truer than when Gropius says them.

There is an old story of the man who belatedly got around to reading Shakespeare and commented that the Bard was a frightful plagiarist. One gets that feeling reading *APOLLO IN THE DEMOCRACY*. But like Shakespeare, Gropius is an original. He is the old prophet, the ancient sage. And even if he has been quoted, paraphrased, cited and interpreted for fifty years—so much that we think we know him—to read the original is a

good experience, a walk along the foundations. So I commend the book, not because there is much new, but because it is immensely worthwhile to listen to a man who has been wise for half a century and is still neither bitter nor weary. He is the sort of company we ought to keep.

The essays are mostly short. Some are speeches for special occasions—a birthday party, the bestowal of an honor. One is a magazine article clearly written in flowing journalese for the broad public. At the book's end is a series of short reminiscences of experiences with other men of great stature—Behrens, Wright, Mies, Stravinsky and LeCorbusier. The last is the longest and is a beautiful account of the associations of two fine and very different men, who met infrequently but over a long time-span. Each was full of regard for the other for, I should imagine, each found in the other someone of his own stature, capable of the long and panoramic view and of the same intense and persistent dedication to the twentieth century.

Continued on page 29



Whenever possible, the organ should be installed within the main walls of the sanctuary or auditorium. Absorbent wall or ceiling materials, heavy carpeting and drapes that destroy sound reflection should be avoided. Competent designers can exploit unlimited variations of the natural logarithmic curves of pipe ranks for pleasing appearance.

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St. Mary's Cathedral, Lansing, Michigan. The Most Reverend Alexander M. Zaleski, D.D., S.S.L. Mayotte-Webb, Architects.

View of the renovated cathedral sanctuary from the transept Blessed Sacrament Chapel. Renewal of an interior implies more than removal. Concepts of space and placement of appointments to allow for episcopal ceremonies, parochial celebrations and private devotional needs are to be taken into account in the renovation of an existing interior.

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## LETTERS

*FAITH & FORM* invites readers to submit letters of comment on material presented in the *Guild journal*. We hope thus to provide a continuing dialogue. Within the limitations of space we will print or excerpt from as many letters as possible.

I would appreciate the opportunity to comment on Mr. Sövik's review of Mr. Louis Redstone's recent book, *Art and Architecture*.

Mr. Sövik attempts to draw several morals from the fact that the famous Kolbe nude in the Barcelona Pavilion was, in his words, "a late introduction." According to Peter Blake in *The Master Builders*, however—and this is surely the crucial point—"Mies always intended to put a figure into his little court," a Lehmbruck which became unavailable at the last minute. Hence while the Kolbe was clearly autonomous, i.e., conceived without any thought of Mies' courtyard, can the same be meaningfully said of the latter if indeed it was intended to house some such a figure all along?

Secondly, the Nivola in the courtyard of Saarinen's Yale College to which Mr. Sövik refers is but one of some twenty or thirty pieces which grace this remarkable complex in every conceivable manner. There are major free-standing works even more impressive than the one illustrated in Mr. Redstone's book at one end of the spectrum, minor but effective bas-reliefs incorporated into the walls at the other, and just about everything—fountains, light fixtures—in between. Which, then, represent the "best," or the "only," or the "really contemporary" relation between sculpture and architecture? Or take an ancient building like the Parthenon, which as we all know had full figures in the round on each of its pediments, friezes in low relief running the length of the building inside the colonnades and a huge free-standing statue inside the temple proper. Same questions as above, regarding the "ancient" relation between sculpture and architecture.

Third, mass and space. The exteriors of the great Byzantine churches and the Gothic

cathedrals were both surely conceived in terms of mass; yet the former were for the most part quite austere while the latter welcomed all manner of sculptural enrichment. The interiors of the Gothic cathedrals were no less clearly spatially conceived, and expressly ruled out all but the most minor sculptural ornamentation—yet accommodated themselves to vast expanses of stained glass; in Malraux's felicitous phrase, the "mosaic given its place in the sun."

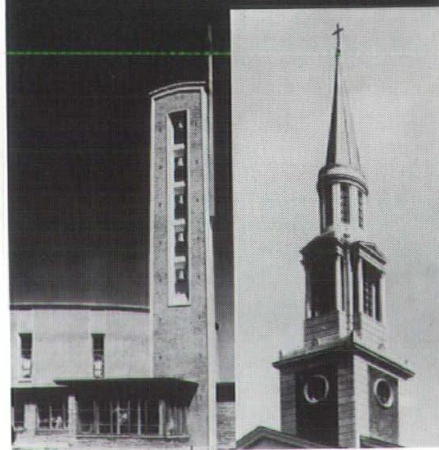
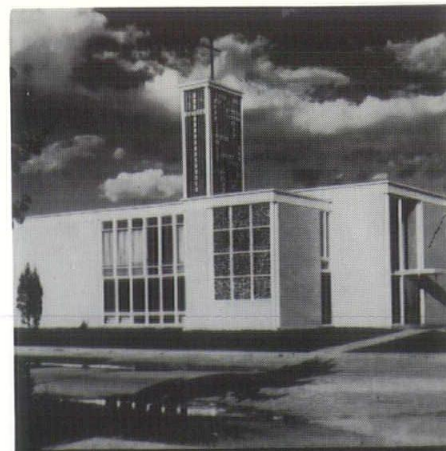
The only safe generalization about the relation between art and architecture is that there are no safe generalizations about the relation between art and architecture.

Robert Sowers  
November 15, 1968

The lesson which seemed to me to be supported by the material in Redstone's book is not that art and architecture don't belong together, nor that the architect should ignore the work of other artists in his planning. The photos did seem to me to support the position that neither architecture nor the other arts profit when the distinction between them is blurred and one becomes the servant of the other. In the last week I have read Robin Boyd's *The Puzzle of Architecture*. He goes a bit further than I was prepared to go in his generalizing on the subject: "The architecture—art affair is historically unsuccessful, from the Sistine Chapel to Coventry Cathedral."

I am quite willing to try to generalize out of particulars; this is an honorable process of thinking. But there is the other kind of thinking that goes the other way—in which one particularizes out of generalities, and Sowers' implied caution is more to the point here.

E. A. Sövik  
December 20, 1968



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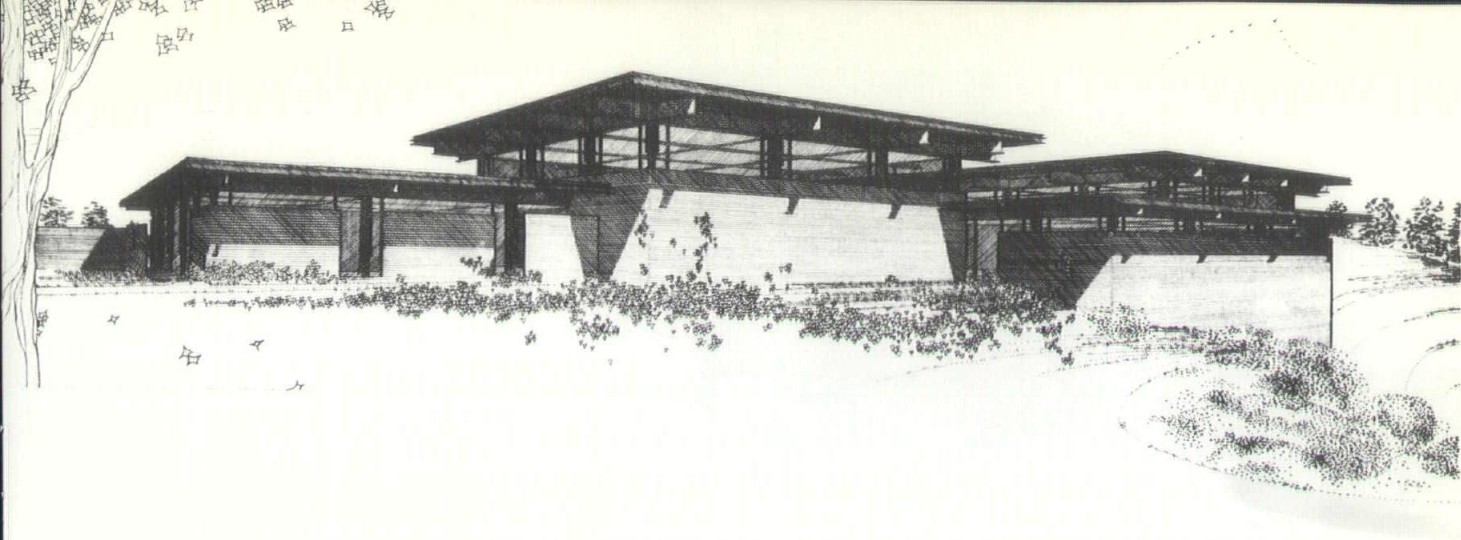
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## The Religious Facilities Center At Columbia, Md.

by William L. Gaudreau  
Gaudreau, Inc.  
Baltimore, Md.

When a new city, covering almost fourteen thousand acres, populated by 110,000 people, providing employment for 20,000, is projected, great new opportunities and challenges confront planners, architects and designers.

This is part of the challenge of Columbia, Maryland. Located in Howard County, Maryland—equidistant by time, from Washington and Baltimore, Columbia now promises to be one of the brightest links in the east coast megalopolis chain. Actually, 14,500 acres were acquired. This is a land area slightly larger than Manhattan Island. Virtually all of the acreage had been in farmland. Howard is the only county in Maryland not bounded by water or another state, so Columbia can truly be described as Central Maryland. The county abounds in history and tradition.

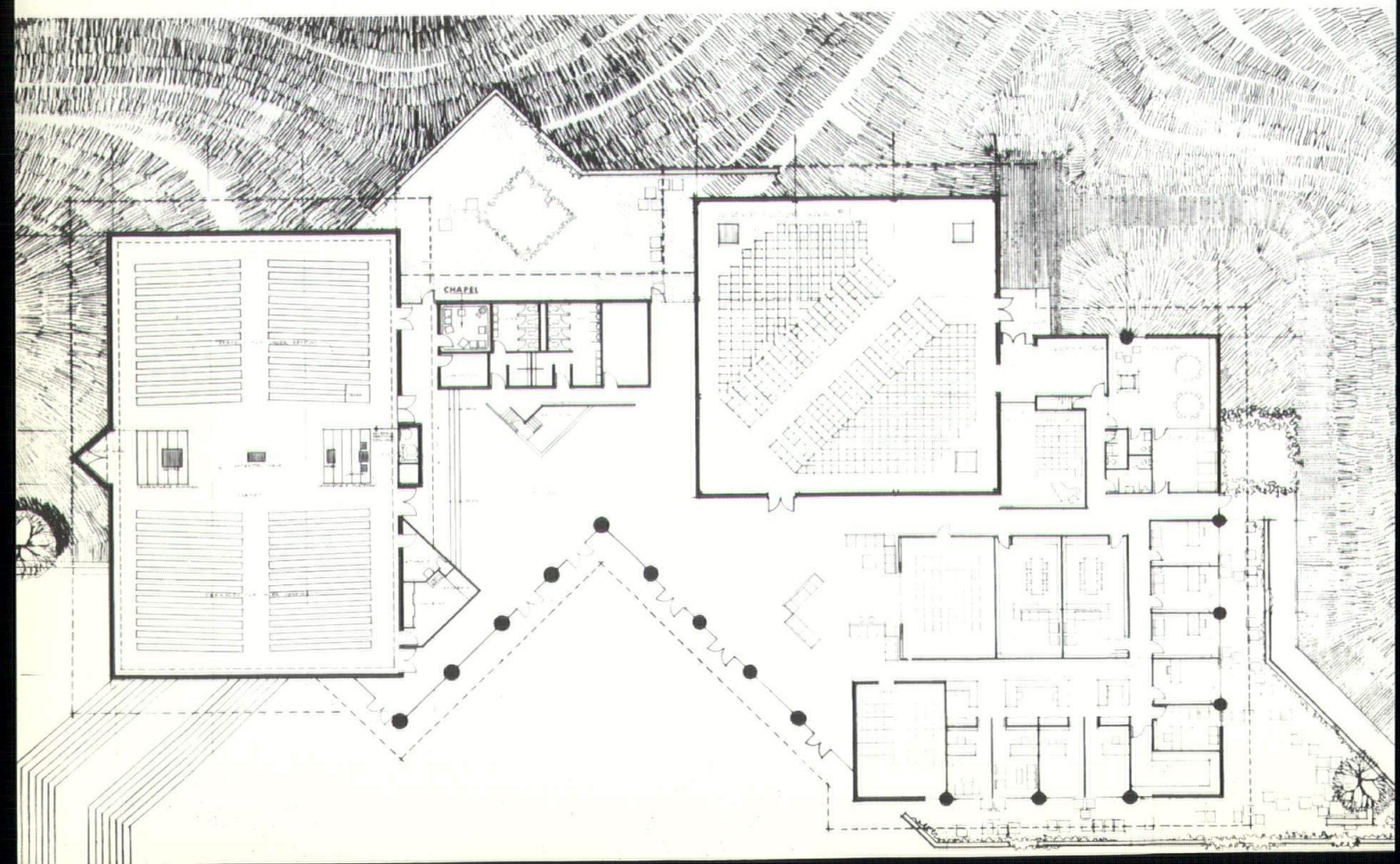
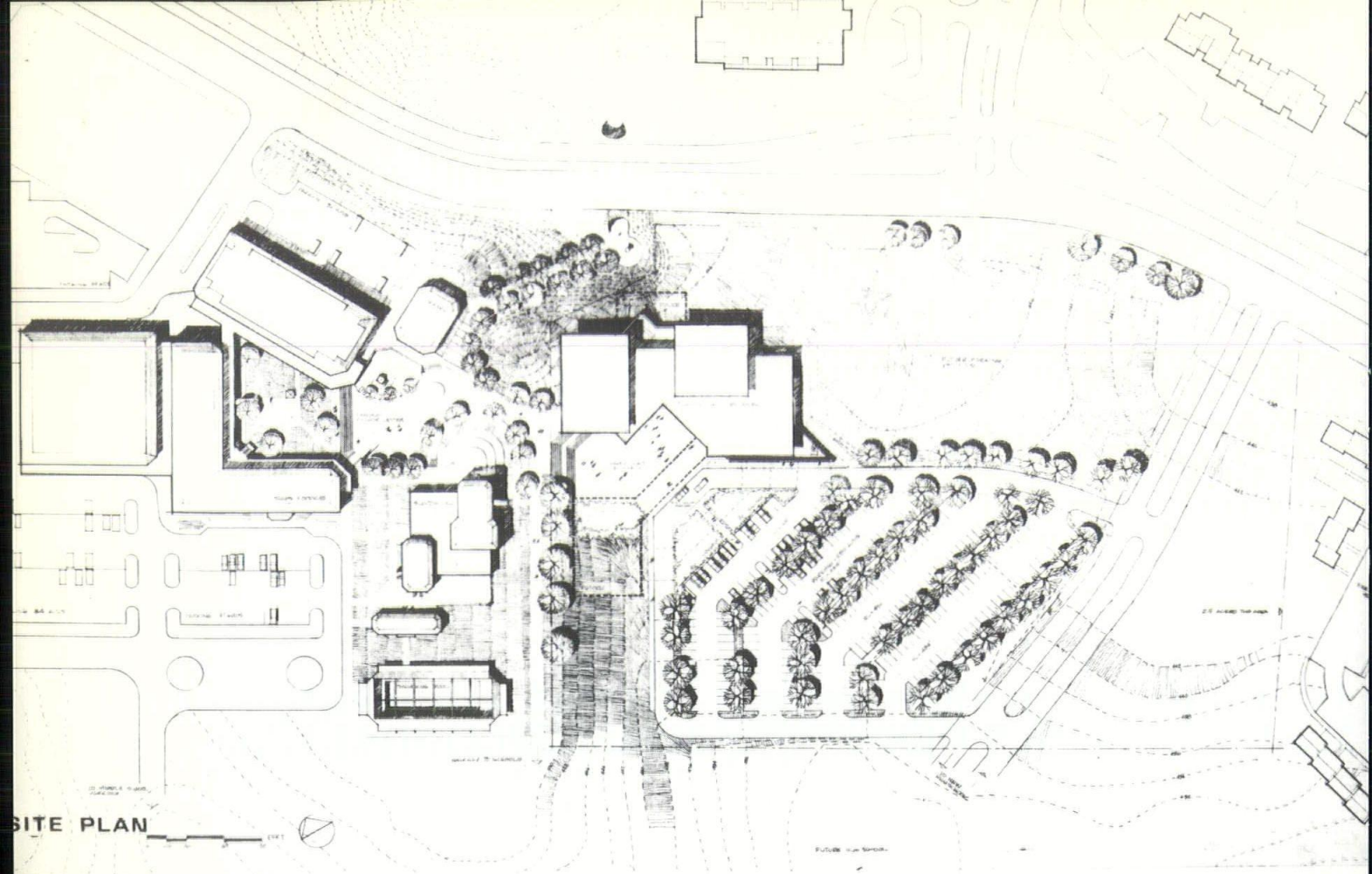
Financed largely by the Connecticut General Life Insurance Company, Chase-Manhattan Bank, and the Teachers Insurance and Annuity Association of America, Columbia is rapidly becoming a reality. The pattern for the entirely new community was conceived, and is being carried out, by James W. Rouse of Baltimore. Mr. Rouse is a mortgage banker, and his firm now has branch offices in all parts of the nation.

Since the end of World War II, James W. Rouse has frequently gained national and world-wide attention for his innovative ideas in shopping center development, a field in which his firm is active in more than a third of the states of the nation. In urban renewal activities Rouse has been an advocate of establishing and maintaining strict building and maintenance standards, and in being a sponsor of the movement that created the nation's first court to deal exclusively with housing law violations in Baltimore. He also converted the site of a large mid-city golf course into an entirely new balanced residential, shopping and recreational community known as the Village of Cross Keys within the city limits of Baltimore.

Often accused of "over-planning," the concept of Columbia has been put to many tests. Land acquisition took almost a decade; and during the latter years of this work, educators, engineers, sociologists, economists, and representatives of almost all academic and scientific disciplines were brought together on a regular basis to present reports on utopian approaches to community planning and living.

As it becomes a lived and worked in community, Columbia is nine distinct







villages—each projected for ten to twelve thousand people, around a central non-residential service area. At planned locations, industrial parks are being developed and occupied primarily by research and development firms, warehousing and service-oriented industries. The Johns Hopkins Applied Physics Laboratory is near Columbia, and the General Electric Corporation has recently announced plans to establish major research and production facilities here.

All services needed by a community are provided, but because this is an entirely new city, duplicated services are virtually eliminated. This is particularly true in such fields as health care and religious structures.

Unique new traffic controls make it possible for personal vehicles and delivery services to come virtually to every door. Yet the community has been designed so that walkways and cycling paths can be used to reach all parts of Columbia with a minimum of intersecting vehicular traffic.

Wilde Lake is the first Columbia Village. Here nine different builders are creating housing in a wide price range, garden and highrise apartments, a hotel, and all needed retail services are located around the Village Green. Each of the projected Villages will have its own neighborhood schools, town hall, and Religious Facilities Center.

Some of the recreational highlights at Columbia include five lakes, four golf courses, playing fields, parks, wooded areas, over 25 miles of riding trails, as well as facilities for boating, fishing, tennis, field sports and bicycling. The Merriweather Post Pavilion of Music is the summer house of the National Symphony Orchestra from Washington, and features a wide variety of ballet, musical, and dramatic performances for mass audiences.

All established religions were invited to coordinate planning for services and structures. Thirteen Protestant denominations agreed, early in the planning, to share use of a single structure in each of the nine villages of Columbia and formed a Religious Facilities Corporation. Columbia had allocated up to ten acres of land for the first Religious Facilities Center, and a design award was made to Huygens and Tappé of Boston.

Anthony Tappé met and worked with officials of Columbia, the Cooperative Ministry, and others to develop a multi-use religious and community facility. When creating the Religious Facilities Corporation, it was envisioned that the religious center should serve worship, and a variety of other needs. Thirteen Protestant denominations formed the corporation, with the understanding that all would share in the responsibility for the center. But, as additional villages

within the City of Columbia come into existence—and new religious centers are created—ultimately three or four denominations will share in the operation, maintenance, and use of each center.

To meet the many needs of a newly created cooperative religious center, Anthony Tappé recommended a large, square worship room with removable seating and portable altar and other fixtures. This design, suited to three hundred fifty to four hundred worshippers, is completely flexible. The area can be converted into a meeting area, a place for community dances, or rearranged for athletic exhibitions. Bright daylight illumination is provided by six feet high clerestory windows, but large wall spaces can be used as backdrops for many arrangements and uses of the room. All the normal offices for administration and operation of a cooperative religious center were contained within the originally planned structure.

The Roman Catholic Archdiocese of Baltimore, after the creation of its Christian Unity Commission in 1966, sought information about the best means of participating in the new city's development. The Christian Unity Commission, headed by the Rt. Rev. Joseph M. Nelligan, P.A. and Rev. John J. Walsh, a youthful, imaginative planner, called for a detailed, economic feasibility study. Based on the study, the Archdiocese of Baltimore joined and became a voting stockholder in the Columbia Religious Facilities Corporation. At this point, Gaudreau, Inc., Architects, Planners and Engineers were introduced to the project and were made responsible for the Catholic worship space, and other Catholic spaces in the complex.

A working agreement was then created between Huygens and Tappé of Boston, and Gaudreau, Inc. of Baltimore, associated architects for the Religious Facilities Center at Columbia, Maryland. This has been a most cooperative association, with Huygen and Tappé having primary responsibility for the building; and Gaudreau, Inc., having specific responsibility for the Catholic areas, plus the site engineering.

Continuing dialogue has involved space needs, usage, specific requirements, and cooperative sharing of space, materials, personnel, and facilities.

Accord was reached on a 23,000 square foot, single level building, with two worship areas, plus communal office, administrative, and service facilities. This is on a seven and a half acre tract, adjacent to the village library, and enclosing the village green. Parking for 250 cars is planned, to be expanded to 400 at a later date. The proximity of the Religious Center to the retail shopping center makes the large store parking area available on Sundays.



The single story building has clerestory ceiling spaces over the two worship areas, while the large lobby and central part of the structure are shared spaces with a flat ceiling and roof. Offices, work areas, conference rooms and general facilities—including the secretarial pool—will be shared by all who use the Religious Facilities Center. While thirteen Protestant Churches, plus the Roman Catholics, are all shareholders in the Religious Facilities Corporation, it is anticipated that when the future villages are built—over the next decade—three or four denominations will be using each of the Centers, and the Roman Catholics will be represented in all of the projected religious facilities centers at Columbia. Summarizing the many forms of economy to be enjoyed through this cooperative housing and activity plan, Father John J. Walsh, says, "We only have to buy one snow plough instead of fourteen—and think of the manpower and muscles that can be conserved."

Recognizing that all Christians share belief in the Sacrament of Baptism, a large baptismal font is featured in the spacious lobby of the building. To meet the needs of denominations favoring total immersion, the structure is designed so that lavatories and dressing rooms are adjacent to the Baptismal Font, and a special set of steps may be used for ceremonial purposes.

The brick exterior, with no religious identification, or exterior decoration remains as a distinct characteristic of the structure. The Protestant worship area will be a square multi-use room.

All portable furnishings add to the flexibility of the area to serve a wide variety of community needs in addition to the primary use as a worship center.

In complete contrast, the 6,000 square feet of Catholic worship area uses the "multi-celebration"\* design concept. This is a modified arena design, with a center stage effect for worship and other religious, educational and entertainment purposes.

Permanent, individual, theatre seats, on sloping floors provide good sight lines to the entire congregation. Six hundred seats will be divided so that three hundred on each side of the worship area, face each other.

The altar, pulpit, and other furniture will be portable, so the area used for worship on Sunday can become a center stage for religious drama, recitals, lec-

tures, and other forms of education and recreation during the rest of the week. The entire area is carpeted; wide aisles are provided for easy access to seats and movements during Mass; and special attention is being given to sound and lighting.

The same space is easily divisible by a sliding wall that allows for two separate areas of use. One side may be used for a liturgical function of 300 people while at the same time, another religious service or educational function can be conducted on the other side.

Materials for the walls, ceiling, and the type of carpeting used, are all features of the acoustical control for the room. Microphones for sound pick-up are to be permanently installed in the worship, or stage area; and amplification (when needed) will be available through grids in the ceiling. No statuary, or religious art, is planned as a permanent fixture in the church.

Some of the effects of worship in a "multi-celebration" room are greater participation and intimacy on the part of the congregation. With the altar at one end and pulpit at the other of the central area, and the religious feast provided at Mass, the congregation is seated in somewhat the manner of a large family at dinner. Because no lofts or separate areas are provided, the choir is part of the congregation. A portable electronic organ will be available and the arrangement of the hall, invites instrumental participation in the Mass.

The educational and demonstrational advantages of "multi-celebration" churches are varied. When not used for religious worship, the center stage effect of the "multi-celebration" design permits intimacy for teaching purposes, dramatic productions, audio-visual lectures and performances of artists and entertainers.

To provide for the Reservation of the Eucharist a small Chapel of Adoration is located off the large lobby, near entrance to the "multi-celebration" hall. This Chapel is designed as a quiet area of meditation, seating approximately eight people where the tabernacle of the Eucharist is enshrined. Statuary art, stations of the cross and other objects of Catholic devotion will be provided. The location of the Chapel is intended to allow easy access for the Catholic parishioners for visitation from the Village Center and from the near-by housing areas.

The first Religious Facilities Center at Columbia, Maryland will go to bid in early spring, 1969, with completion by early 1970. This modern adaptation of Christian Unity through cooperation is part of an entirely new concept in creating a city, and the patterns developed for Columbia are equally adaptable for use in rejuvenated centers of our oldest urban communities.

\*Early in 1967, the National Liturgical Conference presented its architectural award for innovative church design to William L. Gaudreau, A.I.A., of Gaudreau, Inc., Baltimore, Maryland for creating the "multi-celebration" design concept in the chapel at Manresa-on-the-Severn, a Jesuit Retreat Center near Annapolis, Maryland. The "multi-celebration" concept is being used in the 1,400 seat Our Lady of Hope Catholic Church near Dundalk, Maryland; and has been selected for use in the first cooperative Religious Facilities Center at Columbia, Maryland.



# An Attitude Toward The Future

by Albert Christ-Janer  
Dean, School of Art and Design  
Pratt Institute

J. Irwin Miller lives in Columbus, Ind., and many architects know him. "While his roots go deep in Columbus," wrote William D. Patterson recently in *Saturday Review*, "he is no provincial. Mr. Miller is very much a man of his times, at home in the world, a respected innovative leader in the arenas of business, banking, education, government, the arts, and the church."

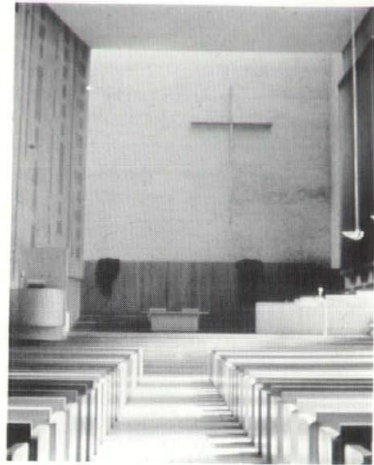
This man has vision. Guided by it, he has built a noble monument which is his home town; literally, he has built a community of quality. With the best of architectural designers, he and his associates have shown the world what a dream, a brain and a hand can do to make this world better.

Mr. Miller is also a realist. He is fully aware that all around him, change is the constant nature of all things. "Our whole world is changing," he says, "and few disagree that we are changing to a degree and with a speed that has never before been recorded." Prompted by this awareness, this practical and poetic man brings hope to our changing condition.

The scope of that change, men like Miller realize, is of a dimension only faintly seen. There are few who, either through the gift of poetic imagination or by educated ability, are able to see what lies ahead. That sight may be either beautiful or dreadful. What it will be, eventually, is of course what we make it. We do have the ability. The critical question is whether we have the courage, born of high imagination, to build a new world.

It would be presumptuous of me to express only my own views on this subject. Though I have my share of concern, I have only a limited educated ability to speak about what is today so popularly known as "environmental design." But I do have a justification and a qualification for attempting to describe the possibilities of the future.

In 1945 I was fortunate enough to be asked to write the life story of Eliel Saarinen, the very first designer sought



First Christian Church  
Columbus, Ind.  
Eero Saarinen

by the Miller family in 1940 to give distinction to Columbus. In 1942 Eliel Saarinen, then President of the Cranbrook Academy of Art in Bloomfield Hills, Mich., completed his now well-known book, *THE CITY*.<sup>1</sup> This was his thesis, in his own words: "Primarily, the post-war problem of architectural design must be the designing of such a community environment as could make of the community a culturally healthy place in which to live." And this man, so profoundly cultured himself, had a concept of environment which makes his sentence broadly meaningful. He meant that the culturally healthy place must be built upon principles rather than expediency; that the required results should be products of collective understanding.

Eliel Saarinen, this man of vision, was concerned with the total environment a good quarter of a century before the Watts section of Los Angeles burned. He said, twenty-six years before the Detroit which he knew as a neighbor suffered

<sup>1</sup> *The City: Its Growth, Its Decay, Its Future*, by Eliel Saarinen, Reinhold Publishing Co., New York, N.Y. 1943.



in anguish and in flame, that "designing a livable environment is by no means a post-war problem, but one of such fundamental importance that it is the essential obligation. In fact, it must be a war in itself."

No war today is won by one general. Saarinen knew—when he spoke of collective understanding—that the whole environment cannot be shaped by one intelligence, even though it be the brain of a composite Haussmann-Wright-Moynihan. And we have no such superman. Thus, Saarinen's concept of the way in which the big environmental problem must be solved is most pertinent today, nearly two decades after his death.

After the manuscript *ELIEL SAARINEN*<sup>2</sup> was completed, I asked him to summarize his life in a few broad general paragraphs. Although Saarinen could be ponderous in thought—some find his books heavy-going—he often reacted with quick wit and charm. His blue eyes crinkled as he answered: "As you know, I was the second son, and I have been so often in second place in competitions that I find it easy to second-guess my professional career. As a matter of coincidence, I practiced architecture in Finland for 25 years, and I am now completing the same number of years here in the United States. So I have been party to and witness of the architectural developments in Europe and America during the first half of the century.

"What was most striking about this period? I think it is the fact that during that time many heroic individuals designed and built their structures and signed their names to them. It was a time of striking individualism in architecture. The Mackintoshes, Otto Wagners, van der Rohes, Richardsons, Sullivans, Wrights and Corbusiers—all these and their contemporaries, who may have had less recognition but who were also warriors in the fight for honest design, were the virtuosos.

"Maybe this was necessary in our time. We had much going against us. I remember well that when I graduated from the Helsingfors Institute, I was reviled by my own professors as a barbarian. Had they been able to prevent it, I would hardly have received a license to practice. And so at an early age I became aware of my loneliness.

"I knew personally most of the men, now part of history, who helped to shape modern design, and I guess they felt much as I did. Anyway, they all designed in an individual manner, and many came to be known for their recognizable styles.

"Each one radiated influences which affected untold young architects, and they in turn once again produced many

arresting, sometimes unique designs.

"What do I predict for the second half of our century? I think Gropius, in much of his writing, has pointed out what is bound to happen: the associated force of designer, economist, lawyer, sociologist, banker, politician and others, is needed to deal with the otherwise overwhelming problems coming up. The big job needs to be done by associated forces, directed by teams of designers. There will be—there must be—a war against urban decay and reckless suburban spread. It must be a war against those obsolete and obviously inadequate medieval methods of town-building which caused these slums and decay. It must be a revolution, in order to bring forth better methods to obtain better results. Such goals cannot be reached by individual effort; they must be attained through cooperation."

By revolutionary methods Eliel Saarinen meant to involve, in the future, forces to stabilize land values, to correlate building values, to transfer property rights, to advocate some communal land ownerships through control of land prices; he meant to legislate to obtain obligatory planning, to broaden jurisdiction of all planning units, to get new laws of condemnation, transference and protective areas. Yes, and even control of building designs!

But the central force of his revolution would be broad general education concerning the plight of our civilization and the possibilities of improving it. As an educator, Saarinen often said, "The architect is obliged to be both teacher and designer." He placed unbounded faith in education; only through the dissemination of ideas about a new life, he felt, could people realize their own salvation. Knowing at first hand, for example, the attitude of Scandinavian citizens toward their landscape, their farms, hamlets, towns and cities, he realized especially the waste—largely through ignorance—of vast sectors of the United States. This carelessness hurt him.

To say that education is the revolutionary force sounds like one of those heroic statements by an ivory-tower professor. But while there is no panacea here, certainly a steadfast faith in education, and a revision of ideas about it, can work revolutionary results. It can easily be proved that education has such force.

Foremost in my mind, as an example, is the Bauhaus. Remember the miracle that was wrought in Weimar from 1919 to 1925, and in Dessau from 1925 to 1933, when the evil of Hitler closed its doors permanently. Out of that small group of creative persons came these revolutionary ideas:

that the future of our civilization should happily accept industry and its

mass production facilities and relegate to the unrecoverable past the commercial product of the craftsman's shop.

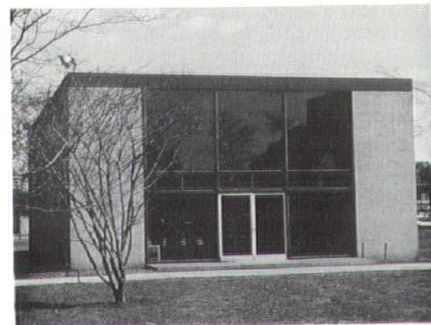
that the unity of the arts should be explored. The fundamental belief in the qualitative in all the arts unified them. There were to be no foolish distinctions between the "fine" arts and the "applied."

that the new and various materials offered by a technological society should be employed by the artists and designers.

that the old, imitative art forms, in all media and in many of their materials, should be abandoned. New and adequate expressions, from inside the nature of the modern problem itself, should bear the hallmark of each artist.

What far-flung results were achieved by this small, rather isolated institution—more a living *idea* than an institution! Today not one art school in the world neglects the basic teachings of the Bauhaus. In fact, if anyone can fault it today, it is for this reason: the effect of this potent program is diminishing because it has taken on some of the dullness of dogma.

Nonetheless, the Bauhaus, confident in the power of its ideas, spread them even after the disaster of 1933. Specifically it advanced them to new frontiers in the U. S. For example, Albers went to Black Mountain; Mies van der Rohe to the Illinois Institute of Technology in



Chapel, Illinois Institute of Technology, Chicago, Ill.  
Mies van der Rohe

Chicago; and Moholy-Nagy to his own imitative New-Bauhaus, also in Chicago. In Cambridge, Mass., Gropius landed at the Harvard Graduate Design Center; Kepes in the Massachusetts Institute of Technology. Herbert Bayer, urbane, versatile, and endlessly productive, settled in the romantic mountain resort founded by Walter Paepcke, in Aspen, Colo. Thus, this country fell heir to the ideas which helped to shape its art and design in numerous fields.

Today, every nook and cranny of Western Civilization shows the effect of some Bauhaus idea. If one is prone to smile skeptically at the idea that education can conquer this seemingly over-

<sup>2</sup> *Eliel Saarinen* by Albert Christ-Janer, The University of Chicago Press, 1948.



whelming enemy—our material decay—one has only to look at the evidence of what the Bauhaus—made up of perhaps fifteen persons in all—accomplished in 50 years or less.

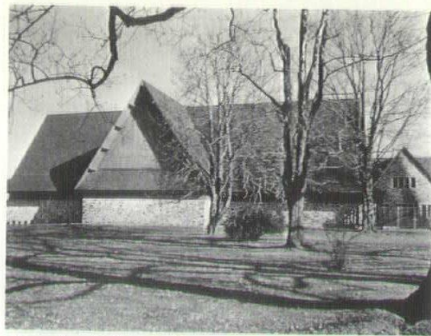
Education had better be equal to the task, for there appears to be no other source of salvation. William Blake, that worldly innocent, wrote: "This land is marked for desolation, and unless we plant the seeds of cities and villages in the human bosom, Albion must be a rock of blood." Having seen his Albion recently, I think it safe to venture that England may be somewhat better off than we are; for the greater danger is ours in the United States where the vitality is so high and the education for adequate environmental solution is so low.

Here and there are signs that we are awakening to the responsibility we should bear. A sign of hope appeared in *The New York Times*, October 15, 1968. The Museum of Modern Art and Cornell University have formed a new institute designed "to bridge the chasm between the ivory tower of the architectural profession and the urgent problems of the nation's cities." Headed by a young architect, Peter D. Eisenman, this new organization, the Institute for Architecture and Urban Studies, aspires to make architecture more relevant to the social ideas and problems involved. A number of other schools, Pratt among them, are also concerned with such broadening concepts of the designer's total job.

And none too soon if the architect is to be and do what Eliel Saarinen envisioned. For, truth to tell, we are now overburdened with too many ego-maniacs, practicing architecture to satisfy dark and devious inner drives, but not mainly concerned with the great "social ideas and problems" of our time. We see designs which are made to be published in the current issues of magazines and papers. We see self-dedicated volumes now on every bookstore's shelf, which proclaim the fame of at least 38 youngish architects. At this rate we will do for our creative geniuses what I believe Andy Warhol predicted, "Everyone will soon become famous for 15 minutes."

Unabashed by their temerity, some architects defend, with no blush at all, their parochial ambition. A building is to express the designer's emotion and be bent to his will, regardless of its shape. Some defend the proposition that the client's need and desire need not be given the courtesy of attention. And, after the building is in use, and it falls short of the requirements reasonably expected of it, the architect snorts, "So what?"

Happily, there are those who have a far different attitude. There are designers like Pietro Belluschi, who are able and willing to contribute to a wholesome



*Church of the Redeemer  
Baltimore, Md.  
Pietro Belluschi  
Rogers, Taliaferro & Lamb*

totality, as he did for example, when he designed the new Church of the Redeemer in Baltimore. I talked with the rector and with members of his congregation; they chorused their praise of what had been given them to satisfy their requirements. And the visual aspect is delightful.

The Reston development in Virginia proves what can be done for modern mankind to make life bearable; the achievement of designers awake to their responsibility is remarkable when such a paragon is built. William Conklin and his associates are alert and talented. As successful architects, they help tip the scale on the side of social responsibility. Here the designer's ego was subjected to the discipline of the need; it was not allowed to sprout over-dramatic forms.

My brother, Victor F. Christ-Janer, wrote in the summer issue of the *Architectural Forum*, discussing his Reynolds Memorial prize-winning building: "The building, after all, acts in an existential setting, not as a postured statement in personal form. Its visibility is certainly but one factor in the experiential aspect of architecture, and the least significant."

If the architect, as Emerson suggested, "will study with hope and love the precise thing to be done by him, considering the climate, the soil, the length of the day, the wants of the people, the habit and form of the government, he will create a place in which all these will find themselves fitted..." The best hope of our day is that the artist-architects will do this, thus realizing a new day for us all. The time is late, the need pressing, but the opportunity is endless. Is it foolishly optimistic to expect that new day?

What needs to be done is breathtaking in its scope. Not one politician in a thousand will entertain thought of the height and breadth of the solution; not one real-estate man in a hundred thousand but will condemn it as crack-brained, if not downright communistic. Yet society wants and needs to hear what Burnham said in Chicago over a half century ago: "Make no small plans

for they have no magic to stir men's blood."

Eliel Saarinen visualized, for the second half of our century, a unification of the skills and techniques, the ideas and the dreams, of men of ability: designers, planners, financiers, politicians, builders. And we have achieved, in part, what he predicted would happen. We have done this in just short of two decades. But what of the longer future?

With all that we have at our command, we can work the miracle that is required to save us. It is not the technic that's lacking today; it is in vision we fail. The vision of such men as Saarinen scarcely gets off the ground. What practical men regard as "practical" questions are asked whenever the vital issues are confronted. A Robert Moses, who has more than anyone shaped the world's largest city, is notorious for asking why he should pay attention to "the long-haired planners." And in every city, town and hamlet, there are Moses' relatives who are convinced, from the start of any discussions, that patchwork will do. They do not realize that Ada Louise Huxtable is pointing out the obvious when she writes in the *New York Times*:<sup>3</sup> "To put it bluntly, the traditional practice of planning has failed. The planning profession is currently going through agonizing reappraisal of its aims and practices. Limited in the past by training and methodology . . . , its practitioners have had remarkably little bearing or impact on the enormous, untidy, tragic human problems of an explosive and changing society."

May I add that the greatest limitation is one she did not mention: the limited view.

Let us take a look into the next century, to examine the nature of the countryside, the small town and the city. First, the city will be a great, manifold machine of inter-communication. The individual building, as we know it, has no place at all in it. Rather, it becomes a space in a larger structure, akin to the relationship of the room to the house, as it were. All the teams of architects and planners will have related all the structures, designing them to serve a purpose in the total communication center.

In the coming century the virtues of a CBS building on the corner of 52nd St. and Sixth Ave. will not be a subject of discussion. I bow to no man in my admiration for the talents of my friend and one-time colleague, Eero Saarinen, whose premature death deprived us of a brilliant talent. The merit of the CBS building is not in question, of course. But one must stop to think how Manhattan would look if all the buildings were

<sup>3</sup> "Planning for Cities in Chaos," by Ada Louise Huxtable, *New York Times*, Oct. 16, 1967.



of such design, placed on the gridiron street plan through which traffic moves at a snail's pace day in and day out.

Without effort, one can imagine a city sky line, made up of ziggurats put up by the thousands by Emory Roth and Sons, which would give one idea, at least, of what the great city of tomorrow might actually be. Or, to say this another way, one can imagine a city made up of larger and more varied units of the kind of building seen in Expo 67's Habitat. Teams of architects, working with the necessary teams of technicians of all kinds imaginable, could build a real Fun City, and no joke. The plan for such an imaginative city has been proposed by Dr. Athelstan Spilhaus, president of the Franklin Institute of Philadelphia, and certainly more proposals will be emerging from other sources.

Is there any one unit already constructed today which predicts in general what this city must be? Yes, Rockefeller Center in Manhattan would be such a unit, if its streets were closed to automobile traffic and all the building of the Center were connected more functionally.

But isn't this recklessly post-Moses concept futile? How could this possibly be practical? A news item from the New York Times (Oct. 31, 1967) reads:

"118 Million asked to ease traffic. 'Very life of city hangs in balance,' Transportation Commissioner tells Planning Commission."

The piece then goes on to explain that the city can't go on about its business unless the clogged streets are cleared. Efforts to hold and attract businesses cannot succeed if cars and trucks can't get around the city. Mass-transit facilities must also be improved. And reading to the end of the story, the seasoned city dweller knows full well that the millions asked for by this Commissioner can't possibly provide what is essential because the fundamental plan is inadequate. In fact, there is no plan at all, except the patch-work scheme from which the city has suffered since the industrial revolution.

Has anyone the practical ability, inspired by a soaring imagination, to reckon just what each city is already losing in business and consequent loss of taxes because of misuse of viable space and waste of time in transportation? What senseless misappropriation and destruction of values! Then with a new realization of the total loss and with a true estimate of the gains which a new city would produce, the metropolitan centers of the 21st century can be visualized.

No effort is too great, from a utilitarian standpoint. It is eminently practical—in a way which the "practical" mind can't seem to comprehend at all—to see the future center of commerce and culture

as a completely redesigned whole, built to promote participation of the millions in all its activities. How can a sane mind permit the inconvenience of the city to overwhelm its occupants day after day, with myriad dangers, oppressive odors, shocking noises and depressing sights? We just don't stop to see realistically how badly off we are in these inefficient, torturous, unhealthy places.

The self-protective forces of the city will make obligatory planning, on a grand scale, seem not only bearable but even desirable. Eventually, this will appear to be truly practical. For what is practical? Eliel Saarinen has said: "The practical mind inclines toward considerations of problems from the standpoint of existing needs. But as soon as it is confronted with the task of a comprehensive organization of manifold and changing problems, it is out of its depth. It amasses practicalities upon practicalities with little feeling of organic and logical relationships. Impractical confusion, consequently, is the inevitable result of such procedure."

With knowledge of our presently existing technical abilities, the designer concerned with the future—and not with just patchwork—will help educate his fellow citizens to lasting values, to greater practicality. He will, with all his colleagues, do for the nation what the Bauhaus did for a small, intimate group. And if the waves of the Bauhaus can lap so many shores, decade upon decade, imagine how an even greater educational effort can affect the world in which we and future generations are to live.

The cost is less than the burden we carry because we extend our military forces all over the world. Such destructive, but incredible technical power can build cities which the adequate imagination can apprehend and which the reasonable intelligence desires.

The town and country, too, can be imagined as beautiful, orderly, and profitable economically and socially. By the turn of the century, surely, there will be less futile moaning and groaning about the automobile and the throughway: the reality of the transportation problem will have been grasped and the solution found.

Already we can see some aspects of that solution. The east and west highway across northern Pennsylvania, for instance, reveals in its sensuous beauty the way in which travel from the city center to the country can be made actually delightful. And, in a mass transportation effort, the long touted train from Washington to Boston is another sign of the future solution of a wearisome difficulty which all train riders can appreciate.

Sentimental tears will have ceased flowing, perhaps, about the fate of the little New England village, which already is a mess of dead elm trees, plus flourish-

ing Sunoco and Esso signs intermingled with flashers which invite the traveler to eat and stay overnight in some untidy fleabag. Poets like Hayden Carruth have dealt with these shabby hamlets, showing them up for what they really are.

The force of education will prove adequate, during the next decades, to eliminate the prejudices, adjust the economics, enlighten the political body, and propose the new aesthetics which will make possible the new mode of living in city, town and country. As that delightful essayist, Irwin Edman wrote in 1939, "Education may be not only an antidote to the poison of despair. If made sufficiently contagious as an attitude toward life, it may be an instrument for removing grounds for despair. If we learn how to see what the goods of life are and how they gain by being shared, the infinite possibilities of human intelligence and natural resources in the world may be organized for the common good."

"Nor need there be any fear that the planning of the instruments of living in the interests of human happiness will be an enemy of human liberty. Planning the condition by which human beings can live together does not mean prescribing what that kind of happiness will be.... To make and secure life for all is not to destroy liberty and happiness for each; it is to promote them."<sup>4</sup>

Therefore, we imagine once again the perfections of an Utopia because without such aspiration man is only animal. Thank God there is in us the potential to dream like the saints, the artists and mystics. There's no reason to be concerned about the practical because we do have such unlimited abilities to solve really practical problems. What has been lacking ever since the power loom, the combustion engine, and ferro concrete, is vision. Educated imagination such as J. Irwin Miller and his fellow workers possess, is the only source of our salvation. It is that with which Eliel Saarinen, looking ahead, artistically served his profession and his civilization.

It is in the imagination, he said in his final testimonial,<sup>5</sup> that ambition is brought to balanced humanness. For the imagination is a free wanderer and as such can deal with the loftiest beliefs and the most depraved thoughts—without hurting the former, but diminishing the latter. And it makes man better by exposing his faults and weaknesses. It is humanly lenient, yet always effective. It is the inner power of mankind. Through it our future may yet be saved.

<sup>4</sup> "Candle in the Dark," by Irwin Edman, The Viking Press, New York, N.Y., 1939.

<sup>5</sup> "Search for Form: A Fundamental Approach to Art," by Eliel Saarinen, Reinhold Publishing Corp., New York, N.Y., 1948.



# His Works Reflected In Many Ways



by Una Hanbury  
Washington Sculptor  
Washington, D. C.

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.

In the artist it sometimes appears as indulgence in a purely personal pleasure, perhaps relieving boredom, or the tensions of daily living, or as a spontaneous overflow of exuberance. In this category we find the Eskimo carver, the paper cutter, the toy decorator, the knitter, and even the admiral who astonished elderly ladies in hotel lounges by setting to work on his embroidery.

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.



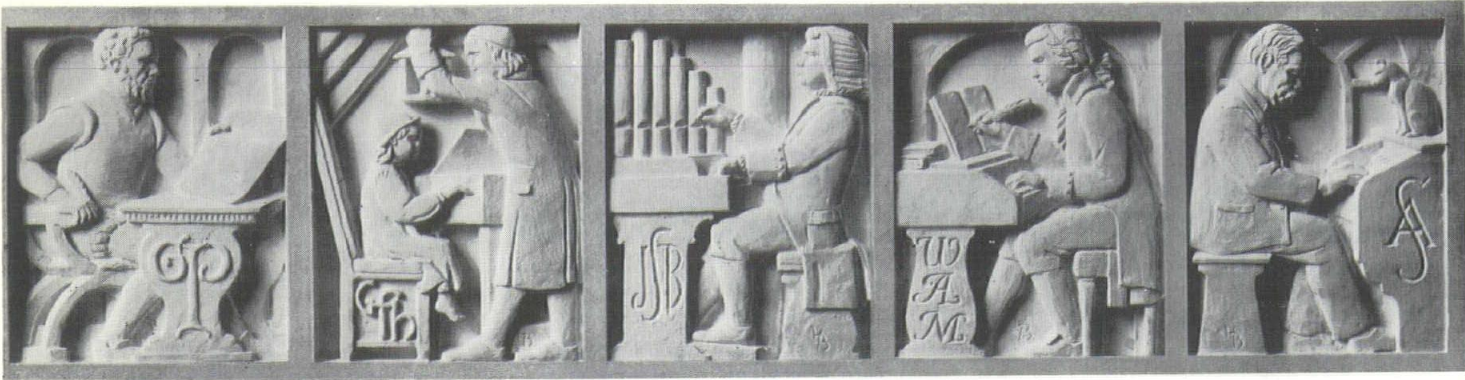
Heinz Warneke—Plaster models for panels in walls of Trinity Church, Upperville, Va.



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.



Henry Berge, "Church Music," model for bas-relief of five panels.

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.

Somehow, through the concrete, man is better able to contemplate the abstract. Many tribes of Indians have used carvings to focus the attention upon some spirit from whom they desire beneficence. In the case of the masks and fetishes of African and Polynesian peoples, magical powers are often felt actually to be conveyed through these forms. The touching reverence with which the toe of a statue is sometimes kissed is perhaps a part of this same feeling.

Even where superstition is no longer a factor, great works of art seem to conjure mysterious presences. In Brazilia, Bruno Giorgi's bronze figures seen against a backdrop of modern buildings give us something of this sense.

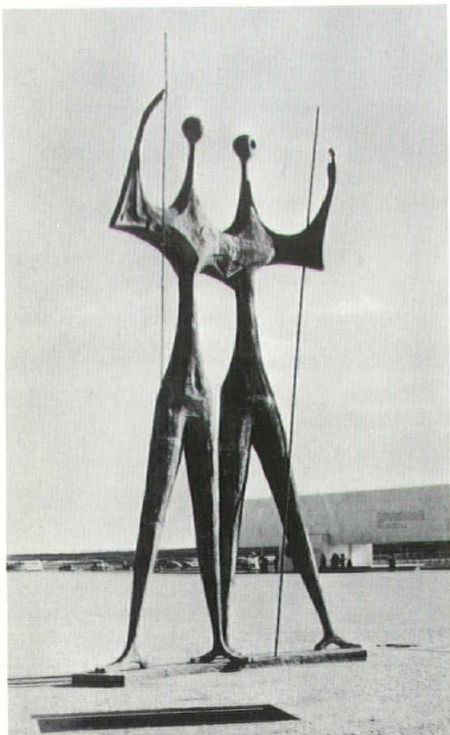
Whether the artist walks the path of decoration, narration or magic, or even all three in a single work, architects have for centuries made use of his talents. In the architectural setting, the work of art performs a dual role. In addition to its own intention, it provides a focal point, color or texture.

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.

Despite the grandiose scale and the engineering skill to be found at the Valley of the Fallen near Madrid, Spain, this monument fails to speak to the heart. It is only when one is confronted by certain of the works of art there that the situation is retrieved.

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.



Bruno Giorgi, "Figures," Brazilia.



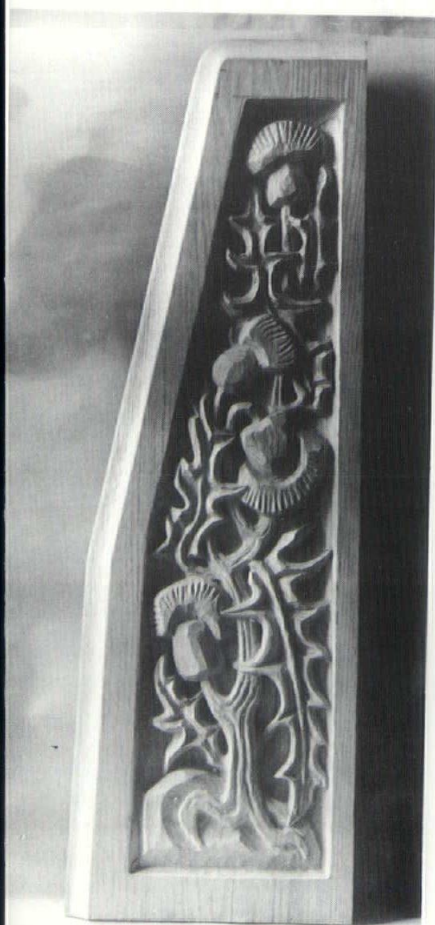


Ossip Zadkin, "The City Destroyed,"  
Amsterdam

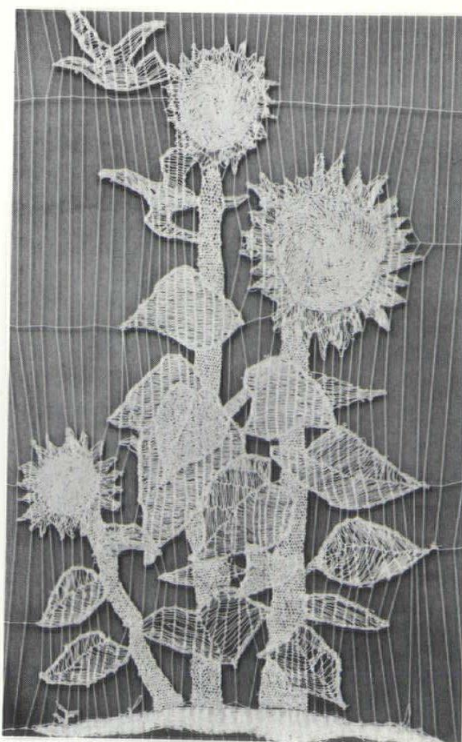
Thus it is that in our houses of worship the inclusion of works of art is of paramount importance. It is noteworthy that even Le Corbusier in his chapel at Ronchamps felt the need for color and symbol. The highly decorated doors and the brilliant stained glass not only lend life and sparkle to the whole 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 hand-sewn 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.



Heinz Warneke—*"Thistles,"* one of a series  
of hand-carved pew ends in Trinity Church,  
Apperlyville, Va.



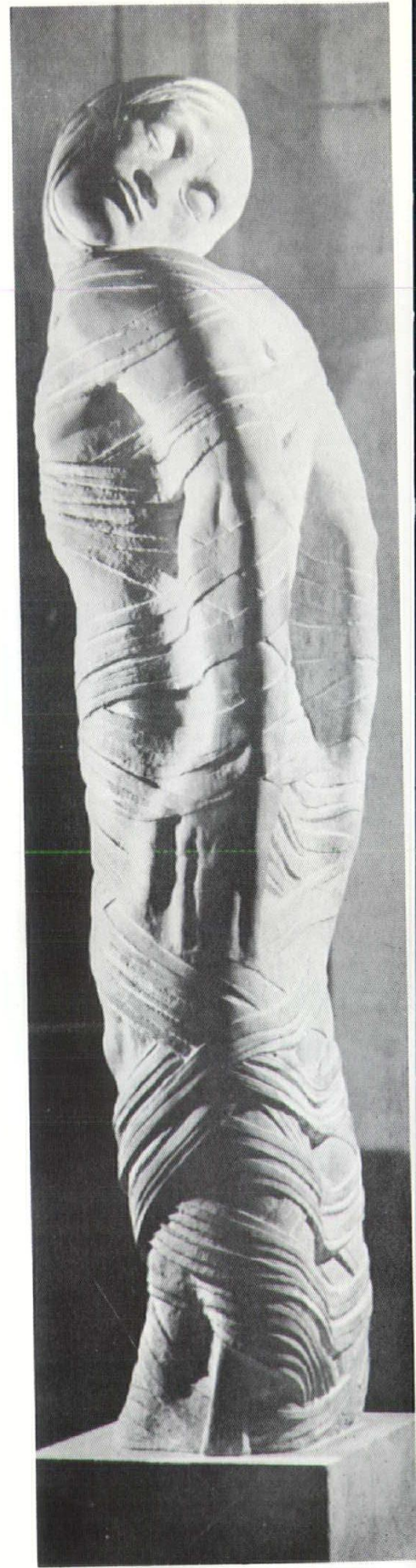
Mary Bean, *Stitchery*



Perhaps the art could be a little animal or a flower carved or painted unobtrusively for the observant 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.



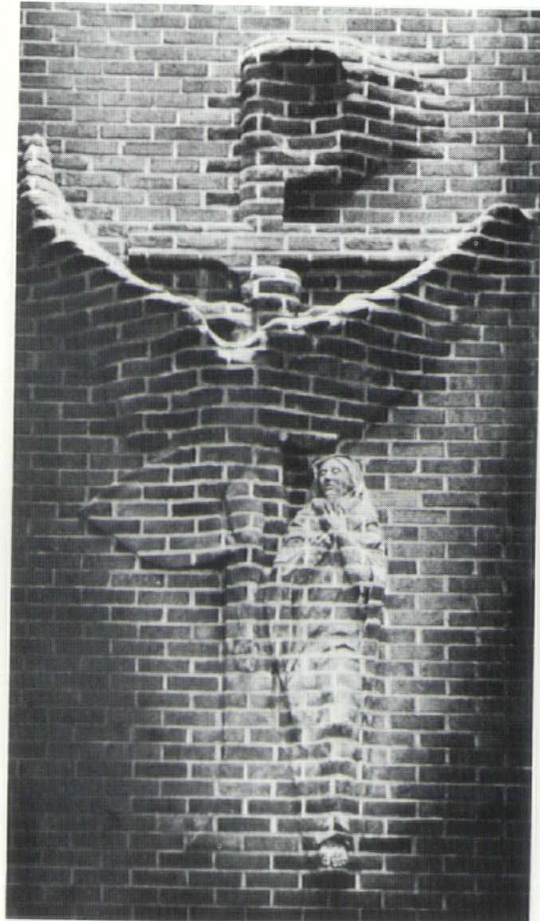
Sir Jacob Epstein, "Lazarus," Chapel at New College, Oxford, England.



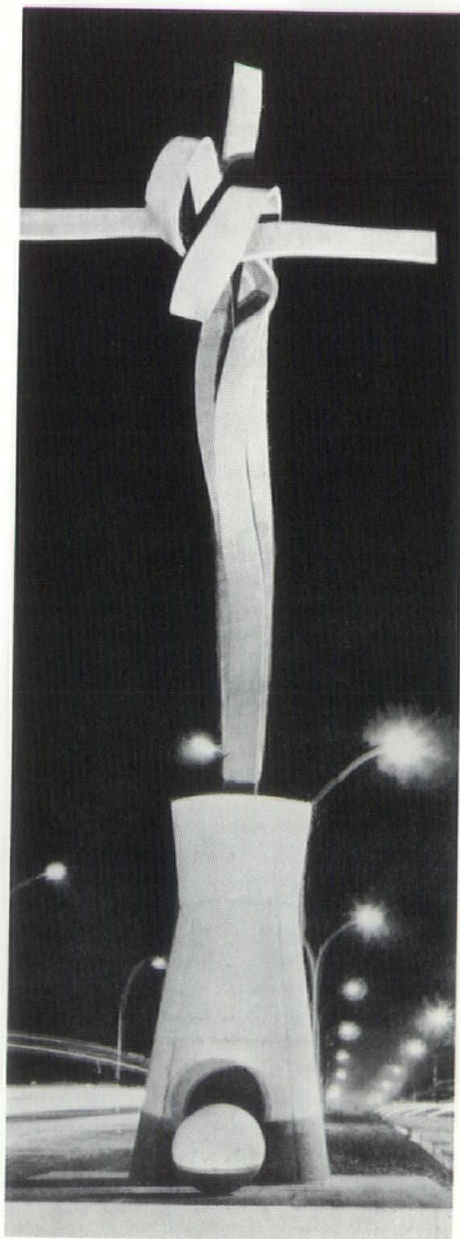
It should be remembered that it is the artist's role to seek ever fresh ways in which to express more dramatically and more poignantly those things which spring from the eternal source, and that he must be given the freedom to do so within the bounds of his setting. The creative manifestation of the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

Miles Stafford Rolph, Apsidal sculpture, Church of the Holy Spirit, Annandale, Va.



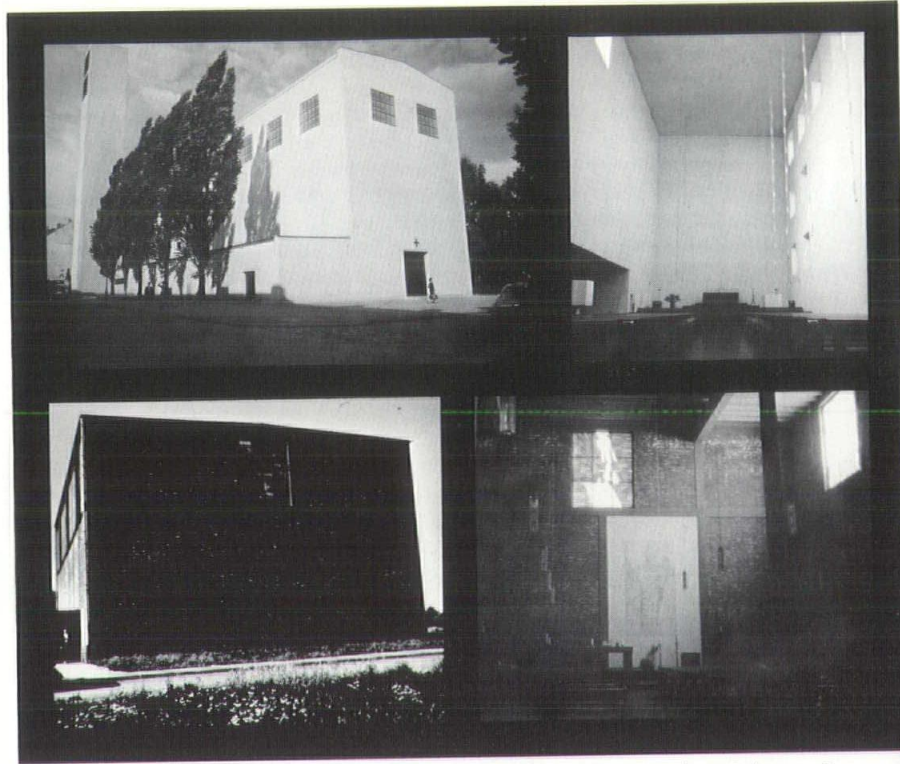
Antonio Sacramento, Cross at Terminus, València, Spain.





# “The Eucharistic Building”\*

by Rudolf Schwarz



Top: Corpus Christi Church, Aachen, Germany. Bottom: St. Christopher, Cologne, Germany.

The clergy and lay representatives who organized this conference have asked me to make an opening statement — thus providing an opportunity to speak for those whom we, in somewhat too general a fashion, call artists. Artists do not differ from other creative persons except in the use of color, sound, and image to express themselves. Instead of words, artists use wood, stone, iron and other similar materials to convey their vision or message.

Therefore, I must be careful to speak in terms that do not deny my own role as an artist! The scientist, the philosopher, perhaps also the theologian uses words to present his concepts, his ideas, his facts as it were. As a builder of houses of stone, I cannot do that. I must be careful in my use of words—words I learned to use in a random non-specific

fashion. If I am to speak as an architect, I must limit myself to indicating introductory and explanatory statements about the content and meaning of my personal language — my work — completed houses of stone as well as projected ones. It is entirely reasonable that I speak in such a fashion because no one knows better than I what I wanted my buildings to be. In addition architecture is probably more difficult to understand than any other human means of communication, and is all too frequently misunderstood. People read meanings into these structures which were never intended, and it is necessary to correct them. A fortunate circumstance

\*Address delivered at Liturgical Arts Conference in Munich. Published in “Das Muenster,” 1960, and translated by V. Hoecke.



makes me especially happy to address you today. Three decades have passed since I built the Corpus Christi Church (Fronleichnamskirche) in Aachen. Today one can read in scholarly volumes that the Corpus Christi Church is a milestone on the road followed by modern church architecture—which is also the road of modern piety. It is, therefore, appropriate to ask at what point of the road this milestone was set up, and how the road has run its course since then.

Most of you have visited the church at one time or another, or have seen a picture of it. And I imagine that you have formed your own diverse opinions about it. You may recall that its hollow walls contain a network of reinforced concrete supports, that the roof supports are made of steel trusses, and that the roof itself is an inclined plane. At the time the church was built, such things were not as generally accepted as they are today. They were discussed at length; much was said about the "consecration of technology," "God's factory," etc. Possibly you noticed the great simplicity of the space contained by the building. This is important. The building lacked almost everything that was then expected to be in a church: stained glass windows, pictures, candelabra, side-altars.... The building had been simplified, returned to the primitive form of a tall and fairly long block, white and empty—pure space within, pure body without. I wanted this and I wanted an emptiness that called to God. The world was to be a void, completely transformed into pure expectation. In those days I read many of Meister Eckhart's sermons, in which he spoke of the void in creation which God fills. Stefan George has written a poem called "The Visit," which describes a house that is readied each evening for the Guest who may come. I knew too that I would be continuing a great tradition; since the beginning of time, Earth had been able to offer to the Divine—often only vaguely recognized—only one thing, emptiness, as its ultimate present. The last tiny chamber at the top of the gigantic tapered mass of the Egyptian pyramid was empty—except for a diminutive boat which the god could use for his voyages on the world stream. One house in every Greek village remained empty, so that it could shelter an Immortal One if he happened to be travelling through, poorly clad and unrecognized. The little room at the top of the steps of the Babylonian world tower, where the first rays of the sun fell in the morning, held only an empty bed, which stood ready to serve the god if he should wish to enter into a union with the Babylonian people—symbolized by an earthly woman who awaited him there. An empty throne stood in the Tabernacle of the Jews. The Cherubim formed armrests, so that God who throned in the void could lean on mighty

cosmic powers. Boat, house bed, throne—humble shapes of earth, transformed into simple readiness to serve, so that the Eternal One could take possession and thus find a home among men.

In the Corpus Christi Church, the vastness of the interior emptiness contained a very definite Holy Presence. Romano Guardini saw the church just after its completion and wrote a beautiful interpretation of its form: "This Church is the home of the Holy Presence. To people who see only an empty interior, I reply that they should examine their feelings more deeply. Actually we frequently fail to recognize the serene calm of large uninterrupted planes, the clear expanse of an uncluttered chamber, the pure essential being of simple forms. We tend to call this: 'emptiness.' We prefer to be surrounded by various forms, objects, pictures—just as we prefer sound to silence. Have we forgotten that silence and words go together, just as inhaling and exhaling? That reverent silence is the deepest prayer before God, and that voiced prayer is impossible without silence? The same is true of a great plane that is neither articulated nor filled with pictures and ornaments. This is not emptiness, this is silence—and in the silence is God; and from the stillness of these walls an inkling of God's presence may flower.... Essentially, the building is a reminder of God's all-dominating presence."

God's omnipotence is surely felt in the void of the world and of the soul. And as in all things in nature, there exists another emptiness which is negation, and which is nothing but evil.

The serene sanctity of the interior of my church radiated from the altar; this consisted of two blocks of black marble and the shrine on it, made of a silvery metal. There was also a cross, perhaps two handspans in height, which accentuated the expanse of that vast space. So receptive, and at the same time filled with an almost tangible presence was that space that it became a throne for the Eternal One. It developed into an eucharistic chamber filled with divine being and expressing one thing: that God became man and that it was his way of living in a house. The church was God's body. This also meant that God's presence dominated over everything that happened in the building, so that in the enactment of the Eucharist, the Divine Being was renewed each time. I had tried to express this before by describing the church in general as transported into a mood of prayer, and therefore made ready for religious service.

In this church the only objects with tangible character were three cubical forms: the block altar, the silvery shrine and the white chancel; the floor was the earth, and the wall-enclosed space above was the cosmos. The white vault of the walls and the ceiling was the



firmament, the limits of the habitable world and Heaven—for here begins the realm that is God's alone. Here reigns constant interchange; through the firmament encircling mankind, Heaven exerts influence upon the world. We find this idea even in the apses of old churches, such as Ravenna, Torcello, Cefalu, where the images used leave no doubt as to their having the same meaning. However, in these old churches the apse is focused on the altar, whereas the whole wall of the Corpus Christi Church was the apse interacting with the congregation so that the latter was united into an eucharistic "people."

Generally speaking, the great secret of architecture is that it produces great images which are nurtured by the substance of single parts, but which these single parts themselves could never produce. They are "We" images, forming the body of the Community. There was one image of the eucharistic people, a strict incarnation of the congregation as well as of the Lord Himself. It was not just a product of the new piety, but also a result of a new art that had mastered space and imagery. When I remind myself that all this was created thirty years ago, and that we then knew exactly what we were doing, it seems to me that we understood the great ideas of church architecture in those days. Since then, we have had no reason to deny the validity of these ideas; a few new ones have been added. And much that is misunderstood, misguided, even unworthy and to be laughed at have also resulted.

I remember an argument that I once had with Walter Riezler through several issues of the bulletin of the "Deutscher Werkbund." He denied the existence of any new church architecture because he saw nothing in it beyond a trend toward new moods, which produced perplexing and merely fashionable forms. My reply was that he was probably right where cheap, fashionable architecture was concerned; but that there were also churches whose ground plan and spatial image were not to be understood in terms of single things and their mood content, but in terms of the mysterious ability of congregations to produce a great "We" feeling from their presence in these churches. In other words, there did exist something new, in liturgical as well as architectonic terms—for example the Fronleichnam (Corpus Christi) and Rothenfels. Our interchange could just as easily take place today. The only difference would be that "mood-making" is more insistent than ever today, and is praised and publicized by many avant-garde writers. However, much has happened since then to dilute and weaken the ideas and concepts which were formerly limited to a comparatively small circle of people. We must remember also that we were not allowed to build

churches for fifteen years.

Thirty years ago, the ideas that inspired our construction plans were very simple. Our earth was to be placed, as it were, in an attitude or state of prayer and then brought before God. God's place was to be an apse, or the part of the church structure to which the people could turn in prayer. The altar was to be the focus of this approach to God in prayer, as well as a sort of threshold of the earth. It was the place too where the priest stood and spoke—toward the firmament and toward eternity. Thus the church structure expressed the noble spatial arrangement that is characteristic of all prayer: "Almighty Eternal God, we pray thee, through Jesus Christ, Thy Son, our Lord." This is as it should be, for our churches are first and foremost places of prayer. One glance in any prayer-book will tell us so, and all prayers in it are to be spoken by the priest for the people.

Yet on two occasions the plural voice of the people is silenced before the One God—the order of prayer is reversed. Instead of praise and offerings from the people, there are answers and gifts from God. It is a double gift we receive from God, who gives Himself both in the food of the Communion and in the word of the Gospel. The priest is included in this also, for he becomes the representative of the Lord speaking from eternity to the people. He is the mediator who steps over the threshold into God's own realm, where God's gifts and answers to prayer originate. The threshold represented by the altar faces in two directions and two streams pass over it—prayer and self-offering from the people to God, and answered prayer and gifts from God to the people.

It is very difficult to put these concepts into architectural form. As far as I know, the oldest churches expressed two directions in their structures: one for prayer, the other for Holy Communion. Later, the latter was taken as implied in the former; the church was interpreted as primarily a place of prayer, and the Gospel and consecration texts became silent prayer. The new attempt to reverse this trend robs prayer of its place in the church. Where should the priest direct it, and as whose representative should he speak?

With these things in mind, I tend to build my churches with two choirs. The sacrosanctum behind the altar thus has a counterpart at the opposite end of the church so that two heavenly deeps face each other. The people, the congregation is placed between the two, and thus is included in the great stream of Eternity, flowing between the Beginning and the End.

The priest can then say his prayers from the point of origin near the altar, across the earth towards the final point where the last decision is made and a



new radiant world unfolds before us. In such fashion I see the revival of a very old tradition: the twin-choir world as the intermediate space within and before God has been re-discovered.

It has also been recognized that the Mass is more than just a re-enactment of the Last Supper, or an exalted prayer. God also gives himself as the Word, and this gift is a great Epiphany which rises above confession of sins, praise, prayer and lesson-reading to the point where the Lord gives himself as the Word, and it is the word of the Father that is heard through Christ. It is, therefore, fitting that this other incarnation—God in the Word—should have a place close to God. This place too should be surrounded by the vaulted background of eternity. However, since it has nothing to do with the altar (the table for the Holy Supper), it should lie elsewhere, and should have a projecting shape, such as that of a ship's prow.

It must be remembered that the Mass is not just the Last Supper, nor is the Church just a place for enacting the Mass. A church contains many other places, all full of grace and blessed, all surrounded by the same background of the enthroned Holy Trinity as the altar. Christenings (Baptisms) take place in the name of the Father, the Son, and the Holy Spirit, and sinners are forgiven in the same Name.

Each church is also Mary, the open earth which conceives through the Holy Spirit. This is rarely emphasized as much as in the church of Saarbruecken, where the whole structure unfolds itself like a flower in the light, and the altar stands at the point of fertility. Yet the Immaculate Conception occurs in every church, and in each Catholic Church the image of the Mother of God stands under the vaulted apsis representing the Eternal Origin. This is true of every holy picture with its golden background. I believe it to be a loss to Christianity and its substantive content that our churches are being depopulated of their saints. It is certainly true that much of what is painted and sculpted today is not iconographic in the sense of having a holy presence in it. But even a mediocre icon is an opening in the cosmos. The icon tears through the earthly continuum and its outlines form a doorway into eternity, whether the picture is artistic or not.

Many of these things were only vaguely known to us thirty years ago. They were seeds then, and now they have flowered. In those days one could have conceived of the church as being nothing but a chamber for the Last Supper. Now we know differently. The church has now become cosmic space in which incarnation occurs, and which is filled with blessed places. And as we distribute these places over the ground and surmount them with a sky common

to all, we come close to the conception of the Corpus Christi Church. I am certainly doing the same thing these days at Aachen, where another church is rising in the same block in which the Fronleichnam church stands. In each case, the firmament covering everything suffuses the whole earth—so that its blessed and sacred places are all close to God.

And we recognize also other forms. There is, for instance, St. Antonius in Essen, a church that is built like a city. The earth and its people are surrounded by a low wall. There are no openings except for doors, and the enclosed area contains its "sacred places"; the altar in front with the congregation ranged in three columns before it. The roof recedes over the altar and space rises above tower-like, just as there are lofty towers over other holy spots, reaching into the light. Thus, the whole edifice rises like a many-towered city, with many abodes above its surrounding wall.

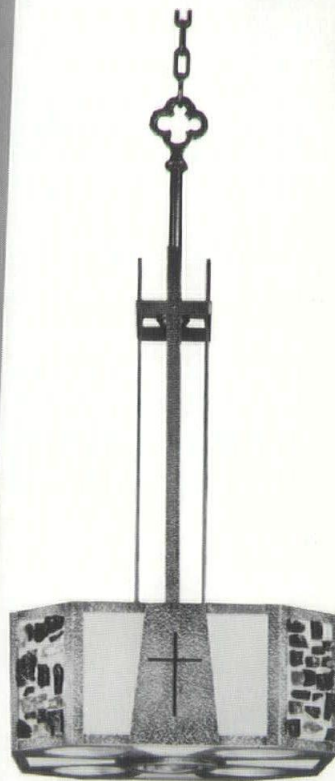
Similar plans are ready for churches in Wezlar and Vohwinkel. Again we find a white wall surrounding the people and the world as in the Fronleichnam church. Again the wall is the "apse," the world-horizon, the place where exchange is eternal, where Eternity itself is enclosed. There is an endless chain of such apses, bay follows bay, and each of them contains a sacred place. Here the earth thrusts itself forward and there it is penetrated and suffused with grace. The surroundings are the setting which Heaven created for men when they became part of history.

Here we stand, at the end of these thirty years, and we are grateful when we look back over this period. Many things have happened. At first everything was clear and unquestioned—then it appeared that everything had ended and nothing remained except to take the Lord's body to its grave.

And now much has returned; we have our concepts again and find that in the silence of the hiatus, our concepts and ideas have grown—so that not even time is lost. What happened thirty years ago was the beginning of history for us. We have been taking part in the procession of the Church through historic times. When I conceive of one structure after another rising, I think of myself as a member of a great theophoric procession. The eucharistic world grows, but we know also that God's incarnation and its re-enactment are not the only ones in our lives. Something different, something dark and alien also grows among us. It has brushed us already on one occasion, and, I feel that I cannot really close this address without renewing the apostle's warning "to proclaim the Lord's death until His coming." This is as important for us architects as for anyone else, for it is a profound warning and contains awful secrets. ■

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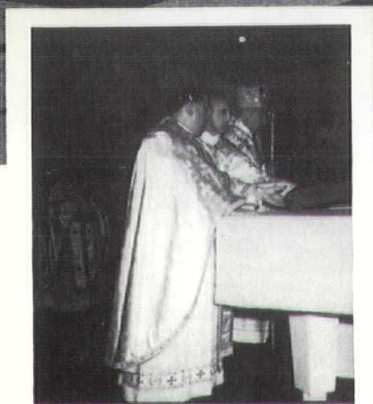


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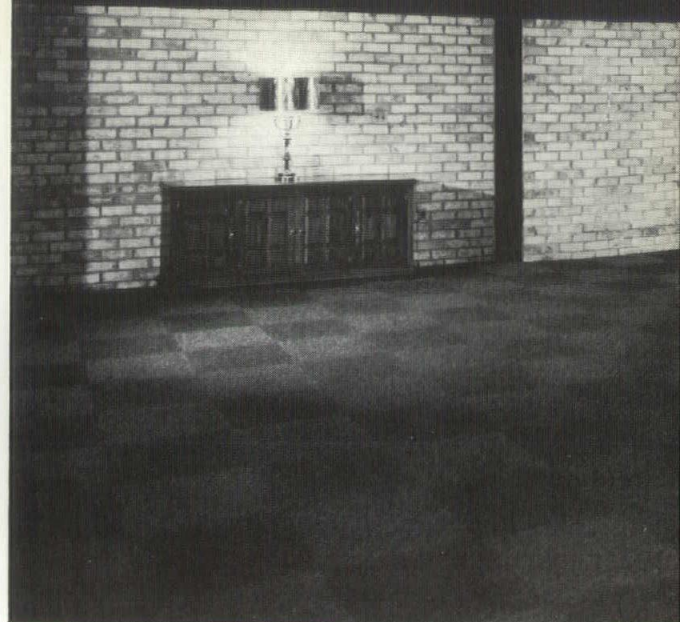
Over the centuries, churches have been built with the community's most precious commodities: the labor and sacrifices of the parishioners. The beauty and utility that are seen in church architecture reflect this deep commitment.

St. Thomas the Apostle remains true to this historical concept. J. Edward Luders, designer of the Rahway church and one of the participating architects for the New York World's Fair Vatican Pavillion noted that St. Thomas is in harmony with Byzantine architectural tradition while serving the utilitarian needs of the parish as they are interpreted by Father Mihalik, pastor of the church.

The interior of the church, with its three massive stained glass windows pictorially telling the story of St. Thomas the Apostle, is a structural understatement that dramatizes the sanctuary area with its free standing altar uniting the celebrants and the congregation.

The dedication ceremonies on October 6th were a celebration of the faith that had sustained the humble since the parish was founded in 1912. Leading them in the liturgy of the colorful Byzantine Rite was the Most Reverend Stephen J. Kocisko, assisted by priests from many neighboring Catholic parishes. For Father Mihalik this was a triumph of prayer and courage through which the parishioners took a collapsing parish and nurtured it back to health. In the modern community the church stands as a tribute to the faith that had bound together the oppressed and alien of all lands.

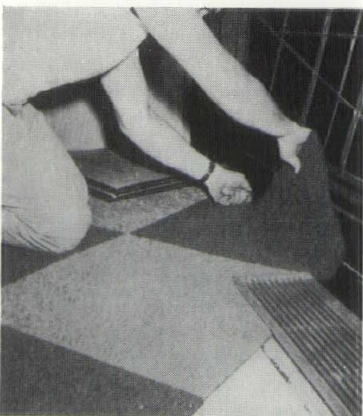




When Harrison Willar, Jr., the interior decorator representing "1770 Design Techniques Company" first discovered Heugatile, other carpeting had already been installed in St. Thomas'. In a short time it had begun to show signs of wear. Mr. Willar, aware that the formal church dedication date had been set for October 6th, boldly recommended a test installation of Heugatile, starting with the small entrance area shown top right. This area was covered with Heugafelt, one of three Heugatile products. The warmth, durability and the obvious increase in acoustical values soon resulted in the decision to install Heugatile throughout the church. In addition to the existing Heugafelt, all the main corridors and the entire church floor were to be covered with Heugaflor. Because of its brilliant red, luxurious Heugalaine, a rare virgin wool product, was selected for the altar.

Since all the Heugatile products, Heugafelt, Heugaflor and Heugalaine are installed without adhesives, the entire installation was made in several days by only two men easily meeting the deadline for the church dedication date.

Although this is the first major church installation in America, Heugatiles have, for many years, given beauty and service to churches on the Continent.



Top — Down every aisle, under every pew goes Heugatile . . . the silencer. Heugatile builds a sound barrier to reduce extraneous noises that often shatter the contemplation so important to churches, schools and libraries.

Middle — Red and beige Heugatile carpet squares are easily cut and set tight against the floor beam and around a heating vent. This dramatically shows how Heugatile can speed up the installation process because Heugatile eliminates tacking, sewing, underpadding and adhesives. No waxing, scrubbing or polishing and Heugatile can be vacuumed and shampooed in place, will not shift or curl. Heugatile reduces the bulky installers kit to . . . a knife!

Bottom — Radiant red Heugalaine carpet squares are quickly and snugly installed on the altar as seen, left. Again loose-laid without adhesives, a seamless wall-to-wall effect is achieved on the altar crowning the St. Thomas installation as seen completed top left. Notice how soft Heugalaine is easily molded to the round edges of the altar stage.

Like all Heugatile, Heugalaine carpet squares can be interchanged before traffic paths have a chance to develop.



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## The Decade Ahead in Religious Architecture

The ferment, controversy and challenge on the religious scene, the changes in liturgy, the changing forms of worship—will affect the design and construction of religious buildings. The theme of the 30th National Conference on Religious Architecture—The Decade Ahead in Religious Architecture—thus becomes a timely and vital one. The Conference will be held in St. Louis, Mo., Chase Park Plaza, April 29-May 1.

Architects, clergy, denominational consultants, artists and craftsmen will gather in an effort to discern the emerging patterns which will influence—and may determine—the form and function of worship during the next decade. The Rev. Frederick R. McManus, Director of the Bishop's Committee on the Liturgy, Washington, D. C., Dr. Joseph Sittler of the University of Chicago Divinity School, Architects Charles A. Blessing, FAIA, Detroit, Mich., and Percival Goodman, FAIA, New York, N.Y., will address themselves to various aspects of the Conference theme. A series of workshops will offer an opportunity for participation and dialogue. Exhibits of new designs in religious structures, religious arts, religious building products and services will be features of the Conference.

Entry forms for the exhibits and registration forms for the Conference will be available in January. For further information write:

Conference Coordinator  
P.O. Box 18214  
Cleveland, O. 44118 □

### 1970 International Congress

A steering committee under the leadership of Roger Ortmyer, Director of the Department of Church and Culture of the National Council of Churches, has held a series of meetings over the past year to explore and develop plans for a sequel to the 1967 International Congress on Religion, Architecture and the Visual Arts.

Proposals now being developed aim toward the formal establishment of committees in Europe and Japan to work with the American group, with the anticipation of holding the 1970 International Congress on Religion and the Arts in Kyoto during the latter part of July 1970. Preliminary work has been done by correspondence and personal contacts in various countries of Europe and the Far East. It is hoped that in the next few months a program can be developed by cooperating groups to which the Eastern religions will contribute heavily. Kyoto, Japan's ancient capital and most beautiful city, is a particularly attractive site. And the time will make it convenient also for travellers to visit Expo '70, Japan World Exposition, at nearby Osaka. Extensions of the trip may go as far as around the world.

In the near future GRA members will receive a questionnaire relating to various aspects of the projected Congress. The Guild is represented on the Steering Committee by several persons: Harold Wagoner, Henry Willet, Walther Wefel, Edward Sövik. Some of

the representatives of other groups are also Guild members, and all are names familiar to Guild members: Joseph Sittler, Robert Hovda, Scott Ritenour, James Doom, Moshe Davidowitz, Robert Rambusch, John Morse, Myron Schoen and Bernard Benzinger. □

### Who Controls the Art and Artifacts in the Church?

As nearly exemplary as it is rare is this statement of policy adopted by the responsible bodies at Westwood Lutheran Church, St. Louis Park, Minnesota. Here are the important elements, verbatim or paraphrased.

Permanent, functional objects in a church, such as pews, lecterns and their accessories should be considered a part of the architecture. Architectural art is a highly specialized field, and religious architectural art is even more specialized, and demands an understanding of the church, its history, and its symbols. . . . We would consider it presumptuous for the committee or any of its members, in spite of our artistic vocations or avocations, to force a judgment on a commissioned design conscientiously prepared. . . . The first and best way to obtain art and artifacts is to commission the original artist who developed the total architectural concept to design or select them. . . . An alternative would be to commission a reputable firm which would assign someone competent to design or obtain work compatible with the original artist's concept. . . . There is no other satisfactory solution. . . . As completed by the artist, the design should be considered final. . . .

E. A. Sövik □

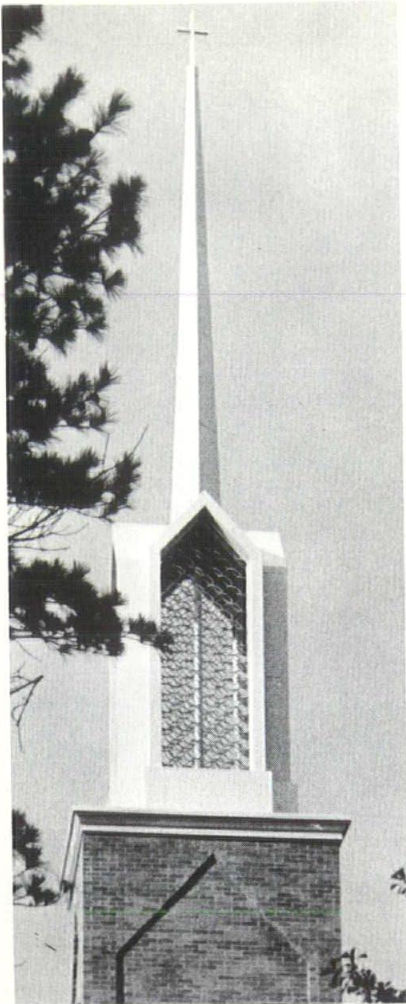
### Donald Powers Smith—President California Church Council

The Guild for Religious Architecture salutes Donald Powers Smith, San Francisco, Cal., former Guild Vice President, on his election as President of the California Church Council, the state organization for state wide projects of the Northern California Council of Churches as well as the Council of Churches in Southern California, including the Office for State Affairs in Sacramento. The two Councils represent some 20 major denominations in California.

The California Church Council is made up of denominational executives, leading clergymen and concerned laymen. Its activities cover areas where individual churches and denominations are limited in their effectiveness. The Council's "Statement of Legislative Principles" covers a wide range of social and legislative programs concerned with constructive efforts toward a more humane and enlightened society. The Council has supported the struggle of the California agricultural workers, advocated progressive action on housing, civil rights, drug and firearms control.

The Guild extends congratulations to Mr. Smith and wishes him well as he enters his term as President and embarks upon this signal opportunity for service. □

Continued on page 2



- where steeples are executed to the **design of the architect**
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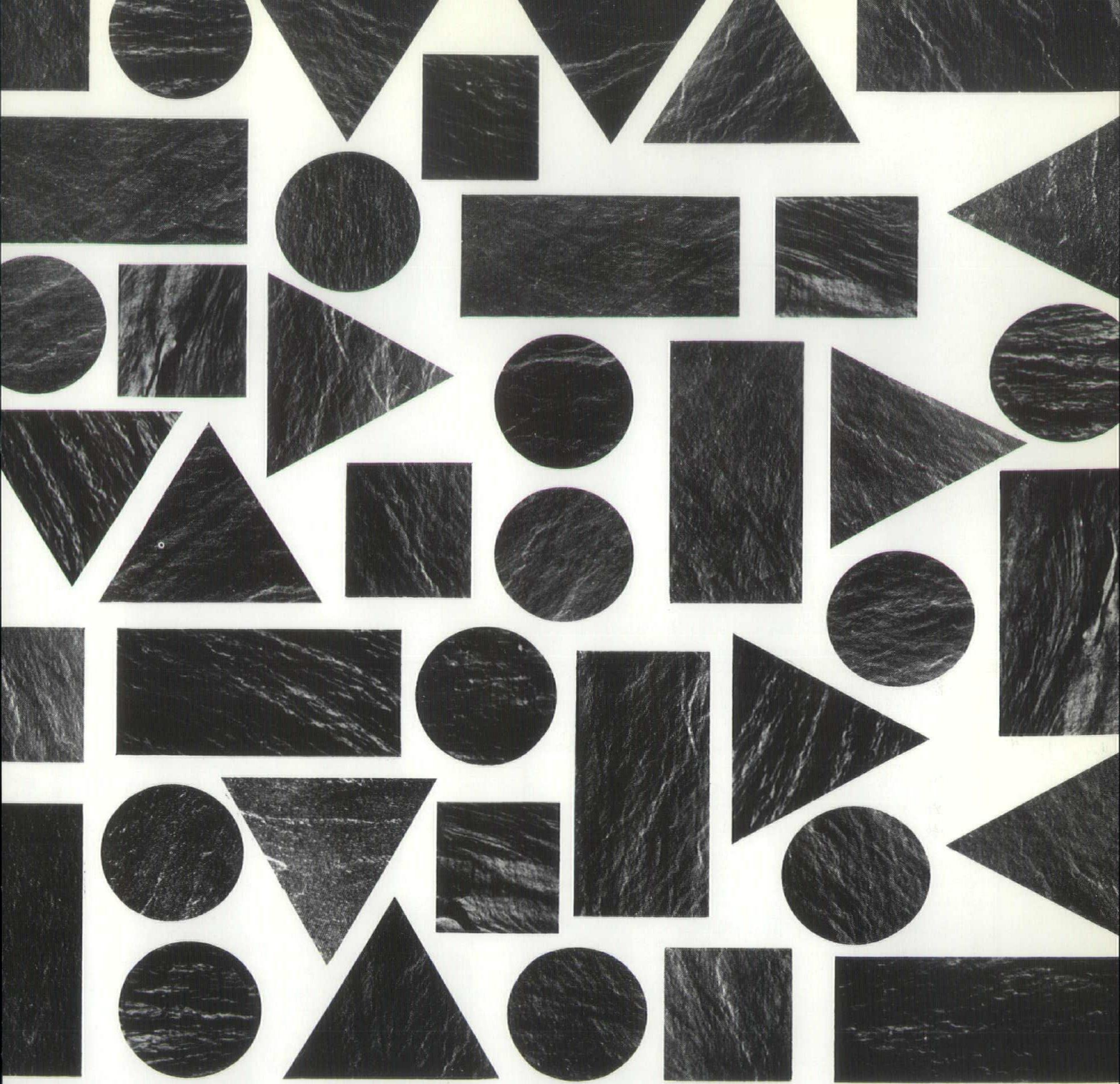


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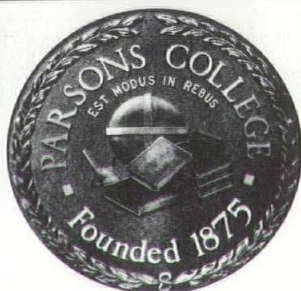
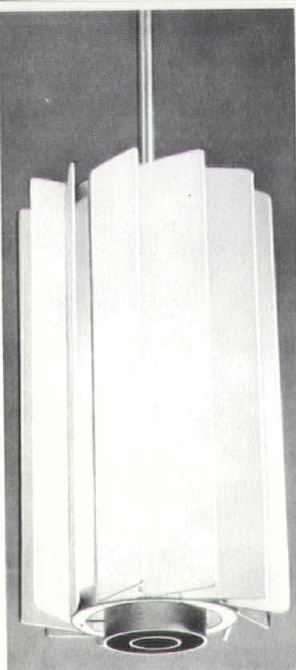
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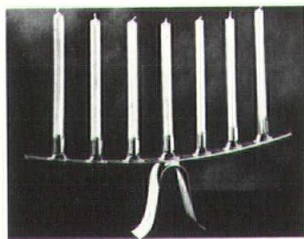
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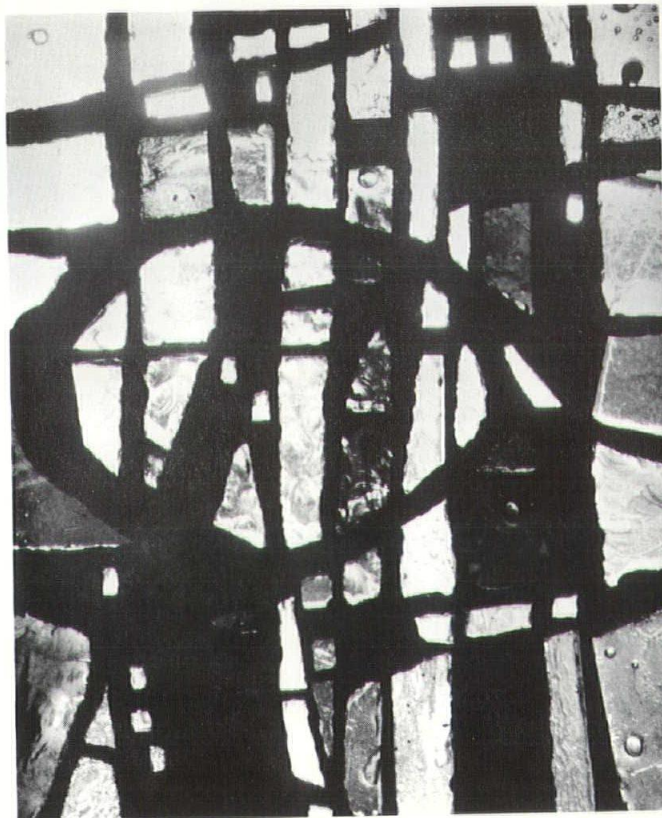


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## "Church Lighting"

The Illuminating Engineering Society has prepared a booklet on Church Lighting, which will be of interest to architects, lighting engineers, religious building committees. Guild Member, Norman Mansell, FAIA, served as architect on the committee that sought to prepare informational material and guidelines for those concerned with the lighting requirements of religious structures.

The booklet includes sections on lighting the main worship area, specific lighting designs, luminaires, classroom lighting, etc. It is well illustrated and well indexed. Copies may be obtained from the Illuminating Engineering Society, 345 E. 47th St., New York, N.Y. 10017 at \$1.50 each. □

## Request for Information Cards

As a service to FAITH & FORM readers, as well as advertisers, request for information cards will be included in each issue of the quarterly. These will list the products and services advertised in each issue, which can be checked and sent to Advertising Director for processing.

Architects who seek to keep their files up to date on products and services of value in religious building construction can do so by simply checking the firm name on the enclosed card. Often the information on hand in

the architect's or denominational consultant's office is dated, and more current brochures would be helpful.

Approximately 300 requests for advertising information were received from the reply card contained in the October 1968 issue, an indication that architects are taking advantage of this service—and advertisers are pleased with the results. ■

## BOOK REVIEWS Continued from page 4

**VATICAN MUSEUMS: ROME**  
*Texts by Regoli, Gioseffi, Mellini, Salvini. Design by Giorgi.*  
*Translated and edited by ART NEWS, under direction of Ragghianti & Nannicini.*  
*Newsweek, Inc., N.Y. and Arnoldo Mondadori Editore, 1968.*

REVIEWED BY:  
The Rev. Robert W. Hovda,  
Editorial staff, The Liturgical Conference,  
Washington, D. C.

In his foreword to this volume (part of the "Great Museums of the World" series), the Director General of the Vatican museums writes: "From an historical point of view, it may be said that archives, libraries and mu-

seums are no more than decent, functional storehouses in which to collect, arrange, study, conserve and pass on to posterity the survivors of that perpetual shipwreck which is the past of every culture and every civilization."

While it is impossible to lament the shipwreck which deprived the Catholic Church's central bishopric of its political power in Italy, that power—over-all, a painful corruption of the gospel—had its happy by-products. Notable evidence of the latter are the Vatican museums, which have sheltered and cared for the works represented in this book by 124 excellent color photographs and extensive historical and critical text.

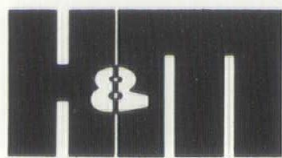
The section on the history of the collections points out that by-product: "The papacy has had the exceptional advantage of ready access, by right of ownership, not only to the treasures of early Christian art, i.e., objects found in the numerous Roman catacombs and works of art in the churches under Vatican hegemony. . . , but also to a large part of the choice archeological discoveries in Rome during the centuries when the city was under the jurisdiction of the Church."

No art historian or critic myself, I can express only a profound lay admiration and appreciation of the editors' selections and of the illuminating comments which enable one to see these works freshly—in terms of history, schools, techniques. One cannot argue with the inclusion of the Sistine and Pauline chapels, as well as a number of other places, as

Continued on page 30

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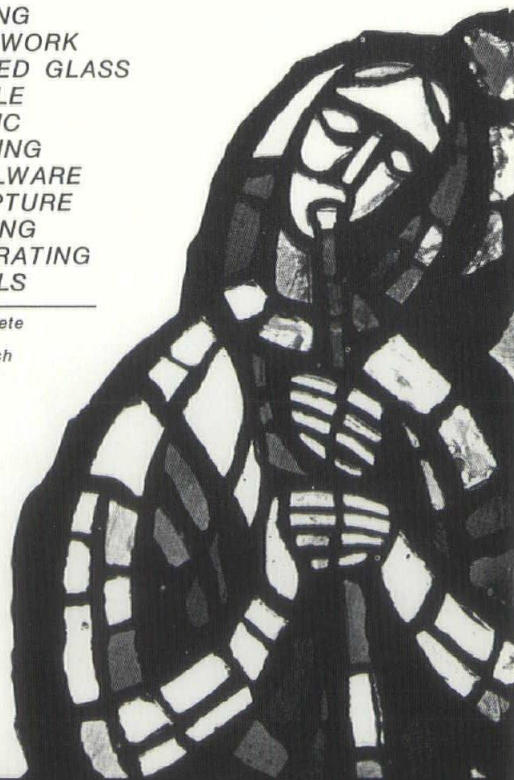
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museums. The editors sought to represent the full scope of Vatican art treasures, not merely the places labelled "museums."

The fact that those chapels clearly are museums and that everything in and about them stops at a certain point in history makes one wish that the Church would relieve itself of this burden so that it could devote itself more fully to its proper and specific mission. When Judith Crist reviewed "The Shoes of the Fisherman" on the Today show, she remarked that she had a vision of Jackie Onassis receiving the Sistine Chapel in her Christmas stocking. Our society is sufficiently organized to be capable of assuming the responsibility for these treasures. The melancholy truth that there is nothing contemporary here exerts a subtle but very real influence on the leadership of the Catholic Church.

This 171-page volume—with its preface by the Inspector of the museums, informative text accompanying the large photographs, history and charts of the buildings, bibliography, indices both of illustrations and of names—is a steal at \$10. □

## MODERN ARCHITECTURE AND CHRISTIAN CELEBRATION

by Frederic Debuyst, John Knox  
Press, Richmond, Va.

78 pages, drawings, paperback.

REVIEWED BY:  
E. A. Sövik, FAIA  
Sövik, Mathre & Madson  
Northfield, Minn.

Not infrequently we witness the way a single concept or idea can illuminate one's thinking about a whole variety of issues, and give coherence and lucidity to the mental landscape.

This short book is long enough to demonstrate how the concept of worship as celebration gives brightness and clarity and order not simply to liturgical action, but to the houses for the people of God who are involved in the action, and to the other elements of the appropriate environment, and extends to non-cultic architecture also.

Father Debuyst is a Belgian Benedictine. His book is composed of six lectures, starting with an exposition of the idea of celebration, moving to a critical survey of historical architecture, thence approaching the problem of church form, and ending with comments on the use of art images.

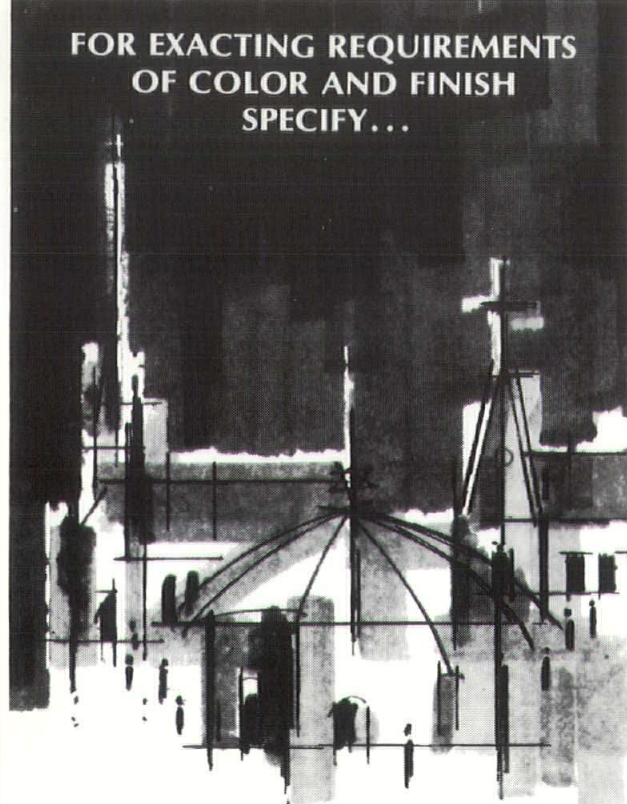
Out of the theme comes a series of consistent corollaries: The proper space for cele-

bration is a hospitable space, not a monumental one. The event, and the people who celebrate are central, not any things. The space should not limit, but give freedom to the celebration; therefore, flexibility and spaciousness. Opulence is unimportant, authenticity is. And so on.

Father Debuyst writes in English, and like some others to whom the language is not a mother tongue, he writes tersely. The sentences are filled with substance and hung together like ropes. The book deals with architecture, not church fittings, and the author is at home not only in the province of design for worship, but in the literature and experience of all architecture.

It is possibly true that Benedictines, who have such a strong sense of continuities and heritages, tend more than most of us to see the present in terms of its meaning for the future. Father Debuyst is not at all content with the currents of change now flowing. To be new-appearing is not enough. It is only enough when the changes move in a radical and clearly defined direction which relates equally to the best times in history and to the life of the coming generation. This is why I think this book is particularly fruitful. That it is a part of the series called by John Knox Press "Ecumenical Studies in Worship," underlines the opinion that it is equally helpful to Catholics and Protestants. □

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GREECE, GODS AND ART  
by Alexander Liberman,  
introduction by Robert Graves,  
Viking Press, New York, N.Y.  
Illustrated and indexed, \$22.50.

REVIEWED BY:  
Dorothy S. Adler, GRA  
Washington, D. C.

It has been said that the glory that was Greece goes beyond time and place to reflect the transcendent human spirit in search of the divine. In *Greece, Gods and Art*, Alexander Liberman, artist, author, photographer illustrates this concept in a series of magnificent photographs accompanied by an illuminating text.

Mr. Liberman writes: "The Greek experience, the voyage, the contemplation of Greek art, help us, like a religious retreat, to clarify and re-examine our thoughts about art and life at a time when the standards and tastes of our own civilization are changing drastically.... (This book) is not an exhaustive study of art and archaeology; only the art related to worship that can actually be seen in Greece is shown."

The inter-relationships of art, architecture and religion are developed in a series of chapters and color photographs devoted to the gods of ancient Greece. Beginning with

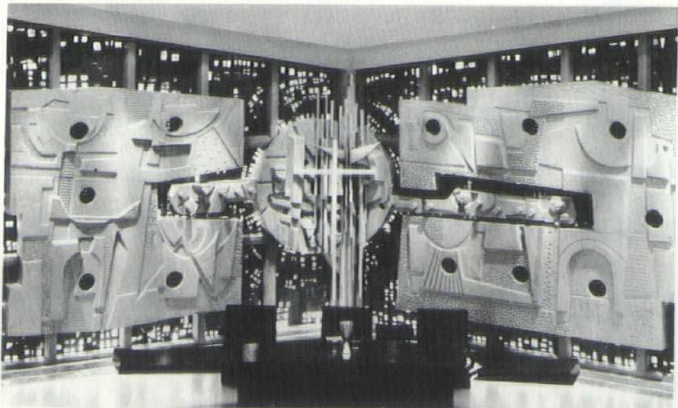
the earliest worship of the Earth Mother, followed by chapters on Apollo, Zeus, Athena, Dionysus, Demeter, Persephone and the Mystery Religions, there is a final chapter on Christianity. A brief statement on the mythology and archaeology of each period is followed by notes on the color plates, written by Iris C. Love, Assistant Professor of Art History and Archaeology at Long Island University. Robert Graves has provided an introduction.

The color photographs demonstrate graphically that the focal point of Greek culture was its artistic expression of religion and myth. The pictures offer a vivid re-creation of our ancient past and provide fresh insights into the origins of Western man.

In today's world where the institution of the church has been challenged, where segments of the population declare God to be dead, where the concept of art as communication is derided, *Greece, Gods and Art* becomes a re-affirmation of man's enduring quest for the good and the true. ■

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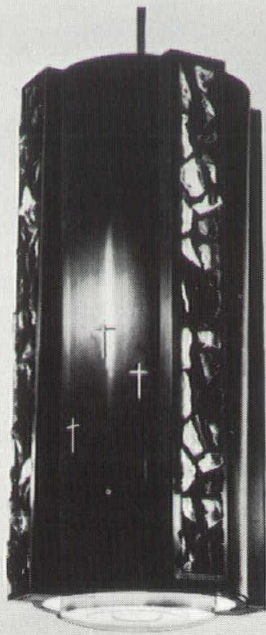
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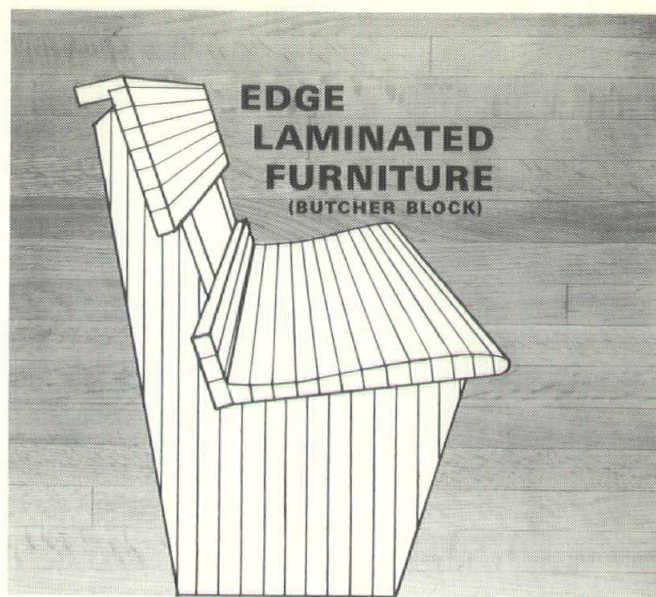
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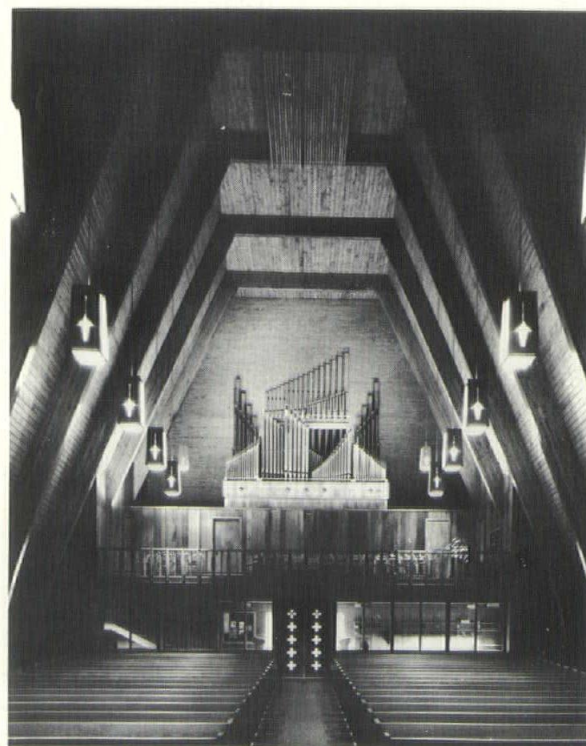
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