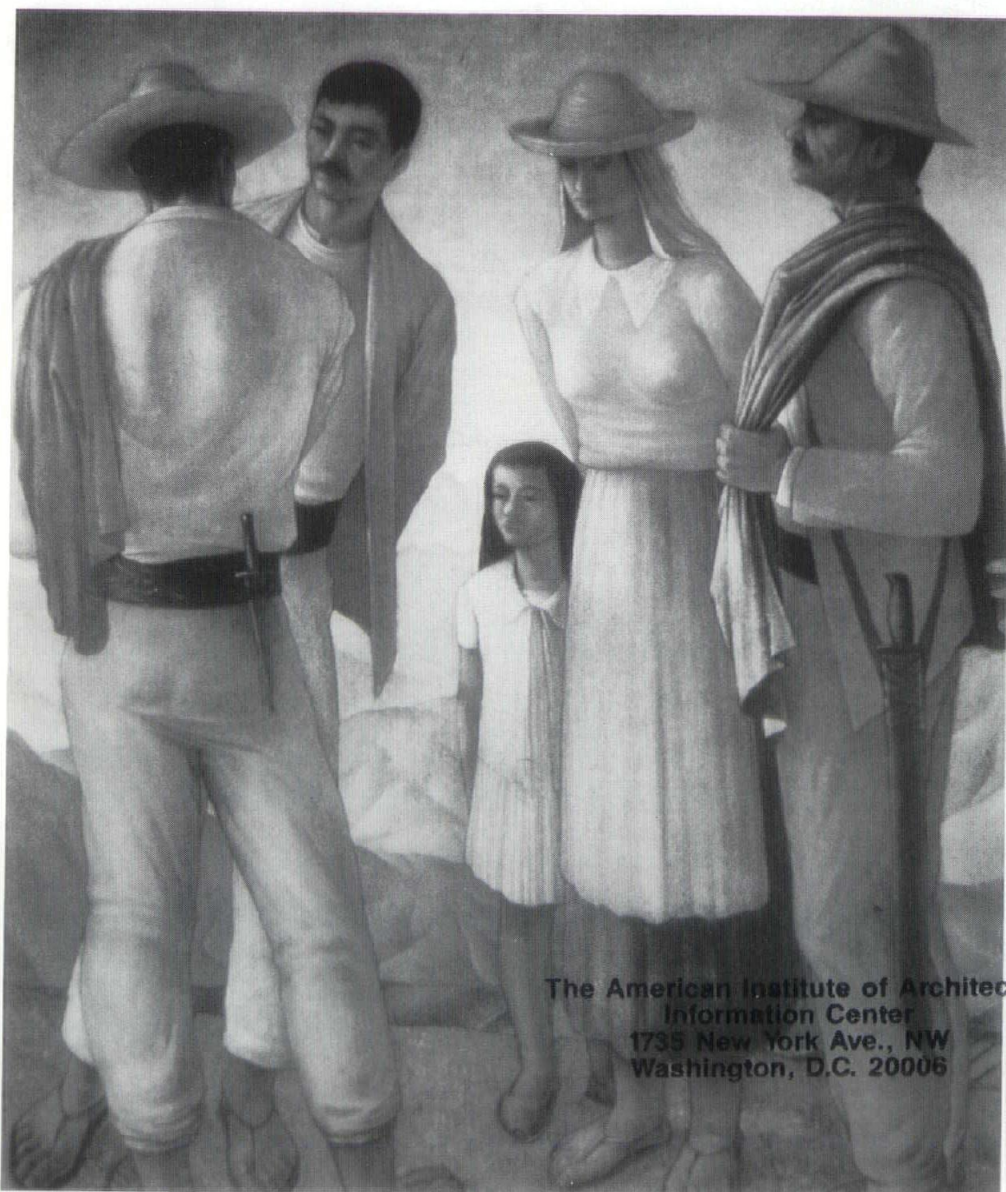


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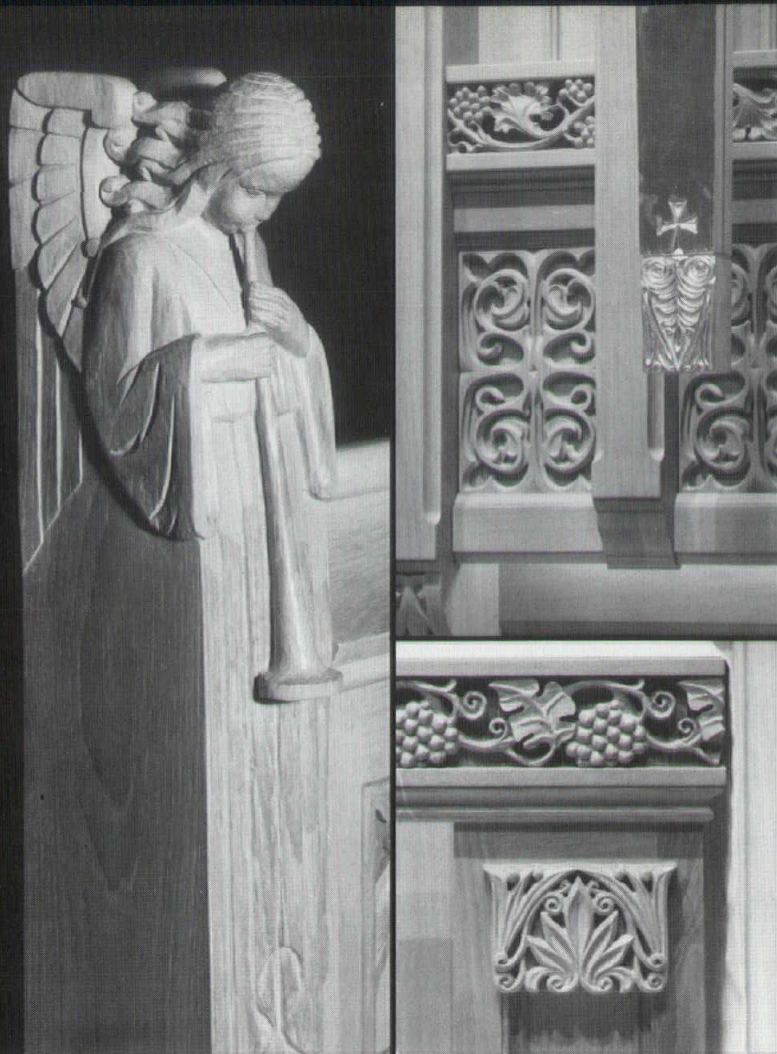
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Contents

Features

- What Art is Suitable for Liturgy?
By G. Thomas Ryan 12
- Pasión y Poder (Passion and Power): Toward
Understanding the Hispanic Aesthetic
By Jaime Lara 14
- "How Shall We Sing the Lord's Song in a Foreign
Land?"
By Celeste Burgos and Ken Meltz 16
- Viva Mexico
By Norman Davies 19
- The First Mexican Sculpture in the Vatican 21
- The Chapel of the Missioners of Guadalupe 22
By Enrique Espinosa 22
- The Visual Arts and Hispanic Culture:
Three Exhibitions of Latin American Art 25
- Religious Architecture: The Language of Mystery
Report by Betty H. Meyer, Editor 30
- Illuminations of Mystery
By Charles N. Clutz 32
- The Sounds of Mystery: Practical Remarks on the
Acoustics of Religious Space
By George Bozeman, Jr. 34
- The Visual Arts and Mystery: The Story of the
Creation of an Ark
By Ruth Mordecai Slavet 37
- Architecture: A Form of Grace
By Sara Kärkkäinen Terian 41
- Developing Criteria for Worship Spaces
A Book Review by Dr. Horace T. Allen, Jr. 43

Departments


- Notes & Comments 6
- Artist/Artisan Directory 45
- Calendar 48
- Advertisers' Index 44



ABOUT THE COVER

"Andean Family" by Hector Poleo, oil on canvas, 1944. Museum of Modern Art of Latin America, Organization of American States, Washington, D.C. From the book, *The Latin American Spirit, 1920-1970*, published by Abrams.

Photo by Angel Hurtado



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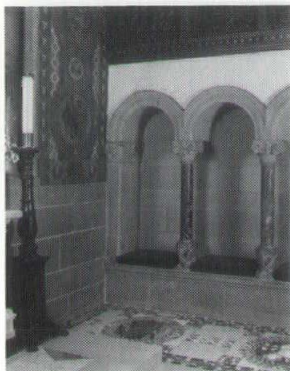
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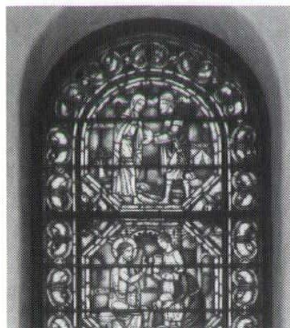
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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 by 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

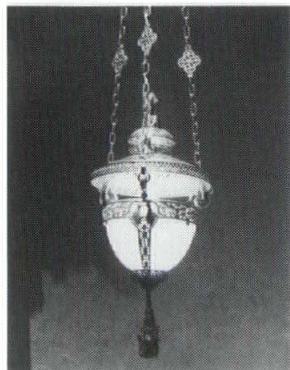
Chapel of St. Bartholomew's Episcopal Church: A renovation exemplifying Rambusch's versatility.



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Chapel of St. Bartholomew's Episcopal Church, Park Ave. NY Rector: The Reverend Thomas D. Bowers Church Design: Bertram Goodhue (1918)

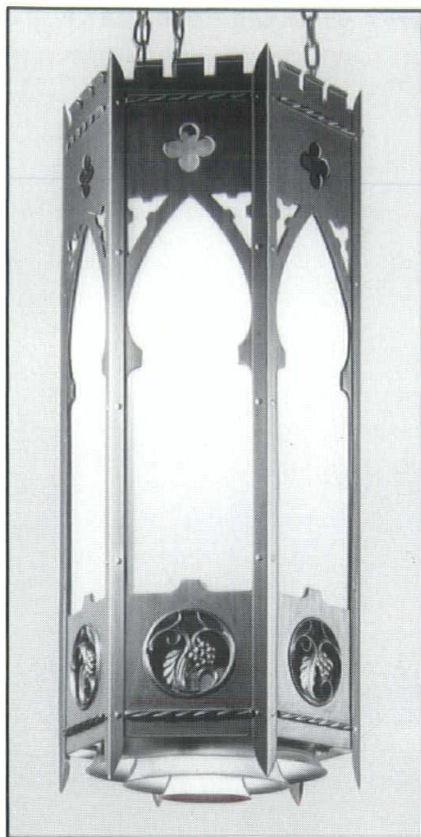
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Notes & Comments

Ethnic Issues

Dear Reader:

This issue and the next will focus on the multiple ethnic currents that are rapidly flowing into and enriching the American mainstream. What effects will these ethnic groups, often pluralistic themselves, have on our religious institutions and their art and architecture?

Anyone genuinely interested in this subject should read *America's Architectural Roots: Ethnic Groups That Built America*, edited by Dell Upton, Dept. of Architecture at the University of California at Berkeley and published by Preservation Press (1986), 1785 Massachusetts Avenue, NW, Washington, D.C. 20036, \$9.95. Prof. Upton reminds us that the study of ethnic building traditions is relatively new and that many groups simply have not been investigated, but he does trace the American architectural roots of 22 groups ranging from the native American and pre-revolutionary immigrants to the 19th century immigrants. This is the largest compilation to date but much more research is waiting to be done. *Faith & Form* addresses this issue on religious architecture from the Hispanic perspective. The fall issue will address perspectives from the following:

- Clair M. Jones, "The African Impact on Ecclesiastical Architecture"
- Henry Stroessner, "The American Indian: A Circle to Draw You In"
- William G. Laatsch and Charles F. Calkins, "The Belgian Roadside Chapels"
- Lucy van der Manuelian, "Armenian Architecture"
- Kubala Washatco, Architects Inc., "Clausing Barns: The Revival of an Old Style"
- Estelle Breitman, "Vaults of Memory"
- Steven P. Papadotas, "Basilica of the Assumption: Greek Orthodox"
- Norman Jaffe, "Gates of the Grove Synagogue"

How is ethnicity expressed in architecture? Prof. Upton explains that an ethnic group first reproduces what it has known at home, but as it grows more familiar here, chooses to see the new through old eyes combining both in distinctive ways. These ways will diverge noticeably from what they have known at home. We can expect their building to blend *memory* and *experience* in varying proportions. Ethnicity is cultural not genetic, and consists of ideas people learn from one another and ideas can be expressed or not by choice.

I would like to suggest that we have a rare opportunity to learn much about the architecture of these cultural groups and a responsibility to encourage them to translate out of memory and experience new and living American forms. Through the emergence of new art and architecture seen from such different vantage points, perhaps a new *Weltanschauung* or world view may be possible.

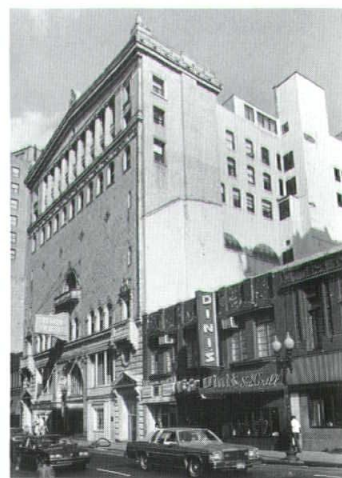
Betty H. Meyer, Editor

Of Mutual Benefit

Tremont Baptist Church in downtown Boston has recently voted to sell the top three floors and air rights above their 92 year old building to St. James Properties of Boston. The project will include a first class office/retail building on the neighboring site with Robert A.M. Stern and Jung Brannen as architects. This sale will fund a complete restoration of the Temple as well as its maintenance.

Notter/Finegold and Alexander are the architects for the Temple restoration. This is one of the first congregations in our country to have free pews, desegregated seating, and a tradition of advancing social and moral reforms in the U.S. (A full story of this project later.)

(Continued on page 8)





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Sacred Trusts II

"Money, Materials & Management," a conference sponsored by the Detroit Historic Preservation of Religious Properties, will be held in Detroit, May 17-20, 1989. Preservationists, clergy, laypeople and craftspeople will gather to address the challenges facing historic religious buildings and their solutions. It includes workshops, issue forums, tours, a trade show, photo exhibit. For information and brochure, contact the Historic Designation Advisory Board, 202 City County Building, Detroit, MI 48226 or (313) 224-3487.

IFRAA Slide Collection, A Progress Report

At present, Crosby Willet and Helene Weis are evaluating the quality of the slides in the IFRAA collection in preparation for reissuing a list of slides available for purchase. Subjects are not in question but many of the slides are over 30 years old and have faded or changed color. We are not discarding imperfect slides from the master file, which constitutes a valuable archive. However, we aim for satisfied customers. When the evaluation is completed a revised list will be available. Probable

cost will be \$1.50 per slide, which is a bargain compared with commercial prices.

After the present task is accomplished, there are 2,200 slides to be catalogued and added to the list.

Address inquiries about the program to Helene Weis, c/o Willet Stained Glass Studios Inc., 10 East Moreland Avenue, Philadelphia, PA 19118.

Sacred Architecture: Places for Worship

The Religious Architecture Committee of the NYC/AIA presented a series of lectures held at the Urban Center in New York City.

Norman Jaffe, Gunnar Birkerts, and Fay Jones gave the first lectures, presenting slides of their work and lectured on the specific qualities that make some places of worship more sacred than others.

Mr. Jaffe presented slides of his most recent project: Gates of the Grove, in East Hampton, Long Island, for which he has received IFRAA's 1988 Award of Merit and the NYSAIA 1988 Honor Award.

(Continued on page 10)

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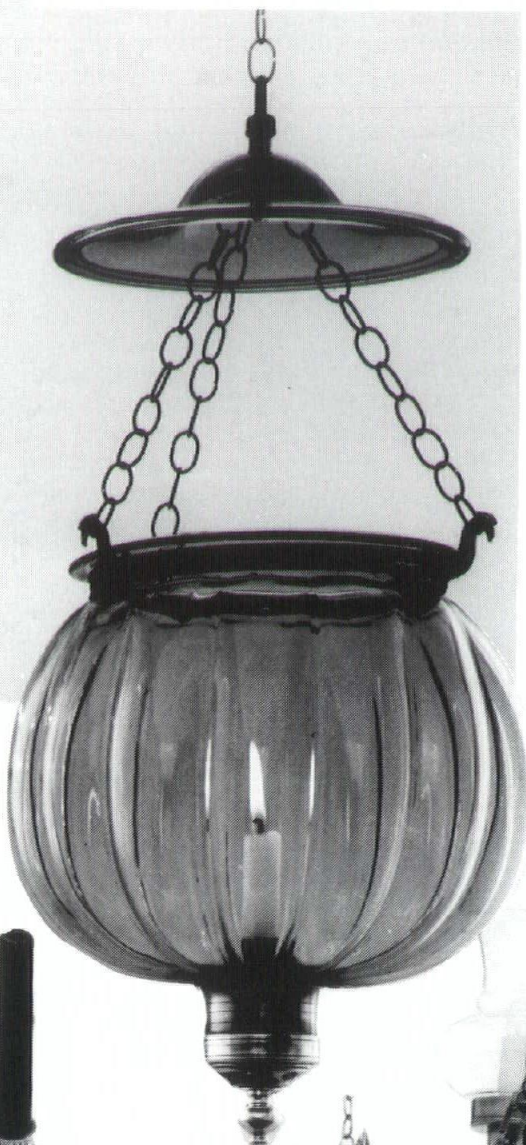
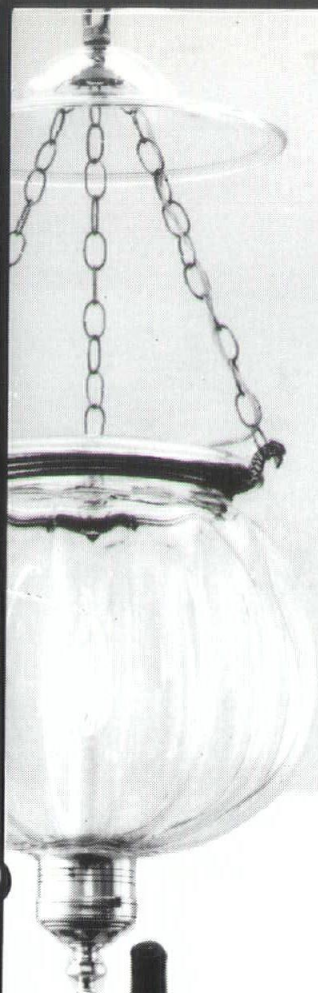
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Notes & Comments (Continued from page 8)

Gunnar Birkerts, who has designed religious buildings in the United States and in Europe, was described by Norman Jaffe as the "master of the unexpected, one of the few architects left who still designs in the Saarinen tradition, and whose designs are radical, improvisatory, adroit and facile."

Fay Jones is well known for his Thorncrowne Chapel in Fayetteville, Arkansas, for its lightness of form, clarity of structure and sacred quality.

The lectures are free of charge and open to AIA members and the general public. Other speakers scheduled for this series included Fred Bentel, Edgar Tafel, Percival Goodman, Bob Ram-busch, Randall S. Lindstrom and William Gati, who is the able chairman of this ambitious series.

The Religious Architecture Committee would like to extend an open invitation to join them and be part of a growing interest in Sacred Architecture.

New Stained Glass Booklet Available

The Census of Stained Glass Windows of America announces the publication of a 40 page booklet that covers all major questions on stained glass repair. A glossary of terms describing the varieties of windows and their technical structures is included,

as well as steps for planning a conservation campaign, and questions to ask potential restorers. There is also a list of conservation agencies and a selected bibliography. The booklet is available through: Stained Glass Associates, P.O. Box 1531, Raleigh, NC 27602, (919) 266-2493. Price: \$3.00, including postage.

IFRAA Gives Congratulations

The American Society of Architectural Perspectivists has announced the winners of its 3rd annual competition in which the jury was charged to select 40-60 examples from among 463 works submitted from 114 members residing in 28 states and three Canadian provinces. IFRAA's Richard Bergmann, New Canaan, Connecticut, was among the three winners for his rendering of St. Michael's Lutheran Church in New Canaan. The Hugh Ferriss' Memorial Prize this year was given to Thomas Schaller, a New York City based architect and perspectivist.

Recent Books

Worship the Lord, a new book edited by James R. Esther and Donald J. Bruggink, IFRAA's post-conference tour director and faculty member at Western Theological Seminary in Holland, Michigan, is a compendium of the various orders of worship of the Reformed Church in America. The text provides a directory for worship, an instruction for the theology of worship, and a common sense guide for those responsible for the organization of worship in a local community. Wm. Eerdmans Publishing Co., 255 Jefferson Ave., S.E., Grand Rapids, MI 49503. Price: \$3.95

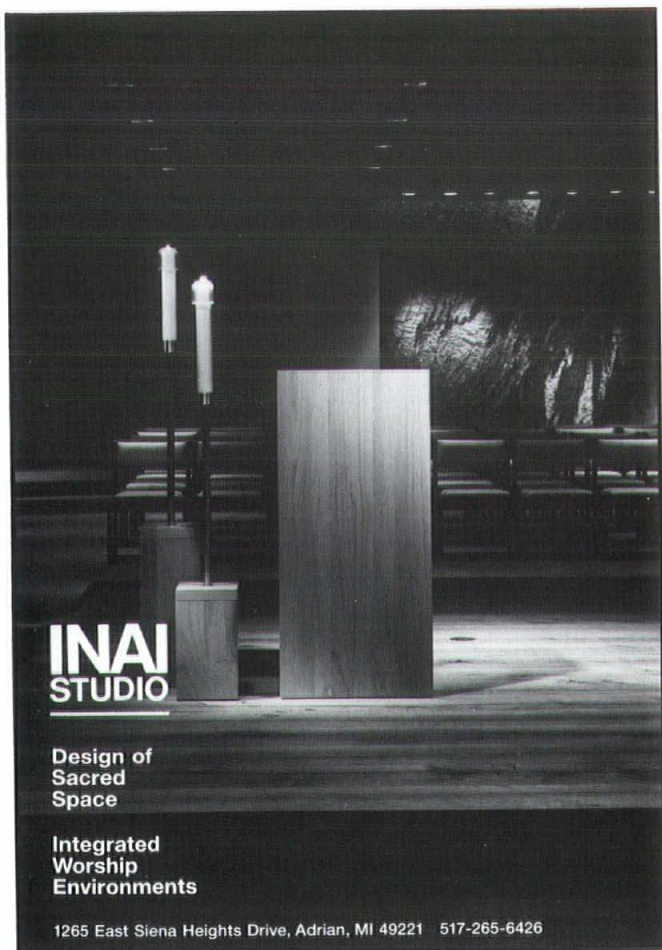
Church Architecture: Building and Renovating for Christian Worship, by James F. and Susan J. White, discusses needed space for the various liturgical celebrations and shows from an ecumenical perspective why congregations must be mindful of their needs and traditions as they plan. Abingdon Press, 201 8th Avenue, Nashville, TN 37202.

Design Quarterly

The recent issue of *Design Quarterly* on the Minneapolis Sculpture Garden with essays by Martin Friedman and Marc Treib is an important resource for those interested in landscape and gardens as an important part of religious facilities. This is an art of revelation that is overlooked and neglected by most American churches. This 7-1/2 acre site was designed by Edward Larabee Barnes and landscape architect Peter Rothschild. Contact: The MIT Press, 55 Hayward Street, Cambridge, MA 02142.

A Dedication of Sculpture

The Kirkridge Retreat Center in Kirkridge, Pennsylvania, commissioned Edward Robinson, a sculptor in wood and the director of the Centre for the Study of Spirituality of the Arts in Oxford, England, to create a large triptych in memory of his brother, Bishop John T. Robinson whose book, *Honest To God*, served as a study book for many American congregations. He was beloved in his own country and ours as well. Edward Robinson spoke at the dedication in November and Bishop John Spong, Robert Raines, and John Oliver Nelson accepted the great trip-



tych commemorating the life and thought of this English friend who was an important part of the international program at Kirkridge.

A Rare Opportunity

The recent exhibition and first major public showing of the Vatican Library's Hebrew illuminations was chosen from the library's collection of 801 Hebrew manuscripts. The works range from prayer books to philosophical texts and ethical and legal writings; many of them include illuminated miniatures. Besides texts in Hebrew there are manuscripts in Latin which reveal Christian interest in Hebraica.

The exhibition and accompanying catalogue were organized by the Center for the Fine Arts, Miami, and the Union of American Hebrew Congregations, and made possible by the National Committee for the Vatican Judaica Exhibition.

Arts Alive in the United Church of Christ


The U.C.C. denomination reports that there is a burgeoning movement both at the grassroots and in the Church's national bodies to reintegrate arts into the life of the church. A reservoir of talented artists is doing imaginative, faithful work to enrich the lives of their worshipping communities. The U.C.C. Office of Communications is conducting a series of eight regional events which include the arts. Five conferences—Florida, Illinois,

Northern California, Rocky Mountain, and Wisconsin—have active local chapters. Gordon Svoboda, the secretary for the Board of Homeland Ministries, is challenging young adults to use their imaginations and creative abilities to witness their faith. Forty or more one-time grants of \$5,000 or less will be given to artists or churches which imitate and encourage new approaches. Over the next three years every level in the U.C.C. will be involved in calling, empowering, and encouraging youth and adults to share their visions and voices in witnessing through the arts. Contact: United Church of Christ, UCBHM, 132 West 31st Street, New York, NY 10001.

New Arts Publication

Wilson Yates, professor at United Theological Seminary in New Brighton, Minnesota, and Frank Lloyd Dent, arts and educational consultant in New York City, are the editors of a newsletter funded by Lilly Endowment, Inc., which focuses on the arts and theology. *Arts in Religion and Theological Studies* will monitor and enhance the treatment of the arts in curricula of seminaries affiliated with the Association of Theological Schools and in graduate programs of religion and theology. Professor Yates is also the author of *The Arts in Theological Education*, Scholars Press, Atlanta, Ga.

Inquiries: United Theological Seminary, 3000 Fifth Street, N.W., New Brighton, MN 55112.



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WHAT ART IS SUITABLE FOR LITURGY?

By G. Thomas Ryan

Clergy, artists and architects who read *Faith & Form* are quite familiar with this question. A glass chalice produces anger in some who say the Lord deserves gold. A contemporary, discordant composition for the organ brings angry letters to the music director's desk. A visiting gospel choir becomes the agent for charges of trivializing the liturgy. A creative approach to the alignment of altar and ambo produces division on a building committee. Felt banners, hastily and lovingly prepared with "meaningful" words, are sneered at by sacristans and by leadership councils. The claim, "but it is our culture, our way of praising God," seems only to bring further confusion.

Debates on what arts are suitable for liturgy will never end. Our forms of human expression are too tied to who we are and how we view God. The preparation of Sunday worship is so complex that few worship committees ever get to sort out the subliminal questions and the values under each choice. Music and all of the other arts are generally considered necessary for good worship. Jews, Catholics, Protestants, the Orthodox, and many others can point to long traditions of art and of discerning the best art for their rituals.

This article will focus on some principles or language useful in sorting through the questions. The emotional intensity and perdurance of the debate do not have to lead to silence or to the simple repetition of trite compromises. The reforms of the Latin rite of the Roman Catholic Church, undertaken 25 years ago and still continuing, have produced broad documentation on the tradition and the terms of artistic discernment. Liturgists in other religious traditions often use these principles just as Catholic

scholars have immersed themselves in Jewish and other Christian reform movements. This interreligious colloquy has produced some consensus on what art is suitable for liturgy. Two sets of principles frame the current discussion—judgments relating to quality of the art, and judgments relating to liturgy per se. As one example of a Church's approach, the citations here come from the books of the Latin rite of the Roman Catholic Church.

Quality

When all the bishops of the Catholic Church met in the Vatican 25 years ago, their first and perhaps most startling decree focused on liturgy. It called for artists and bishops to "strive after noble beauty rather than mere sumptuous display" (Constitution on the Liturgy, 124). It encouraged ecclesiastical authorities to remove from the churches "those works of artists that are repugnant to faith and morals and to Christian devotion and that offend true religious sense either by their grotesqueness or by the deficiency, mediocrity, or sham in their artistic quality" (ibid.) Catholic artists often comment that this decree has been observed in its negation. Mediocre arts have proliferated since Vatican II and many valuable furnishings and musical treasures have been ignored or dumped.

Documents from Rome and from each nation's bishops have given further articulation to this principle. The document carrying the norms for celebrating the Eucharist notes, "The places and requisites for worship should be truly worthy and beautiful, signs and symbols and heavenly realities" (General Instruction of the Roman Missal, 253). The U.S. guidelines on musical preparation give as the first question: "Is the music technically, aesthetically, and expressively good? This judgment is basic and primary and should be made by competent musicians. Only artistically sound music

will be effective in the long run. To admit the cheap, the trite, the musical cliché often found in popular songs for the purpose of 'instant liturgy' is to cheapen the liturgy, to expose it to ridicule, and to invite failure" (Music in Catholic Worship, 26). This judgment of quality is not to be confused with style or provenance. Every culture and age should be able to bring its arts of quality into the service of common prayer.

As expressed by leading U.S. bishops, this quality "is perceived only by contemplation, by standing back from things and really trying to see them, trying to let them speak to the beholder . . . Contemplation sees the hand stamp of the artist, the honesty and care that went into an object's making, the pleasing form and color and texture. Quality means love and care in the making of something, honesty and genuineness with any materials used, and the artist's special gift in producing a harmonious whole" (Environment and Art in Catholic Worship, 20).

Liturgy

Quality is not the only judgment to be made. For example, although a musical selection represents a venerable heritage and is judged to be of high quality, it is not necessarily assured a place in the liturgy. Many medieval pieces relating to courtship would have little place in worship. Music played by the church's band in the town parade may never make it to the altar.

For music and the other arts to enter into liturgy they should be appropriate for the holy gathering of public prayer, "by adding delight to prayer, fostering oneness of spirit, or investing the rites with greater solemnity" (Constitution on the Liturgy, 112). They must contribute to the congregation's active participation. This liturgical rule is stated over and over in the reformed Roman books, echoing reformers of many past centuries. The lit-

THE REVEREND G. THOMAS RYAN is a liturgist of the Cathedral of the Holy Cross, Boston, Massachusetts, and a consultant for art and environment for the Archdiocese of Boston.

urgy is the work of the Church, the activity of the people gathered.

This communal action suggests that any work of art "must be capable of bearing the weight, awe, reverence, and wonder which the liturgical action expresses" (Environment and Art in Catholic Worship, 21). This principle is related to the quality norms outlined above, ruling out fake Christmas greens, imitation wood, shoddy altar tables, and so much more.

The fact that liturgy has its own shape, a traditional pattern of ways for a given congregation to act, means that prospective liturgical art must fit that structure, rhythm, and movement. If a community is going to kiss or touch its cross, that cross should not be suspended from the ceiling in a way that never lets it down. If the closing hymn should be rousing, quiet meditations would not fit. What might be liturgical in one place of the liturgy might be inappropriate elsewhere.

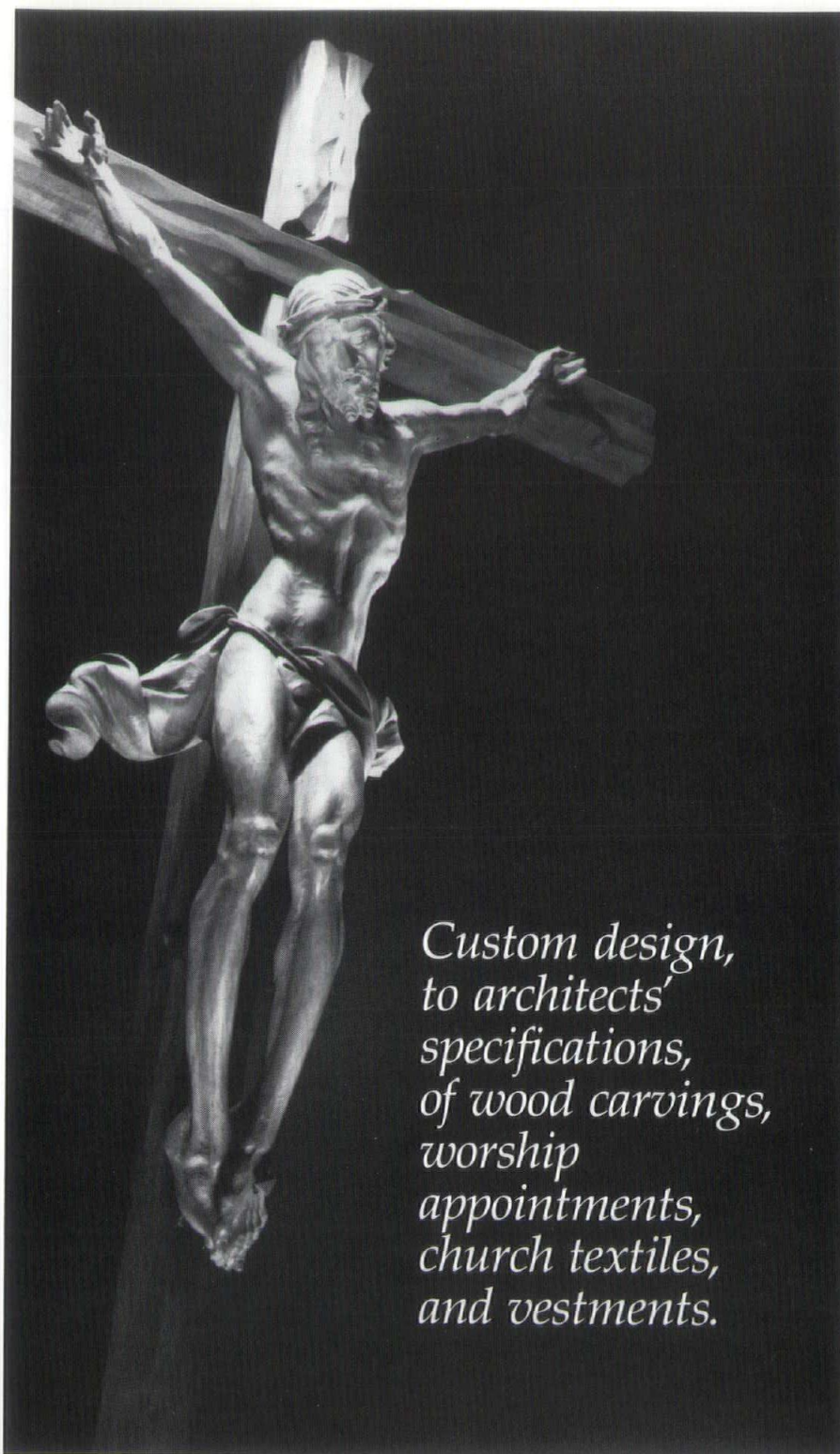
Because the liturgical action can happen in a wide variety of communities, the judgment of liturgical appropriateness might differ from Howard University's chapel to San Antonio's Hispanic Catholic fiesta. The question to be asked is, "Does [this] ... enable these people to express their faith, in this place, in this age, in this culture?" (Music in Catholic Worship, 39).

These two principles, artistic quality and liturgical appropriateness, have been barely outlined here. Yet even a fuller exposition would not resolve all arguments. The terms of the debate, however, should be outlined. In places where the Hispanic youth group demands the use of their locally prepared banner (because "we made it") and harried pastors banish banners (because the culturally sophisticated Anglo donors hate them), both sides need to know the terms of the inclusion of art in the liturgy. When a rabbi says that certain hymns are demanded by the tradition and middle-aged liberals prefer protest songs of the '60s, they need to see each other's values:

Quality: Honesty, noble beauty, contemplation

Liturgical appropriateness: Facilitates active participation, structure of the liturgy enhanced, actual congregation able to express itself

Many religious groups have guidelines to sort through these principles of quality and liturgical appropriateness. What is left unstated and perhaps most important is the need for every planner to be both patient and prudent.



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PASIÓN Y PODER*

TOWARD UNDERSTANDING THE HISPANIC AESTHETIC



By Jaime Lara

**Passion and Power*

The United States of America is becoming more and more a Spanish flavored nation. It is estimated, for example, that by the year 2000, 51 percent of all Roman Catholics in this country will have Spanish surnames. Other Christian churches will also experience an increase in Latino members. For this reason, and many others, it is important that architects, liturgical designers and artists, in general, understand something of what might be called the "Hispanic aesthetic," an underlying attitude toward religious art and the worship space.

But to speak of "Hispanicity" is to speak of 21 Latin American countries, which range from the Tex-Mex border to the palmy beaches of the Caribbean islands, to the snow-capped peaks of the Andes to the torrid jungles of the Amazon basin, to the frigid marshes of Tierra del Fuego. It is to speak of cultures which are the descendants of the Mayan, Aztec and Inca civilizations, the Tainos, Chibchas, Guaranis, Arawaks and a thousand other Indian tribes, and the Orubas, Zulus and African tribes, all of whom have been wedded—literally!—to the Castilians, Galicians, Catalans and Basques

THE REVEREND JAIME LARA, a priest of Brooklyn, New York, is chairperson of the Art and Architecture Committee of the Institute of Hispanic Liturgy (USA). He is currently doing graduate study in worship and the arts at Yale University.

of the Iberian peninsula, not to mention immigrants from other European countries, in the course of the last 500 years. How can we possibly talk about an Hispanic aesthetic or a sense of color, form and space with such diversity? In spite of this vast complexity, I believe that there are some things which are common to the collective heritage of Spanish speaking America!

The spirituality of Latin America is, by and large, a product of late medieval pi-

*"... so that the gloria
de Dios may be made
manifest."*

ety and baroque Counter-Reformation Catholicism. Visually that translates into the complex and ornate rooms for worship which have been used since the sixteenth century.

A "horror vacui"—a disdain for the void—is evident in these quasi-theatrical settings for divine rituals. Even in the humble setting of a mountain chapel the visual principle at work is more often than not: Less is less and more is more. God deserves the best and the *most* of everything. Even in the poorest parish church it is felt that glitter and sparkle are needed in some way so that the *gloria de Dios* may be made manifest.

Any student of art history knows that Spanish baroque images are never static

or stoic; they are in intense movement, windblown by the presence of the Spirit, electrically charged by contact with the Divine. Hands and arms stretch out to the Eternal, mouths open in speech or praise, eyes fill with tears in ecstatic joy or contrite repentance. Passion and pathos are, for the Hispanic soul, the true signs of the Holy Spirit. For there is power released in passion, whether it be the passion of the Crucified or the pathos of the *Dolorosa* beholding her dead Son.

Passion most often comes at the beginning of life or at the end. It can manifest itself in the ecstatic joy and pangs of a mother giving birth, or in the cries of a cold, hungry babe. Both the womb and the tomb are its sacred locations and moments. These extremes, and the ability to grab and hold on to the two extremes at once, translate on the visual plane into vivid primary colors of high contrast playing against one another, like blood and sand. Perhaps there is a parallel here with the typical Hispanic meal. Often the main course will be *picante*—fiery hot and spicy, but the dessert will be just the opposite, a diabetic's nightmare of sweetness.

Returning to the visual in the worship space, it should be obvious that the subtleties of white-on-white or variegated shades of beige are lost here. Such spaces to the Hispanic cry out to be filled and to be given a life and warmth which appear absent. An art which is impassive is no art at all, much like a saint who is so coolly rational is no saint at all. Many of

us think of the archetypal Latin building as one with whitewashed stucco walls but forget the wooden trim and doors that jump out at us with royal blues, forest greens, saffron yellows and fiery reds.

The Hispanic aesthetic is also feminine. The great Amerindian civilizations may have built in monolithic rectangular blocks, but the Ibero-Indian-African religious sense prefers the rounded arch, the dome, and the voluptuous "S" curve inherited from Europe. With the arrival of the Spanish the earthmother goddess disappeared and then re-appeared in the Virgin Mary. Pacha Mama of the Incas became Our Lady of the Immaculate Conception, and Tonantzin of the Aztecs became Our Lady of Guadalupe.

In addition, one should remember that in Spanish speaking societies religion is handed down by the mother, who is both catechist and home liturgist. A woman's sense of detail, of delicate fabrics and complex patterns, of roses, cherubs and lace, decorative altarware, funerary objects and men's vestments is cherished. The *machos* may build the edifice and its accoutrements, but the *señoras* see to the fine details. The iconography of the Child Jesus appears, not only at Christmastide but throughout the year, with the *Santo Niño* sometimes wearing Renaissance ruffles and sprouting ostrich plumes in his *sombrero*.

A woman's touch is also seen in the real clothing made for the many wooden statues of the traditional Hispanic church. These statues have glass eyes and human hair; their arms and hands are movable and can be positioned to express their various emotions, especially during the events of Holy Week when they are carried through the streets on their *andas* ("walkers"), inviting all to empathize and to follow them, pied-piper-like, as they return to the worship space. One of those images, no doubt, will be *El Señor del Gran Poder*—Jesus of the Great Power—a type of enthroned Christ the King clothed in purple or crimson and crowned with thorns. Once again passionate and compassionate power is the clue to understanding the relationship of the believer to the One imaged in the three-dimensional icon. It is a sacramental presence which is felt, as sacramental as any Russian or Byzantine icon through which power is present.

Color also can be powerful; certain colors are associated with certain divine or saintly personalities. By using these colors one participates in some way in the

power of the heavenly being or comes under his/her protection. The space in which one meets these icons, colors and shapes is nothing less than a powerhouse, a holy spot wherein heaven and earth make contact and where spiritual sparks fly. (I should also inform the reader that real fireworks are frequently used

"Power is released in passion."

in liturgical celebrations in Latin America.) One can see clearly that the Hispanic religious aesthetic would reject the New England colonial church with its no-nonsense lines, self-conscious seriousness and cold purity. Such an auditory space might be perfect for a more or less passive congregation, but for the Latino spirit such a space is *not* religious; it neither moves nor moves one to taste, touch and see the Divine. This is not to say that Latin Americans do not have or appreciate modern art. Some of the great designers

in reinforced concrete have been Latinos, and curtain-wall skyscrapers punctuate the silhouettes of every major city south-of-the-border.

But there is something beneath which rises to the surface when Hispanic artists are truly themselves and not imitating their northern neighbors, and it happens most especially in the religious encounter. It is multiple, contrasting, feminine, baroque and filled with pathos.

What does this say then about the buildings the Hispanics are economically forced to use as worship spaces in their new country—the church basements, school gymnasias, or pre-fab boxes? Less is not more. Commercial saints and catalogue art do not replace handmade. White paint is devoid of color and life. It is hard for them to feel any awareness of the divine energy they formerly felt in worship; harder still to live with passion when they feel no power. When they are able to plan and build new religious structures of their own, you can be sure they will build with an Hispanic aesthetic.



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'HOW SHALL WE SING THE LORD'S SONG IN A FOREIGN LAND?'



Theological and Cultural Implications of Hispanic Liturgical Music

By Celeste Burgos and Ken Meltz

The psalm verse (137,4) that is the title of this article comes from a time in the history of ancient Israel when the majority of its citizens had been carried off to captivity in Babylon. It was a time of anomie, of dislocation from a beloved homeland, of loss and despair. It was also, however, a time of hope when Israel's prophets spoke a message of restoration and salvation. God would not desert the people as long as they clung to the memory of Jerusalem—the religious center of gravity for ancient Israel. "Let my tongue cleave to the roof of my mouth, if I do not remember you, if I do not set Jerusalem above my highest joy." (vs. 6)

A popular Puerto Rican song, "En Mi Viejo San Juan," echoes a similar sentiment: "Adios, Adios, Adios Borinquen querida . . . Me voy, ya me voy pero un día volveré . . . al San Juan que yo amé . . . pero mi corazón se quedó frente al mar en mi viejo San Juan." (Farewell my be-

loved Borinquen [Indian name for Puerto Rico]. Now I must go but one day I shall return to the San Juan I have loved . . . even though I have gone, my heart remains near the sea in my beloved San Juan.) While more than 2,500 years stand between the lament of the Jewish psalmist and the contemporary Puerto Rican lyric, the underlying sentiment remains the same.

Puerto Ricans and other Hispanics living in the mainland United States often feel like strangers and exiles. This is true despite the fact that Puerto Ricans have been citizens of this country since 1917 and Mexican Americans from the first days of the Republic and its western expansion.

For other Hispanics—especially those from South America and recently arrived refugees from strife-torn Central America—the feeling of cultural alienation is exacerbated not only by an inability to speak the prevalent English idiom but by a lack of citizenship as well.

While Hispanics vary in racial origins, color, history and achievement, they share many elements of culture including a common tongue, a sense of extended family, and a deep sense of religious rootedness in Roman Catholicism. A brief article cannot explore every issue affecting Hispanics in the United States, but we will strive to set forth some of the

theological and cultural implications regarding liturgical music.

We are two people who are responsible for the music at Holy Cross Cathedral in Boston. We are both from the Roman Catholic tradition and an Hispanic culture—one by birth and the other by affiliation. We will use the terms "religious tradition" and "mythos" interchangeably to describe the complexities of sacred writings, normative teachings and expressive rituals that are part of religious systems. "Culture" will be used to describe language, values, styles and patterns of relationship. This is important at the outset, for some of the issues surrounding Hispanic liturgical music have to do with the symbiosis between a religious tradition and a particular culture. Certainly, this is the case in Hispanic hymnody where images derived from the mythos are conveyed in the language of the culture.

The same symbiosis can be invoked for other liturgical areas as well, e.g., preaching or architecture—whenever and wherever a religious tradition or "mythos" comes in contact with a particular cultural matrix.

For Hispanics in the United States, liturgical issues are not only a question of a religious tradition encountering a particular culture, but also of a minority group functioning in a dominant "Anglo"

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KEN MELTZ, a liturgist and composer, has worked with the Hispanic community in Boston for the past two years. His special interest is the intersection of worship and culture.

culture. We believe that, when two cultures interphase in the United States, two possibilities emerge. First, the dominant culture invariably suppresses the minority culture under the guise of "appropriateness" or "taste" or "orthodoxy." For example, Mormons in nineteenth century America were harshly treated and virtually ostracized by mainline Christians for *cultural* as well as theological reasons.

In this first possibility, the Hispanic is made to feel that his/her cultural contribution is not appropriate to the religious enterprise. Musically, Hispanics, especially those from the Caribbean basin, are asked to check their musical hats at

the door of the Church. Familiar melodies, fond rhythmic patterns, even types of accompaniment, e.g., drums, "güiro" [Indian rhythm instrument], maracas and guitar are deemed unacceptable.

Reverence is demanded for the "sacred" instrument—the organ—and obedience for the measured sobriety of Western hymnody. One becomes quickly aware that the "cultural" is deeper and more complicated than a "language" issue. From time to time, we have wondered why our strenuous efforts to find Spanish language versions of religious classics such as *Lift High The Cross*, *Now Thank We all Our God* and *Holy God We Praise Thy Name* have been met with ennui

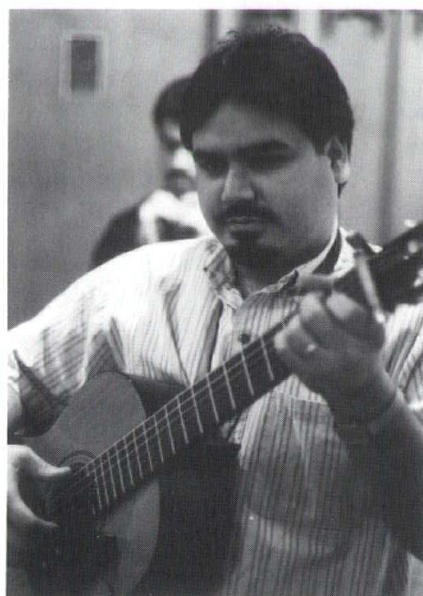
and resistance by members of the Hispanic community. Having their hymns in their own language is not the whole picture. What is missing is the "sentimiento," the "feel," the "passion" which only authentic cultural expression can bring.

The Hispanic synthesizes culture, religion, and language and the fragmented approach alienates him. Born of "home" church experience, the Hispanic seeks coherence and integration between religious tradition and culture. This gives rise to a second possibility, one that recognizes a distinction but never a separation between "mythos" and culture.

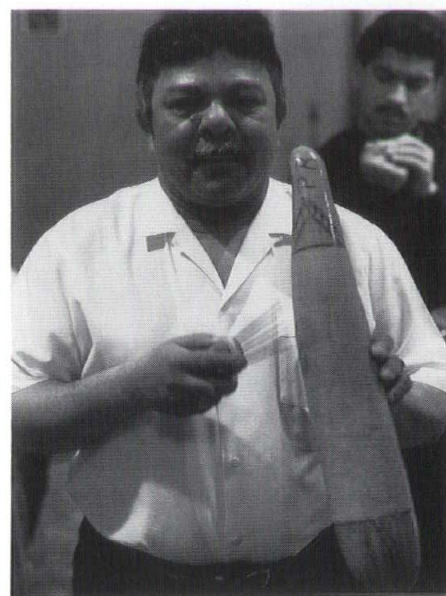
The Hispanic experiences Christian



Luiz Cruz



David Rosario



Paco Figueroa with the ever popular güiro.



Santos Mendez



The Hispanic choir (coro) at the Cathedral.

tradition as having permeated the culture and becomes one with it. This is by and large the perspective of Hispanic liturgists and musicians who view their culture not as an enemy to be overcome but a friend to be embraced. The "fiesta" of liturgy demands enthusiasm, spontaneity, hand clapping, embracing, full voiced participation, and movement—all of which are cultural as well as liturgical imperatives.

"To sing the Lord's song in a foreign land" has thus meant that the Hispanic has had to hold tenaciously not only to the religious tradition of his/her birth, primarily Roman Catholic, but also to the cultural raiment with which that tradition is enveloped. Indeed, they are inseparable.

Admitting that "Hispanic" is as broad a description as English, one quickly reaches the limits of this generalization. Just as it is impossible to speak of liturgical music in India, New Zealand, Ireland and Canada and the United States under the rubric of English, we have to admit the same impossibility when speaking of Hispanic.

Let us describe a typical Sunday Hispanic/Caribbean service at the Cathedral. The congregation numbering 400 is comprised primarily of Puerto Ricans, a few Dominicans and a handful of Central Americans. By and large, the congregation has a Caribbean texture and flavor.

Held in the lower Church of the Cathe-

dral, a low ceilinged room with people seated on three sides of the altar/ambo axis, the liturgy has a taste of the "home" church [Iglesia doméstica] where children feel free to walk and adults to move freely. The service begins close to 10 a.m. with a long procession of ministers snaking through the side and central aisles while the choir and congregation join in a rousing hymn. The choir is made up of 15 vocalists and instrumentalists. Its rhythmic heartbeat reflects two sets of Afro-Caribbean drums—congos and bongos—along with the ever popular güiro and maracas. Four guitars trained in island "picking" patterns, an electric bass and Yamaha synthesizer fill out the accompaniment. The voices are by and large untrained but possess a strength and sincerity typical of Puerto Rican "folk" music.

The tone is set at the outset when the presiding minister warmly greets the congregation and asks newcomers to introduce themselves. The ensuing opening rites give way to a carefully prepared rendering of the day's Scripture lessons proclaimed by lay readers. The readings are interspersed with the traditional psalmody and acclamations of the Roman Rite which are enthusiastically sung by cantor and congregation. The responsorial psalm is of particular interest to author Meltz, a composer, who strives to wed Hispanic rhythm patterns in the antiphon with the given text of the Roman

Rite. The preaching is fervent, albeit, at times, lengthy. For the most part, the congregation is attentive and polite.

The second part of the Roman Mass, the liturgy of the Eucharist, is marked by a festive presentation of the bread and wine in procession. Singing gaily, the choir leads the congregation in but another joyful expression of faith and hope. Even the acclamation which accompanies the most sacred part of the Mass, the Eucharistic Prayer, is marked by movement and exuberance. The choir reflects this exuberance but also a profound sense of devotion rooted in a "this worldly" spirituality that doesn't seek escape into the heavens but faithful presence in a world where God is already present and at work.

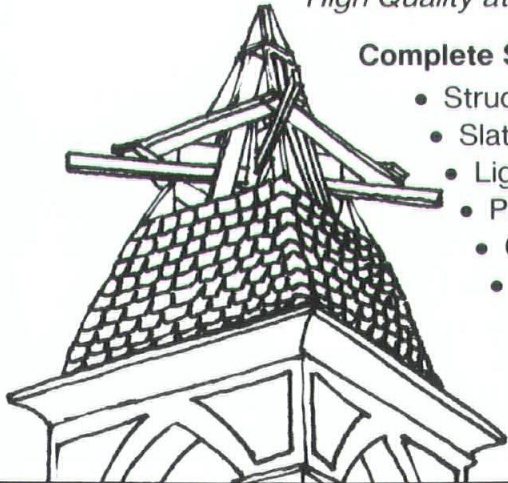
One part of the Mass, which is clearly an important cultural as well as liturgical moment, is called the Kiss of Peace. Even though this greeting is normative in every Roman Catholic Mass, it is nowhere engaged with such spontaneity, warmth and authenticity as in the Hispanic liturgy. It is peace, hospitality, friendship, concern—all rolled into one extended ritual action. As priest and lay ministers roam among the congregation, the song is robustly sung: "Dame la mano . . . y mi hermano/hermana serás . . ." (Give me your hand . . . and you will be my brother/sister.)

The climax of the service, as of every Roman Mass, is the communion rite when all people present come forward to the table to eat the Sacred Bread and drink from the Cup of Salvation. The Hispanic man and woman approach the altar with an awe and reverence born of Christian faith and cultural commitment which express communion, not only with the Lord but with one another. But this reverence is not at the expense of the warmth and attraction we have come to expect. Two hymns are usually sung. The first, a more lively rendition, tends to express that communion with the larger human and Christian family. The second, usually more subdued musically and rhythmically, helps deepen communion with the Lord.

"Somos un pueblo que camina," we sometimes sing as the service ends—"we are a people on the move." On the move to make this world a place where God's reign may be more manifest. A place where religion and culture, faith and reason, ultimately God and the human, may engage in a loving and lasting embrace.

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VIVA MEXICO

By Norman Davies



The IFRAA post-conference group on tour in Mexico.

When one reads an ad in *Faith & Form* inviting interested parties to attend the IFRAA '88 Convention in Houston and to consider attending the post-conference trip to Mexico under the direction of Rev. Donald J. Bruggink, you might not feel immediate delight. You most likely would think about the extreme workload you are confronted with, or that the cost of attending seems prohibitive. Then there's always the consideration that you might not have a traveling companion and who wants to spend 10 days getting on and off buses, visiting one church after another? Then to top it off, they say you should not drink the water. Sounds like a great trip, right?

Well, in fact, it was a great trip. It was different strokes for different folks, but one had to be impressed standing outside the dynamic pyramid-shaped home-studio of architect Augustin Hernandez in Mexico City or visiting the studio of Luis Barragan, one of the great architects of Mexico. One soon sensed a feeling of greatness on all sides. When I think back, it was an experience that was not only enjoyable but one I will cherish for many years to come. However, this does not just happen. As we progressed from one experience to another on the trip, I realized the planning and concern that gave meaning to each day.

For example, after arriving in Mexico City and establishing residency at the beautiful Camino Real designed by Ricardo Legorreta, we were greeted at dinner by representatives from the *Colegio De Arquitectos De Mexico*, counterpart to the American Institute of Architects. It seems appropriate to mention Arq. Antonio Gallardo who appeared to be the spokes-

man with Arquitectos Enrique Espinosa, Hector Giron and Andres Saavedra, also hosting. In addition to excellent cuisine we saw Espinosa's video of the abstract sculpture he created for the Vatican.

And so it went for the next five days in Mexico City. It seemed amazing that arrangements could be made to travel throughout the city gaining entry to many buildings and sites not available to the average tourist. I believe we have Frank Mighetto, who was acquainted with Alfonso Ortiz, an architect practicing in Escondido, California and trained at the University of Mexico, to thank for this. It was through his influence that Arq. Gallardo arranged for our reception and assistance.

For those who enjoy early Mexican architecture, you would have enjoyed our visit to the Convento De San Joaquin, a monastery founded in 1689, a beautiful facility with chapels, courtyards, cloisters, etc. The ancient interior brick and arched ceilings were especially beautiful. From these we were led into an area new-

ly renovated and a chapel with exquisite stained glass arched windows, pegged floors, etc. Others of you would have enjoyed the contemporary churches such as *La Iglesia De La Virgen* by Felix Candela, or if your interest lies in Mexican history, our visit to the Museum of Anthropology would have been significant. I especially enjoyed the Rufino Tamayo Museum in Chapultepec Park. The building is a contemporary structure housing significant work by many famous artists. I was so impressed that I returned later to make a video. It was then I realized that traveling without our guides, knowing little Spanish except for *elado* (ice cream), was less than desirable. By some graphics, hand-waving and strange facial expressions, I finally convinced those in charge that I was not planning to disturb any art and only wanted to take home works of art on video. I only partially succeeded.

The days spent with Alejandro Margain, the engineer of the great Mexican architect Luis Barragan, were memorable. Our first example of Barragan's genius was *Satellite Towers*, a series of five, concrete triangular configurations varying in height to approximately 150 feet. Each was of a different color and projected against the sky in extreme dominance over the environment.

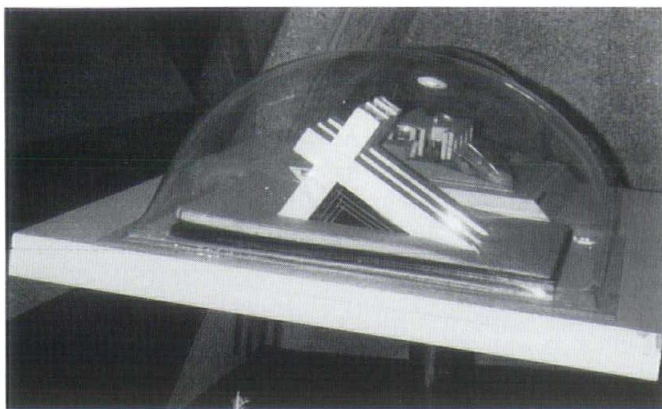
Then on to Los Arboledas, Los Cubes and Cristobal, a few of the many churches completed under the influence of Barragan. The Egerstrom estate by Barragan, affectionately known as a horse farm, is one we have all seen pictured in architectural books. The house and stables are surrounded by an array of pastel walls acting as planes interrelating with each other, as well as becoming part and parcel of the main walls of the house. A waterfall spills over from between two orange walls into a pool below and is an image we won't forget. Indeed



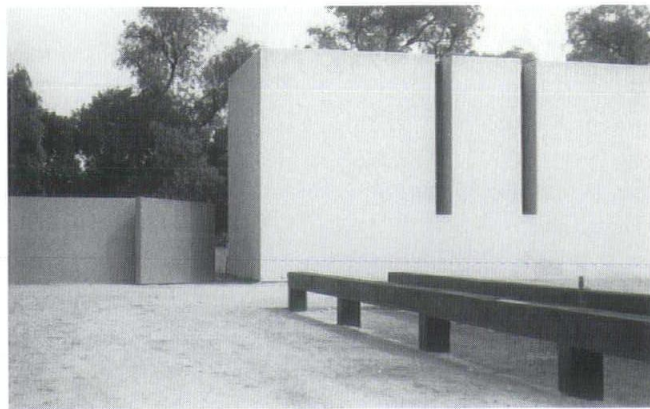
Drawing by Dorothy Hook

Santa Prieta, Taxco

NORMAN DAVIES is an architect practicing with his own firm in Binghamton, New York.



Model of a church by Agustin Hernandez.



The Egerstrom estate.

we hated to leave this aesthetic masterpiece.

After a delicious lunch at Hacienda Tlalpan, it was off to the Gilardi residence by Barragan. This was multi-level, squeezed between vertical walls like one might find in any urban setting, but the interior was spectacular. The indoor pool adjacent to the dining room had walls of pastel stucco with a vertical accent wall that seemed to grow out of the pool, but was likely a support column for the structure above. An open stair to the upper levels was scary without handrails. Last, but not least was the unforgettable visit to Barragan's home and studio.

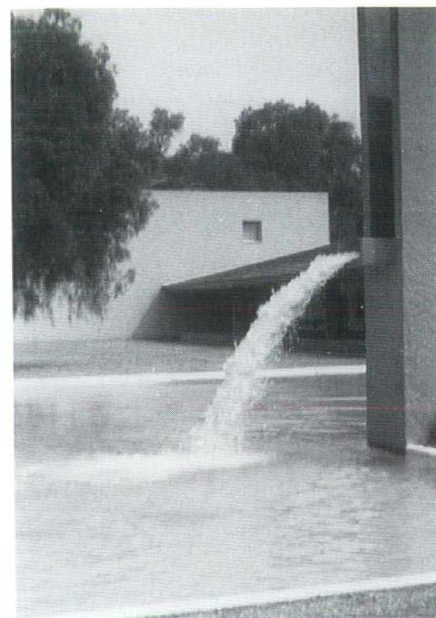
One can only say how special it was to wander through the rooms and to feel the power of this creative mind and hand. Our thanks to Emino Ambasz, who wrote *The Architecture of Luis Barragan*, without whom this experience with Barragan's work would not have been possible. The day was complete with a lecture and reception at the Colegio with greetings by the president, Arq. Lorenzo Aldana Echeveria, and an excellent lecture with slides by Arq. Enrique De Anda Alanis.

Amazing is the only word that fits the cliff side, space age, multi-million dollar home in the suburb of Los Lomas by Agustin Hernandez. Have you ever seen a vertical concrete slab some 100 feet high with a series of triangular shapes projecting through a circle cut out of the slab? Unbelievable! Before we could recuperate from this, we found ourselves at Hernandez' home/studio, consisting of two pyramids juxtaposed and resting on a single vertical support accessed by a bridge without handrails. After giving us a gracious tour, the architect treated us with a slide program of his spectacular work. This exposure to Agustin Hernandez was in itself worth the trip!

If there were those not impressed with architecture but were along for the scenic beauty or the delight of shopping in Mexico, they also had their day. One day after lunch at the San Angel Inn, we were dropped off at an outdoor handicraft market, Plaza San Jacinto. We have all been to sidewalk arts/crafts shows in the States but this was entirely different. Everything was available from jewelry to wooden fish, from ironwood sculptures to liturgical stoles, from pottery to baskets. In an enclosed mall were handicrafts of a more expensive nature from every region of Mexico, and in a nearby courtyard we could hear a marimba with a background of accordion and base. This type of entertainment and shopping delight was enjoyed in Guanajuato, Taxco, Cuernavaca and San Miguel De Allende. I think I must say that most of us lost our pesos and dollars as well to Taxco's handsome silver known all over the world. The church in this picturesque little village was built in 1751 and houses a churriqueresque masterpiece that is beautiful by day and by night.

In San Miguel, we enjoyed an evening that proved a genuine highlight of our trip. We were invited to the home of Catherine Ream, mother of IFRAA's Jim Ream, for a cocktail party and dancing to a colorful Mexican band from a nearby school. Catherine's home is filled with interesting paintings and sculpture and her friends from the American colony as well as Mexican friends, were warm and hospitable. Some of us even went into the study and watched bits of the last presidential debate. When we got back to our Hotel El Atascadero, we prolonged this climax of our trip to Mexico.

It seems appropriate to tell you that Donald Bruggink is an excellent guide and more than that, a teacher. He helped



Barragan's waterfall on the Egerstrom estate.

us interpret what we were seeing each day by distributing study sheets and our travel hosts, Barbara and Jose, answered all our questions—personal or otherwise. In retrospect, I must say that I think every person on the trip, regardless of background and interest, must have discovered a Mexico for their very own.

(Editor's Note: Within days after the post-conference tour ended, Luis Barragan, who had occupied such a large part in our architectural vision while in Mexico, died at the age of 86, in his home/studio in Mexico City. He was the recipient of his profession's highest honor, the Pritzker Architecture Prize. He deplored architecture for the elite and preferred plain materials to give form to his belief that "any work of architecture that does not express serenity is a mistake." We shall not forget his contribution to spiritual awareness in the field of religious architecture.)

THE FIRST MEXICAN SCULPTURE IN THE VATICAN

The first Mexican sculpture in the Vatican was designed by Enrique Espinosa, one of the friendly, enthusiastic architects who greeted touring IFRAA members on their first night in Mexico City and who continued to teach and guide the group throughout their stay. Enrique is Mexican, studied at the University of New Mexico, MIT and the John F. Kennedy School of Business at Harvard. Maria De Guzman translated a letter from Enrique which says his sculpture is a testimony to the creative process and an invitation to any observer to participate in his work and to create his own. The following is a summary statement from Ms. Guzman's translation:

"In my sculpture, I use a negative space as a window through which one

can see. YOU have to discover Him for yourself. Every period and every culture have created a way to represent Jesus. I did it with the empty spaces that frame our circumstances. Anybody can look and see and *fill the space for himself*. I had the dream to fulfill the figure of Jesus in our modern way, expressing what we are, with our materials, and my art . . . the art of my country.

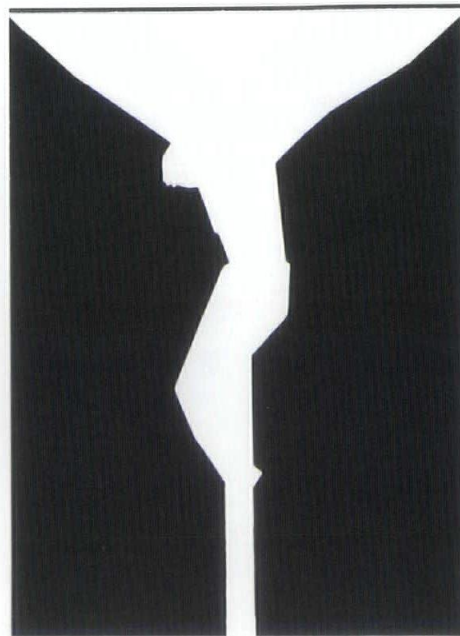
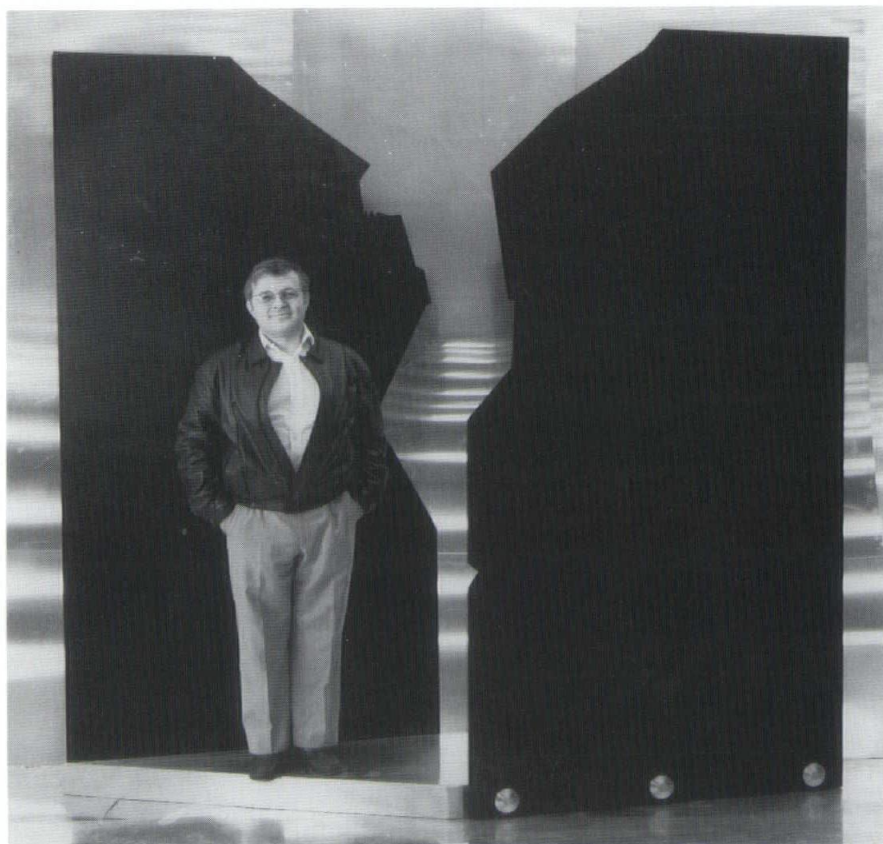
"St. Peter's is the cradle of western culture. Treasures from all ages, from Constantine to Picasso, are conserved there. All of these works of art are what man is, the expression of his moment, of his human condition, the portrait of his spirit, the image of what man wants God to be.

"To believe vehemently in intuition produces passion and a force field

around the artist that may be contagious. One discovers that one who does not *do* does not exist, has no rights or obligations. To materialize an image is not easy and takes labor, anguish, struggle—anything that is necessary to transcend the dream and freeze it in matter so that it will sing the song of hope.

"I dreamed, I proposed a task, I labored and in spite of all obstacles, I did it. I wanted to be next to Leonardo, to Michelangelo, and to Bernini for all time, and I did it. But at the same time, I believe that one cannot achieve unless there is a certain level of unconsciousness that descends upon one. I was the plowman. I was the yoke, but I did not make the seed. God remains the sower.

If my work transcends the dream, I have faith that my Mexico, so beaten and betrayed, will also transcend. My success will help construct the heritage of my children, my moment on earth, my country, so that we will not be erased from history. I sign my work 'Mexico.'"



THE SILENCE OF JESUS. The large piece in which the artist employs negative space to define the crucified figure can be seen from a long distance as one approaches it in the Vatican garden. (Enrique Espinosa at left.)

THE CHAPEL OF THE MISSIONERS OF GUADELUPE

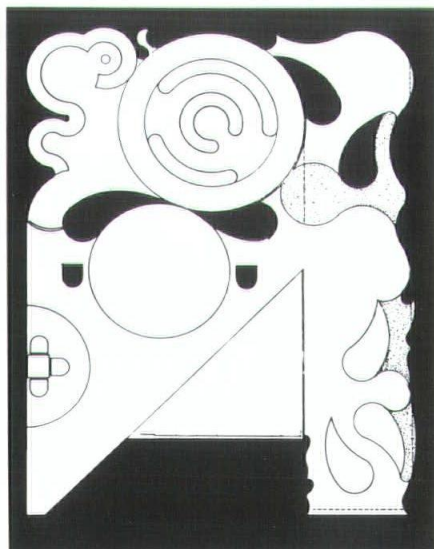
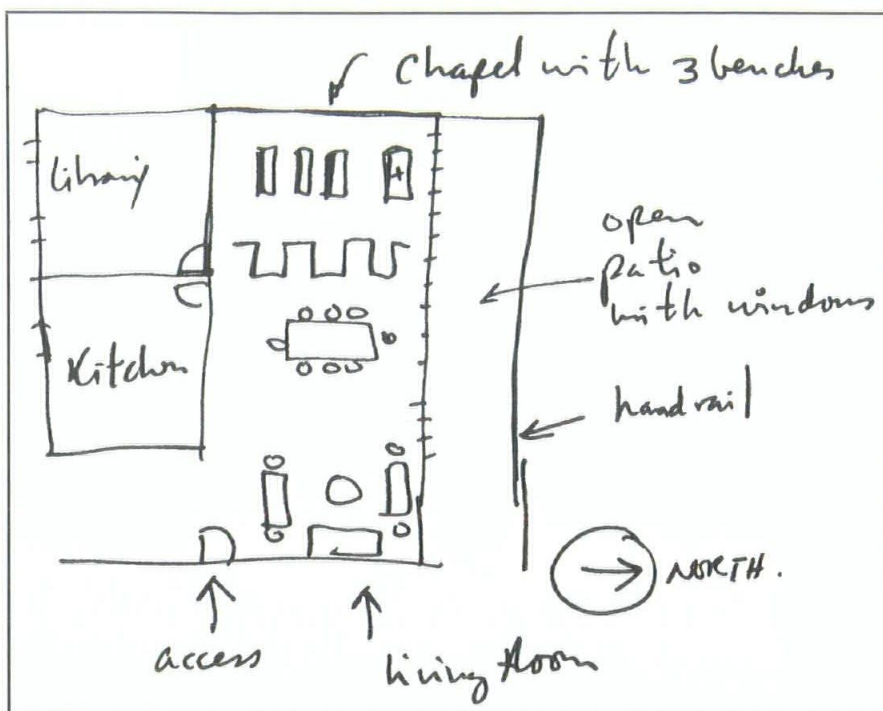
By Enrique Espinosa

This is a private chapel constructed inside a six story building that collapsed during the earthquake of 1985 in Mexico City. It is a small chapel (7 x 13 metros and 9 feet tall) intended for the private use of a maximum of twelve priests. I had been asked to come and look at the space and to design what they spoke of as "a little cross," but when I saw the plan of the chapel (at right), I did not like it and was critical of it.

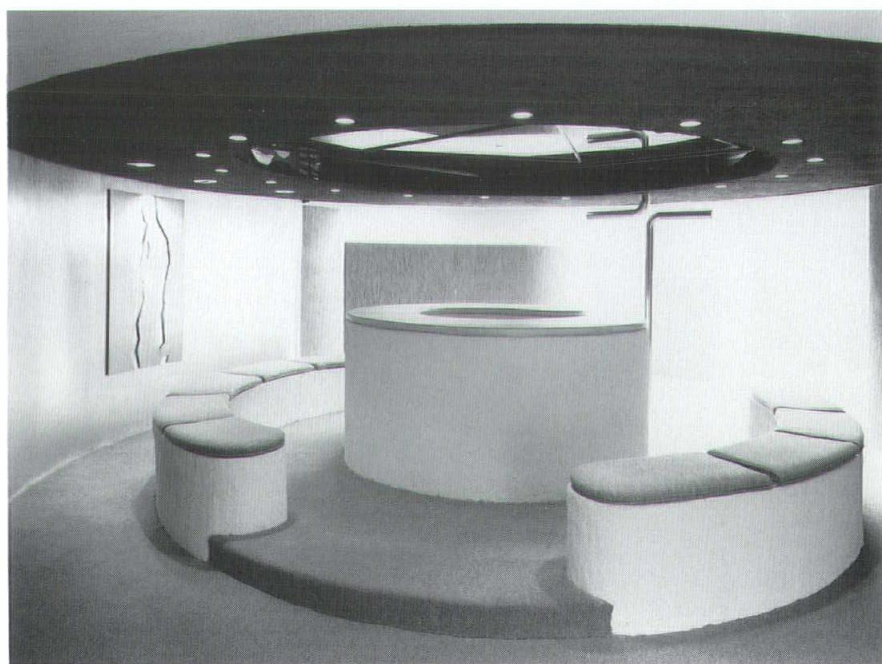
I went home and worked into the night on a new plan and the next day showed it to the contractor who got excited and took me to the priests. They liked it and I did it.

The overall composition was designed to express the reconciliation of man with the universe. The main axis runs diagonal to the chapel. It goes $31^{\circ} 42''$ or in the diagonal of "the divine proportion."

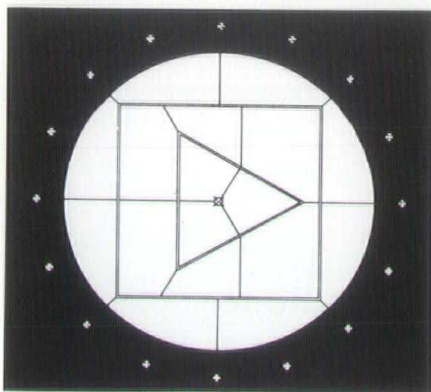
At the center is the altar with a "horse shoe" shape. On one end is the "santissimo" that holds the sacred forms and is a corner of adoration. This links the central altar with a siding of mirrors that represents the Trinitarian God, and also links with a cross that presents a simple



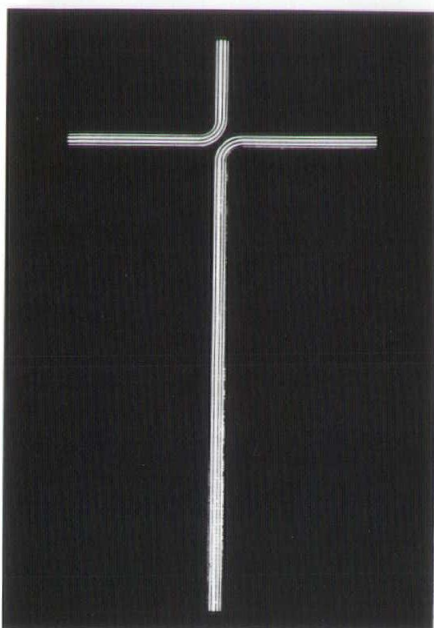
Espinosa's plan of the Chapel of "The Missioners of Guadalupe."



Overall view of the chapel.



Mirror, "The Trinity."



Cross—heaven → man, earth → man.

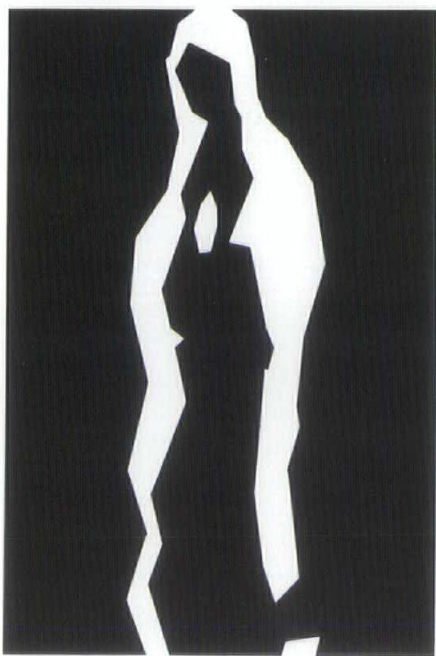
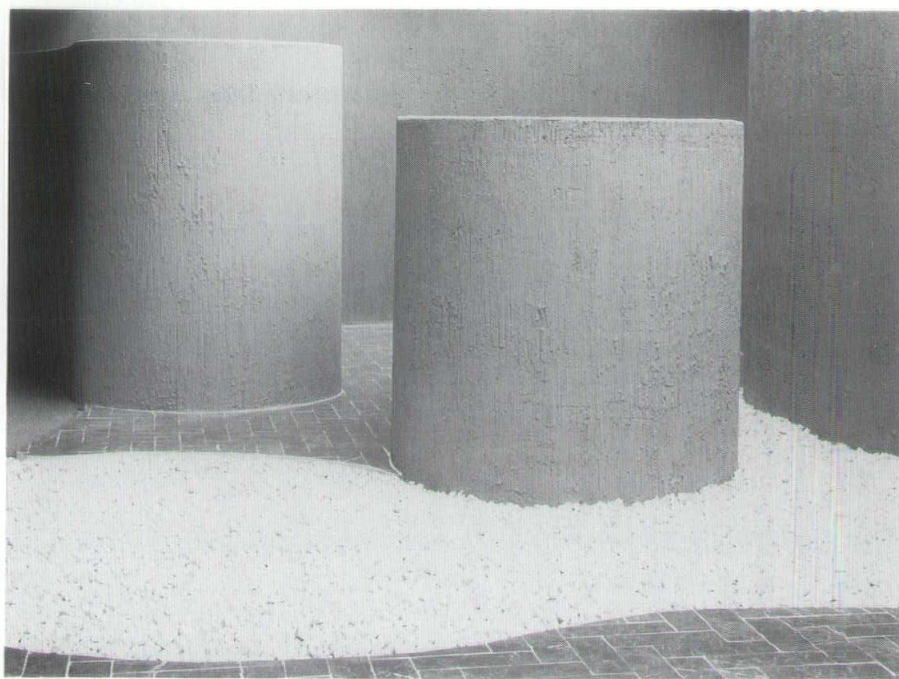
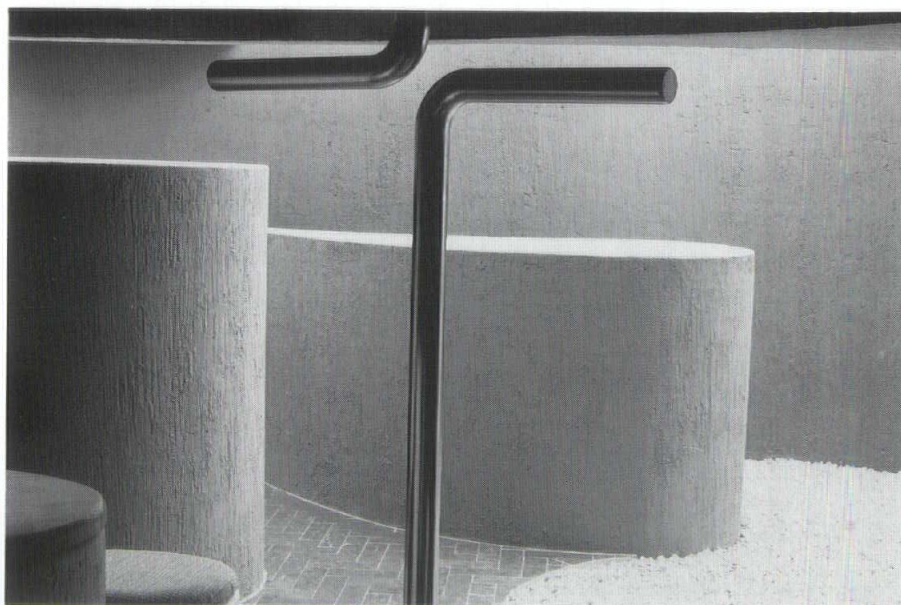


Image of Santa Maria de Guadalupe.



Integration with the external space.



Chapel altar, "Reconciliation between man and the universe."

composition of two lines one from heaven to man, the other from earth to man. They do not touch at the center and create tension.

There are 18 tones of grey in the space, creating a neutral, natural effect. Only the color of the faces decorate. There are no sharp edges. Everything is rounded; no aggressive shapes. At one end, there is the image of Santa Maria de Guadalupe, the patron saint of all Mexicans. It is designed with tangents on a negative space approach. She is sized to 156 metros, the height that I estimated the Virgin of Guadalupe to be. The sculpture is fabricated

on copper plate and located over a curved wall covered with golden plastic creating a mirror for the reflection of outside light from a patio that faces north.

The community sits around the altar and at the center the priest says mass. He is obliged to move all around, thus praying with his body as well. Even the door helps to create the total environment as it represents the curved door to paradise. Because the whole space is made up of curves, one is encouraged to feel that it is a space like no other, and that here one may touch eternity and feel the hand of the Spirit.

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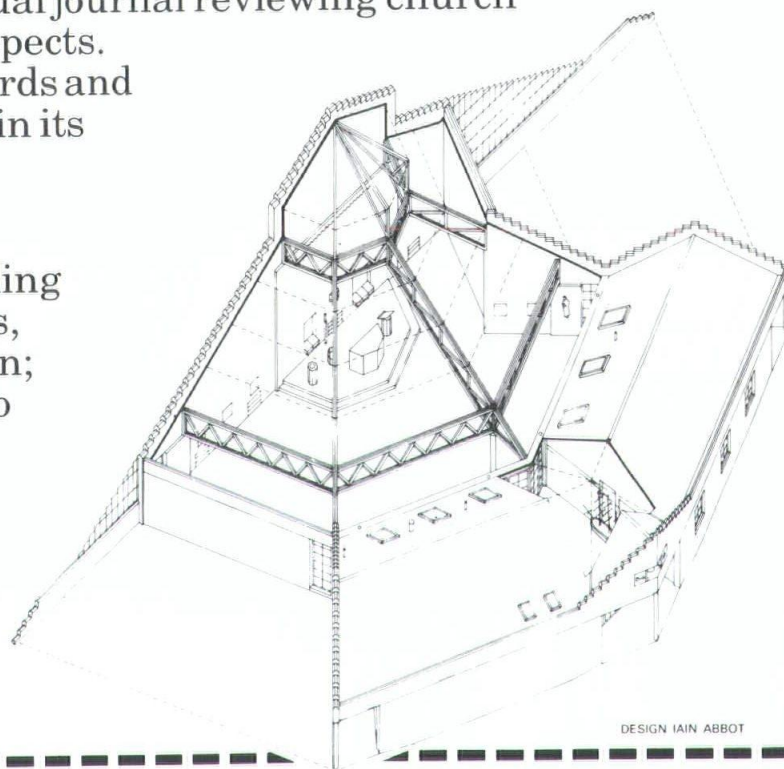
The solutions, whether radical or conservative, are fascinating – and instructive.

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THE VISUAL ARTS AND HISPANIC CULTURE

Three Exhibitions of Latin American Art

In the past there has been virtually no exposure to the rich and complex art south of the Rio Grande. There have been few exhibitions or publications. As Luis Cancel, the director of the Bronx Museum of the Arts, observes, "What exists are mostly monographs on individual artists who are viewed as having 'risen above' their cultural context and therefore worthy of study." The implications of this are significant when you consider what is at stake—the ability of U.S. citizens to understand Latin American culture and to promote hemispheric cooperation.

THE LATIN AMERICAN SPIRIT

Art and Artists in the United States, 1920-1970

Exhibit organized by the Bronx Museum of the Arts and sponsored by the Philip Morris Companies, Inc., 1040 Grand Concourse Bronx, New York, NY 10456, (212) 681-6000

Current Exhibition Dates:

El Paso Museum of Art — February 27-April 23, 1989
San Diego Museum of Art — May 22-July 16, 1989
Center for the Arts, Vero Beach, FL —
January 28-March 31, 1990

Exhibition catalog published by Harry N. Abrams, Inc., 100 Fifth Avenue, New York, NY 10011, (212) 681-6000. Edition also in Spanish. Price: \$45.00

This is the first book to present a comprehensive account of what the Latin American presence has meant to the art of the United States. Almost every major art movement in this century from Cubism to Conceptual Art has included Latin American artists in its vanguard. The Uruguayan Constructivist, Torres-Garcia; the Colombian Social Realist, Fernando Botero; the Chilean Surrealist, Matta; the Mexican muralist, Diego Rivera, are all artists who have had a major impact in our country.

There are 230 illustrations, including 100 plates in full color, in the catalog, which alongside familiar names introduce us to numerous artists who are well known in their own countries but are now gaining more and more recognition here. The illustrations include paintings, sculpture, prints and drawings, many previously unpublished. Seven essays by critics, curators, and art historians discuss the tremendous variety in Latin American art. They document local movements from which the artists came and their presence in the U.S.:

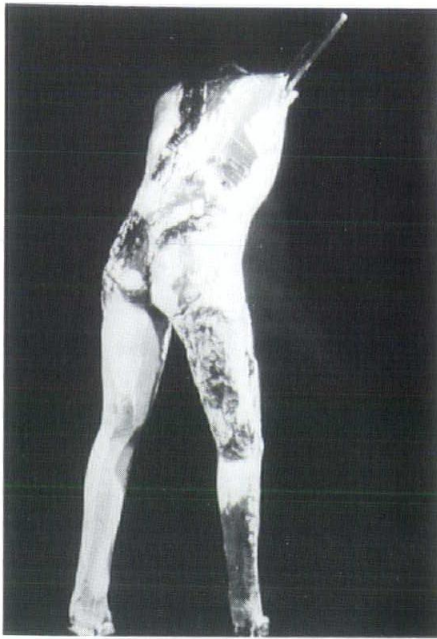
- Introduction by Luis R. Cancel, Director of the Bronx Museum
- Mexican and Mexican-American Artists, 1920-1970 by Jacinto Quirarte



New World surrealism: Frida Kahlo, "Las Dos Fridas," 1939

- The Special Case of Puerto Rico by Marimar Benitez
- Constructivism and Geometric Abstraction by Nelly Perazzo
- New York Dada and New World Surrealism by Lowery S. Sims
- The U.S. and Socially Concerned Latin American Art by Eva Cockcroft
- The Latin American Presence by Felix Angel
- Magnet—New York: Conceptual, Performance, Environmental and Installation Art by Carla Stellweg

Excellent bibliography and biographies are included in the back.



Realism and figuration: Manuel Neri, "Figure," 1958



José Clemente Orozco, "The Requiem," 1928



Photo by Gerardo Suter

Diego Rivera, "Mother and Child," 1926. Elva Podesta de Holm Collection, courtesy of Galeria Arvil, Mexico City.



Joaquín Torres-García, "New York City: Bird's Eye View," 1920



Wilfredo Lam, "The Annunciation," 1944

HISPANIC ART IN THE UNITED STATES

Thirty Contemporary Painters and Sculptors

Exhibit organized by the Museum of Fine Arts in Houston in collaboration with the Corcoran Gallery of Art in Washington, D.C. Generous support was given by the Rockefeller, Atlantic Richfield, and AT&T Foundations, as well as the National Endowment of the Arts.

Featuring approximately 130 contemporary works by 30 American painters and sculptors of Hispanic origin, this exhibition surveys the diversity of expression found in contemporary Hispanic art. Artists range from Chicanos in California and Texas to Cuban-Americans in Miami and Puerto Ricans and others of Central and South American origin in New York. Carlos Almaraz, Filipe Archuleta, Robert Graham, Luis Jimenez, Manuel Neri, and the late Martin Ramirez are among the artists included in the exhibition. The works vary widely from folk art to neo-expressionism, drawing on different historical and stylistic sources.

"Hispanic Art in the United States" premiered at the Museum of Fine Arts, Houston, the organizing institution; the subsequent tour includes the Corcoran Gallery of Art, Washington, D.C.; the Lowe Art Museum, Miami; the Museum of New Mexico, Santa Fe; the Centro Cultural de Arte Contemporaneo, Mexico City; the Los Angeles County Museum of Art; and the Brooklyn Museum of Art.

A 236-page catalogue accompanies the exhibition with essays by Octavio Paz, noted Mexican poet, writer, and diplomat, and by curators John Beardsley and Jane Livingston, both of the Corcoran Gallery of Art. Published by Abbeville Press, 488 Madison Avenue, New York, NY 10022.



Photo by Bruce Berman

Luis Jimenez, "Howl," 1986, cast bronze. Collection of the artist.

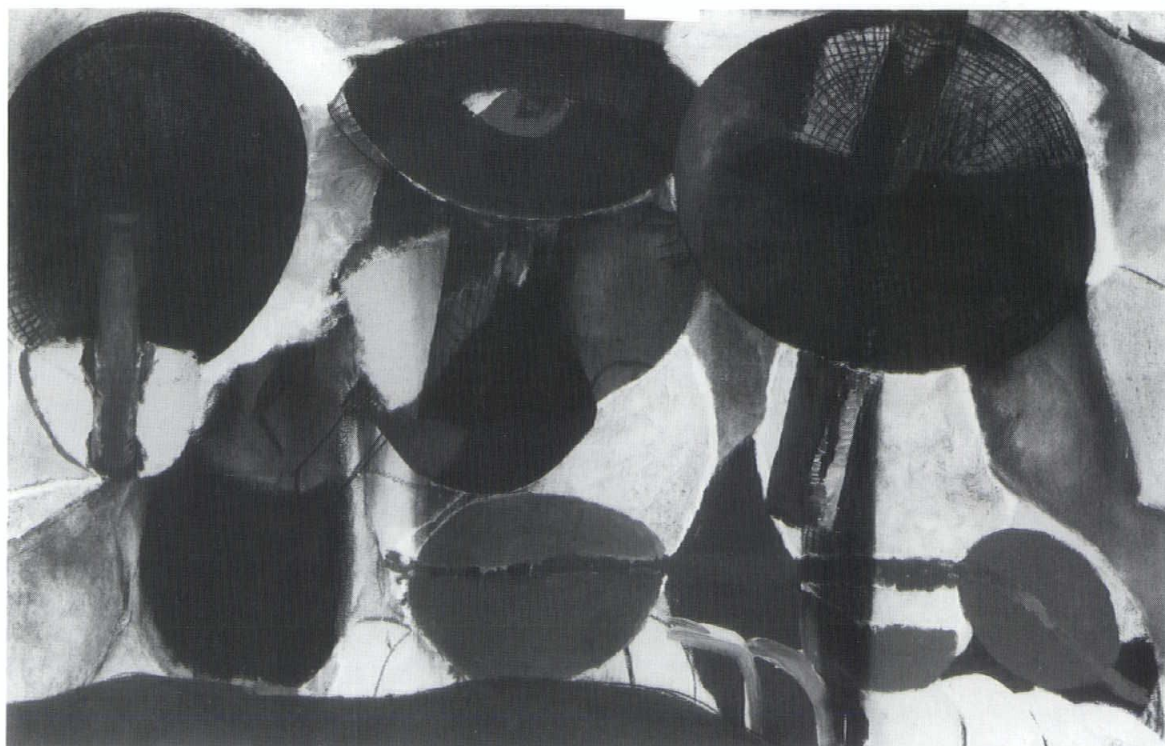


Photo by Steven Sloman

Roberto Juarez, "Three Mushrooms," 1986, acrylic and charcoal on burlap. Courtesy of Tavelli Gallery, Aspen, Colorado.



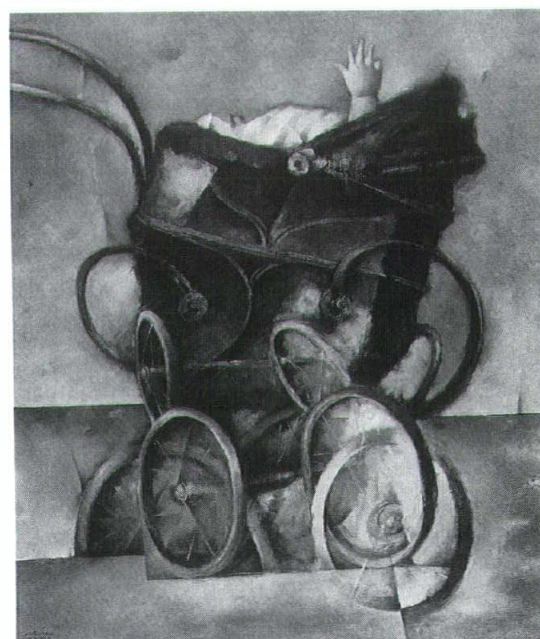
Carmen Lomas Garza, "Faith Healer Sweeping Away Fright," 1986, gouache. Collection of Lidia Serrata, Victoria, Texas.

SEVEN ARGENTINE MASTERS

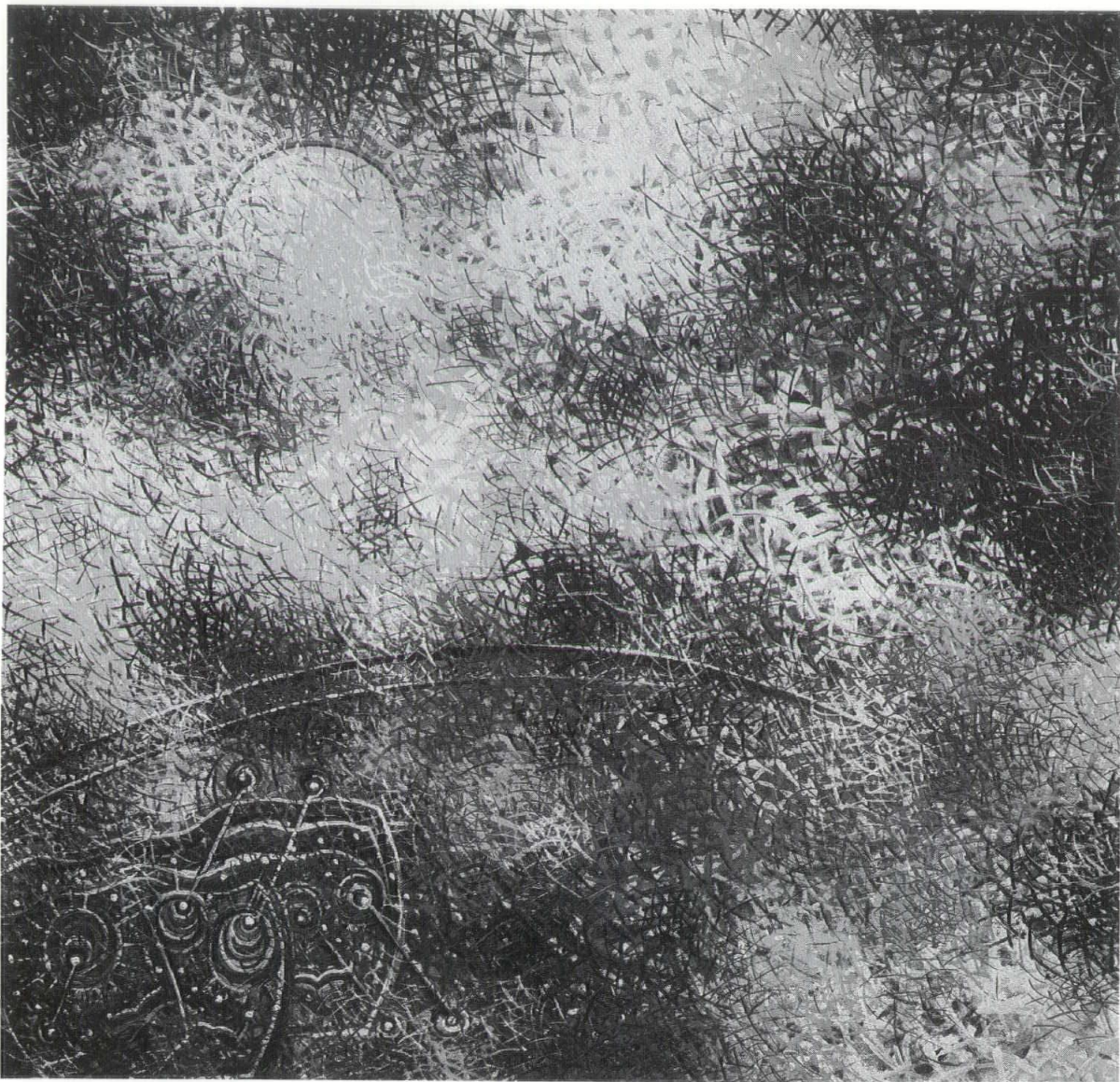
"Seven Masters" was organized by the Museum of Modern Art in Buenos Aires, Argentina and the Batuz Foundation in Schaumburg, West Germany. It was seen in the United States at the Kimberly Gallery of Art in Washington, D.C. (2445 M Street, N.W., Washington, DC 20037) after having been shown in Argentina, West Germany, and Austria.

The exhibit featured artists Raul Alonso, Libero Badii, Luis Barragán, Norberto Cresta, Manuel Espinosa, Anselmo Piccoli, and Leopoldo Presas.

The Batuz Foundation was established to provide a permanent home for the works of a living American artist who was born in Hungary, but lived 20 years in South America. Batuz is interested in drawing together different cultures toward the creation of a different "Weltanschauung." He thinks of these two cultures as "peripheral and isolated-forced by their geographic, political and psychological situations to observe and comprehend differently than the world mainstream." The Foundation, besides providing exhibit space, will be an "idea bank" drawn from the results of talks, writing, drawing, videos, all documented and open to contemporaries and future generations as an imaginary polis for understanding.



Raúl Alonso, "El Cochecito," 1985.



Libero Badii, "El Día, 1987.



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RELIGIOUS ARCHITECTURE: THE LANGUAGE OF MYSTERY



Report by Betty H. Meyer, Faith & Form Editor

This is the third year that IFRAA has been invited to be a part of the program for Build Boston, the annual New England Design and Construction Trade Show sponsored by the Boston Society of Architects. Since these conferences are held across the United States, it seems possible that other IFRAA regional chairmen may like to explore the possibilities for their areas. The Boston committee purposely selected the theme, "Religious Architecture: The Language of Mystery," having been impressed with the title of Edward Robinson's book reviewed in the spring 1988 issue of *Faith & Form*. What architectural features, what unique materials, what unusual magic distinguishes a religious structure from a secular one? What makes the worshiper aware of mystery and transcendence so that he feels the presence of God?

Part I — How Has This Language Been Expressed in the Past?

James Crissman, architect and IFRAA's Northeast Regional Director, introduced Dr. John Cook of the Department of Religion and Art at Yale as the keynote speaker, who addressed the problem of mystery and architecture. "Indeed," he said, "we can only approach a solution based on our own perception of clues and so a solution is minimal at best. We have an endless need for believing that we can stand in the actual presence of

God, but what architectural language can house the Isaiah vision, 'I saw the King, high and lifted up . . . !'

"We can say what is not mystery architecture, what are not consciously designed forms for mystery. The house, the lecture hall, the television studio. Our interest in the authoritative and political for any structure is not to create mystery."

Dr. Cook then chose slides of particular buildings which he perceives as using the language of mystery:

■ Santa Sophia, Istanbul, was intentionally built to go along with a theology of mystery. Its massive volume and billowing spaces invite ambiguity. The congregation gathers under a dome that seems hung by a slender thread from heaven.

■ San Vitale, Ravenna—its undulating arches make cups of light that make it possible to relocate the worshiper's focus. The broken facade with its various parts make it asymmetrical and mysterious. Light transforms the mosaics and the heights keep rising but seem nevertheless accessible.

■ San Marco, Venice, is a structure where art and architecture seem to have a common goal. The series of domes with undulating rhythms brings one to mystery and the domes serve as intersections to bring the clergy and people into one awareness. The sheathing of the mosaics transforms the focus.

■ St. Martin's, Bavaria—this church from 1385 has geometric vaulting that hovers over the congregation in mystery. No one quite knows how this church is still

standing; it defies practical understanding.

■ Notre Dame Du Haut, Ronchamp, France, was an early example of the manipulation of materials to enhance mystery. The entry is heavy and difficult for the worshiper to pass into. Light from the small windows bathes and transforms. There are narrow light spaces in large volumes of space.

■ Hartford Seminary, United States, seems to conceal, to contain, to shelter when it does not. Blue gel in a glass washes light across vacant space.

These remarks about the slides can only suggest a small part of what Dr. Cook was describing. Post-modernism has enjoyed a rapid and superficial "quick take," he told us. It is an applique to a surface. It creates a fiction of our past that makes it almost impossible for an architect to make an authentic statement about today.

Three panelists, representing three faiths, had been invited to respond to Dr. Cook's address:

■ Rabbi Paul Menitoff, Director of the Union of American Hebrew Congregations for New England, described the synagogue as originally to house God, with three approaching areas and an inner chamber where God lived. If someone entered there who should not, he would surely die. But after the destruction of the Temple, when groups would gather to read the sacred scriptures and texts, the idea that God might exist *outside* the temple arose. They started building places of assembly not with the idea that God

would be there but that it was a meeting place for His people who would be faithful in carrying out the ritual. Through the years the synagogue has been a House of Assembly, a House of Prayer, and a House of Study. Mystery was not an element to consider. This does not mean that the space and ritual objects do not partake of the sacred.

■ The Reverend Thomas Ryan, Coordinator of Art and Environment for the Archdiocese of Boston, said that Catholic ancients were reluctant to use the word or concept of mystery. Mystery is not *logos*, but is what we do or engage in as His people. It is not manipulated architecture. Ronchamp does not foster mystery to me but only the meditative. The question is how do you shape a building so that mystery *can happen*? How can the building enhance the ritual? If the two are in harmony, then we should be shaking, scared out of our wits, and awe struck at what is happening.

■ The Reverend Horace T. Allen, Jr., mem-

ber of the faculty at Boston University School of Theology and President of the North American Academy of Liturgy, said, "Have pity on the poor Calvinist! We are forever committed to struggling with a distant God. To pretend that God is *there* is fake. It is the liturgy itself that has mystery. The architecture must not overwhelm but must inform. It is very difficult to lead any ritual when you are in a building such as the Frank Lloyd Wright Unity Temple which makes you feel that you are in a living room."

Part II: Achieving the Elements of Mystery Today—Acoustics, Lighting and Visual Arts

The afternoon session was chaired by architect Brett Donham, who told the audience that "though I look at construction sites, shout at contractors, and plead with bankers, my own self image is tied up with the notion that I create images. I draw lines, I build models, I color paper. My currency, my language as an architect

is visual or sensual, not verbal.

"So also is that of our three speakers, one a manipulator of light, another a maker of delightful noise and the third, a visual artist. We speak with our own languages, to the spirit, but our languages are not verbal. Our languages appeal to other areas than to the intellect or the rational. They speak to the soul, the heart, and in that sense are spiritual languages. These are the languages of light, of sound, of appropriate and satisfying objects.

"The theme that ties these languages together is the mystery of creation. These languages help us transcend the here and now. They remind us of and call us to a higher level of being. These languages remind us that we have been given certain gifts, that we did not earn these gifts and that we are therefore called to use them to a higher purpose."

The three articles that follow describe the languages of the afternoon speakers.



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ILLUMINATIONS OF MYSTERY

By Charles N. Clutz



In the beginning God created the heaven and the earth. The earth was without form and void, and darkness was upon the face of the deep; and the spirit of God was moving over the face of the water and God said, "let there be light," and there was light.

These words for me capture the essence of this subject—creative forces in tension which need the contrast of darkness to produce light.

Light has many qualities—it can be general (as on a cloudy day); it can be directional (on a sunlit day); light can change in color and intensity.

The sun has been regarded as the source of light and warmth, a deity since ancient times. The sun changes its position in the sky during the seasons; buildings have been and still are oriented to its path. The sun is probably most dramatic at sunrise and sunset, although a shaft of sunlight on a cloudy day can be spectacular.

Other light has also represented the deity. In Judaism, Shekinah is important—the Presence manifested by a perpetual lamp. Its antecedents are the burning bush which Moses approached, the pillar of fire which led the Israelites in the wilderness and the descending fire at Mount Sinai. Christianity has used the symbol of light, perhaps no more dramatically than at the Great Vigil of Easter when a new fire is re-kindled in darkness and the Paschal candle lit. Light and fire are also important symbols in other faiths.

CHARLES CLUTZ, Boston architect, is a member of the National Illuminating Engineering Society and serves on its committee of Lighting For Religious Spaces. He has been active in planning for three Build Boston conferences.

In lighting a space, we are concerned with three principal tasks—*function*—being able to read the text and music and to see other people; *highlighting* important areas—an altar, pulpit, the ark; *illuminating* the space—revealing the volume, its dimensions, textures and color. Light can also be used to express mystery—that which is holy, set apart, ineffable, wondrous and awesome. What creates this sense of mystery for one person will not necessarily for another. However, there must be real integrity; there is no place for sham in a place of worship.

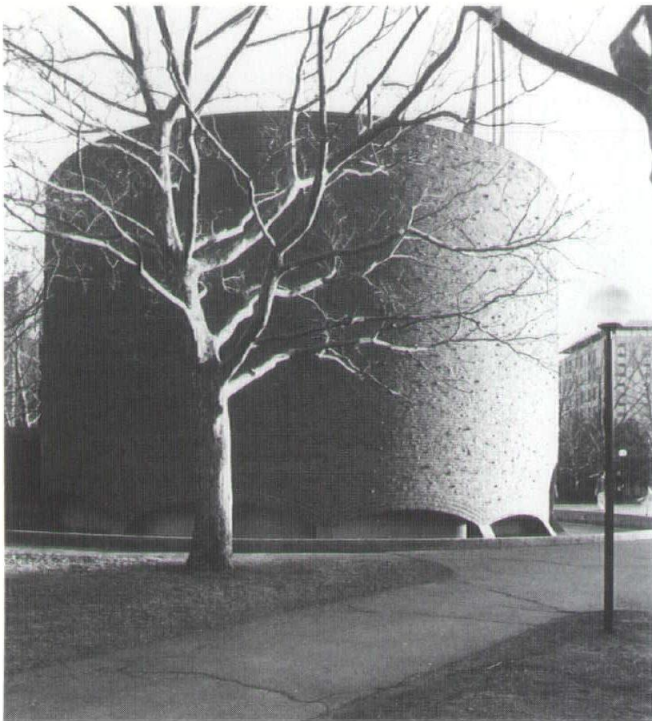
We have chosen three examples from the many slides of effective lighting solutions:

Kresge Chapel, MIT, Boston, Mass. (Eero Saarinen, 1955)

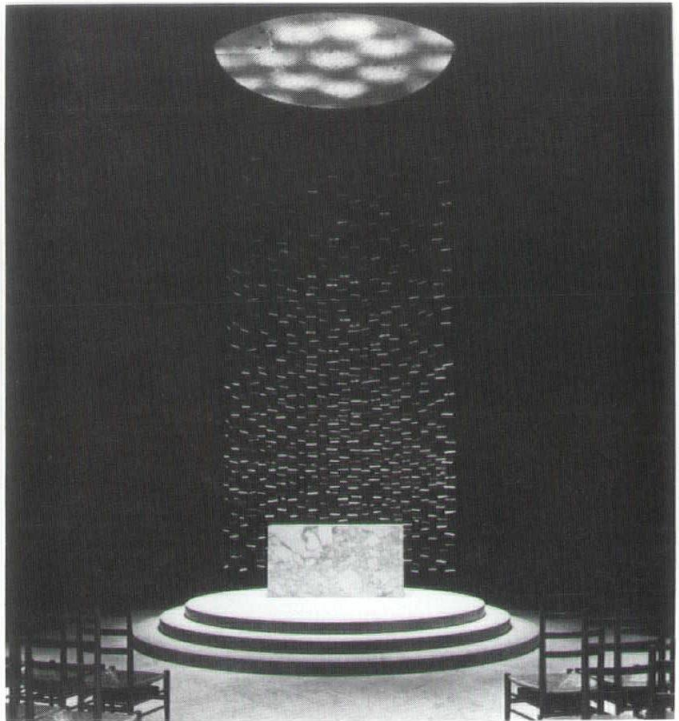
This structure is a 27 foot radius brick drum surrounded by a moat. One enters the narthex through a cluster of trees which reduces the light level and sets the building apart. There is dappled light from the trees and the water of the moat. Narthex light is reduced through the use of smoke grey glass of different densities. One has a sense of the exterior world one is leaving through the images of trees on the glass. The interior of the chapel is dramatic with such a marked contrast between a bright white marble altar in a surrounding darkness. There is a strong natural light from above on the gold-



First Parish (Old Ship Church), Hingham, Mass.



Kresge Chapel, MIT, Cambridge, Mass. Eero Saarinen, architect.



Interior, Kresge Chapel.

All photos by Charles N. Clutz

flecked reredos by Harry Bertioia. The surface of the water in the moat is a source of reflected light on the undulating inside brick surfaces. The lighting consultant was Stanley McCandless, drama professor at Yale who took seriously Saarinen's words: "The primary element to create the right spiritual atmosphere would, of course, be light—that is the critical thing."

First Parish Meetinghouse, Hingham, Mass.

Known as the Old Ship Church because of its trussed roof construction probably built by ship builders in 1681. Its walls are pierced with two tiers of double-hung windows with diagonal panes (1869). These were undoubtedly of lead, typical of 17th century. Pulpit, sounding board and communion table were installed in 1755. The light level behind the pulpit is reduced by the blinds on the exterior so that the contrast will not be so great. Natural light through the windows and high contrast between the window areas and adjacent wall surfaces cause problems of glare. The addition of artificial light necessary to balance levels.

First and Second Unitarian Church, Back Bay, Boston (Paul Rudolph, 1973)

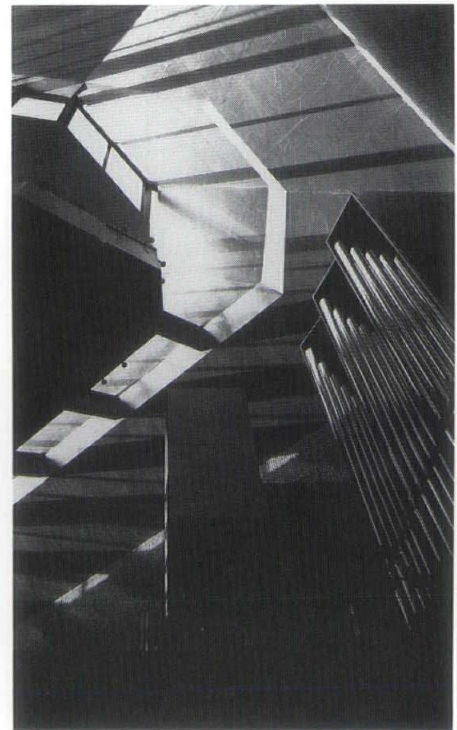
Rudolph's new building is tied into the 1968 Gothic Revival building by Ware and Van Brunt. The earlier structure burned in

1968 leaving only the low tower and facade. The vertical element is the sanctuary with the nave clerestory to the left. Entering a dark narthex, one walks into a sanctuary bright with natural light. The dominant object in the space is the large organ with polished tin pipes that also

reflect light. The clerestory wraps around the sanctuary with vertical slots out of sight of the congregation. Their fluorescent lighting intended to suggest stained glass is controversial. Rudolph designed this space, he said, "as a great kaleidoscope for light."



First and Second Unitarian Church, Boston.



Interior view of roof monitor.

THE SOUNDS OF MYSTERY: PRACTICAL REMARKS ON THE ACOUSTICS OF RELIGIOUS SPACE



By George Bozeman, Jr.

Most of my time is devoted to playing, designing, and building pipe organs. Musical instruments are extremely sensitive to their acoustical environment, and that is why I have long been concerned about how acoustics affect my efforts.

The simplest way to understand the behavior of sound is to imagine it radiating from a spot in infinite space, but throughout human history the sounds that matter most to us have taken place in enclosures.

Thus, for religious spaces we have always depended on reflected sounds. In the beginning, we might picture a cave, a small band of people huddled around a fire, a leader chanting an incantation, and the sounds echoing mysteriously through the inky blackness of the surrounding void. The cave remains today a mixed metaphor of human experience. It represents comfort from the elements and from enemies but is also filled with unplumbed, chilling mystery.

We live today in snug houses and apartments, generally preferring them to be as devoid of mystery as possible, but we have also continued to build religious structures, and the successful ones have evoked mystery. In our churches we admit that we cannot understand all things, and we submit to the wonder of a universe that is infinitely greater than our imagination.

Our experiences of corporate religion arrive through senses of touch, taste,

smell, sight, and sound. Sound is one medium for religious communication. For factual information it is important that it be as clear as possible, but sound is also a medium for mystery and with the mysteries clarity can be an enemy.

Thus, we encounter a dilemma when

we design religious spaces. How much accuracy of sound can we sacrifice in the interest of mystery? Or should we sacrifice any? What are the facts of sound that will help us in environmental design? Sound is the brain's perception of the vibration of air molecules causing our ear-



Hutchins Photography, Inc.

GEORGE BOZEMAN, JR. studied in Vienna on a Fulbright Fellowship, is a concert artist, and builds organs with his own firm in Deerfield, New Hampshire.

A new organ built by George Bozeman, Jr., Inc. Opus 40, The Eliot Church, Newton, Mass.

drums to vibrate. If the source of the sound is centered in infinite space, the waves of pressurized air molecules will radiate in all directions. A small amount of the sound's energy will be absorbed by friction and will become weaker with distance. More dramatically, weakening the sound will be the geometrical increase of the space the sound fills as the distance increases. This is the factor which makes an enclosure so important to sound.

Our concern is with the reflection of sound waves; it is the acoustical purpose of an enclosure to provide them. The reflection of sound can be compared to the reflection of light waves. Mirrors provide accurate, efficient reflections. White surfaces scramble the waves and a black absorbs almost everything. Likewise, some surfaces efficiently reflect almost perfect sound images, which we call echoes. Other surfaces scramble the images, but enhance the power and richness of the sound. Some surfaces favor treble sounds, absorbing the basses, and some absorb almost all sound, so that we hear only those waves which our eardrums directly intercept.

Unlike light, sound waves travel slowly, about 1,100 feet per second. The flash of lightning reaches our eyes so quickly we are unaware of the delay, but the wait for the thunder clap is obvious to anyone. If the cymbal player in the band is 1,100 feet from us, we hear the crash a full second later than our eyes perceive the crashing together.

Imagine an empty room about 20 x 20 feet with an 8 foot ceiling. The walls and ceiling are rigid with smooth plaster, a hardwood floor, no windows, and a closed door. There are no furnishings. We notice that sound seems extraordinarily loud and alive. Footsteps are audible and voices seem resonant and rich. What is happening to sound in this room? If you stand five feet from one wall, facing away from it, centered between the side walls, and then speak, your voice will radiate forward in a half sphere. If the nearest obstruction to the sound is the ceiling about three feet above, the sound striking the ceiling will be reflected back to the ear, so apart from transmission through the head, the first sound we hear will have travelled six feet. Likewise, a reflection from the floor travels ten feet, arriving a few milliseconds later. Next, a pair of reflections, one from each side wall, will have travelled 20 feet, the reflection from the opposite wall, 30 feet. We have described single reflections with

travel distances of six to thirty feet but are not yet aware of separate sounds because our brains fuse them into a single one.

Because all surfaces of the room are equal in their reflection efficiency, the distances travelled will not affect loudness, and the distances are so short and efficiency so high, our impression will be a sound louder than the one produced by our voice.

I have only mentioned reflections at right angles, up, down, back, and sideways. Actually, the sound waves are travelling in every direction. Those travelling at angles do not bounce directly back to our ears, but rather in equal incident angles, and thus many bounces are required before they reach our ears. Some may bounce 50 times with each bounce robbing some energy, but with a strong voice and hard surfaces we can bounce.

This part of the sound will have travelled a thousand feet, taking a full second to reach our ears. The empty room is still sounding for a long time after our voice has stopped.

It is this complex pattern of sound reflection that makes it possible to fill this room with sounds with little effort. Outside, we would have trouble hearing a quiet voice 20 feet away, but inside the voice will be perfectly clear. Acoustical geometry is such that a normal voice becomes too soft in a short distance with no reinforcing reflections, but with them a speaker can comfortably address a thousand people.

However, the reflections must be of the proper sort. Echoes are fun to play with, but they do not contribute to communication. Therefore, loud, significantly delayed reflections should always be avoided. Reverberation is the combina-



Opus 23, St. Paul's Episcopal Church, Brookline, Mass.

Hutchins Photography, Inc.



A new organ in the style of Gottfried Silbermann. Opus 24, State University of New York at Stony Brook, L.I., New York.

tion of many small echoes constantly arriving at the ear. If the period of reverberation is short the brain fuses all the reflections into a single, reinforced sound. If the period continues too long it will distort the clarity of the original sound, merging speech into an unintelligible blur, and music into a dissonant wash of sound. If we can arrange the geometry of the room so that there is a short period of powerful reflections reinforcing the direct sound, we will be able to tolerate an extended period of weak reflections without losing essential clarity. This after ring of sound will add a very beautiful aura to religious music and will enhance the spoken word.

Generally, music requires the same acoustical environment that speech does. The sound should be an enhanced loudness so that all can hear, so that all nuances of color, blend, rhythm, and variety are faithfully transmitted. There is little conflict between acoustical requirements for speech and music with one

proviso: The speaker must be willing to expend more care and energy than in normal conversation. This should not be unreasonable for anyone with public speaking ability. All music and all speech benefit from some reverberation. Without sufficient reverberation, both sound flat and lifeless. Particularly with speech, microphones and loudspeakers become necessary to provide sufficient sound.

In planning worship space, our thoughts are focused on those elements which intensify the purpose of the space. Our attention divides between practical concerns and artistic, religious or mystical ones. Practical concerns require common sense, but cannot common sense be employed for artistic and religious ones as well?

Acoustics seem so baffling that we often ignore them and end by simply annihilating them with absorptive materials. Common sense requires some simple observations. Think about acoustics in a typical home. A living room is plushly

padded with a deep pile carpet, overstuffed seating, and heavily draped windows. The bedroom is even more nest-like, with carpets and drapes, and a bed covered with a down comforter. Contrast these with the kitchen, surfaced with hard, shiny material, and the bathroom equally smooth and bare of fluff. Then reflect. Do you like to sing in bed? Or are you likely to burst into song in the parlor? We all sing in the shower, and in the kitchen we whistle an accompaniment to the clatter of dishes. Isn't it true that at a party people have more fun in the kitchen than in the parlor?

Now think about religious space. Do we want an environment with the privacy of a bedroom or alive with mystery and community? Do we want an individual voice or neighbors raised in harmony? A religious enclosure must have the potential for magical sounds, whether of words or of music. It must be a space in which magic can be transmitted from one to the other. We can make any room alive to sound simply by insuring that its inner surfaces are rigid and smooth, alive to clear communication of sound by paying close attention to geometry and proportion. But sound is a very fragile resource, to be carefully conserved. We cannot waste it in deep carpets or squander it on walls of ugly acoustical tile. If we do, there will not be enough left to make a speaker's voice audible, and music will be lifeless and dreary. If, in desperation, a public address system is installed, the speaker's voice will be rasping from tinny loudspeakers and made harsh by distortion. The mystery will have flown.

I have wanted to express in very simple terms something of the nature of sound as it applies to worship spaces. I have avoided scientific terminology so that lay people can draw their own conclusions. It is often worthwhile to engage a professional acoustician but it is also necessary for the client to have a basic understanding of how sound works to realize the benefits of professional knowledge. Armed with a basic knowledge, one can avoid the pitfalls of misguided advice, or of misguiding the advisor. After all, consultants and architects are obliged to honor clients' objectives, and it behooves the client to give serious thought to what those objectives really are.

Sound is a most precious resource. We can shape it into beauty, meaning and mystery or we can degrade it into something ugly and banal. Acoustics are that simple and that mysterious.

THE VISUAL ARTS AND MYSTERY

The Story of the Creation of an Ark

By Ruth Mordecai Slavet



Wherever there is creation, wherever there is life, there is mystery. I was not consciously thinking of mystery in the creation of this work. If you had said to me, "Go and create something with the feeling of mystery," I'm not sure I could do that. I'm not sure there is mystery in the work at all. The mystery, it seems to me, is where the work may take you or possibly where it comes from.

Part of having a spiritual experience is belonging. Belonging can be to a synagogue, to the people in it, to a shared history, or to the universe. But it is not the symbols themselves but what the work inspires or invites you to experience in its presence.

June 24, 1988, was the day of the celebration and dedication of the Ark for Temple B'nai Abraham in Beverly, Mass. The process of creation was both an artistic and spiritual journey. It has affected my life in many ways. The journey has included travel and study and a spiritual search of my own history as a Jew. It was also a kind of passage for me as an artist to conceptualize and to create a work of this size (14 feet x 7 feet x 5 feet). It had to be created within the confines of an existing cement, rectangular construction provided in the original structure of the

RUTH MORDECAI SLAVET completed her undergraduate (B.F.A.) and graduate (M.F.A.) training at Boston University for the Arts where she has also served on the faculty. She has exhibited in Boston and New York with work in major collections including the Boston Museum of Fine Arts, the Boston Public Library and the DuPont Corporation of Wilmington, Delaware. Her studio is in the Fort Point District of Boston.



Sacred Place (Arch Series), oil and collage, 1985 (48"x36")

synagogue for its Ark. What I have learned has strengthened both me and my work.

The Ark sits at the front and center of the synagogue on a raised platform (bema). The Ark houses the Torahs. These sacred writings are the first five books of Moses, the Old Testament, hand calligraphed in Hebrew on scrolls. My primary intention was to provide a simple, dignified, and artistic setting to frame the Torahs; they are the spiritual heart of the synagogue. The Ark is there to create a worthy frame.

The commission to create the Ark has four parts:

1. My passion to create a *language* for myself as a Jew.
2. My *studio* work before, during, and after the commission.
3. *Symbols*: the historical research and references from ancient art and literature.
4. *The new Ark*—its preparation, construction, and design.

Language

Art is about life. It is the life of the artist, the vision, the concerns. My life and my experience are the deepest sources and connection for my work. It has been said that to create (art) is to recall when the heart first opened.

As an artist, I was interested in doing this project. It is a continuation of my studio work, placed in a public space. It is also a full circle of my connection to Judaism, to my family, to a larger shared history, and to the universe. This creation is meaningful to me and feels right.

There was no religious observance in my home when I was growing up. We were Jews by our history but did not practice the religion. My mother was proud of her Jewish heritage but disillusioned by orthodoxy, she turned to academics and learning to replace that disconnection. She had strong feelings about Judaism but never knew how to incorporate it into her life in any meaningful way.

I grew up with spiritual yearnings and the question: How do I incorporate my Jewish history into my life? This commission has been a way for me to celebrate my history, and to create a vehicle for other people as well. Certainly it is important to me as a dedication to the memory of my mother. The commission

Photo © Karin Rosenthal



Arch of ancient synagogue at Bar'am, Galilee.

is created in a language which she would understand and respect.

Studio

The arch has been the subject of my drawings and sculpture since 1985. In many ways the *Ark* had been created *before* the committee commissioned it. In October 1986, during Open Studios in Fort Point, Boston, Joan and Jerry Milman of Beverly walked through the studio and saw drawings and models of arches and doors with Jewish signs and symbols incorporated into them. They asked if I would be interested in speaking with the art committee of their synagogue and possibly submitting a proposal for the Ark they wanted redesigned.

At the time I was interested in ancient sites and synagogues. I had completed a drawing which led to a very unusual experience. After finishing the drawing, I had felt compelled to go to the library to further research ancient synagogues. In looking through DeBrefney's book *The Synagogue*, I came across a photo of Bar'am (3rd Century CE) in Galilee. My drawing was strikingly similar to the arch of this synagogue, and I had *never* seen Bar'am before. This was a kind of mystical experience for me. I would come back to this drawing later and make it the starting point for the proportions of my Ark.

Over the years, my studio work has moved from the classical figurative train-

ing of my earlier education to abstraction. Some figurative elements still remain. I found the process of researching synagogue art and architecture and then incorporating it into my work to be essentially the same process as my earlier transformation from the classical figure to more abstract language. I needed to create a language to define this ark.

Certain symbols and colors became compelling. After research showed that they were appropriate, they were then

chosen on how they integrated into the total vision. What I did not suspect, however, was the impact this commission would have on my other studio work. Some of the symbols have found their way into recent sculpture and drawings since the completion of the Ark.

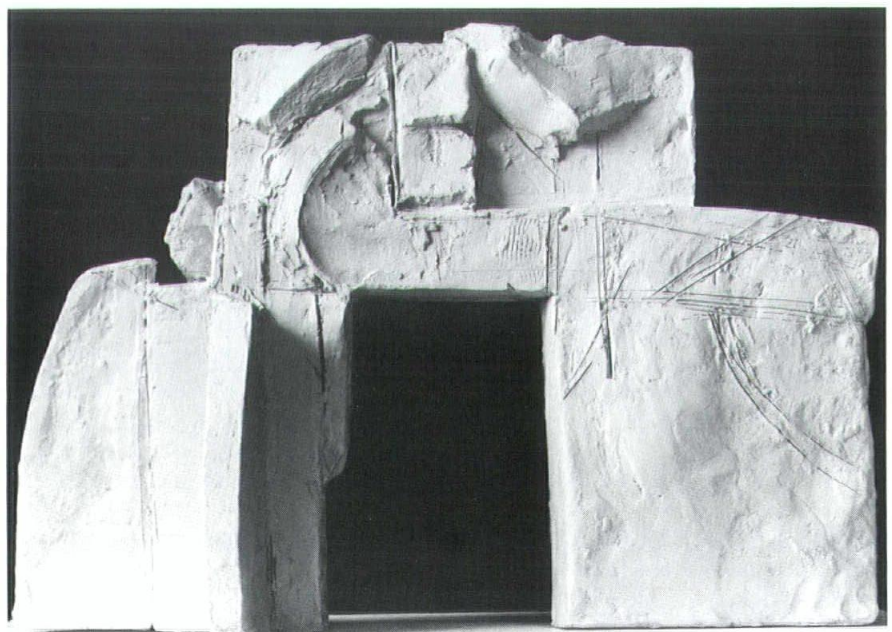
Symbols

I wanted to create a new Ark, a new way of putting the symbols together. I wanted my design to cross cultures, ancient and modern, reform, conservative and orthodox, and to speak a universal language.

There is no precedent in style for an artist-created ark in this country or in Israel. There is a history of synagogue architecture from the ancients through the Renaissance that has travelled through as many countries as Jews have been forced to flee, but there is no requirement for a Star of David, or Moses, or the Ten Commandments on an Ark even though these symbols have been commonly used.

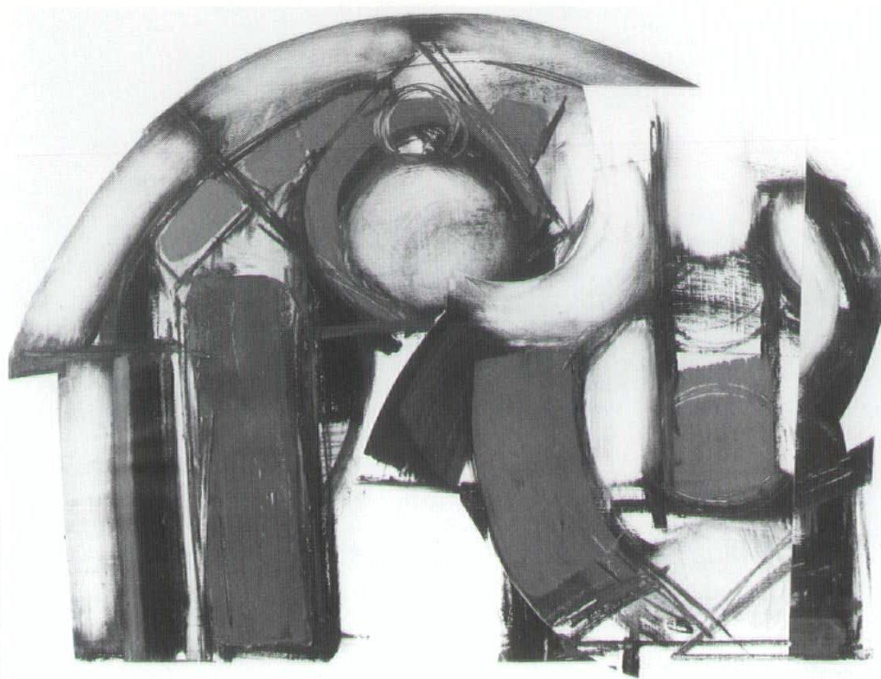
To briefly identify the symbols I have chosen:

Most synagogues, regardless of period, whether Reform, Conservative, or Orthodox, contain two *menorot* or seven branched candlesticks. These are in commemoration of the first two temples—Solomon's Temple 586 BCE and Herod's Temple 70 CE, which were destroyed. These are the first two temples after the original Ark, which was a moveable tabernacle that was carried across the desert by Moses and his people in the flight from Egypt. The *arch* is symbolic of



Sacred Place (Arch Series) I, fired clay, hand painted, 1985. (12"x16"x6").

Photo © Karin Rosenthal



Sacred Place (Arch Series), Collage III, (24"x36")

space through which to move from the everyday material world to a more sacred space. The curve of the arch is symbolic of the curve of the earth or universe made smaller.

The *Menorah* is from a design in Priene, Greece. *Seven*, which appears in the menorah and the seven gold bars that vertically cross the lintel, refers to the seven days of creation and to the observance of one of the ten commandments, that the seventh day is a day of rest. Other refer-

ences are to freedom of the soul and spirit, to abundance and peace, and to the plenitude of nature. Examples are *the arch, grapes, birds*, references to Masada, and the *colors of the Ark*. The carving around the borders of the lintel is from Ramat-Rachel, Jerusalem. The arch is bounded by *gold and purple* of historical and spiritual significance. The colors are set onto an off-white background which is the same as the colors of the walls of the synagogue.

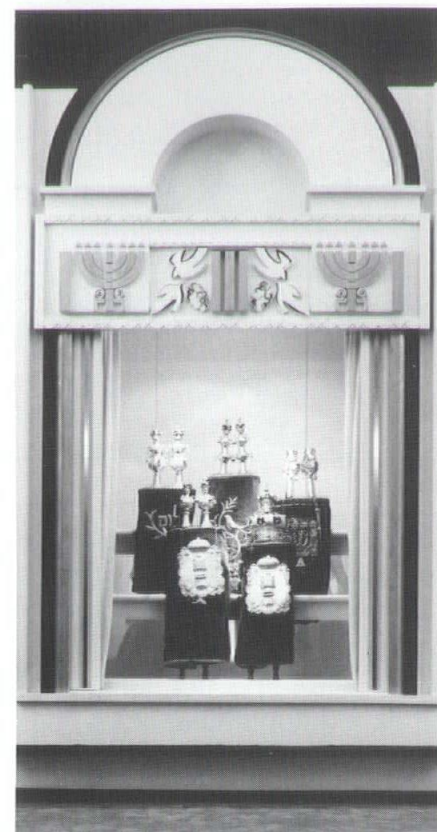


"In the Studio," translating the colors from the painting on to the wooden lintel.

The New Ark

After building preliminary models in clay and in wood, a two foot wood model was constructed. The lintel was created life-size in clay, before being translated into wood. The wood sections are of ash, ash plywood, and cherry for the carving. All the parts were painted in the studio and then reassembled on the site.

The committee at Temple B'nai Abraham chose at the beginning to have an



The Ark with doors open. (14'x7'x5')

original, artist-created Ark. They supported both creation and process. Their most memorable comment to me upon completion was, "It looks and feels as though it has always been here."

How could I have created this ark which is acceptable to a congregation when I didn't know the ritual or the way? A story told by Elie Wiesel at Dartmouth College in 1985 speaks to the way I feel. It speaks to an acceptance of ourselves wherever we may be along the path. And it certainly speaks to the *language of mystery*:

"When the great Rabbi Israel Baal Shem-Tov saw misfortune threatening the Jews it was his custom to go into a certain part of the forest to meditate. There he would light a fire, say a special

prayer, and the miracle would be accomplished and the misfortune averted. Later, when his disciple, the celebrated Magid of Mezritch, had occasion, for the same reason, to intercede with heaven, he would go to the same place in the forest and say: 'Master of the Universe, listen! I do not know how to light the fire, but I am still able to say the prayer.' And again the miracle would be accomplished.

"Still later, Rabbi Moshe-Leib of Sasov, in order to save his people once more, would go into the forest and say: 'I do not know how to light the fire, I do not know the prayer, but I know the place and this must be sufficient.' It was sufficient and the miracle was accomplished. Then it fell to Rabbi Israel of Rzhyn to overcome misfortune. Sitting in his armchair, his head in his hands, he spoke to God. 'I am unable to light the fire and I do not know the prayer. I cannot even find the place in the forest. All I can do is to tell the story, and this must be sufficient.' And it was sufficient."

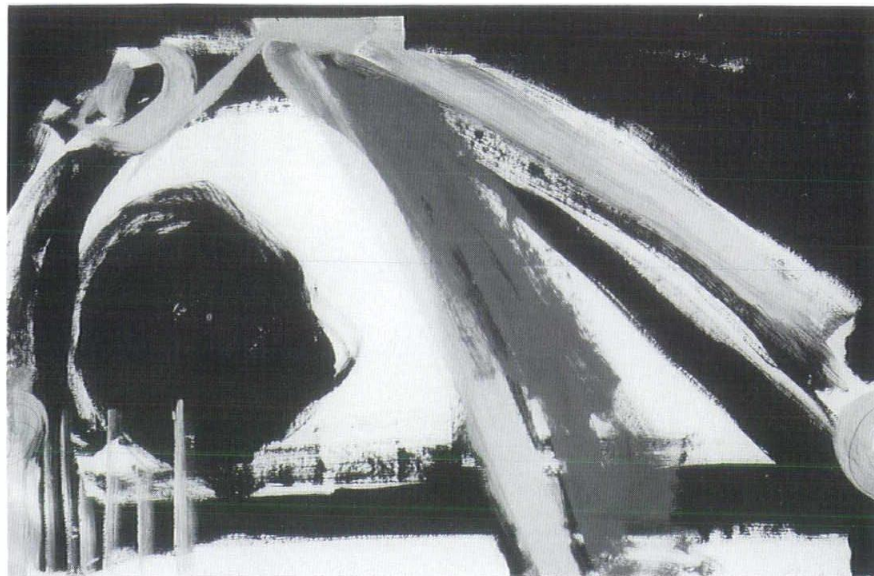


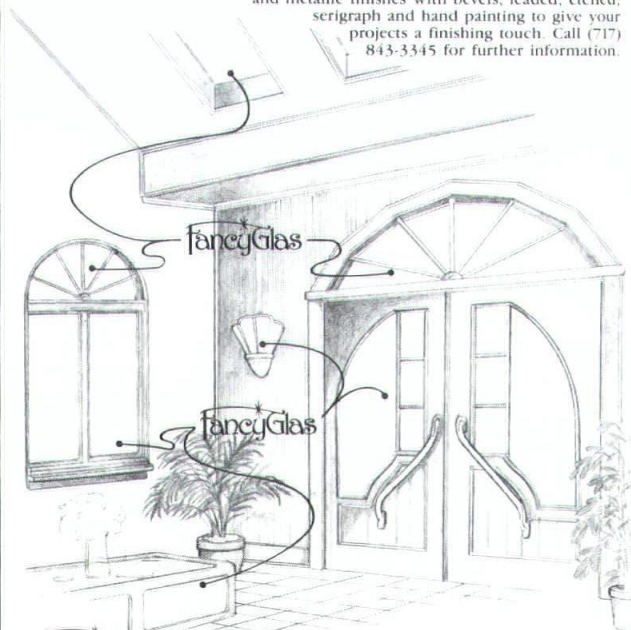
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"In the Universe" (Seven Series), oil. (6'x12'). Shows influence of the commission on recent studio work.

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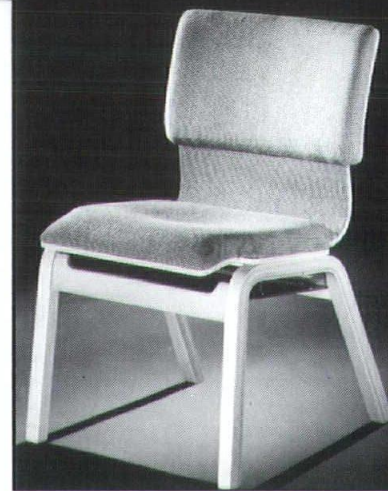
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ARCHITECTURE: A FORM OF GRACE

By Sara Kärkkäinen Terian



In the dialogue between religion and art, the concept of grace is central. The many meanings of the word itself appeal to both religious and secular minds, and its connotations include ideas from as diverse realms as visual and performing arts, interpersonal relationships and salvation. I believe that the concept of grace provides a significant basis for a faith-oriented theory of architecture.

A look at the history and meaning of the word is instructive. Many English words derive their meanings from the classical tradition, and grace is no exception. In profane Greek, the noun referred to delight, charm (root for the word *charisma*), joy, beauty ("the elements of the delightful in the beautiful"), favor shown and received, sympathy, kindness, gift and thanks for the gift, voluntariness, favor of the gods, etc. The special development of the word's meaning in Hellenism included notions of gracious disposition and power, such as the supernatural with love. In the biblical tradition, the Old Testament meaning seems to center on acts of assistance or favor from the stronger to the weaker, exemplified by God's acts toward humanity. In the New Testament, the concept is pivotal in Paul's theology, according to which grace, actualized in the cross of Christ (Gal. 2:21), makes up for human weakness (2 Cor. 12:9) and is the basis for salvation.

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Modern meanings reflect the classical as the lexical definitions of grace show. These include "elegance or dignity of form, movement or expression; beauty, charm, or any pleasing attribute; favor; good will or kindness; a sense of decency or propriety; a special dispensation of privilege, mercy or pardon." The theological meanings include "the unmerited love and favor of God; divine influence renewing and morally strengthening man; a state of reconciliation with God. Both meanings are embraced in the Greek root of the word *grace* (*charis* from *chara*), which indicates things that produce well being. From the same root is the word for *joy* (*chara*), which "is the individual experience or expression of the well being."

As stated earlier, in the classical tradition, joy is one meaning of grace, and delightful form is a source of joy. This seems implied in the modern lexical definition of grace as "elegance or dignity of form."

Regarding grace as form, the dancer and choreographer Judith Rock has made a profound connection between grace and the arts. She shows that the very idea of incarnation is form-taking, and asserts that form-giving is part of grace. Furthermore, the cosmic dimension of grace keeps the universe in order and involves the struggle with the powers of evil. Grace is not always pretty; its dominant characteristic is strength.

In architecture, Edward Sövik has emphasized the qualities of gentleness, calm strength, and generosity as parts of "hospitable" architecture which he sees as requirements in the ethic of love. His exposition is in keeping with the Greek understanding of ethics and aesthetics as one. Architecture as a form of grace includes a unity of these concepts

though later they have been arbitrarily separated.

The connection between architecture and the social sciences leads us to another sphere of grace: the fulfillment of human needs. One of the theories that architects have commonly espoused from the social sciences is Abraham Maslow's theory of the hierarchy of needs. Today's social scientists do not generally see Maslow's formulation as a scientific theory but as a conceptual framework that enlightens rather than explains human motivation. Architects and (business managers), however, have taken it and run with it. To a certain extent, this is appropriate because designing buildings fits most of the levels in Maslow's hierarchy. It provides shelter from the elements (physiological needs), provides safety, provides opportunities for the fulfillment of love and esteem needs, is an avenue of self-actualization, provides novelty that relieves boredom, and fulfills some of the aesthetic needs of people. Furthermore, it is customary in today's Western world to conceive human life in terms of *needs*, both individual and institutional. This sets the stage for the service-economy of the post-industrial society which is geared to fulfill those needs.

Many of the definitions of grace referred to fit this model very well. Architecture, like any other service, fulfills human needs, produces well being, and thus is a type of grace. Like all professional services, it involves an act of assistance from the stronger to the weaker—because in the division of labor we all rely on services from experts in other fields.

Thus, services given with professional responsibility and courtesy can be seen as grace. When architects design or build dwellings for the economically disadvan-

taged—perhaps without much remuneration—they are extending grace in even a fuller sense of the word.

Architecture thus extends grace both by form and by function in fulfilling human needs. This double meaning of grace, however, does not yet fully exhaust its meaning for architecture. The needs model itself needs re-examination. Maslow himself acknowledges that when one need is satisfied, another arises but the model does take into account that human needs are *never* satisfied, and that there is a fine line between need and want. Neither does it provide for a gift, something unearned, bestowed upon a person and not demanded as a need. This is where the theological meaning of grace comes in: grace freely bestowed in love.

On the basis of such understanding, Tony Walter, a Christian sociologist, has proposed an alternative to the needs-model of human motivation. Love begets love and generates a cycle of good will and positive response. This model can be applied to architecture. An architect who sees him or herself as part of the cycle of good will and reciprocity, designs from a feeling of bounty rather than a feeling of

scarcity. Rather than for the mere fulfillment of needs, such an architect will design with grace as a gift to human beings who also contribute to society.

The bicycle shed which for Nikolaus Pevsner is a mere building, can thus become architecture because it is designed with grace. Form does not follow function, but is an integral part because neither form nor function alone exhausts grace. Art, which is produced not to fulfill an external need but to express the artist's inner passion, is a major ingredient in architecture of grace because it provides the added dimension conducive for joy.

This leads to the third and final level in the meaning of grace for architecture. Altruistic meanings of the word appear to have a patronizing overtone evident in the idea of assistance from the stronger to the weaker, whereas the art-related meanings seem to speak of joy and delight. Yet, even the latter are not altogether free from power-infused relationships.

In a recent issue of *Faith & Form*, Kenneth von Roenn mentions "the exclusivist conviction of gallery art. So-called "high-brow" architecture similarly caters

to the economically privileged and may attempt to define reality for laymen who are assumed to lack taste and knowledge.

I would like to emphasize that favor, good will and kindness need not be extended with a patronizing attitude. Such an attitude negates the idea of grace. If grace is strength, it is strength on behalf of the weak and enables them to express their own high qualities. Incarnational theology, or liberation theology, is based on this idea. An incarnational architect will not impose his or her definition of delight or beauty, but will do the utmost to penetrate the culture of the people, to experience it with them, and to let their definitions of the good and the beautiful—their dreams—guide the design. This gives them not only enjoyment of the buildings but the joy of participation in the process of their creation.

Grace is a *Gestalt* concept that embraces form and function, aesthetics and ethics, power and sympathy, service and delight. Architecture of grace is holistic, community oriented, environmentally responsible and hospitable. Like other art forms it is a special grace from God.

Architecture is not merely grace of form, it is a form of grace.

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DEVELOPING CRITERIA FOR WORSHIP SPACES

A Book Review by Dr. Horace T. Allen, Jr.

WHERE WE WORSHIP. Walter Huffman, S. Anita Stauffer, Ralph R. Van Loon. Augsburg Fortress, Publishers, 426 S. Fifth St., Box 1209, Minneapolis, MN 55440, 1-800-328-4648; in Minn., 1-800-752-8153. Study book, \$4.95; Leader/process guide, \$2.95.

SPACE FOR WORSHIP. Ralph R. Van Loon. Augsburg Fortress, Publishers. \$2.55.

It is a pleasure to review and recommend this excellent study course recently produced and published by Lutheran sources. It consists of two very nicely printed booklets (8-1/2" x 11", horizontally) of glossy pages with good black-and-white photographs and diagrams. These two resources entitled, "Where We Worship," are organized for use by small study groups meeting in any number of sessions, though there are six chapters which could be handled in six sessions, with careful leadership. The larger (48 pp.) volume is for all participants while the smaller (31 pp.) is a Leader's Guide. It includes two options: one for churches planning a new building, and the other for those who are reworking existing space(s).

The six chapters/sessions are entitled (1) Worshiping Church, (2) Holy Place, (3) Worship Space, (4) Liturgical Centers, (5) Serving Environment and (6) Gospel Sign.

The participants' book contains a very helpful glossary of terms and the leader's book a useful bibliography. The only hesitancy this reviewer feels in commending the publications is his own lack of experi-

ence at using them in a "live" situation. He also feels just a little insecure at commenting too deeply concerning content since the text, however ecumenical and ironic, nowhere makes reference to a Reformed position in these matters "between" Luther and Zwingli. As the Calvinist option, at least in its origins, was significantly distinct from these two other movements it would seem worthy of some notice and comment.

In something of the same vein it might be noted that in terms of the visual content, that is, the pictures of existing spaces, there seems to be a certain "sameness" of architectural feeling which might be characterized as sparse, distinctively modern, cool, airy and spacious. While there is certainly nothing inappropriate about such spaces one wonders if some warmth and intimacy or traditional shapes and use of fabric might not have been tried. Perhaps these pictures would "feel" different were they not taken of the spaces while empty of people! Perhaps also, inclusion of more visuals concerning the revision of existing spaces would have provided greater variety.

Turning to the writing and content one can say with no reservation that this is excellent, clear and forceful literary work. It should function very well for teaching. Words are not wasted; major historical and theological points are clear and convincing. At the same time one can say that the content represents the best in contemporary ecumenical liturgical scholarship. It should not be difficult for non-Lutheran Christians to use these materials.

The liturgical norms which inform this essay on liturgical space include a commitment to Word-Sacrament balance, full participation by laity and the various

offices of ordained ministry, discreet and clear use of symbols, especially in sacramental contexts, and clarity of function.

There is also a careful exposition of contemporary thinking concerning sacramental action which emphasizes equally the natural character of the various elements as well as the symbolic and ritual "freight" they have come to bear, even though the text does not hesitate to clear away pious debris and liturgical accretions of many years and centuries.

Because these materials relate to one of the church's more important moments of visual artistry it is not unfair to enter a word about the "look" of these productions. Their format is attractive and inviting, particularly in the lavish use of white space on the pages as backdrop for the photographs and charts. The horizontal arrangement does make for extra long lines of print, and for reasons unknown to this "bifocaled" reader, this sometimes caused a little difficulty. Footnotes are indeed at the foot of the page although unfortunately the identification of the illustrations is at the back of the booklet.

One other feature of this whole process needs mention: the consistently imaginative suggestions for worship at each of the sessions. These proposals move far beyond the usual "devotional" opening such gatherings often get. Here there is a commitment to do in these brief acts of worship ritual exercises which keep the focus on how we use our spaces and also comment on the particular content of the session.

In conclusion, one hopes that in undertaking such a course of study, the people of the parish will have the full participation of clergy, musicians and the architects, designers and other esthetic consultants!

REV. HORACE T. ALLEN, JR., Ph.D. is assistant professor of worship and president of the North American Academy of Liturgy.



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INDEX OF ADVERTISERS

Augsburg Fortress	13	Rodgers Instrument Corporation	7
Ball & Ball	9	Rohlf's Stained & Faceted Glass	PC
Church Building Magazine	24	The Rudy Art Glass Studio	40
Jean-Jacques Duval	15	Sauder	40
Holy Land Art Company, Inc.	42	Schulmerich Carillons, Inc.	8
INAI Studio	10	Stained Glass Associates	29
Dimitrios Klitsas, Fine Wood Sculptor	44	Steeplejacks	PC
Manning Church Lighting	6	Waters Craftsmen Inc.	PC
Patrick J. Murphy, Organbuilder	44	Willet Studios	11
New Holland Church Furniture	2-3	David Wilson Design	31
NL Corporation	4	Yankee Steeplejack Co.	18
Rambusch	5		

PC = postcard

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■ Make check out to: FAITH & FORM, and send to: FAITH & FORM, 11521 Maple Ridge Road, Reston, VA 22090; phone: (703) 481-5293.

Calendar of Events

May 17-20

"Sacred Trusts II: Money, Materials and Management"
Detroit, MI

A conference sponsored by the Detroit Historic Designation Advisory Board, The National Trust for Historic Preservation and the National Center for the Stewardship and Preservation of Religious Properties. Preservationists, clergy, lay people and crafts people will address challenges facing historic religious buildings and their solutions.

Contact: (313) 224-3487

June 19-22

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June 22-24

"Narrative in the Visual Arts"
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Contact: CIVA, (213) 944-0351, ext. 3268.

June 26-30

"How Can We Keep From Singing"
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Contact: East Coast—(202) 723-5800; West Coast—(503) 297-1212.

July 24-Aug. 4

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August 15

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