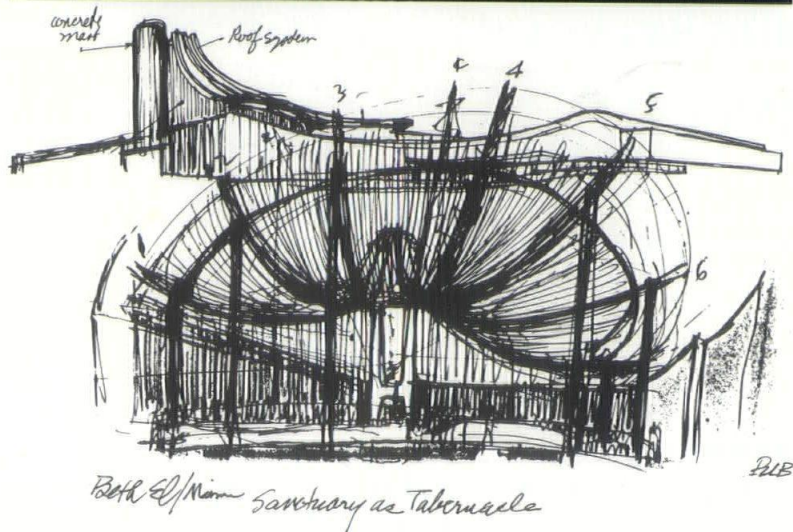
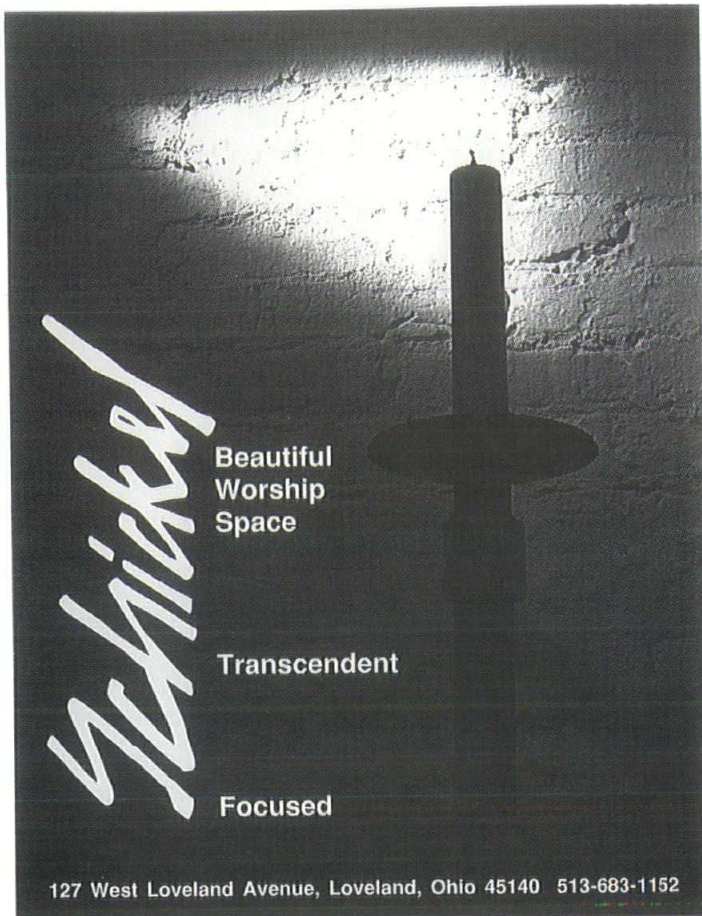


FAITH & FORM

JOURNAL OF THE INTERFAITH FORUM ON RELIGION, ART AND ARCHITECTURE
A PROFESSIONAL INTEREST AREA OF THE AMERICAN INSTITUTE OF ARCHITECTS VOL. XXVII WINTER 1993-94





Schickel

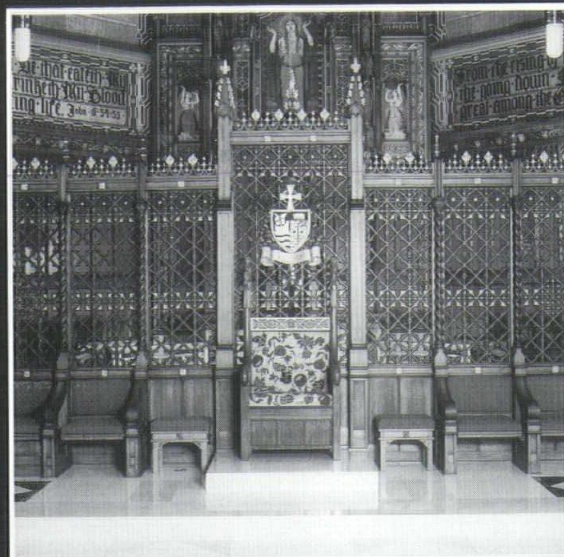
Beautiful
Worship
Space

Transcendent

Focused

127 West Loveland Avenue, Loveland, Ohio 45140 513-683-1152

British Classical Woodcarvers for religious decoration



British Master Carver Ian Agrell and his staff create hand carved decoration for religious architecture and furniture to the highest standards

Agrell & Thorpe Ltd.

10 Liberty Ship Way #4116, Sausalito, CA
Phone 415.332.7563 Fax 415.332.7570



SAUDER

Sauder Manufacturing Company
P.O. Box 230
Archbold, Ohio 43502-0230
(419) 446-9384
(U.S.) 1-800-537-1530
Fax: (419) 446-2590

“We recommended Sauder pews and chairs for St. Stephen, as we have in other churches, because they make our buildings look good. We’re concerned with the overall appearance of a church – the total worship environment it offers. Sauder is best at giving us the design flexibility we need, as well as finished installations that deliver everything we expect. We’ve never had a dissatisfied customer using Sauder church furniture.”

Mr. Rick Swisher, AIA
Architect
St. Stephen Church
Winter Springs, Florida

“Sauder pews and chairs mix beautifully in our church, giving us the flexibility we need. Their furniture is very comfortable, too. Their quality matches the quality of our building. We couldn’t afford to do everything at once, but Sauder has shown a remarkable ability to grow with us. They’ve delivered products years later that match the original installation. Today, everything looks like it was installed together.”

Fr. John Bluett
Pastor
St. Stephen Church
Winter Springs, Florida

Interfaith Forum on Religion, Art and Architecture

A Professional Interest Area (PIA) of the
American Institute of Architects

BOARD OF DIRECTORS

President

Rev. Albert Fisher, Durham, NC

Vice President

Richard Bergmann, FAIA,
New Canaan, CT

Secretary

Jim R. Keown, Indianapolis, IN

Treasurer

Douglas Hoffman, AIA, New York, NY

Publications Manager

Bertram L. Bassuk, FAIA, New York, NY

ADDITIONAL EXECUTIVE COMMITTEE MEMBERS

Immediate Past President

David K. Cooper, AIA, Chicago, IL

Biennial Conference Coordinator

Richard M. Takach, ASID, Tampa, FL

Visual Arts Awards Chairperson

Brenda Belfield, Port Republic, MD

Architectural Awards Chairperson

James M. Graham, AIA, Springfield, IL

SECTION CHAIRPERSONS

Audio/Visual Resources

Joseph Fazio, AIA, San Francisco, CA

Awards

E. Crosby Willet, Philadelphia, PA

Liturg/Worship

Rev. Richard Vosko, Clifton Park, NY

Manufacturers

Donald C. Long, New Holland, PA

Membership

Su Tamsett, Assoc. AIA, Bethel, CT

PAST PRESIDENTS

David K. Cooper, AIA, Chicago, IL

Lawrence D. Cook, AIA,

Falls Church, VA

Bishop Russell W. Pearson

Independence, MO

John R. Potts, Casselberry, FL

Michael F. LeMay, AIA, Oakton, VA

Eugene Potente, Jr., Kenosha, WI

Henry Jung, AIA, Fort Washington, PA

Harold R. Watkins, Indianapolis, IN

Rev. Sherrill Scales, Jr.,

Southington, CT

John C. Pecsok, FAIA, Indianapolis, IN

Rolland H. Sheafor, Jacksonville, FL

IFRAA/FAITH & FORM STAFF

Magazine/Advertising Director:

Tish Kendig, 11521 Maple Ridge Rd.,

Reston, VA 22090, (703) 481-5293

Editor: Betty H. Meyer, 25 Maple St.,

Auburndale, MA 02166, (617) 965-3018

Design, Production: Brenda Hanlon,

Association Typographic Services, Inc.,

(703) 683-5484

DIRECTORS-AT-LARGE

Brenda W. Belfield, Alexandria, VA

Diane Brott Courant, Belfast, ME

Rev. John Dillenberger, El Cerrito, CA

Donald C. Gosey, Cambridge, MA

Cecilia Lewis Kausel, Assoc. AIA,

Wellesley Hills, MA

Iane Landry, FAIA, Dallas, TX

Claude Emmanuel Menders, AIA,

Boston, MA

Eldon D. Morrison, AIA

White Bear Lake, MN

James A. Neal, AIA, Greenville, SC

Charles S. Partin, AIA,

New Port Richey, FL

Robert E. Rambusch, New York, NY

Randall S. Seitz, AIA, Hyattsville, MD

Edward Sovik, FAIA,

Northfield, MN

James Thomas Wollon, Jr., AIA

Havre de Grace, MD

REGIONAL DIRECTORS

Northeast - Region 1

Kendrick Childs

Boston University

School of Theology

745 Commonwealth Ave

Boston, MA 02215

(617) 353-3052

Great Lakes - Region 2

Rev. Richard W. Patt

777 Graceland Ave, Unit D

Des Plaines, IL 60016

(708) 824-3652

North Central - Region 3

Charles F. Pohlmann

320 Prospect Ave

Minneapolis, MN 55419

(612) 825-5672

Pacific - Region 4

Joseph L. Woollett, AIA

58 Plaza Square

Orange, CA 92666

(714) 997-1002

South Central - Region 5

Robert Habiger, AIA

RD Habiger & Associates, Inc.

11930 Menaul Blvd., NE, #221

Albuquerque, NM 87112

(505) 293-1443

Southeast - Region 6

Rev. Joseph Mann

The Duke Endowment

PO Box 51307

Durham, NC 27717-1307

(919) 489-3354

Faith & Form is published three times a year by the Interfaith Forum on Religion, Art & Architecture, a Professional Interest Area (PIA) of the American Institute of Architects, 1735 New York Avenue, NW, Washington, DC 20008. Copyright © 1994 by Interfaith Forum on Religion, Art and Architecture. Third Class Postage paid at Washington, D.C. Opinions expressed by contributors are not necessarily those of IFRAA.

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 x 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.

SPECIAL ISSUE:

Presenting

THE 1993 IFRAA

INTERNATIONAL ARCHITECTURAL

DESIGN AND VISUAL

ARTS AWARDS

Contents

Features

The Three in One

By Bassel Samaha 11

The 1993 IFRAA International Visual Arts Awards

Brenda Belfield, Coordinator 15

The 1993 IFRAA International Architectural Design Awards

James M. Graham, AIA, Coordinator 28

Departments

Notes & Comments 4

Books 8

Calendar 10

Architects Directory 42

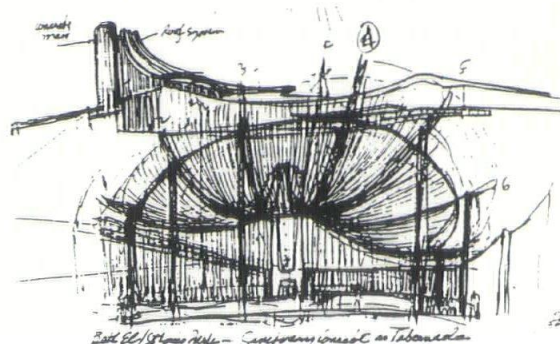
Artist/Artisan Directory 44

Advertisers' Index 14

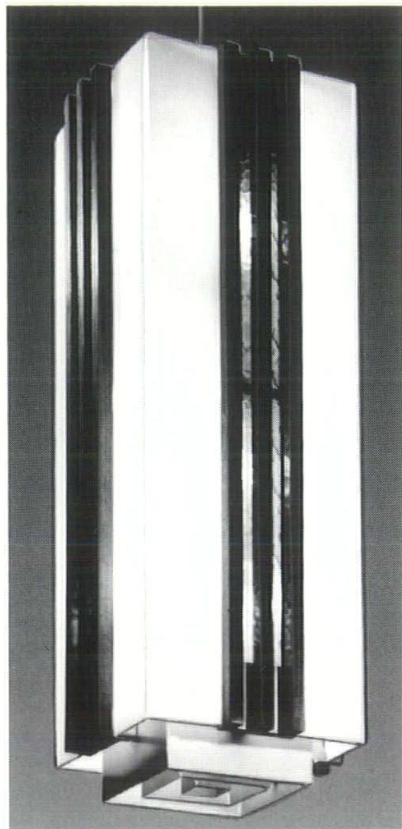
ABOUT THE COVER

View of the interior of the sanctuary of Beth El Synagogue, St. Louis Park, Minnesota, designed by Bertram L. Bassuk, FAIA, New York, N.Y. "The design concept (or symbol) for the sanctuary was the tent of the tabernacle, sheltering the Ark of the Covenant. It was materialized by means of a curved, diagonal-grid wood roof, based upon a structural principle that approximates the roof membrane of a tent."—Bertram Bassuk

Photo: Richard Bergmann, FAIA



Church Lighting Specialists



Trust your church lighting to specialists. The R.A. Manning Company has been manufacturing quality church lighting for over 40 years, and has thousands of installations worldwide.

We offer a large selection of original designs, as well as a custom design service to meet your special needs.

Our qualified lighting representatives are available in your area to help you coordinate your lighting project.

Trust your church lighting to specialists! Send for your Free Contemporary, Traditional or Colonial catalog.



MANNING
LIGHTING

R.A. Manning Company
P.O. Box 1063, Sheboygan, WI 53082-1063
Telephone: 414-458-2184

Notes & Comments

A Message from Our President

On Saturday, October 9, 1993, in Minneapolis, Minnesota, at a meeting of the general membership, the Interfaith Forum on Religion, Art and Architecture made an historic decision. It (IFRAA) agreed formally to unite with the American Institute of Architects (AIA).

For several years IFRAA has been an affiliate of the AIA and during that time conversations have been going on about the desirability of a closer relationship, but until recently the bylaws of the AIA did not allow such a move. However, in the past year, AIA has restructured itself, creating Professional Interest Areas (PIAs).

In the decision made by IFRAA in Minneapolis, our organization will become a Professional Interest Area and as a PIA will be provided professional support.

The great advantage of this new relationship for AIA is that prior to this time, it did not have a committee or group with special emphasis on religious buildings, and we will bring a rich heritage and expertise in the field of religious architecture.

The new relationship is attractive to IFRAA for several reasons. It will provide a strong financial base that we have not had previously. We have had to spend much of our time struggling to raise a budget to support a viable organization. Consequently, we have not been able to give enough time to the real purpose of IFRAA—to be an interfaith forum. Our energies can now be devoted to that concern.

As we worked through the merger, it became apparent that the resources provided by AIA are essential to the future growth of our organization. We felt that it would be irresponsible not to offer the opportunity of this new relationship and at the general meeting in Minneapolis our decision was sustained by the vote of the general membership.

As we enter into this relationship, I hope we will do so with the same enthusiasm and commitment that we gave to IFRAA when it was standing alone. We do have an opportunity, I believe, to greatly expand the influence of this organization that we all have affection for and which we include in our faith responsibilities.

—Albert F. Fisher
January 1994

Our Endowment

For those who attended the special meeting of members in Minneapolis on October 9, an air of excitement and expectancy was clearly evident as the proposal to join forces with the AIA was affirmed. As a Professional Interest Area of the AIA, IFRAA has the benefit of programmatic and staff resources of AIA while retaining its corporate identity and mission.

Although IFRAA as an organization is joining forces with AIA, the IFRAA Endowment remains independent, allowing it to support the specific aims and purposes of IFRAA as the members dictate. Thus, your gift to the IFRAA Endowment is more important than ever to IFRAA's continuing mission and its goal of achieving at least \$100,000 in endowment funds by the year 2000.

Over the years, several categories of gifts have been developed. I encourage you to continue your support for IFRAA and the Endowment Fund through a generous gift.

The new IFRAA-AIA relationship opens up many new opportunities for creative programming. Your gift to the endowment helps undergird the financing of IFRAA in the years ahead.

—James P. Hamlett
Chairman

A Successful Conference

"Housing the Spirit: Worship and Sacred Space," sponsored by The Duke Endowment for N.C. architects and IFRAA in November 1993 in Durham, offered some 70 architects, artists and clergy an opportunity to explore the relationship of worship space to religious and liturgical practices.

Dr. Geoffrey Wainwright of Duke Divinity School gave the keynote address, offering a theological and historical understanding of worship in the Wesleyan tradition, not-

ing Wesleyan emphasis on the Word preached, the centrality of music, and the recovery of the regular observance of the Lord's Supper. Dr. Doug Adams from the Pacific School of Religion used slides to depict the ways art enlivens and gives focus to worship space. Adams, stressing the importance of visual images, urged church planners to allow space for dance, multimedia presentations, drama and visual arts within the chancel area.

Professors John Tector and Paul Tesar of the School of Design at North Carolina State University reported on a graduate studio in church design (featured in an earlier edition of *Faith & Form*), including student presentations and one completed church designed by Ana Lipscomb, a studio graduate. Mr. Ronald Mace, Barrier Free Environments, Raleigh, challenged participants to employ universal design practices. Workshops led by IFRAA's David Cooper and Terry Eason and the Randolph DuMont Design Award to the firms of Partin & Hobbs and Robert N. Shuller rounded out the conference.

—W. Joseph Mann, Assistant Director
Rural Church Division, Duke Endowment

A Tragic Loss

There are many of us who are still shocked and grieving over the untimely drowning death in August of architect Norman Jaffe. The Winter 1989 *Faith & Form* cover featured his Gates of Grove Synagogue in East Hampton, New York. Many people who saw the cover visited the space and later described it as the most spiritual they had ever experienced. Anyone who talked with Norman knew him as a thoughtful and reflective individual whose mind traveled at ease in the realms of the spirit. We honor his memory and grieve with his family for what might have been.

IFRAA Region 3 Meeting, Minneapolis, Minnesota

The meeting was held on Friday, October 8, at Plymouth Congregational Church. Following words of invocation by Rabbi Stacy Offner, very thoughtful remarks were given by Ed Sövik. Wilson Yates, dean of United Theological Seminary of the Twin Cities, moderated a panel concerned with issues of Spiritual Space, Symbol and Ritual. Panel members presented formal statements and later elaborated on points for further exploration. Each brought a different focus, experience and dimension to the discussion.

A lively and provoking open discussion followed the panel and after lunch a presentation describing the construction of a worship space in central Africa was given by Twin Cities personnel.

The remainder of the afternoon was devoted to a guided bus tour of area worship facilities. Christ Church Lutheran, Saarinen, Saarinen & Associates, 1950, was included, as well as a renovation and new worship space. At the last stop Bill Salzman, a 1992 IFRAA Award winner for his glass, talked with us.

The evening program included a videotape of a recent architectural awards process and slides of members' work.

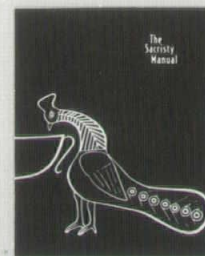
—Charles F. Pohlmann
(Continued)

The Sacristy Manual

by G. Thomas Ryan

This is a unique resource for all who want to know about the places and things of worship in the Christian tradition. Full of facts, suggestions for the care of church property and materials and extensive lists for preparing for various religious celebrations. A must for every church and all who work with religious art and architecture.

\$15.00, soft cover



A Place for Baptism

by Regina Kuehn
with a foreword by Mark Searle



A practical study of the history of baptismal fonts and suggestions for installing or renovating fonts in today's churches. Sound, solid and full of photos.

\$11.95, soft cover

Meeting House Essays

Occasional essays bringing current ideas and new voices into the discussion of architecture and art for the liturgy.

#1 Sacred Places and the Pilgrimage of Life
by Rabbi Lawrence A. Hoffmann

#2 Acoustics for Liturgy
by E. A. Sövik, Dennis Fleisher and others

#3 Cherubim of Gold: Building Materials and Aesthetics
by Peter E. Smith

#4 Places for Devotion
by John Buscemi

#5 Renewing the City of God: The Reform of Catholic Architecture in the United States
by Michael E. DeSanctis



Each title: **\$6.00** each, soft cover

Order from your bookstore or directly from
the publisher:

phone 1-800-933-1800

fax 1-800-933-7094



Liturgy Training Publications
1800 North Hermitage Avenue • Chicago IL 60622-1101

Notes & Comments (Continued)

With Sincere Appreciation

The *Faith & Form* Editorial Committee is pleased to announce that through the generosity and concern of The Henry Luce Foundation, Inc., a complimentary copy of the fall issue was distributed to architects included in the *Directory of Afro-American Architects* compiled by the Architecture Department of the University of Cincinnati. This particular issue covered the history and current projects of the Afro-American community.

Shared Use Workshop

It was standing room only for a workshop at General Theological Seminary in New York City as people gathered to learn more about the increasing sharing of religious properties for non-congregational purposes. It was recognized that religious buildings are used for community organizations, day care centers, performing arts spaces and a variety of other uses. While these uses are welcomed and have benefits for the owners, they also present problems. The workshop sessions included taxes and legal issues, selling and promoting, rental fees and issues surrounding unrelated business income. Preservation and business speakers gave an overview of shared use arrangements. The workshop was developed by the Institute for Sacred Sites in conjunction with the seminary. Contact: Edward T. Mohylowski, 141 Fifth Ave., New York, NY 10010, (212) 995-5268.

A Thank You

Many of us have appreciated a quarterly publication of the Disciples of Christ called *The Cutting Edge*. Vernon Blankenship is retiring after 21 years as its editor and as one who succeeded in keeping it at the cutting edge of diverse thought and opinion. We wish him well in his retirement, and say thank you for a job well done. We also welcome Gary Kidwell who assumes the role of editor.

Congratulations

We offer these to Harold Daniels and Alan Detscher who have collaborated on a new service book, *The Book of Common Worship*. Its purpose is to provide forms for ordering church worship, and while it is written with the Presbyterian Church in mind, it transcends sectarian boundaries. A series of Festivals of Worship is planned across the U.S. in honor of the publication.

Jewish Museum Reopens

This New York City museum, located on Fifth Avenue in the 1908 French Gothic Warburg mansion, is open again with expanded and renovated gallery space. It has long been considered one of the world's largest and most important institutions dealing with Jewish culture and heritage. Its collection includes 27,000 works of art, antiquities and ceremonial objects. New exhibitions include "Culture and Continuity: The Jewish Journey"; "From the Inside Out: Eight Contemporary Artists and Collecting for the Twenty First Century." (212) 423-3200.

Art and the Church

The Yale Institute of Sacred Music is celebrating its twentieth year at Yale University. Congratulations. Joanna Weber is the assistant director of religion and the arts. In 1990-91 she received a grant from the Menil Foundation for Research at the Couturier Archive in Paris. (See *Faith & Form*, Spring 1990, "Couturier's Vision.") While there she helped in the final preparations of a book, *The Journal on the Making of the Vence Chapel*. She also succeeded in arranging for a full photocopy of the Couturier archive to be a part of the Yale Collection.

A Testament

The Sixteenth Street Baptist Church in Birmingham, Alabama, where four young black girls were killed in a bombing by the Ku Klux Klan, has been restored as a testament to what happened there. It received a National Trust Honor Award, as did the restoration of Fisk College Memorial Chapel on the Nashville Campus by Barge, Waggoner, Sumner and Cannon.

Diversity of Opinion

A recent article in *The Washington Post* by Kirsten Downey Grimsley is a disturbing one. "Throughout the Washington area, neighborhood activities are feuding with religious organizations over their plans to build, expand or add new social services." She gave five examples of zoning regulations that are being increasingly used to limit or curtail worship activities and social services that churches provide. The latter seems to be an important objection on the part of the neighbors; they object to churches' participation in what they feel belongs in the domain of social agencies. The 1990 U.S. Supreme Court decision, *Employment Division vs. Smith*, gave local governments new power over religious groups.

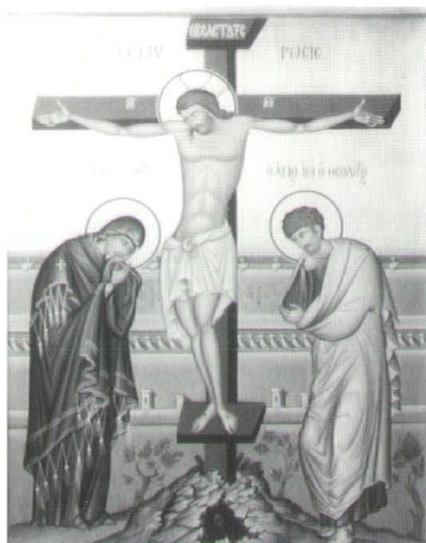
More than 60 religious groups are trying to overturn the ruling and have proposed a Religious Freedom Act of 1993 that says governments may not burden religious exercise without "compelling justification for their actions." The bill has won approval in the House and is moving toward the Senate. IFRAA's Lawrence Cook was interviewed by the *Post* and reminded it that "architecture is viewed as one of the highest expressions of art, and our deepest psychological needs are expressed in religious buildings." He expressed the hope that this troubling problem can be solved for the sake of all concerned.

The Temple of Understanding

A recent conference at the Cathedral of St. John the Divine in New York City, "Transcending Contemporary Taboos: Re-Awakening to Beauty, Wonder and Sacred Values through the Arts," was sponsored by the Sacred Arts Committee of the Temple of Understanding, a global, interfaith organization. Friends included Eleanor Roosevelt, the Dalai Lama, Anwar Sadat, Albert Schweitzer, Thomas Merton and Pope John XXIII.

Errata

In the Fall 1993 issue of *Faith & Form*, in "A Crossed Cultures Report," William Willimon of the Duke faculty and dean of the Duke Chapel, was mistakenly identified as a member of the Yale faculty. □

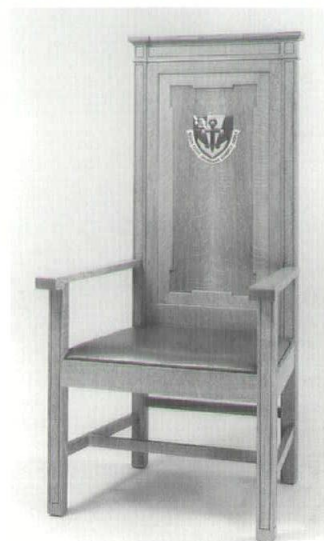


The Ikon Studio

Original Icons of Unexcelled Quality
Free Brochure Available
3701 Fessenden Street, N.W.
Washington, DC 20016
(202) 363-5315

the CENTURY GUILD *ltd.*

Chancel Furniture and Other Special Pieces
Made to Order in Solid Hardwoods or Veneers



Bishop's Chair
(Quarter-Sawn
White Oak,
Inlaid Leather
Shield).

919-598-1612
Box 13128
RESEARCH
TRIANGLE
PARK,
NC 27709

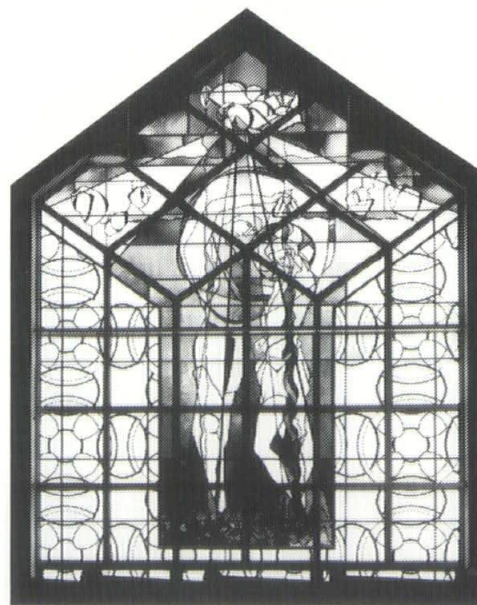
The Only Liquid Wax Candles Beautiful Enough for Paschal Use

Beautiful, dripless and permanent, these refillable lamps preserve the beauty of wax candles while putting an end to the mess, safety hazard and expense of their use.

Call or write today to receive a free copy of our newest catalog featuring our full line of liquid wax candles and other church furnishings.



C. M. ALMY & SON, INC.
10 GLENVILLE ST. Box 2644
DEPT. X2 GREENWICH, CT 06836
203.531.7600



St. Elizabeth's, Wykoff, New Jersey



ESTABLISHED 1920
ROHLF'S
STAINED & FACETED GLASS
Serving the religious and architectural
community for over seventy years.
783 So. 3rd Avenue
Mount Vernon, NY 10550
800-969-4106 • (914) 699-4848

CHARLES BURCHFIELD'S JOURNALS: THE POETRY OF PLACE. Edited by J. Benjamin Townsend. 41 color plates, 131 black & white. State University of New York Press, P.O. Box 6525, Ithaca, NY 14851, \$49.50.

If IFRAA artists, or anyone else for that matter, want the pleasure of following the private thoughts and emotions of an American artist for a life span, they will treasure this publication.

Charles Burchfield began the journals in his third year of high school and continued until nine months before his death in 1967 at age 73. He included sketches, quotations, clippings, etc. besides his observations of daily life, of nature, his reactions to other artists, and of course, his struggle with his own work. He often refers to the journals of Delacroix and how much they meant to him. Now I suspect other artists will in turn value the journals of Burchfield.

The book is published to honor the centennial anniversary of his birth and is made possible through the Charles Burchfield Foundation and the Burchfield Center of the Arts of Buffalo State College. Its editor is the former chair of the Art Department of the College and was also the founding assistant director at the Smithsonian's National Portrait Gallery.

Entries in the journals have been arranged thematically: The Outer World, The Inner World, Nature as Phenomenon, Nature as Manifestation, and Credo.

Burchfield sometimes asked himself whether he was a naturalist or a painter. He elevated Nature to an anthropomorphic state and has been called a romantic pantheist. The illustrations take one into this world in which one feels the possible mystic union with a moving, creative nature. The artist has been said to have been able to convey even sound through visual imagery.

Those of us interested in religion will especially enjoy the sections on Religion and Philosophy. As a young man, Burchfield was interested in Buddhism and Hinduism, but was a rebel who vacillated between belief and disbelief. While he could not accept orthodox Christian beliefs, he had a great desire to believe and with the encouragement of his wife final-

ly did join the Lutheran Church. He was devoted to all the arts—music, literature, film, poetry—and makes personal responses to them in the journals.

There are many who feel that the eloquence of the journals will nearly match the eloquence of his art.

* * *

MISSION. Roger Kennedy. Designed by David Larkin. Photographs by Michael Freeman. Houghton Mifflin, 215 Park Avenue South, New York, NY 10003. 200 full color photographs. \$45.

No matter where one's home is in the U.S.A. or what one's particular faith is, the early mission churches of North America have a special appeal. Perhaps it is because as Roger Kennedy (director emeritus of the National Museum of Natural History) suggests, it is because they were meant as *metaphors* and *suggestions* of

what lies beyond the great mysteries of life and death. The missionaries believed that their architecture and art gave opportunities for the human to cross a spiritual frontier from the visible to the invisible—that the sacraments offered made grace more accessible and sure.

One turns the pages of this book and is aware of and interested in the history of these churches, but one also feels pushed to look at their implication for twentieth century lives. Michael Freeman's photographs are breathtaking in their scope and color; they lead one's emotional responses closer and closer to the mysteries. I think I do not exaggerate when I say that one has the impulse to ring one of the mission bells or caress one of the curves of red color; the book makes one happy.

Kennedy does discuss the architecture—the domes, cloisters, interior courtyards, etc.—as reflections of a specific cultural or geographic force. Did you



Father Serra's church, San Juan Capistrano. From *MISSION*, by Roger Kennedy, edited and designed by David Larkin.

know, for instance, that the San Andreas Fault mandated flat roofs, that the Muslims' rectangular rugs led to broad churches, or that the horseshoe arch is a heritage of the Visigoths? I didn't know that adobe was used by the Assyrians seven centuries before Christ. There are many interesting details and comments.

Mr. Kennedy admits that the religious iconography may sometimes seem garish to us who are accustomed to filtered light through colored glass, but in hot countries light is associated with heat. Paintings do the work of stained glass. The actual design and supervision of entire buildings were often contributed by Indians, mulattos and mestizos. Above all, Mr. Kennedy says, the friars wanted their message to be intelligible to their congregants and emphasized simplicity which many people have confused with the primitive.

Do not think that the author overlooks the charges that the mission effort was a surge of medievalism attempted too late. Or that Europe came seeking empire and destroyed other cultures. We have been made painfully aware of these sins of aggression before, but Mr. Kennedy chooses to emphasize the gifts that were bestowed in the form of art, architecture and religious faith.

* * *

THE SHAKER EXPERIENCE IN AMERICA. Stephen J. Stein. Yale University Press, 92A Yale Station, New Haven, CT 06520. \$40.

This 523-page book tells in interesting, readable style the history of the Shakers from their origin in 18th century England to the present day, but to IFRAA members I think that the most fascinating parts of the book will be "Varieties of Religious Experience" in the Shaker community (including ecumenism) and the "Selling Experience" of their artifacts.

I suspect because we are dedicated to a relationship between religion and the arts, that we too have succumbed to the myth of popular culture and have overlooked the fact that it has fastened itself upon this group, obscuring their religious emphases behind an admiration for their handwork.

Have Shaker objects become icons for Americans in the sense that they are material representations for a spiritual reality? Or is it rather that Americans prefer "things" to ideas? When we describe the

probable religious experience of the Shaker who crafted an object, are we substituting our own?

Professor Stein tells us that spiritual issues were paramount in the early decades of this century, and that handwork was but one of their forms for worship. As one Shaker testified, "We are not simply 'handminded' nor simply intellectual—the Shaker way is to realize the surrounding spiritual world in daily living." But by 1966 the community was in jeopardy of being swamped by commercial enterprises, antique dealers and art exhibits. Plummeting membership made it necessary "to sell old time relics dear to us and only the immediate need of money would induce us to part with them."

In 1979 Yale Divinity School sponsored a symposium, "Visible Theology: Emblems of Shaker Life, Art, Work and Worship." It was intended as a critique of the tendency to allow interest in furniture to obscure life embodiment of the faith.

The mania over Shaker art has not subsided, and Professor Stein says it will continue to create an illusion of Shaker homogeneity that never existed. Both the popular world and the academic world have failed to see the fault lines that exist in any religious organization. What of the future for this community? The rhythms of popular culture and the shifting tides of interests and events will determine this.

One ends the book a little wistful that we have never penetrated in depth the religious contributions of the Shakers.

* * *

ENGLISH CATHEDRALS. Edwin Smith and Olive Cook. The Herbert Press Ltd., New Amsterdam Books, 171 Madison Ave., New York, NY 10016. \$40.

Edwin Smith was a brilliant architectural photographer in England who photographed extensively all of England's cathedrals. This book of 200 photographs shows the development of cathedral design for over 900 years and the text, written by his wife, Olive Cook, is a commentary on the features illustrated, the historical background, and the changing liturgical rites. This is not meant to be a guidebook, but a celebration of some of the great architectural masterpieces, yielding new and revealing insights. □



**QUALITY
IS ASSURED
WHEN YOU
CHOOSE**

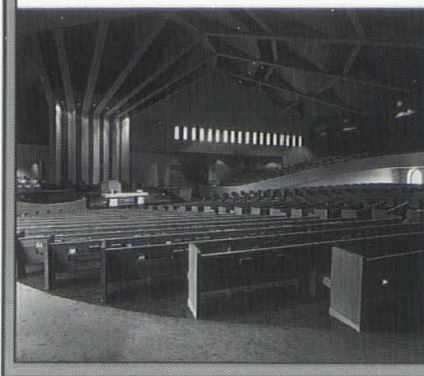
NEW HOLLAND
Custom Woodwork Ltd.
Church Furniture

MANUFACTURERS OF QUALITY
CUSTOM WOOD SEATING
AND FURNITURE
IN BUSINESS SINCE 1919



313 PROSPECT STREET
P. O. BOX 217
NEW HOLLAND, PA 17557-0217

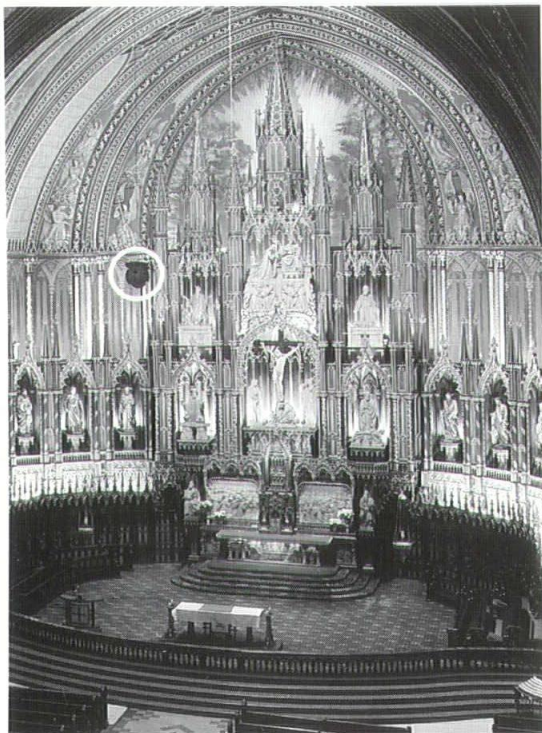
**1-800-648-9663
(717) 354-4521**



Calendar of Events

May 13-16	IFRAA Participation at AIA National Conference and Board of Directors Meeting Los Angeles, CA Contact: Dr. Albert Fisher, (919) 489-3359
July 1	Deadline for 1994 IFRAA Architectural Design Awards Program Contact: Frimmel Smith, IFRAA PIA Office, (202) 626-7390
July 1	Deadline for 1994 IFRAA Visual Art Awards Program Contact: Frimmel Smith, IFRAA PIA Office, (202) 626-7390,
August 12-13	IFRAA Executive Committee Meeting Albuquerque, NM
Oct. 14-16	IFRAA Biennial National Conference and Board of Directors Meeting Orlando, FL Contact: Richard M. Takach, ASID, Program Coordinator, (813) 586-0197
Oct. 16-30	IFRAA Post-Conference Tour/Seminar to Spain Contact: Dr. Donald J. Bruggink, Western Theological Seminary, Holland, MI 49423, (616) 392-8555

SOUNDSPHERES SAVE CHURCH \$10,000 !



Notre Dame Basilica, Montreal, Canada

Jean-Paul Psaila, designer of the Notre Dame Basilica Sound System, remarks about the installation...

“Due to a successful demonstration and the fact that our proposed system was \$10,000 less than the competitor's system, the church accepted our proposal. In addition, the priest liked the fact that our system, using the Soundspheres, did not interfere with the fine architecture in the church. Our installation took 30 hours total using two installers (60 man-hours).

The first major use of the system was during the Pope's visit. The church was filled to capacity with 5000 children and the Pope's security people were quoted as saying that this was the only church where they could understand all that the Pope said.

The priest, Monsignor Lecavalier, has nothing but praise for the system and calls the Soundspheres his “religious satellites.” During Christmas Midnight Mass the church accommodated over 4000 people

and there were no complaints except that some people very near the main entrance could not hear well. To this the Monsignor replied that there were vacant seats where the sound was perfect.”

Measurements with 2 Soundspheres Operating

0'	96.6 dB SPL (Under the Sound-sphere closest to the altar)
10'	98 dB SPL
20'	97.6 dB SPL
30'	96.8 dB SPL
40'	96.7 dB SPL
50'	96.8 dB SPL
60'	97 dB SPL
70'	99.4 dB SPL
80'	100 dB SPL
90'	97 dB SPL
100'	95 dB SPL (under first balcony)
110'	96 dB SPL
120'	93.5 dB SPL
130'	93 dB SPL

*Sound and Communications, Feb. 1985

Write or call direct for further information.

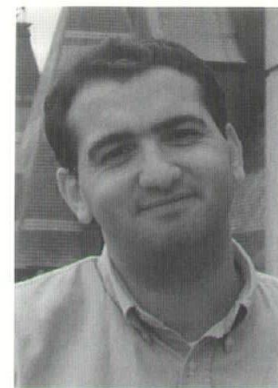
SOUNDSPHERE

A PRODUCT OF
SONIC SYSTEMS, INC.

737 CANAL STREET • BLDG. 23B • STAMFORD, CT 06902 • USA • Tel. (203) 356-1136

THE THREE IN ONE

By Bassel Samaha



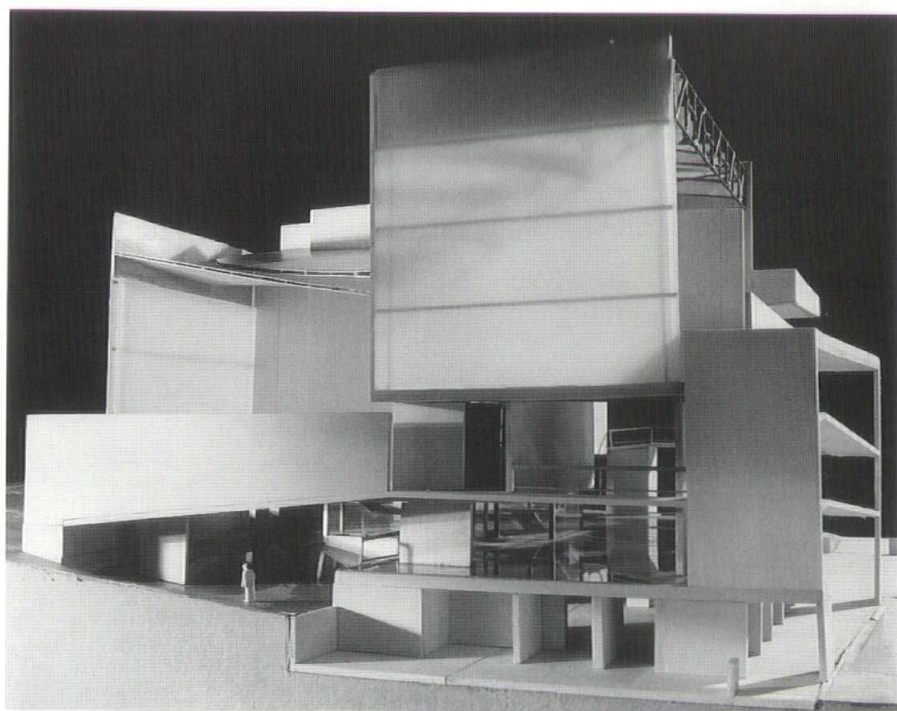
The church was one of the few institutions of the original culture capable of re-establishment in the new land. Also, since the ethnic church is the counterpart of non-ethnic institutions of the same order, it would automatically receive identical formal recognition, although of course its status position may not be on the same level. Furthermore, while ethnic separatism is not very highly valued in our culture, religious distinctiveness is allowable—even esteemed in a way because it is “American.”¹

Minority religious groups have historically experienced difficulty sustaining independent places of worship in the United States. If such groups are able to organize a congregation at all, worship is oftentimes held in the spaces of other faiths: in the sanctuary, when not in use, or the basement, parish hall, etc., or in spaces leased to the groups by secular institutions: a Masonic Lodge, for example.

The importance of organized religion among minorities in the United States is considerable. The church, the temple and the mosque serve not only as places of religious importance, but also as the soul of communities organized around common ethnicity and language.

The power of the religious institution, as a source of community identity, is evidenced by the phenomenon of *cross-de-*

BASSEL SAMAHA received his B.A. in Architecture from U.C. Berkeley and his Master's from The Graduate School of Design, Harvard University. This article is an edited part of his Master's thesis, “The Sacred and the Secular,” which was awarded the James Templeton Kelly (Thesis) Prize by Harvard in June 1993. He currently practices architecture in San Francisco.



The “three in one” model.

nomination. This practice is exhibited when the members of a faith without a church attend the services of another faith because a common ethnicity, language and/or culture are shared with that congregation.²

A similar phenomenon can be observed at religious conventions. Members of the same ethnicity, but of different faiths, will oftentimes outnumber the religious for whom the convention was intended. Drawn by a desire to socialize among people with similar backgrounds, the religiously unaffiliated group transforms the convention into a cultural event.³

Given the experiences described

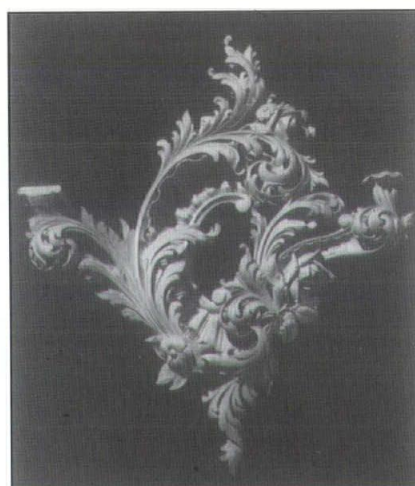
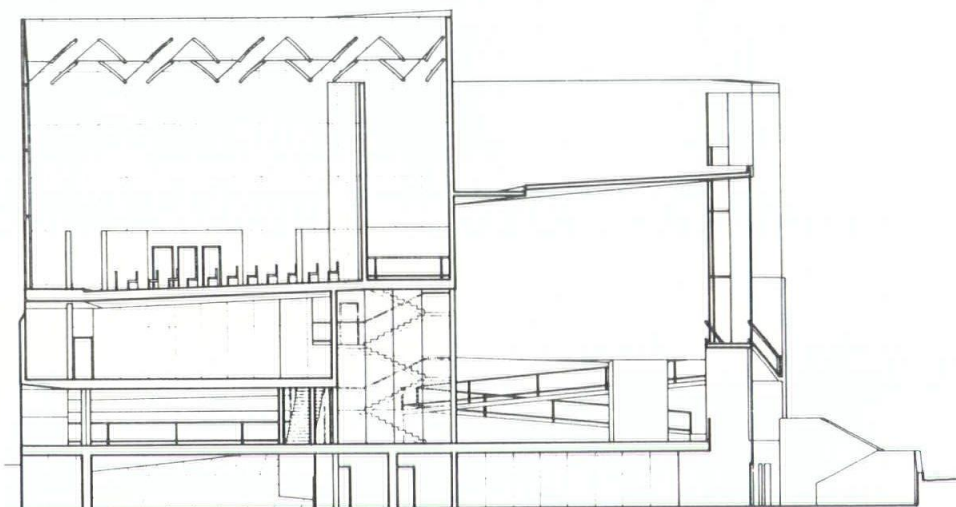
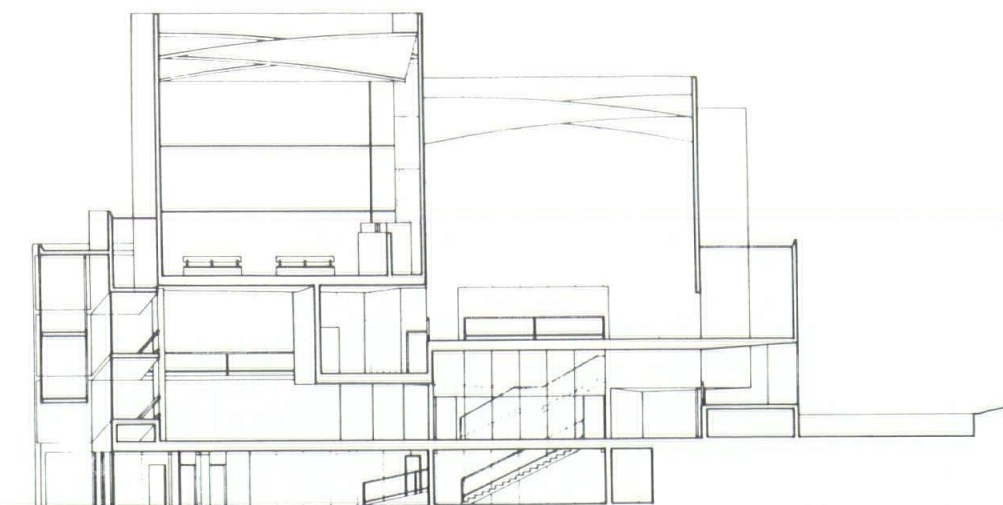
above, a project is proposed to serve the needs of three such religious minority groups: the Maronites, Melkites (both of whom are affiliated with the Catholic Church), and Greek Orthodox. Although each group identifies with a particular Eastern Christian faith, they all identify ethnically as Arab, share the Arabic language and the culture of the Levant.

The site is that of an existing Arab Greek Orthodox church in the suburban town of Orinda, near San Francisco. The congregation has outgrown the existing nondescript building serving as its church but, as of yet, has been unable to replace it with a more suitable structure. The nearest Maronite church is over one

hour's drive away in the city of Milbrae. Equally distant, in the city of Fremont, a Melkite congregation has recently established a church after many years without regular organized services in the Bay Area. Instances of cross-denomination by Melkites are common at the Orthodox church, and at least one Maronite family regularly attends services there.⁴

By pooling the resources of the three groups, the project proposes the removal of the existing building and replacing it with a structure which provides for three independent sanctuaries. In addition to the private sanctuaries, a series of spaces is shared among the three Faiths: a baptistery, Sunday school classrooms/day-care center, a kitchen and a parish hall. The project is conceived as a complex which would serve the needs of the Christian Arab community of the San Francisco Bay Area.

The project is conceptually motivated by the act of placing three sanctuaries in the same building and the understanding that such an act transcends perception of the project as simply a religious structure. The fact that no one faith can



DIMITRIOS KLITSAS

WHEN NOTHING BUT THE
FINEST HANDMADE WOOD
CARVINGS ARE SPECIFIED

705 Union St., West Springfield, MA 01089
(413) 732-2661



lay exclusive claim to the project suggests that the building can not be understood as a religious building per se, but rather, as a building within which three groups practice their faith. It can be said; therefore, that the building has dual natures: one that is *sacred*, which dwells within the sanctuaries and one that is *secular*, which governs the building as an entity. The use of the term *secular* is linked to the phenomenon of cross-denomination described earlier: religious interaction among differing faiths motivated by secular factors: ethnicity, culture, and language. The building serves both, as a place of worship and as the spiritual and physical center of a community.

The project's focus is the *sanctuaries*: three identical rectangular volumes that seem to hover above the complex. The liturgical requirements and the traditional

spatial qualities within the particular sanctuaries are achieved through the mutation of the original "ideal" rectangular volumes, as the sanctuaries engage and fuse with one another. The articulation of the glass and steel ceilings varies for each sanctuary and can only be experienced when one is actually inside the sacred spaces. The intention is to produce three distinct spaces that reserve the experience of their spatial quality for the private gathering of their respective faiths.

From the exterior, however, the sanctuaries are indistinguishable from one another, their religious identity hidden behind identical screens of sand-blasted glass. The exterior of the building defers to its secular nature and from that vantage point the sanctuaries read as identical, hierarchically "equal," spaces. To the

unfamiliar and/or casual observer, the sanctuaries maintain a level of incomprehensibility.

The approach to the building is inspired by the pilgrim quality of the parishioners' journey: most of whom travel a considerable distance to spend just an hour or two at the site. Rather than pave or level any significant portion of the site, automobiles park directly on the sloping earth along side either of two pedestrian walkways, which begin at a small plaza in front of the building and project deep into the site. The walkways maintain the plaza as their horizontal plane of reference; consequently, the slope of the site forces one walkway into the earth as a *channel* and the other above ground level as a *pier*. The forced axis from the automobile to the building gathers the congregations in a random but mutual religious procession towards the building. The building, as a framed object in the distance, heightens the parishioners' sense of journey and of destination.

From the plaza one can enter the building directly at the ground level, where the classrooms, offices, and kitchen are located, or by an exterior stair up to the secular hall (*piano nobile*). From within the building, the parishioners are led from the relative darkness and compression of the ground level up to the light filled secular hall via a broad ramped depression in the hall. More than just a vast space for social occasions, the secular hall is the focal point at which those entering the sanctuaries, those exiting and those socializing simultaneously encounter one another.

Access to the sanctuaries is up a series of ramps which originates at two corners of the hall. The baptistery is located at a node along the ramp overlooking the secular hall. The procession that leads the just-baptized, from the baptistery to his/her sanctuary, is celebrated in full view of the hall. Co-religionists and others alike are invited, if only visually, to participate in the event.

Exiting the sanctuaries is down either of the two staircases which ultimately land at the center of the secular hall. In a gesture of subtle voyeurism, a landing overlooks a nave and in return the nave looks up and across a staircase to that of another sanctuary. Just prior to entering and upon exiting the sanctuaries, the three faiths are confronted with one another. In no other part of the building is the line between sacred "private" space and secular "communal" space so

blurred. Surprise is replaced by intrigue as the parishioners realize their proximity to the sacred space of another faith. The opaqueness of the sanctuaries proper, however, is maintained at all times. Casual glances exchanged among the faiths are intended to heighten their consciousness of one another and to celebrate the uniqueness of their assembly but never to threaten the privacy of the sanctuary. □

REFERENCES

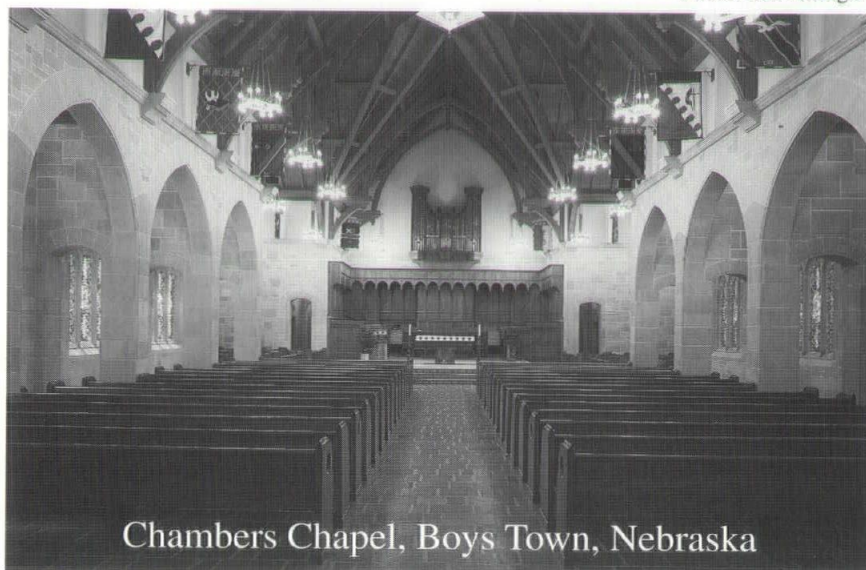
¹ Marshal Sklare, "The Function of Ethnic Churches: Judaism in the United States," In J.M. Yinger, *Religion, Society and the Individual* (New York: Macmillan, 1957), p. 451.

² Philip M. Kayal and Joseph M. Kayal, *The Syrian-Lebanese in America* (Boston: G.K. Hall, 1975), p. 173.

³ Kayal, p. 174

⁴ Information obtained in the interview with Father Anthony Hughes, Pastor, St. John Orthodox Church, Orinda, CA, May 1992.

Photo: Len Allington



Chambers Chapel, Boys Town, Nebraska

Keeler/Raynor/Hinz, Architects P.C. – Bellevue, NE
1992 IFRAA International Architectural Design Award Winner

In designing the Chambers Chapel at Boys Town, Nebraska, Keeler/Raynor/Hinz, Architects P.C. faced a challenge: to create a symbolic representation of Father Flanagan's original mission. Their unique solution, which blends neo-Gothic style with the needs of current worship, earned them an International Architectural Design Award. Overholtzer worked with the architects to design and manufacture seating which combines form and function with beauty and comfort.

Your church may not be as well known as Father Flanagan's, but we'll never be so big that your project is too small. At Overholtzer, the personal touch, traditional values and fine craftsmanship are still important. For over forty years, our family has been helping church families throughout the world find creative solutions for their seating needs. Many companies can meet your expectations, but it takes a special commitment to consistently exceed them. And that's our goal, to always give you more than you expect.



OVERHOLTZER
QUALITY CHURCH FURNISHINGS

Overholtzer Church Furniture, Inc.
P.O. Box 4039
Modesto, CA 95352
1-800-FOR-PEWS Fax: (209) 529-1716

INDEX OF ADVERTISERS

Agrell & Thorpe	2
Allen Organ	48 & PC
Brenda Belfield Stained Glass	PC
Century Guild	7
C.M. Almy & Son, Inc.	7
Daprato Rigali, Inc.	14
Dmitrios Klitsas	12
Frankoski Construction Co.	47
The Ikon Studio	7
Inai Studio	14
Liturgy Training Publications	5
R.A. Manning Company	4
New Holland Church Furniture	9
Overholtzer Church Furniture	13
Rohlf's Stained Glass	7
Sauder	2
Schickel	2
Skyline Engineers of MD, Inc.	PC
SoundSphere	10
Stained Glass Associates	14

PC = postcard

**INAI
STUDIO**

Design of
Sacred
Space

Integrated
Worship
Environments

1265 East Siena Heights Drive, Adrian, MI 49221 517-265-6426

SCULPTURE CONSULTANTS DECORATION STAINED GLASS MARBLE

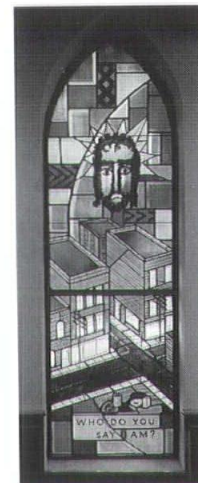
COMPLETE INTERIORS SINCE 1860



**daprato
rigali inc.**

7956 OAKTON STREET
NILES, ILLINOIS 60714

(708) 692-6350
FAX (708) 692-3445



Meade Memorial Episcopal Church
Alexandria, Virginia

CUSTOM DESIGNS
Unique as ROUAULT

Stained Glass Associates

P.O. Box 1531, Raleigh, NC 27602
919/266-2493

THE 1993 IFRAA INTERNATIONAL VISUAL ARTS AWARDS

Brenda Belfield, Coordinator



One of the purposes of IFRAA as an organization is to promote and support excellence in liturgical art and to encourage religious groups to nurture the arts in every building and renovation program.

This year, three distinguished jurors spent a day viewing and discussing some of the most inspirational work being done across the country and indeed as far away as Nova Scotia. The entries included liturgical furnishings, tabernacles, stained glass, paintings, signage and wall reliefs. The jurors discussed the merits of each in terms of originality of design, quality of craftsmanship, integration with the architecture, and relevance to liturgy. Points were awarded for each category, and the highest scores determined the number of awards.

All slides submitted to the program

BRENDA BELFIELD is a nationally known designer of stained glass windows whose work may be seen in such varied places as the Washington Cathedral (60 commissions), a NATO base in Sicily, Italy, the American Embassy in Saudi Arabia, and numerous churches and hospitals throughout the East Coast and California. Her commitment to the successful integration of art and architecture has led to a number of national awards and service on IFRAA's Board of Directors. Belfield's Westbay Stained Glass Studio is located in Port Republic, Maryland.

each year are added to IFRAA's archives and are available for reference to anyone connected with the planning, building or renovation of liturgical spaces. Award winners are presented with certificates of recognition at IFRAA's biannual national

conference, and their works are displayed at this conference, at the annual AIA conference and at several regional events and conferences. A selection of all participants' slides is also displayed at these conferences. □

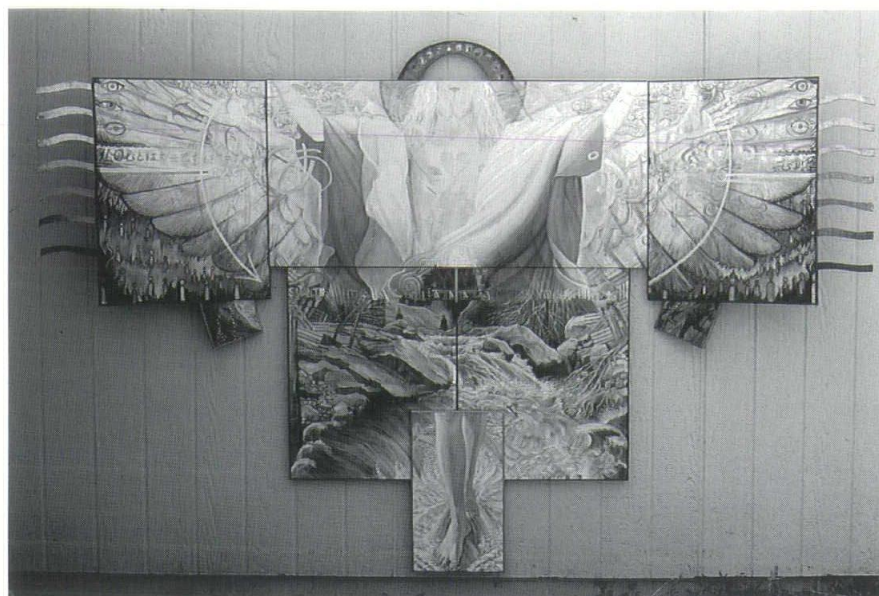
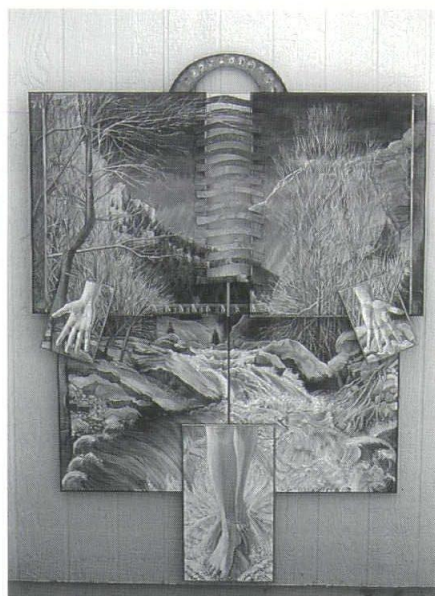
THE JURY

Andrew D. Ciferni is a Catholic priest and a well known liturgical consultant throughout the United States. He is a member of the Daylesford Abbey (Norbertine Community) in Paoli, Pennsylvania, and holds an S.T.L. from the Gregorian University in Rome and a Ph.D. in liturgical studies from the University of Notre Dame. He is the author of *Bulletin Inserts on Church Interiors* published by the Federation of Diocesan Liturgical Commissions and is currently the director of the Work and Worship Program at the Washington Theological Union in Silver Spring, Md.

Vienna Cobb Anderson is the Rector of St. Margaret's Episcopal Church in Washington, D.C. Her extraordinary background includes the degrees of Doctor of Ministry, Princeton Theological Seminary; Doctor of Humane Letters, Lynchburg College; and M.F.A., Yale University; B.F.A., Virginia Commonwealth University; and a Fulbright Scholarship. She is also a liturgical consultant and author of "Inclusivity and Architecture," an address she gave at the Boston IFRAA confer-

ence. Formerly a well-known artist of vestments and banners, Vienna will be remembered by conference attendees not only for her words but for the exciting display of her vestments.

Michael F. LeMay, AIA, a former Director and national President of IFRAA, holds a Bachelor of Architecture and a Master of Planning and Architecture degree from Catholic University, Washington, D.C. The design and master planning of religious architecture has been of particular interest to him; over the last 30 years, he has designed more than 200 religious facilities for Christian and Jewish congregations. He was also an instructor in the Design Studios at Catholic University's School of Architecture and Engineering, and currently is an architectural consultant to the Episcopal Diocese of Washington Commission on Church Architecture. His firm, LeMay Associates of Reston, Virginia, has attained numerous design awards that have established his reputation on local and national levels.



DAVID GRIFFIN
3091 W. 134th Avenue
Broomfield, Colorado 80020
(303) 465-6168

Project
Raigo painting

Raigo is a hinged painting that uses multi-cultural references to death, transition and resurrection as its

sources. It implies through these references that there are spiritual guideposts that assist in navigating the treacherous and sublime obstacles that confront us in life and beyond. Its dimensions are 85"h x 59"w when closed, with earthy blues and greens dominant. With the side panels open, it measures 85"h x 120"w with vivid reds and yellows now the dominant colors.

Jury: A unique and impressive expression of both the horror and the beauty of the crucifixion and the resurrection.



BRIAN CRUMLISH
Crumlish and Crumlish Architects, Inc.
3215 Sugar Maple Court
South Bend, Indiana 46628
(219) 282-2998

Project
Baptismal font and pool
St. Pius X Catholic Church
Granger, Indiana

This font and pool are located in the gathering place at the entrance of a new church. It is an octagonal limestone font for the immersion of infants and stands on a brick base centered on a square of paving brick. The paving is

enclosed within a decorative limestone border incised with eight Latin strophes originally carved on the baptismal architrave of a 5th century basilica. Adjacent to the font and enclosed by protective black ironwork gates is a recessed pool for adult baptism. Living water, filtered and recirculated, cascades from the font to the pool where an adult may receive baptism by immersion or submersion. Ascension from the pool is towards a dramatic sanctuary entrance.

Jury: This ingenious arrangement of the font easily allows the sacrament to occur in all forms. The rich contrasting textures of materials are in harmony with each other yet identify each element separately and within the composition as a whole.



SAMPSON ENGOREN & HAROLD RABINOWITZ
Sanctuary Design Corporation
14 Broadway
Malverne, New York 11565-1633
(516) 599-3173

Project
Torah ark
Congregation Beth Israel
Portland, Oregon

The basic shape of Temple Beth Israel's chapel is an octagon two stories high. Our aim was to create a unified spiritually heightened worship space accessible to all and embracing to those who come to pray. Our design motif was extrapolated from this form with the use of curved embracing lines. The bema is designed so everyone has access to the ark which is wall mounted and which has a floating effect. The lines of the ark lead the worshipper's eyes to the eternal light and to the Hebrew phrase above the ark.

Jury: The simple, yet rich and distinctively flowing lines are uplifting, and the composition emphasizes the sense of dignity and reverence.



JEAN MYERS

Jean Myers Architectural Glass
P.O. Box 17188
South Lake Tahoe, California 96151
Phone/fax: (916) 541-7878

Project

Sierra View Mausoleum stained glass windows
Chapel of the Flowers
Cherokee Memorial Park
Lodi, California

The 1,000-square foot leaded art glass in this interfaith mausoleum chapel was designed to the client's desire to uplift and glorify the life cycle. The limited palette intensifies the impact of the primary color in each wall. The art glass was chosen to block views (dark stairs beyond) and to tie to the clear glass. Pulling colors from neighboring windows into the curving vertical forms and the background grids maintains the unity of the space.

Jury: A successful expression of a life-affirming message.



CRISTIAN N. SAMOILA
 Cristian Studio Inc.
 P.O. Box 71826
 Madison Heights, Michigan 48071
 (313) 585-7139

Project
 "The Life of Jesus Christ"
 The Descent of the Holy Ghost Church
 Warren, Michigan

This project includes 31,000 square feet drawn and painted in acrylic directly on the wall, with about 300 figures. There are 43 stained glass windows. The artist worked for two years with only the help of his wife. With extensive experience in Europe, painting 17 churches in different techniques, he created a new representation of the traditional iconography. The Pantocrator, Ruler of All (the head is six feet), is blessing and holding the Book of Life in the center of the 60-foot-high dome. The icon is a mystery through which God reveals Himself to man and endows him with the grace to depict His image.

Jury: A fresh expression of the Byzantine, impressive for its color and orchestration of a multitude of elements.



ANDREA CLARK BROWN
Andrea Clark Brown Architects, P.A.
966 6th Avenue South
Naples, Florida 33940
(813) 263-3897

Stone work: D.C. Kerckhoff and Ron Rosendahl
Metal work: Vernon Hanks, Aluminium Specialties

Project
Altar
St. John the Evangelist Catholic Church
Naples, Florida

Jury: An interesting composition of incomplete rough textured stone contrasting with the refined and finished expression of the same material. The heavy solid material balances with the light airiness of the void making a strong statement.



ANDREA CLARK BROWN
Andrea Clark Brown Architects, P.A.
966 6th Avenue South
Naples, Florida 33940
(813) 263-3897

Fabricator: Frank A. Visontie, Jr., Associate Architect
Fabrication of pieces and assembly: Signcraft Inc.

Project
Outdoor signage
St. John the Evangelist Catholic Church
Naples, Florida

This church outdoor sign stands approximately 8 feet high, and is a collage of stone, stucco and verdigris metal elements also found in the theme of the building interior. The rapport between the finished and unfinished, smooth and rough cut, foretells the church's liturgical theme in the sanctuary beyond. The intention of the sign is twofold: to announce the church beyond, and to proclaim its theme of the unfinished work of man in understanding God's glory. The piece is intended to be both informational and poetic.

Jury: A familiar object creatively expressed which relates directly to the art of the building and the elements within.



SUZANNE M. YOUNG
2968 Phillips
Berkley, Michigan 48072
(313) 398-3837

Project

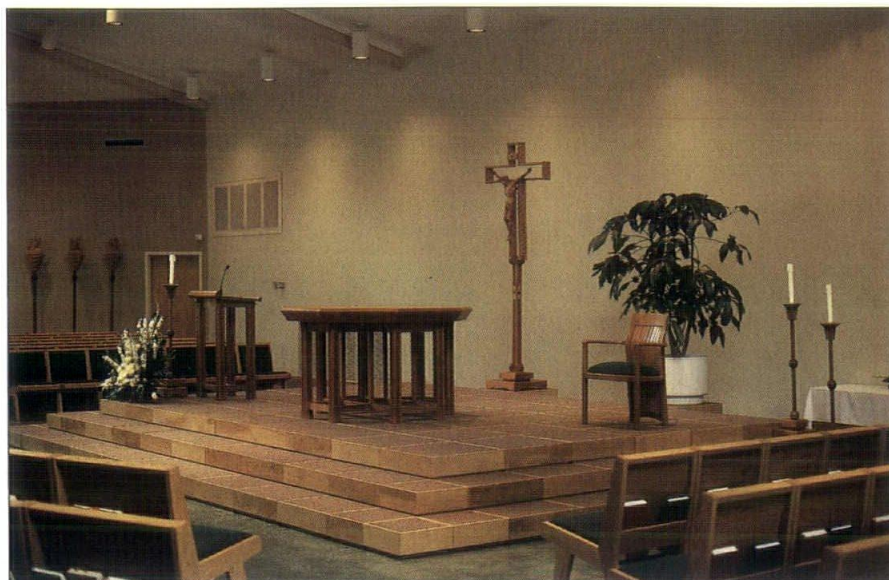
Stations of the Cross
St. Hugo of the Hills Catholic Church
Bloomfield Hills, Michigan

The stations of the cross are inlaid and extend over an area 30' x 5' on the north wall of the sanctuary. This area offers a focus away from the liturgical altar to allow for a quiet meditative setting. The arrangement of the stations in clusters on one large wall dramatizes not only the connectedness of the "story of the stations" but also the

connection between the architectural design of the structure and the sculpture.

The irregularly shaped wall bricks with their earthen finish are complemented by the varied clay wall reliefs washed with layers of a lighter patina. The integration of the sculpture with the wall creates a sense of harmony between function and form while also emphasizing the distinctiveness between structural form and sculpted figures.

Jury: A wonderful flow of texture, shade and shadow, augmented by the irregular placement of each station, tells a story of an ongoing drama and enhances the different experience at each station. The use of light quickly draws the viewers' attention, and the art holds their interest.



PIM VAN DIJK
224 St. Landry Street, Suite 2C
Lafayette, Louisiana 70506
(318) 233-3151

Projects

Altar furnishings and tabernacle
Our Lady of Perpetual Help Catholic Church
Belle Chasse, Louisiana

Made of teak, cedar and ash, the altar furnishings express the virtues of honesty and openness in their construction and dimensional harmony. The rounded corners and slightly curved shapes are familiar forms in South Louisiana. The axial elements of the building are found in the altar. Its octagonal shaped mensa resonates with the early Christian symbol of the resurrection. The ambo, a

beautiful lectern aids in the proclamation of The Word. The comfortable chair indicates the office of the presider.

The tabernacle, accessible from all sides, has its own permanent and sacred space signified by the square hardwood floor in an otherwise flexible worship environment. The octagonal elements of the building are found in the pattern of four fossil-rich limestone pillars diagonally intersected by the wooden cubical box. Two securely embrace the wooden receptacle, indicating permanence and continuity. A smaller one functions as a shelf. A fourth ends flush with the floor. The doors on both sides have pulls with concealed locks. The oil lamp made of broken stone and glass signifies the renewing cycle of life.

Jury: The various elements enjoy a continuity with each other and with the expression of their mutual beauty.



Photo: Carl Steeves, Atlantic Studios, Riverview, New Brunswick

RODERICK J. MACNEIL
Jerry MacNeil Architects Limited
80 Melrose Avenue
Halifax, Nova Scotia
Canada B3N2E4
(902) 445-3720

Project
Altar table
Immaculate Heart of Mary Church
Riverview, New Brunswick, Canada
Artisan: Gregory J. MacNeil, Jerry MacNeil Architects
Limited

I was split from granite, fossilized from the earth and claimed by the community. My individual lines, like man's, are varied, but whole.

My top surface is flashed by fire, the sides polished to allow man to reflect. My underside is rough hewn, fashioned directly from nature, as is man himself.

My extruded and unevenly burnished steel supports image man's similarities and differences to his counterparts. I am clasped in place, sound and steady upon my stays.

I, with my fragmented parts, am in unison with man during the celebration of the Mass, and was destined in time to be a Eucharistic table, a purpose in being.

Jury: A powerful statement of an expression of man to his faith through inanimate materials.



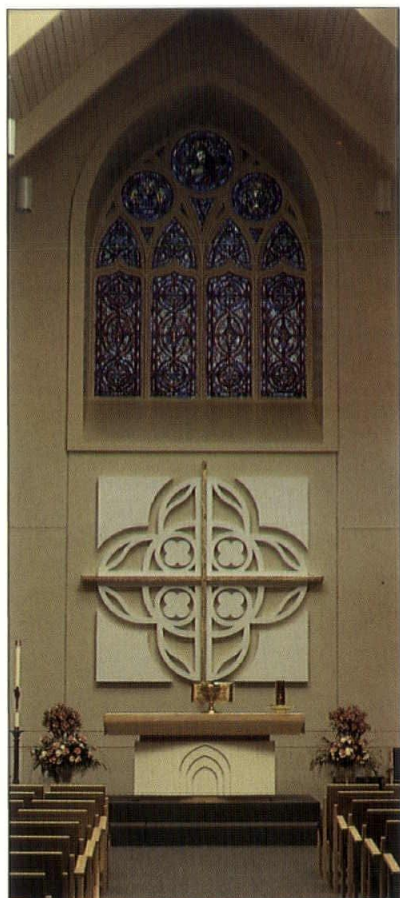
JAMES T. HUBBELL
930 Orchard Lane
Santa Ysabel, California 92070
(619) 765-0171

Project
Outdoor shrine
Kuchumaa Mountain Passage

Kuchumaa Mountain is considered one of the three most sacred mountains in North America. Below the mountain is Rancho La Puerta, a 50-year old health resort dedicated to the values of health, exercise and spiritual awareness. The owners wanted an outdoor meditation chapel dedicated to the sacred energy of the place. In a direct

line to Kuchumaa's summit, the main structure has a circular plan enclosed with a wall and bench. The floor intentionally tilts slightly toward the mountain. As a gateway or passage from an oak grove to a sloping meadow, there are angled and sculptural benches emerging from the earth in direct axis in front of and to the back of the main structure. Swirling up from the ground, every part was tooled by hand, and built with rough local stone and Tecate-fired brick—some applied with clay figures representing the flora and fauna of the area.

Jury: The clay and stone walls grow evocatively from the brown earth and in harmony with the surrounding trees, influence meditation and the presence of deity in nature.



GRANT GILDERHUS
Vista III Design, Inc.
7808 Creekridge Circle
Bloomington, Minnesota 55439
(612) 942-6169

Project
Chancel cross and wall relief
English Lutheran Church
LaCrosse, Wisconsin
Relief fabricated by Tim Bradley
Architect: Station 19 Architects, Minneapolis, Minn.

This chancel wall relief was created for a new building which is contemporary but with features suggesting the Gothic. The congregation asked for a visual focal point which alluded to the Gothic, but created a transition to the contemporary. The quatrafoil motif, the classic Gothic form, is the basis for the relief. This motif also appears several times in the stained glass window above the relief, which was moved from the previous structure. The cross is surfaced with melted brass which is reflective.

Jury: A wonderful responsive statement of the chancel cross bridging traditional and contemporary motifs.

THE 1993 IFRAA INTERNATIONAL ARCHITECTURAL DESIGN AWARDS

James M. Graham, Coordinator



THE JURY

E. Fay Jones, FAIA, thinks of his career as a combination of teaching and practice. Serving an apprenticeship to Frank Lloyd Wright in 1953, he went on to teach at the University of Oklahoma when Bruce Goff was dean, and then to the University of Arkansas where he taught and was dean until 1976. He has received 20 national design awards, including the American Institute of Architects' highest honor, the Gold Medal Award and the Association of Collegiate Schools of Architecture Distinguished Professor Award. A Rome Prize Fellowship gave him opportunity for independent study at the American Academy in Rome, and his work has found publication in both professional and popular magazines all over the world. Those who know him best admire his qualities as a human being equally as much as his undeniable professional gifts.

The Very Reverend James Park Morton, dean of the Cathedral of St. John the Divine, in New York City, has led this large Episcopal cathedral into innovative channels of expression in a variety of fields: science and the arts, ecumenism, world religions, social service and the environment. In 1985 he was given a merit award by the American Institute of Architects. In 1992 the cathedral sponsored a competition won by Santiago Calatrava to design a bio-shelter above the crossing of the cathedral (see Spring 1993 *Faith & Form*). Dean Morton called it "a new



From left, Cynthia Weese, FAIA; James Graham, AIA; Dean James P. Morton; and Fay Jones, FAIA, jury chair.

marriage of architecture and natural systems that must become the norm in the 21st century." He is on the board of the New York Municipal Art Society, the New York School of Circus Arts, the Oomoto School of Japanese Arts, as well as several others.

Cynthia Weese, FAIA, was one of the founding principals of Weese, Langley, Weese in Chicago where she practiced until 1993 when she accepted the position as architectural dean of her alma mater, Washington University in St. Louis. To read a list of her representative pro-

jects is to cover a wide spectrum, including schools, townhouses, museums and galleries, gardens and residences and many others. Active in the AIA Chicago Chapter and recipient of ten awards there, she also has been active in the national AIA, serving as vice president and chair of several committees. She has been an organizer of exhibits; "Women's Choices, Women's Voices: 150 Years of Chicago Architecture," for example. Interested in education, she has been critic and lecturer in 15 universities and recently served as hostess for our IFRAA jury, drawing Washington University students in as a learning experience. □

Photo: Richard Bergmann

UNBUILT PROJECT

Architect

Hoyle, Doran and Berry, Inc.
585 Boylston Street
Boston, Massachusetts 02116

Project

Memorial Garden/Cathedral in the Woods
Saint Elizabeth's Episcopal Church
1 Morse Road
Sudbury, Massachusetts 01776
The Reverend Randall Chase, Jr.,
Rector

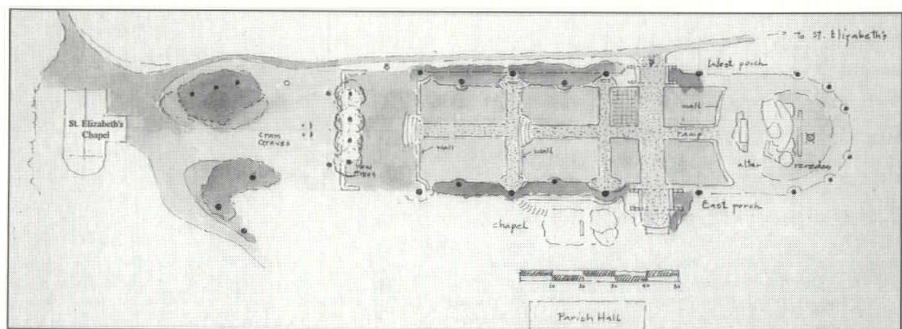
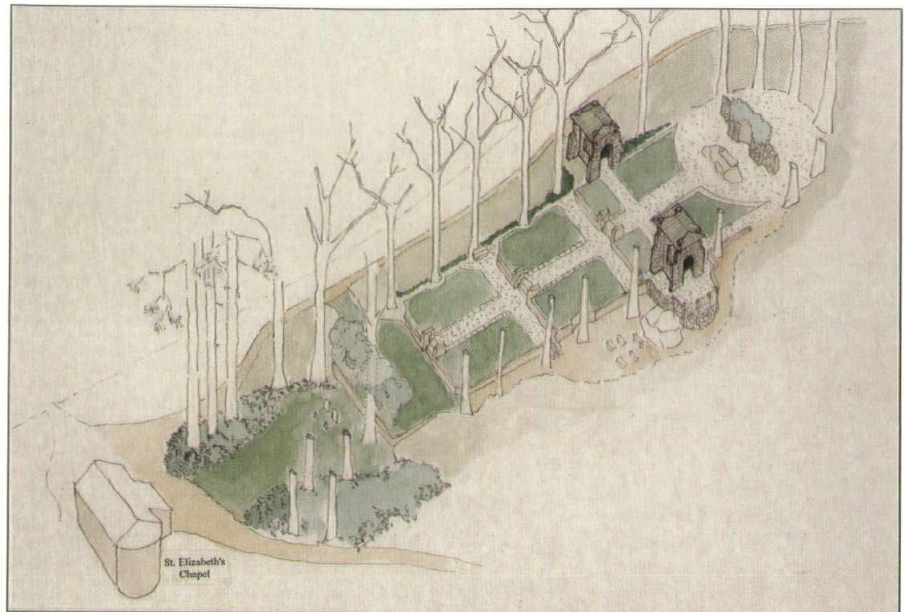
The Memorial Garden is on a hilltop site of approximately 200' x 60' or 12,000 square feet. The site is immediately adjacent to Saint Elizabeth's Chapel, the personal chapel of Ralph Adams Cram, noted American church architect. The path along the west side of the site connects the Cram Chapel with a more recent church building, Saint Elizabeth's Church, which is used for regular Sunday services.

Saint Elizabeth's Chapel is used for 8 a.m. service on Sunday and one evening service during the week. It was originally built in a meadow and the wood around it has grown up during the last 70 years.

The Memorial Garden is to be built adjacent to the site of the graves where Mr. and Mrs. Cram are buried. The community wishes to preserve the space formed by a rotunda of pine trees planted by Mr. Cram around the graves.

The Cathedral will be used for outdoor services during the warm months.

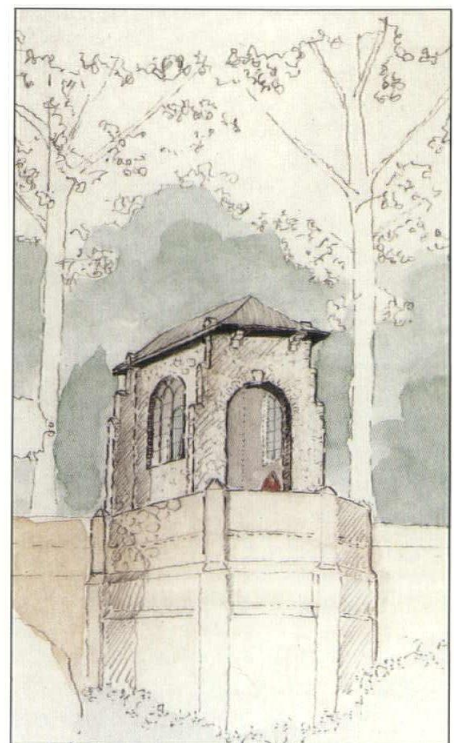
Jury: There is a humility about this memorial that is extraordinary. Because it is a memorial to a great architect, it could have been competitive. It embraces Ralph Adams Cram but doesn't compete with him. The architects have followed the modesty of the chapel that Cram built for his own family—St. Elizabeth's.



They have carved out certain tree'd terraces in the woods to shape the opening so it is somewhat a natural cathedral.

The graves are quite haunting. The garden defines the area in simple terms around a simple idea—that the clearest manifestation of a Higher Order in the universe is nature and that is where man feels most exalted.

The project is a simple, beautiful statement that will be ever-changing and responsive to the seasons of the year.



BUILT PROJECT

Architects

Michael Landau Associates, P.A., Architects
20 Nassau Street, Suite 99
Princeton, New Jersey 08542

and

Kehrt Shatken Sharon Architects
337 Witherspoon Street
Princeton, New Jersey 08542

Project

Temple Beth El
(formerly Beth El V'Shalom)
Shalom Park, Providence Road
Charlotte, North Carolina

Temple Beth El V'Shalom occupies a site adjacent to the entry drive in Shalom Park. This Jewish campus has been developed with a community center as the central facility. The center provides recreational and social community facilities as well as shared educational and meeting spaces for two independent synagogues which flank its approaches.

The program called for a 350-seat sanctuary, expandable to 1,200 for the High Holidays. This design attempts to integrate the expansion space so that all congregants feel equally a part of the worship community, regardless of where they are seated. Also included in the program were a small chapel, social hall, meeting rooms, and administrative offices.

Situated in the traditional manner, oriented toward the east on top of a hill, the synagogue is reached via a circular drive and promenade, which arrive at the first quadrant (vehicular drop-off) of a four-square plan. The other quadrants, a ceremonial court which serves as a focus for the internal circulation and various ancillary functions, the sanctuary and the social hall, are connected by a circulation spine which terminates at an overlook and pedestrian connection to the community center.

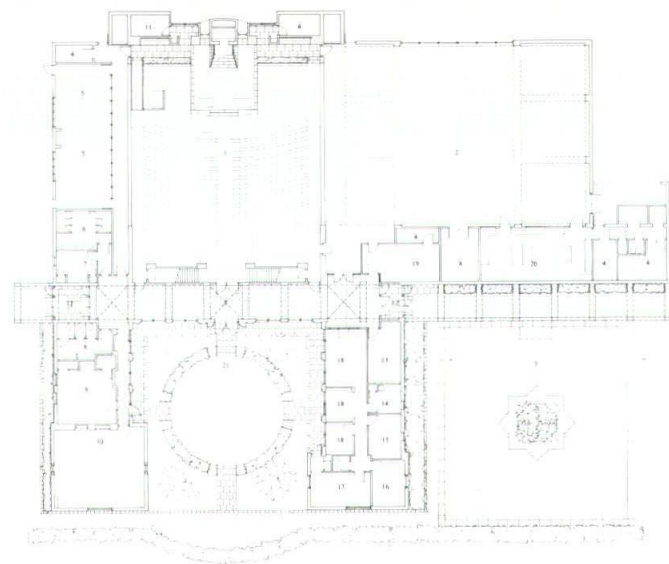
The focus of the new sanctuary—an historic ark dating from the early 1920s—inspired the cast stone and stucco vocabulary of the exterior and helped shape the interior space, giving the building a quiet classical character. Other notable features include the sanctuary's thrust skylit podium (bema) and unique ceiling vault. This vault, which extends beyond the boundaries of the room, further unifies the High Holiday worship experience, and floods the space with light from the clerestories at the spring point of the vault on either side. The careful attention given to both natural and artificial lighting, inside and out of the building, creates dramatic spacial changes reflecting nature's daily cycle, thereby reinforcing the synagogue's spiritual character and making it warm and inviting at all times.

Jury: This historical ark certainly has been used as a powerful object in giving other surroundings space. It has been handled with discretion and restraint in detailing. The room has an elegance but also a quiet repose.

Outside there is a juxtaposition of forms and a varied number of



Photos: Ioann Sieburg Baker



materials with subtleties and the same amount of restraint in detailing. When you look at the exterior you know you are in the presence of a strong contemporary building, and then you enter through the present and suddenly you are looking down to the past, the focal point—the ancient torah.

The building is deeply respectful but also deeply modern. The problem of extended space for the High Holy Days has been met successfully. A wall slides back and there is a large room to the side which promises good viewing. It does not turn the original room into a barn and is respectful of scale.

INTERIOR RENOVATION

Architect

Beyer Blinder Belle, Architects and Planners
New York, New York

Project

Cathedral of the Madeleine
Salt Lake City, Utah
The Bishop of Salt Lake City, The Most Reverend William K. Wiegand

Salt Lake City's Roman Catholic Cathedral is situated on a hill overlooking the Great Salt Lake Valley. An investigation of the structure in 1987 caused concern for its ability to withstand major earthquakes and this problem was addressed through seismic retrofitting during the course of the current restoration.

The cathedral interior that survives today is a rare, remaining example of the ornate Gothic revival-style popular earlier in the century. This highly eclectic style is not often found in the western United States. Never stripped of decorative ecclesiastical elements in the name of modernization, the murals and European stained glass remained intact. However, after nearly a century, much of this decorative interior was in danger of rapid deterioration.

Wood carvings, marble, decorative paint and murals, and stained glass were individually analyzed. Historical documentation and condition surveys were conducted, and the findings were incorporated into documents that were used faithfully to restore the cathedral to its original condition.

A state-of-the-art climate control system was discreetly installed behind the paneled walls to ensure that the restored interior would be maintained in the correct range of temperature and humidity suitable for both artifacts and users. A new lighting system was installed with fixtures reminiscent of those originally used in the building. Acoustical improvements were designed to increase resonance and sound in the space, and a new comprehensive mechanical and electrical distribution system was installed. The creation of barrier-free environs within the entire cathedral has given unlimited access to handicapped persons.

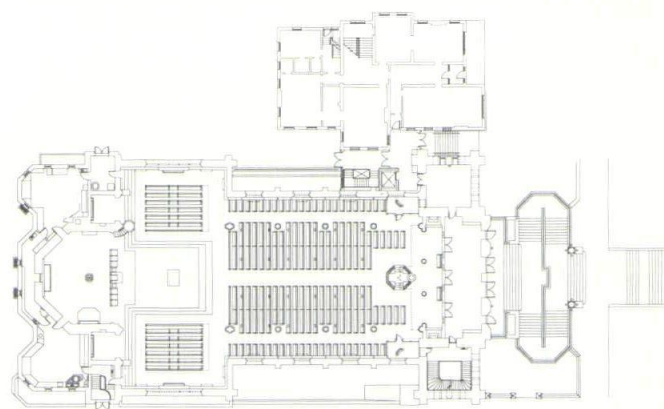
Liturgical changes included a new, centered altar, modifications to the sanctuary, congregational seating on three sides of the altar platform in the nave and transepts, and a new baptismal font for both traditional and immersion baptisms. A small Eucharistic Chapel for contemplation and private devotion was created behind the new Bishop's screen, hand-carved in the tradition of a medieval rood screen.

A new tracker key-action organ with four manuals and pedals, 60 speaking stops and over 4,000 pipes was carefully designed by Kenneth Jones, to be executed in materials that blend in with the restored interior, including hand-carved oak organ casings and organ pipes of polished tin with embossed and gilt features.

Jury: All that is possible has been done to put this cathedral in marvelous condition once again. The extensive re-doing of the interior is handsomely



Photos: Richard Prehn



done and well crafted. It is also an important example of the radical adaptation Catholic churches have had to face with changing liturgies. They have adapted to ecumenical demands and have done a meticulous job of restoration.

Credit should be given to a host of engineers, contractors, art conservationists, woodcarvers, stained glass artists, stone fabricators, lighting and acoustical designers, liturgical designers and photographers.

UNBUILT PROJECT

Architect

Tim Tivoli Steele
7960 Crest Avenue
Oakland, California 94605

Project

Starr King Unitarian Church
22577 Bayview Avenue
Hayward, California 94541
Mark Beletinni, Minister
Mark Shannon, Chairman, Building Committee

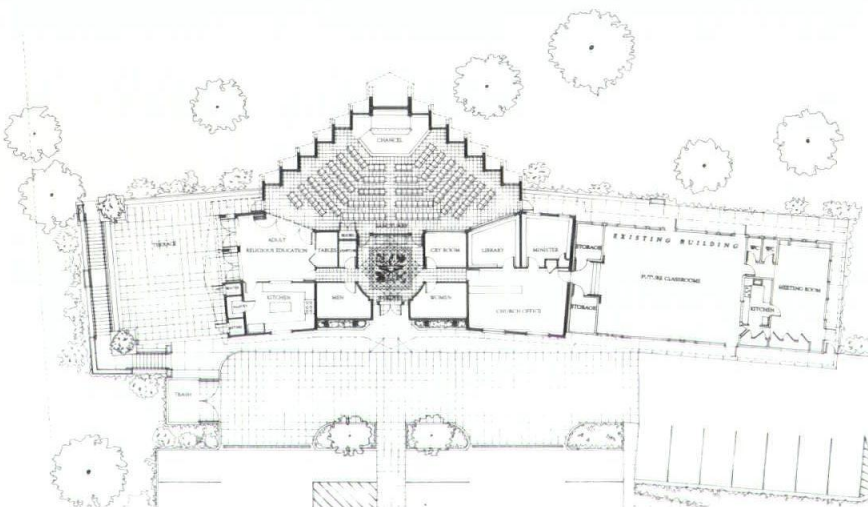
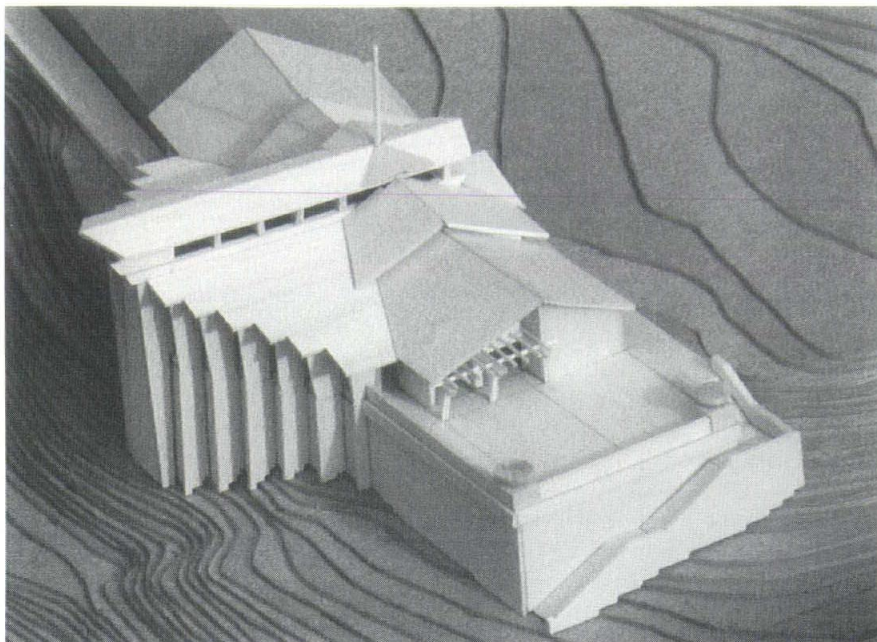
Thirty years ago the Unitarian community across the bay from San Francisco was in need of a home. They purchased a beautiful 2.6 acre creek-side lot, undeveloped except for the presence of an old farm house and a water tank tower. A simple pre-manufactured plywood structure was purchased for the new church. With the growth of the congregation, the church decided in 1990 to begin a building campaign.

Development on this site is daunting. Dropping 85 feet from its street frontage to the creek below, the grades make placing the building—as well as providing required parking—difficult. The solution for the site places the building directly adjacent to the existing church. This allows an efficient tie between old and new structure and, while on a steep slope, allows the structure to soar from entry to chancel. The placement also allows for maximum parking. The site design provides organization to the lot and focus to the building's entry.

A low building profile is maintained on the approach from the street, due to the location of a single-family residence, abutting the property on the east.

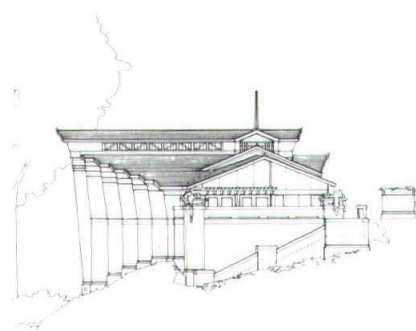
Entry to the church is through a central ceremonial narthex providing access to not only the main hall, but to all other parts of the building.

Beyond the narthex is the sanctuary bathed in the views of the creek with eucalyptus and oak. The ceilings of redwood planks slope up to a central clerestory which lights the space. A terrace is included on the south side of the building, where receptions will spill out into the sunshine and the natural



beauty of the site. A stairway will also provide access to a natural "shelf" in the bank above the creek where picnics can be held. The massive redwood timbers of the water tower will be recycled.

Jury: This design has a bit of Maybeck and a bit of the Prairie School in it, but the pickup on earlier traditional work is combined with great skill. The nice results in detail are due to the use of connections, trusses and intersections of walls. The building takes absolute advantage of the site. You enter from the top of the hill into a welcoming, slightly curved facade, while the piers come down to form a strong image on the steep side of the hill. Though the building is domestic and intimate, it is at the same time



South elevation.

dramatically monumental. The narthex is beautifully proportioned and intriguingly detailed. The model itself is handsome. We are hopeful that this project will be built.

BUILT PROJECT

Architect

Suzane Reatig Architecture
4222 Knowles Avenue
Kensington, Maryland 20895
(301) 897-8056

Project

The Metropolitan Community Church of Washington, D.C.
474 Ridge Street, N.W.
Washington, DC 20001

The first American church built by a gay congregation (with a 25-year ministry) presented a unique challenge. It was understood that the building would have historical, social and political significance as well as the opportunity to serve this congregation religiously.

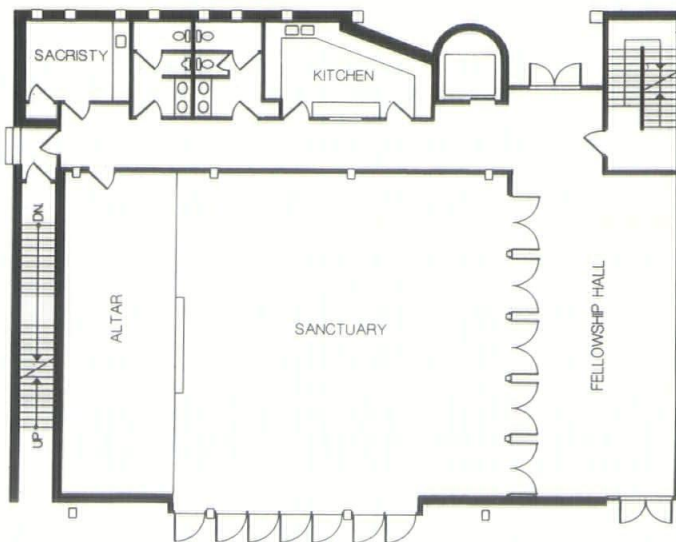
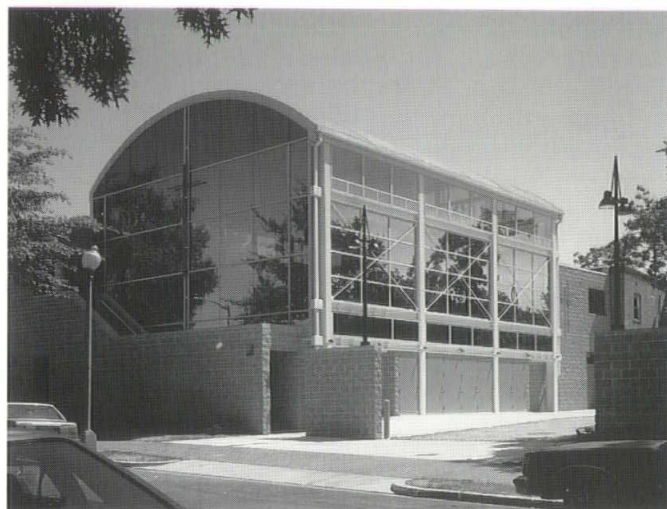
We wanted the design to relate to the mid-city context of row houses and low apartments, and yet to be immediately recognized as a church. It emerged as "two buildings" (actually, two parts of the same structure)—an L-shaped two-story masonry building for services, kitchen, bathrooms, administration offices, library and chapel; and the sanctuary embraced by the masonry building on the east and north end and "open" on the west and south.

The building's north face along Ridge Street is a two-story masonry facade in keeping with the row houses which line the block. As it turns the corner onto Fifth Street, the masonry wall begins to peel away revealing the building's core—a large barrel-vaulted structure of steel and glass which radiates an openness towards the world outside and its society.

Few and limited materials were used. The walls are built of grey-purple bare concrete blocks, the white-washed ceiling is corrugated metal, the steel construction is painted white and the glass is grey-blue.

The sanctuary glass is framed in aluminum and tinted a light grey-blue with coating which lends a mirror-like effect reflecting into the interior as well as the exterior. During daylight hours, some of the surroundings are mirrored in the glass, while at night the building glows with a calm inner light. Those inside the sanctuary see the tall trees outdoors, the sky and the birds flying by. Because of the reflective coating of the glass, the building's interior is multiplied and a feeling of total blending of interior and exterior prevails.

Jury: This church is built on a very tight site with a tight budget, and yet the architects have managed to accommodate the program with a space left for worship that is airy, light and well detailed. The palette of materials was purposely kept limited, with every one color-coded, honest and truthful, and expressive of use. While some urban churches choose to be fortresses from the city, this one with its glass refuses to shut out the city or to be shut out from it. It succeeds in looking like a church without the proverbial tower. This is an interesting and dramatic project.



BUILT PROJECT

Architect

Moshe Safdie and Associates Inc.
100 Properzi Way
Somerville, Massachusetts 02143
(617) 629-2100

Project

Class of 1959 Chapel (Non-denominational)
Graduate School of Business Administration
Harvard University
Boston, Massachusetts

The chapel is conceived as a sacred and meditative place for a wide variety of activities of students, faculty and the community at large. It is a place for worship and also a place for music, celebration and remembering. It is a refuge for reading and meditation. It offers a garden for rest, a place of water, plants and sunlight, and a sanctuary, a place of introspection.

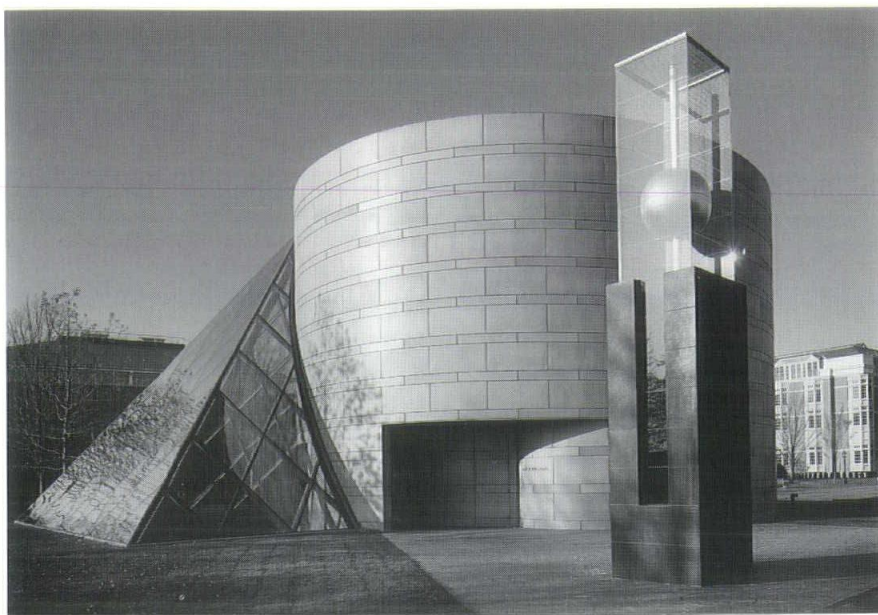
The garden and sanctuary are conceived as counterpoints to each other, and as the sanctuary is to serve all groups, it has no singular axis, but possesses multiple axes.

The chapel is contained by undulating concrete walls rising to a height of 27 feet. Skylights flood the walls with light from above. Large-scale prisms, made of acrylic and filled with mineral oil, are fixed in the skylights, refracting sunlight into the full array of the spectral colors. The prisms are affixed to a rotating table, guided by computer, which tracks the sun and maximizes the angle of refraction. On cloudy days, without direct sunlight, a soft white light replaces the spectral colors.

The undulating concrete walls are contained on the outside by a cylindrical, green oxidized copper drum. From the exterior, the glazed garden pyramid and the cylinder interpenetrate each other.

A time-piece column of granite and glass marks the entrance to the chapel.

Jury: Although a chapel was proposed in the original plan for this campus, it is now 60 years later that its implementation is fulfilled. The chapel is an intersection of a concrete cylinder with a glass pyramid in a strikingly executed



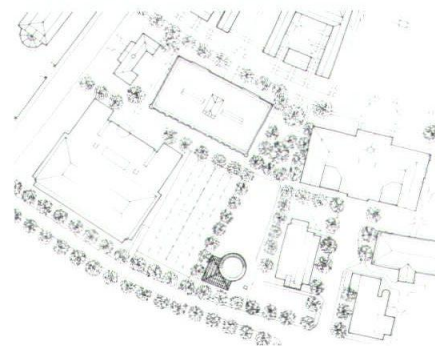
Photos © Steve Rosenthal



campanile arrangement. What is effective is the transitional space coming from outside through this glass pyramid which lets light into the garden and into the chapel proper. This is an imaginative device so that at any time of day or at any season of the year one feels the nuances of nature in this enclosed space.

The contrast of materials is elegant and interesting. One is on a busy street and something catches your eye and draws you in. It is intriguing that sacred architecture has incorporated nature in such a way that one doesn't think of hotel lobbies and potted plants, but a real garden that is almost oriental in feeling.

The chapel is quite monumental for such a



small building and the total composition is quite beautiful. The exterior spaces are essentially axial but those on the interior are asymmetrical.

RENOVATION/ADDITION

Architect

Cooper-Lecky Architects, PC
1000 Potomac Street, NW, Suite 303
Washington, DC 20007

Project

The Falls Church, Episcopal
115 East Fairfax Street
Falls Church, Virginia 22046

The building program included remodeling the sanctuary and space for religious education, administration and fellowship, with respect for the visual primacy of this historic building of the 1760s. The irregular topography and sprawling character of the existing facilities indicated that a bold, unified planning concept was required.

A semi-circular structure was set into the side of the hill, with worshippers entering into a funnel-shaped narthex located under the nave and proceeding through a skylit tower up monumental stairways into the 800-seat upper room. A major problem was how to keep this massive structure from visually overshadowing the original 18th century 350-seat church.

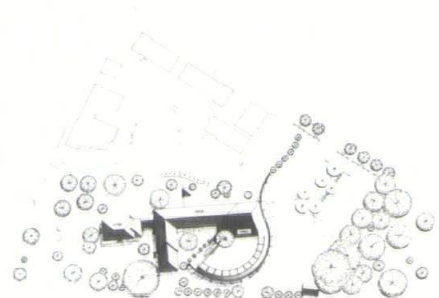
A main exterior wall was designed as an arcaded garden wall, thus disguising the apparent volume of space. The interior utilizes the materials and color palette of the old nave. The congregation is seated in cathedral chairs placed on a flat floor surrounding the altar. The rear seating is in pews, set on a stepped floor, thus improving the sight lines. The unique form of the space lent itself to a side location for the organ along the longest axis of the room.

Jury: What was once a tiny parish is now a huge suburban one with all its accompanying needs. The architects have honored the old and yet provided for the new with great taste and skill. It could be nothing but a colonial building but they managed it without being overly historic. All of the elements have a great integrity, and a strong roof like a basilica floats above it and makes it seem lighter as a result.

The great curvilinear wall of the sanctuary is a strong architectural element and goes along with the arcade and archwork outside. The central force of this great room is on the central



area and all architectural elements are subservient to that focus. There are almost a thousand seats but you don't feel it is a vast auditorium; rather, one feels a certain intimacy and great repose.



Photos: William E. Mathis & Associates, Inc.

BUILT PROJECT

Architect

William Turnbull Associates
Pier 1-1/2, The Embarcadero
San Francisco, California 94111
(415) 986-3645

Project

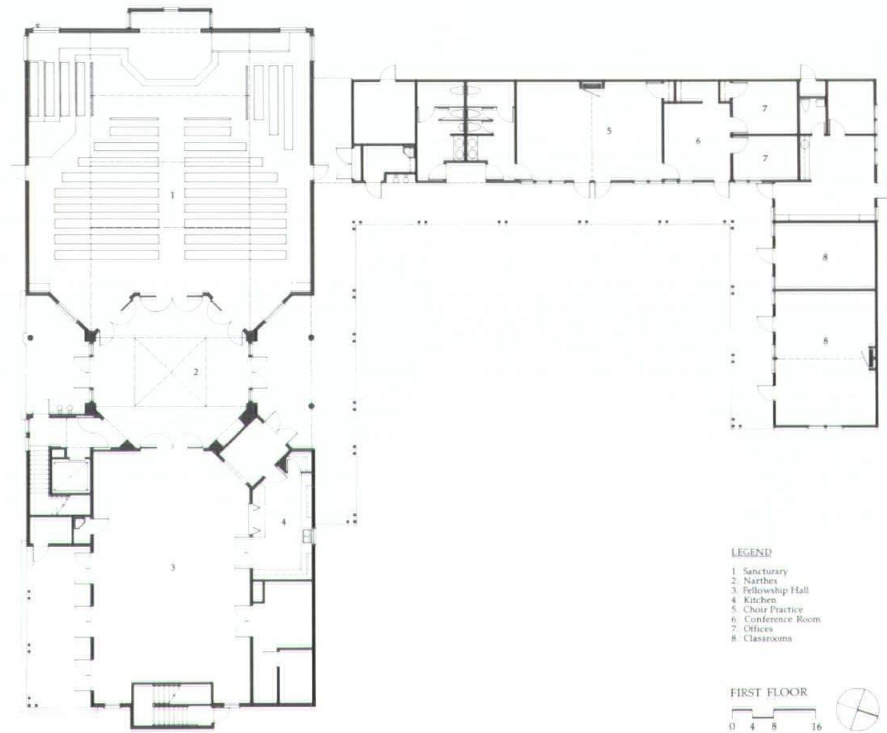
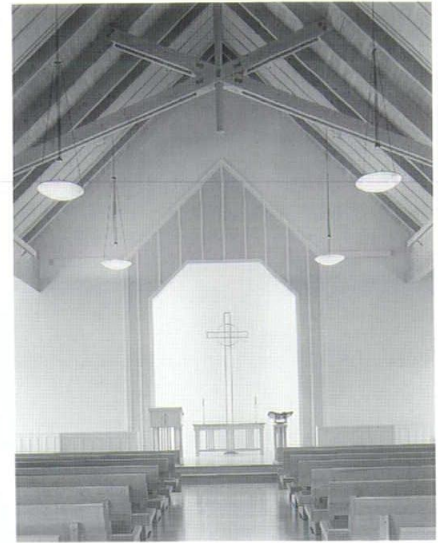
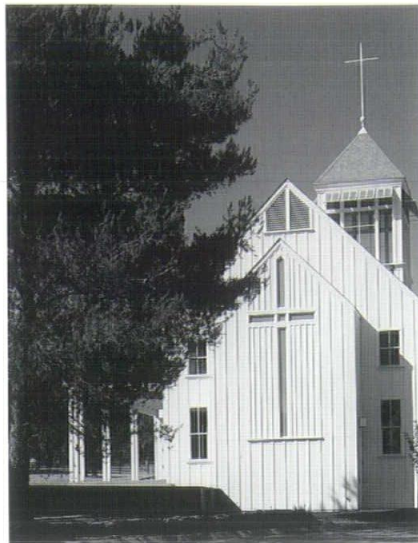
St. Andrew Presbyterian Church
16290 Arnold Drive
Sonoma, California 95476

On Palm Sunday 1989, a fire in rural Sonoma County destroyed the carriage house that had been converted to house St. Andrew Presbyterian Church. The replacement structure is a 12,000 square foot church facility, including a sanctuary, fellowship hall, classrooms and offices. Our hope was to recapture the special quality of the lost building, while better accommodating the church's needs.

The site is a gently sloping six-acre parcel bisected diagonally by a winter creek. The new building is a large barn-like structure topped by a high cupola. The cupola allows a flood of natural light into the central octagonal narthex which opens onto the sanctuary and the fellowship hall. The narthex connects both spaces and allows them to be combined for special services. The classrooms are located in a one-story wing enclosing the entry courtyard. The courtyard with its fountain and trees provides an outdoor gathering space before and after services. On the other side of the narthex is a more informal garden for special events.

The church is built of wood in keeping with traditional agricultural buildings in the area. The exterior is white plywood and battens, while the sanctuary features wooden trusses, rafters and decking, all lightly stained. This new building fits comfortably into the site and marks the church in the community, while meeting the varied needs of a growing congregation.

Jury: This is a handsomely proportioned building. It is built of wood in keeping with the agricultural buildings of the area, and shows a wonderful restraint in color. It has the simple elegance of the best Scandinavian architecture. Fitting comfortably in its site, it evokes



Victorian Carpenter Gothic, but is still totally modern. It lacks sentimentality and affords a wonderfully serene space for contemplation. The altar is especially elegant in quality.

UNBUILT PROJECT

Architects

Pierre Jampen, Louis Lemay,
Andre Cardinal
Architectes Lemay & Associés
4001 St. Antoine West
Montreal, Quebec, Canada H4C 1B9

Project

Chapelle de l'amitié
Boulevard Gouin
Montreal, Quebec, Canada
Engineers: Gemec inc., Bouthillette,
Parizeau & Associés
Construction: Relève

The program called for a chapel for 140 people who are housed in an apartment block ("unite d'habitation") for the elderly. The apartment building, characterized by its strong modern appearance and its well-crafted execution in exposed concrete, was built in 1967 by the Swiss architect Max Richter, one of Le Corbusier's disciples. The "unite d'habitation," located perpendicularly to the "des-prairies" river, faces a flat field bordered by a forest.

The chapel had to be integrated into the existing circulation system of the apartment complex due to climatic conditions and it had to have definite public access. The allocated budget for this project was very modest.

The symbolic value and the monumental character of the chapel are accentuated through the search for an abstract sculptural form which contrasts with the scale of the existing building and its housing function. The chapel's facade, oriented towards the public space, consists of a large rectangular inclined plane, 14.30 x 20.70 meters, suspended over a "water canal" (second construction stage) which traverses the site and flows into the river.

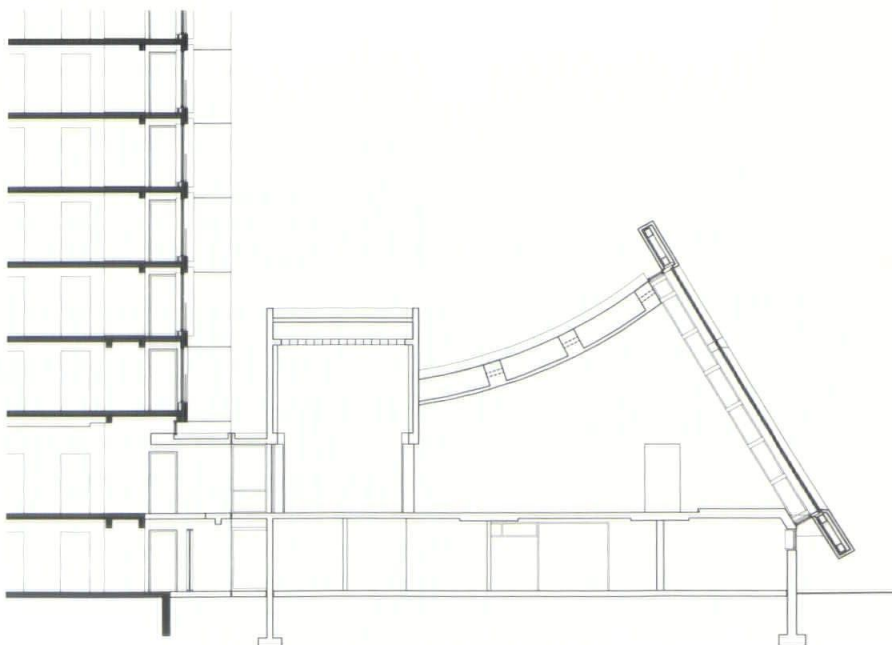
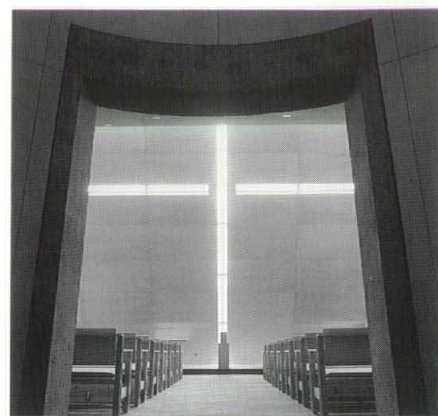
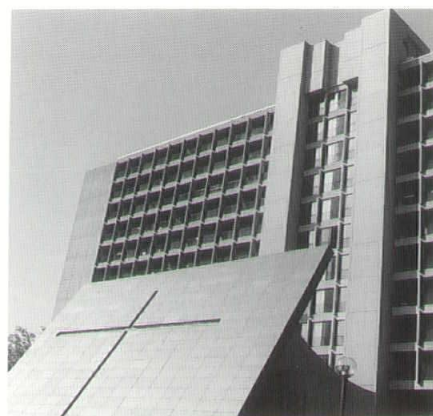
The immense slab, sheathed in gray slate and oriented towards the sky, detaches itself from the light mass of the apartment complex which acts as a backdrop. The entrance to the chapel is celebrated by a cylinder of 4.87 meters diameter, which serves as a transition space defined by light coming from above. Here the twelve stations of the

cross have been accommodated.

The space of the chapel is characterized by a "minimalist" simplicity evocative of monastic asceticism. The floating slab, serving as the backdrop of the altar, molds and transforms light in a substance which defines the space for meditation. Due to its curvature, the ceiling becomes blurred, providing the feeling of being one with the light source. The slope of the floating slab accentuates the loss of references to the orthogonal plan and contributes to directing the gaze towards the cross of light.

Jury: This is a very powerful chapel. It is joined to an apartment building that is modern, almost brutalism in style, so that the chapel seems a small building. It had to have a great power to join with such a strong and large building. Using the same materials of the apartment house—concrete with a tilted slab against another sweeping form—gives it a very distinctive appearance. The opening of that slab with an aperture to form a large, thin cross gives it a strong architectural feature. It is through this great simplicity and strength that one feels in a very special place.

The interior is a series of strong, tough planes, and then a light that slices through at the intersections forming a cross. It is quite minimalist and the light is mystical in effect. The brutalism of the apartment is somehow transfigured into a positive.



UNBUILT PROJECT

Architect

Cunningham Hamilton Quiter, P.A.
201 Main Street S.E., Suite 325
Minneapolis, Minnesota 55414

Project

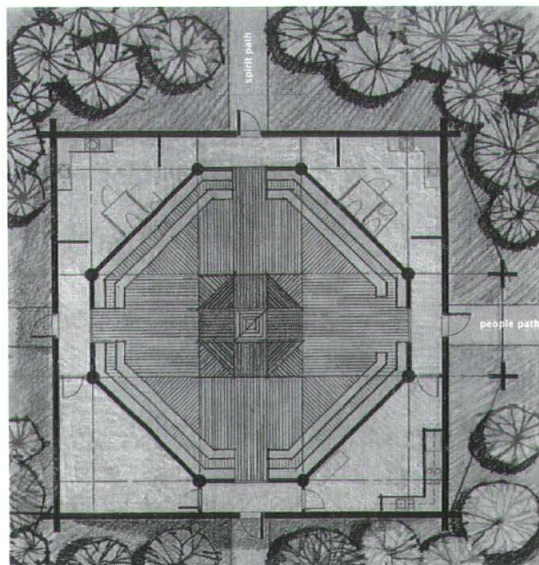
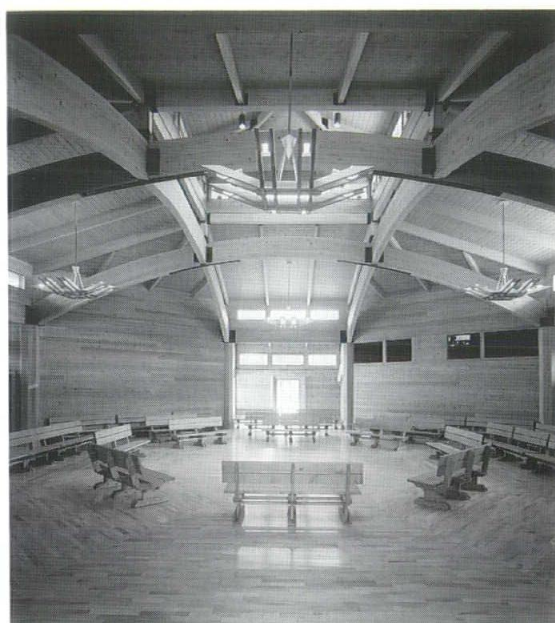
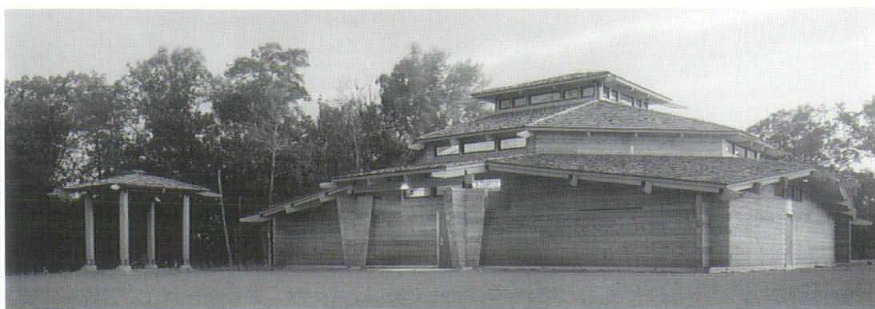
Mille Lacs Ceremonial Building
Band of Ojibwe
Onamia, Minnesota

Native American tribes across the country are experiencing a reawakening of cultural pride, and with this a desire to express their culture in built form. In keeping with this, the Ojibwes wanted a ceremonial building in which to practice and celebrate their religion. Their culture is synonymous with their religious philosophy. They requested that the building meet specific traditional requirements such as north/south orientation and an octagonal shape, and that in general it reflect their culture and beliefs.

The building is atop a small hill and adjacent to the old ceremonial site. It consists of a square exterior footprint surrounding the traditional octagon ceremonial space and support areas such as the kitchen, restrooms and storage spaces.

Several of their ceremonies involve a sacred drum which needs to be heated during the ritual. A drum warmer is located outside the main entrance. The north/south entries are used to mark the people path while the east/west entries mark the spirit path. Log construction was used for the walls and roof, and cedar shakes for the roof shingles. The ceremonial space flooring is composed of wood tongue and groove maple planks. Each of these materials is indigenous to the area and was used in the construction of the first Ojibwe ceremonial building. The light fixture design reflects bird symbols used to decorate ceremonial drums and robes.

Jury: This log cabin construction in its lower level comes up to roofs that form an interesting arrangement covered with wood shingles. Conscientious attention to tradition is evident. The setting is beautiful and you are immediately aware of nature and the materials



of nature. The space is strong, unusual and beautifully detailed. Even the light fixtures are wonderful and look as if they grew out of the space itself. The orientation, the octagonal base,

the space for the ceremonial drum and its heating, all are superb. The project is thoughtful and looks as if it will truly accommodate the liturgies of its people.

RENOVATION

Architect

Gersovitz Becker Moss Architects
1030 St. Alexandre, Suite 600
Montreal, Quebec, Canada H2Z 1P3

Project

The Presbyterian College Chapel
3495 University Street
Montreal, Quebec, Canada H3A 2A8

Ravaged by fire, all that remained of this chapel was a brick shell, battered exterior walls and a skeletal roof structure. The mandate was to rebuild the roof and the interior incorporating a new design while holding true to the tenets of the Presbyterian faith.

The former interior was decorated with plain stuccoed walls, a few niches and fixed pews. The client wished to create a warmer, more organized space with more attention to scale that could be used for a variety of community and religious functions. Since Presbyterian doctrine does not favor figural representations, the Building Committee decided to incorporate elements from the scriptures along with abstract representations relating to them.

A study of function led to rejection of a central layout in favor of an axial plan, with a relocated central entrance on the south wall, opposite the lectern and organ on the north wall. The axis is accentuated by a new aluminum clad tower positioned in the center of the north facade. This new emphasis was done expressly to echo the animated nature of surroundings. The roof hovers over the brick, its overhang expressed in aluminum to match the tower, the materials and forms of each volume married by the brick piers flanking the tower's base.

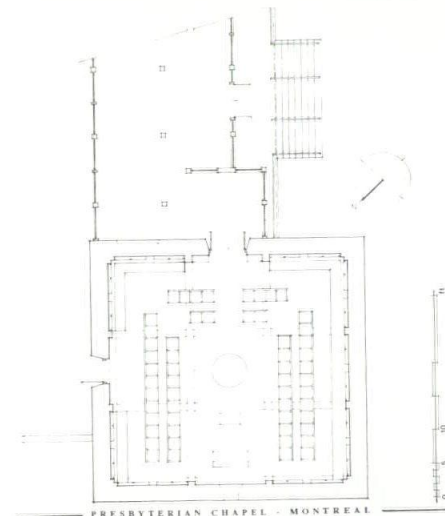
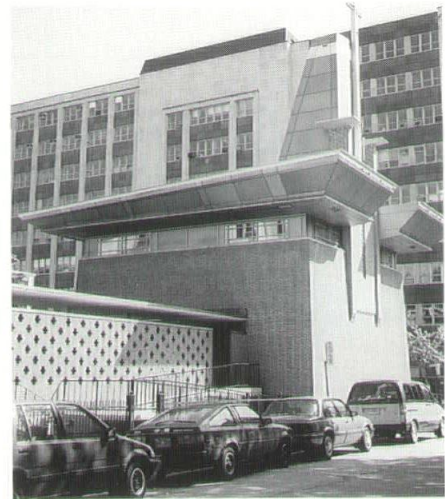
An abstracted Burning Bush is depicted on the stained glass panel which lights the chapel through the southeast face of the tower. This image is projected through the day on the interior wall behind the organ and lectern, becoming central at noon when the congregation attends the midday service.

The challenge of the interior was to introduce a wall treatment that humanized the high space. Each wall was

divided into three equal bays by wood pilasters echoing the brick pilasters behind. A built-in perimeter bench acts as a visual base for wood paneling that extends to approximately mid-height of the room. Marquetry is used on these flat surfaces to create pattern and texture; each panel is framed by an aluminum channel, recalling the material for the exterior. From the clerestory windows, the ceiling slopes toward the tower axis, increasing the emphasis on the central skylight and beyond.

The new design introduces a serene order into the space by using simple elements and compositions, thereby maintaining the chapel as a place of worship and reflection.

Jury: This is quite an imaginative solution for a small chapel in Montreal that was destroyed by fire. It began as a square brick box, but a great deal of invention in play and light has made it an imposing design. The eye is arrested on this busy, competitive corner by a play of forms and the cliff-like qualities of the stark brick wall. It is very powerful and is a handsome identifying object for the school. The interior has been done with astonishing taste, and the woodworking is detailed with great skill. Understated, subtle—a beautiful project.



BUILT PROJECT

Architect

Thomas Stephen Terpack
1122 North Sheridan Avenue
Pittsburgh, Pennsylvania 15206
(412) 661-9020

Project

Greek Catholic Union
St. Nicholas Chapel
5400 Tuscarawas Road
Beaver, Pennsylvania 15009

Our client is an ethnic fraternal organization which celebrated its one hundredth anniversary in 1992. The chapel was to be a memorial to the Ruthenian people who immigrated to the U.S. from 1880 to 1920, in the style of the 17th and 18th century Ruthenian churches. This style was markedly different than that of its Catholic or Orthodox neighbors in Europe.

Usual methods were "log" construction for the lower level and ornate shake and shingle construction for the towers. The plan was usually in three parts, i.e., a small vestibule with a high tower above it, a large nave with a mid-sized tower, and a small sanctuary with a low tower. The interior was decorated in the Eastern manner, with icons, icon screens, etc.

This project took over one year of research into existing European Ruthenian churches, photos of destroyed structures and archival records. The result was a chapel typical of Ruthenian style, but not a copy of any previous design. While modern methods were used in structural, mechanical and electrical design, all exposed surfaces are wood finished in the "old" manner. Cedar logs are the exterior of the lower level, and cedar shakes and shingles are used for all other exterior walls and roofs.

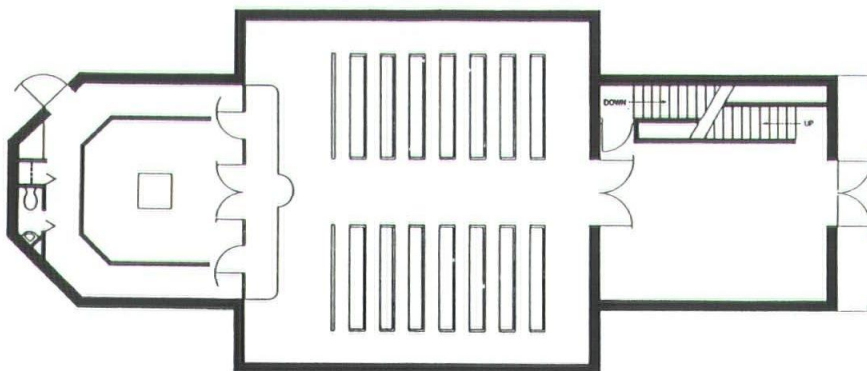
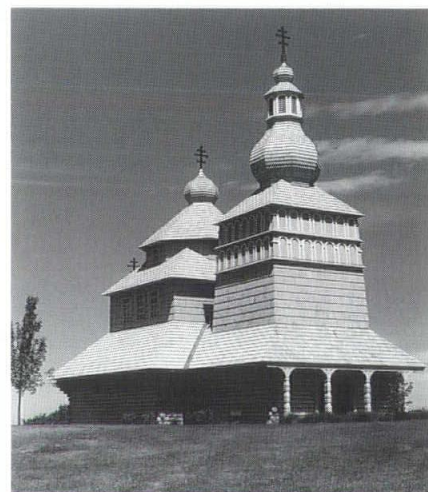
The interior is also all wood, with oak plank floors and walls. There is a hand-carved icon screen and hand-carved pews. There is a major icon behind the altar, and an icon (The Pantocreator) on the highest ceiling above the nave. The end result is a pure rendition of Ruthenian church architecture.

Construction took 14 months and the opening was in July 1992. While the chapel is not a "parish" church, it often is used for divine liturgies and weddings.



Jury: It is certainly apparent that a great deal of research provided the design of this church, picking up some traditional forms that are very distinctive, particularly in the framing and roof system. It is beautifully proportioned with the towers and cupolas juxtaposed and played against each other. The wood detailing is carefully thought out and skillfully executed.

Because of the continuity of the exterior form, the interior is somewhat dark and one might regret this. All of us wished there could be some way that the heat vents on the inside could be masked. However, the craftsmanship is wonderfully meticulous. The overall impression is that the design is traditional but at the same time modern and evocative without being sentimental.



0 5 10 15 20 25
3/32" = 1'-0"

BUILT PROJECT

Architect

James Stewart Polshek and Partners
320 West 13th Street, 8th floor
New York, New York 10014

Project

Seamen's Church Institute
241 Water Street
New York, New York 10038

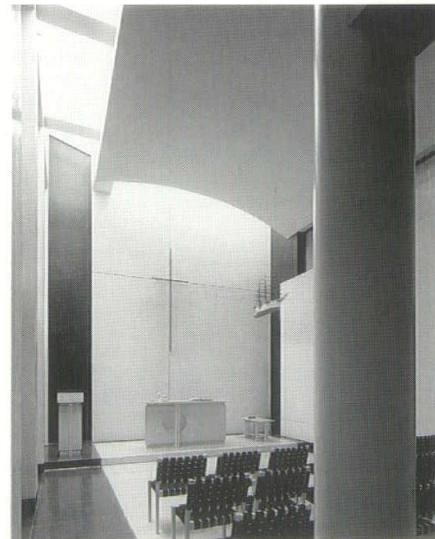
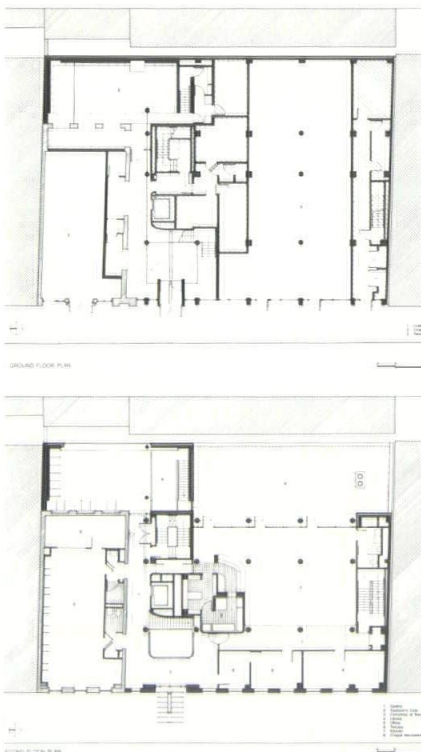
Our two principal goals: to create a readily identifiable image for a 160-year-old benevolence organization for merchant seamen, and to demonstrate that historic contexts need not exclude modern technologies, images, forms and materials.

The design incorporates the facade of a four-story 1799 structure in Manhattan's Seaport Historical District. The proportions, scale and materials of the historic facade are extended across the first four floors of the adjoining structure and the older cast iron and granite-based storefront is reinterpreted in the new granite-based steel and aluminum retail facades.

The ground floor entry is marked by a glass canopy above which a three-story window arises, identifying the central circulation core. From behind the brick facade rises the new, lighter metal structure, fully visible from the street at the fifth level. There it assumes an appropriate nautical image, emerging as the upper decks of a ship, replete with flying colors and ship's bell.

An ecumenical chapel is opposite the main entrance and is accessible to the community as well as the merchant seafarers. The lofty proportions of the narrow, double-height space with its curved ceilings are analogous to the hull of a ship. Overt religious symbols are limited to the cross and liturgical blue and gold to reinforce the non-denominational character of the space.

Jury: This church built near the river and Brooklyn Bridge rises out of a run-down neighborhood, picks up on the basic construction of its two-story building and becomes more nautical in appearance as befits its merchant seaman congregation. It is a handsome, stunning design in all its elements. The spaces,



control of light, detailing of the altar, lectern and furnishings are all handsomely done. The upper reaches of the building look like a contemporary steamer. We were struck that within all of this gay and lively steamship architecture, a very

beautiful and serene chapel is enclosed with a wonderful meditative quality about it. Here you can be away from the bustle of the seaport and pray.

Architects Directory

ANDERSON, MONTGOMERY, AIA

Cody, George (Tad), AIA
Cody, Anderson
941 Emerson Street
Palo Alto, CA 94301
415-328-1818
Fax: 415-328-1888

ARCHITECTURAL DESIGN INCORPORATED

62 Route 6A
PO Box 186
Orleans, MA 02653
508-255-0606
Award-winning architects; sensitive to your spiritual, liturgical and worship values.

BATSON, RICHARD T.
Turner & Batson Architects, P.C.
2231 First Avenue North
Birmingham, AL 35203-4203
205-223-2100
The firm has completed over 500 successful projects since 1924. Master planning consultation available.

BEHA, ANN M., AIA
Ann M. Beha Associates, Inc.
33 Kingston Street
Boston, MA 02111
617-338-3000
Fax: 617-482-9097
Architectural design, interiors, planning and preservation for churches and religious facilities.

BELANGER, PHILIP D.
LBA, Inc.
6100 Richmond Avenue
Suite 224
Houston, TX 77057
713-782-0081
Fax: 713-782-3425
Specialist in church master planning and design, new construction and remodeling.

BELLI, JAMES J.
Belli & Belli Architects and Engineers
39 South Milwaukee Avenue
Wheeling, IL 60090
708-520-1700
Fax: 708-520-8030

BESTE, GREGORY R., AIA
Beste & Associates, Inc.
Architecture-Engineering-Planning
33 New Orleans Road
PO Box 21869
Hilton Head Island, SC 29925
803-842-8700
Fax: 803-842-8701

BLITCH, RONALD B., AIA
Blitch Architects, Inc.
757 St. Charles Avenue
New Orleans, LA 70130
504-524-4634
Fax: 504-524-5128
Designers of award-winning religious facilities for primarily Roman Catholic congregations for over 35 years.

BROWN, JOHN HALL
Brown, Brown and Associates Architects, Inc. AIA
1221 West Campbell Rd.
Suite 233
Richardson, TX 75080
214-235-8379

BUTLER, THEODORE R., FAIA
JUSTUS, JOHN K., AIA
Hammel Green and Abrahamson, Inc.
1201 Harmon Place
Minneapolis, MN 55403-1985
612-332-3944
Fax: 612-332-9013
Nationally recognized specialists in religious architecture.

CASSIDY, BRIAN
C.C.B.C., Inc.
818 N. First Street
Phoenix, AZ 85004
602-258-2211
Fax: 602-255-0909

CENTER STREET ARCHITECTS
16 Center Street
Northampton, MA 01060
413-586-9936
Architecture, interiors, preservation, church and religious facilities.

CODDAIRE, LOUIS
New Camaldoli Hermitage
Big Sur, CA 93920
408-667-2456
Fax: 408-667-0209
A contemplative approach.

COOK, LAWRENCE D., FAIA
Lawrence Cook Associates, P.C., Architects & Planners
3424 Mansfield Road
Falls Church, VA 22041-1498
703-931-6717
Fax: 703-931-9525
Specializing in pre-design consultation and religious architecture for 22 years.

COOPER, DAVID K., AIA
Ware Associates
104 S. Michigan Avenue
Chicago, IL 60603
312-629-0707
Fax: 312-629-9009

COOPER, W. KENT, AIA
FOSTER, MICHAEL T., AIA, IFRAA
Cooper • Lecky Architects, PC
1000 Potomac Street, NW
Washington, DC 20007
202-333-2310
Fax: 202-333-6962
Award-winning architects of religious facilities solving complex program and design challenges through congregational involvement.

CRAIG, KIRK R., FAIA, PRINCIPAL
Craig, Gauden and Davis, Inc.
12 Washington Park
PO Box 2527
Greenville, SC 29602
803-242-0761
Fax: 803-233-2319
Firm formed 1957. Specialty in new and renovations/additions to churches and performing halls

CRUMLISH & CRUMLISH ARCHITECTS
3215 Sugar Maple Court
South Bend, IN 46628
219-282-2998
Designers of fine church buildings.

DeBARTOLO, JACK, JR., FAIA
Anderson DeBartolo Pan
6034 N. 33rd Street
Paradise Valley, AZ 85253
602-230-9660
Fax: 602-230-9670

DeSAPIO, MARTIN A., AIA
Martin A. DeSapio, AIA
Plaza I, Routes 202 & 31
Flemington, NJ 08822
908-788-5222
Fax: 908-788-6877
Architecture, planning, interior design of worship space environments. New facilities, additions, renovations and restorations.

DESIGN & CONSERVATION ARCHITECTS
24 N. Water Street
New Bedford, MA 02740
508-997-5977
Fax: 508-997-0993
Historic restoration, building repairs, fire restoration, architectural design, handicapped accessibility.

DiCAMILLO, JAMES P.
Wolff/Lang/Christopher Architects Inc.
10470 Foothill Blvd.
Rancho Cucamonga, CA 91730
714-987-0909
Fax: 714-980-9980
Specializing in the thoughtful design of worship, fellowship and educational spaces.

DORAN, MICHAEL, AIA
Doran Associates, Architects
50 University Avenue
Rochester, NY 14605
716-325-5590
Specializing in the design or renovation of religious buildings.

ELLIOTT, C. EUGENE, AIA
Williams & Elliott Associates, Inc., Architects & Planners
310 Seventh Street
Rockford, IL 61104
815-965-4488
Fax: 815-965-4535
25 years' experience, nationwide, in church programming, long range planning, architectural and interior design.

ERBAN, STEVE
Architect - Steve Erban
3748 Oakgreen Ave., North.
Stillwater, MN 55082
612-439-0323
Fax: 612-439-8994
Church specialists.

FINEGOLD, MAURICE N., FAIA
Finogold Alexander + Associates Inc.
77 North Washington Street
Boston, MA 02114
617-227-9272
Fax: 617-227-5582
Award-winning architecture and preservation planning firm specializing in religious facilities.

FRANKE, ERIKA, AIA
Franke, Gottsegen, Cox Architects
407 Broome St., 7th fl.
New York, NY 10013
212-334-1191
Fax: 212-966-9328
Church building design and liturgical furnishings design. Specializing in design sensitive to the architectural context.

GRAHAM, JAMES M., AIA
Graham, O'Shea and Hyde Architects, Inc.
1010 Clocktower Drive
Springfield, IL 62704
217-787-9380
Fax: 217-793-6465
Masterplanning, architecture and interior design for religious and educational facilities.

GREEN ASSOCIATES ARCHITECTS, INC.
832 Custer Avenue
Evanston, IL 60202-2269
708-328-0852
Fax: 708-328-0961
Planning, design, restoration, renovation, construction management of worship and education facilities.

HAMMEL, KENNETH D., AIA
Hammel Associates, Architects
26 W. Orange Street
Lancaster, PA 17604-7355
717-393-3713
Fax: 717-393-8227
Master planning, masonry

restoration, millwork detailing, interior design, color schemes, bell towers, Christian education spaces.

HARRIS, WILLIAM HENRY, III, AIA

William Henry Harris & Associates, Inc.
412 West Franklin Street
Richmond, VA 23220
804-780-0070
Fax: 804-649-1724

HOYLE, DORAN AND BERRY, INC.

Ethan Anthony, AIA, Vice President
585 Boylston Street
Boston, MA 02116
617-424-6200
Fax: 617-424-7762
Formerly Cram, Goodhue and Ferguson, fine religious architecture since 1889.

JUANPERE, PETER A., AIA

Intec Group, Inc.
10201 Lee Hwy., Suite 470
Fairfax, VA 22030
703-359-9737
Fax: 703-359-9453
Our specialty is religious facilities. Feasibility studies, architectural design, restoration/renovation, liturgical and interior design.

KALB, RICHARD CARL, AIA

Cone • Kalb • Wonderlick, P.C.
730 West Randolph Street
Chicago, IL 60661
312-559-0040
Fax: 312-559-8971
Designs for faith—"Where there is no vision the people perish."

KEEFE, DENNIS H., AIA

Keefe Associates Inc.
Architects and Interior Designers
162 Boylston Street
Boston, MA 02116
617-482-5859
Specialists in new church design and the renovation of existing worship space.

KELLY, E. PAUL, AIA

Architecture/Planning
1345 Eighth Street
Berkeley, CA 94710
510-528-1044
Fax: 510-528-7047
Programming, master planning, design, analysis, budgeting, new, additions, renovating interiors, experienced

KENDRICK, ROY F., AIA, IFRAA

WKWW, Inc.
Architecture • Planning • Interior Design
2300 E. Seventh Street
Suite 200
Charlotte, NC 28204
704-373-0615
Specialists in religious architecture since 1956.

KNABB PARTNERSHIP

132 W. Wayne Avenue
Wayne, PA 19087
215-688-7066
Fax: 215-969-0717
Feasibility studies, master planning, church planning, design and renovation. Full-service architecture - award-winning firm.

LEMAY, MICHAEL F., AIA

ERICKSON, PAUL R., AIA
LeMay Associates, P.C.
1821 Michael Faraday Drive
Reston, VA 22090
703-471-7555
Fax: 703-471-7781
Creative, client oriented design excellence in the Mid-Atlantic region for over 30 years.

LINDGREN, EARL R.

Earl R. Lindgren Architects
266 Church St.
Naugatuck, CT 06770
203-723-1445
Fax: 203-723-9021
Church planning and design is our specialty. Award-winning firm.

LPA, INC.

One Venture, Suite 300
Irvine, CA 92718
714-753-1001
Fax: 714-753-1618
Award-winning architecture, planning, interior design and landscape architect.

LUNDAHL, RICHARD L., ARA, IFRAA

Lundahl Architects
5509 Eden Prairie Road
Minnetonka, MN 55345
612-933-3011
Religious architecture, new, additions, remodeling, liturgical furnishing design, over 25 years.

MENDERS, CLAUDE, AIA

EMANUEL, ARCHITECTS INC.
59 Commercial Wharf
Boston, MA 02110
617-227-1477
Fax: 617-227-2654
Design services for religious institutions: new construction, renovation, restoration and preservation.

MERRITT McCALLUM

CIESLAK, P.C.
33750 Freedom Road
Farmington, MI 48335
313-476-3614
Fax: 313-476-1374

NEAL, JAMES A.

Neal-Prince & Partners Architects, Inc.
110 West North Street
Greenville, SC 29601
803-235-0405
Fax: 803-233-4027
Church architecture, master planning, landscape architecture, and religious interiors.

Architects Directory listings:

- \$30 per listing—IFRAA members and members of the Religion, Art & Architecture PIA;
- \$60 per listing—non-members.

A listing consists of name, address, telephone and fax numbers. You may add up to a total of 15 words at \$1.00 each.

- Deadline for Spring 1994 issue: April 27, 1994.

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

OLSON, JAMES P., FAIA

Olson/Sundberg Architects, Inc.
108 First Ave. S., 4th Fl.
Seattle, WA 98104
206-624-5670
Fax: 206-624-3730
Award-winning design of religious facilities including planning, programming, new construction, additions and renovations.

PETTITT, J. STUART, AIA

Straub Associates/Architects
1133 E. Maple, Suite 207
Troy, MI 48063-2896
313-689-2777
Fax: 313-689-4481

PRISCO, GUY V.

Prisco Serena Sturm Architects
1811 W. Diehl Road
Naperville, IL 60563
708-369-5550
Fax: 708-369-0504
Feasibility studies, master planning, liturgical consulting, programming, architecture, interior design, and engineering services.

PURUCKER, ERVIN F., AIA

Mathews-Purucker-Anella, Inc.
218 S. Frances Street
South Bend, IN 46617
219-288-0629
Creative and cost effective synagogues, churches and schools for all denominations.

REAM, JAMES, FAIA

James Ream/Architect
1 Market Plaza, Suite 400
San Francisco, CA 94105
415-227-4400
Fax: 415-495-5091
For all faiths: Congregation-involving award-winning design, within financial objectives.

RIGGI, VINCENT S., AIA

Vincent S. Rigg, AIA, Architects
512 N. Blakely Street
Dunmore, PA 18512-0066
717-961-0357
Fax: 717-969-0195
IFRAA award-winning firm providing 60 years of religious architecture.

ROSENFELD, MICHAEL

The Office of Michael Rosenfeld, Inc., Architects (OMR)
543 Massachusetts Avenue
West Acton, MA 01720
508-264-0160
Fax: 508-266-1650
Synagogues, churches, schools:

Masterplanning, new construction, expansion, reorganization, revitalization, energy/code/ADA/daylighting upgrades.

RYDEEN, JAMES E., AIA

Armstrong, Torseth, Skold and Rydeen, Inc.
4901 Olson Memorial Hwy.
Minneapolis, MN 55422
612-545-3731
Fax: 612-525-3289
Architecture, mechanical/electrical engineering, technology, interior design, landscape.

SCHULTZ, DAVID F., ASSOCIATES, LTD.

202 South Cook Street
Suite 201
Barrington, IL 60010
708-381-8808
Fax: 708-381-1579
Architecture, programming and master planning. New religious buildings, additions and renovations.

SHERIDAN, FREDRICK E., AIA, IFRAA

Sheridan, Behm, Eustice & Associates, Ltd.
3440 Fairfax Drive, 2nd floor
Arlington, VA 22201
703-525-0270
Fax: 703-525-6923

SÖVIK, EDWARD A., FAIA

SCHLINK, TERRANCE J., AIA
EDWINS, STEVEN B., AIA
SMSQ, INC.
Sövik Sathrum Schlink Edwins Architects
205 South Water Street
PO Box 390
Northfield, MN 55057
507-645-4461
Fax: 507-645-7682

SPARKS, GARY W., AIA

Gary Sparks Companies, Inc.
2642 E. 21st St., Suite 285
Tulsa, OK 74114-1702
918-749-0202
Fax: 918-749-0206
Architecture, master planning, interior design for new construction and preservation of religious facilities.

TEITSCH, JOHN F.

Teitsch-Kent Architects
47 Albany Street
Cazenovia, NY 13035
315-655-9543
Fax: 315-655-4715
Serving the church communities of Central New York for 25 years.

WADE, TERRILL
Gillis-Judson-Wade, Architects,
Inc.
2800 Park Boulevard
Oakland, CA 94610
510-763-2540
Fax: 510-763-2045
*Design of worship, administrative and
educational facilities.*

WALSH, WILLIAM M., JR., AIA
Walsh/Ashe Associates, Inc.
2697 International Parkway
Parkway Four, Suite 220
Virginia Beach, VA 23452
804-468-2505
Fax: 804-468-4734
*Creating appropriate environments
for communal celebrations.*

WARD, BREWSTER, AIA, IFRAA
Brewster Ward, Architect, PA
115 North Haywood St., Suite
#1
Waynesville, NC 28786
704-452-4448
Fax: 704-452-3543
Architecture and liturgical consulting.

WARD, G.T., FAIA
Ward/Hall Associates AIA
12011 Lee Jackson Memorial
Hwy., Suite 300
Fairfax, VA 22033
703-385-5800
Fax: 703-385-5863
*Creative and practical design
solutions developed for each religious
client.*

WOLLON JR., JAMES T., AIA
600 Craigs Corner Road
Havre de Grace, MD 21078
410-879-6748
*Historic preservation and adaptations
for liturgy, accessibility and
expansion.*

**YEATER HENNINGS RUFF
SCHULTZ ROKKE WELCH
ARCHITECT, PLANNERS**
420 Main Avenue
Moorhead, MN 56560
218-233-4422
Fax: 218-233-7988
*Planning, preservation, and design
for religious facilities in the upper
midwest.*

**L.A. YOUNG & ASSOCIATES,
INC.**
L.A. Young, AIA
Daniel L. Young, AIA
118 South Catalina Avenue
Redondo Beach, CA 90277
310-376-8803
Fax: 310-372-4182
*Architects and planners. Experienced
design for worship space, new and
renovated.*

**YOUNG, MARTIN RAY, JR., AIA,
IFRAA**
50 S. Udall Street
Mesa, AZ 85204-1099
602-964-3429
*45 years of religious architecture
covering all denominations.*

Artist/Artisan Directory

ACOUSTICS

AYYAPPAN, D.P.
dp(A) Acoustics
9319 L.B.J. Freeway
Suite 216
Dallas, TX 75243
214-644-2130
Fax: 214-644-2133

HALL, GAINES B.
Kirkegaard & Associates
4910 Main St.
Downers Grove, IL 60515
708-810-5980

Fax: 708-810-9350
*Excellence in acoustics through close
interface with architect and owner.
Special expertise in spaces for pipe
organs.*

KLEPPER, DAVID L.
Klepper Marshall King,
Associates Ltd.
7 Holland Ave.
White Plains, NY 10603
914-761-8595
Fax: 914-761-8977
*Concern for all aspects of the art of
worship as related to building
acoustics.*

PAOLETTI, DENNIS A.
Acoustical and Audiovisual
Consultants
40 Gold St.
San Francisco, CA 94133
415-391-7610
Fax: 415-391-0171
*Worship, ceremony, celebration.
Comprehensive acoustical consulting
services for voice and music.*

AUDIOVISUAL SYSTEM CONSULTANTS

HALL, GAINES B.
Kirkegaard & Associates
4910 Main St.
Downers Grove, IL 60515
708-810-5980
Fax: 708-810-9350
*Complete audio, audiovisual and
video systems design including
recording studios.*

PARK, CRAIG
Paoletti Associates, Inc.
Acoustical and Audiovisual
Consultants
40 Gold St.
San Francisco, CA 94133
415-391-7610
Fax: 415-391-0171
*Quality sound, audiovisual, video,
wiring and security system design
and specification.*

BAPTISMAL FONTS AND FOUNTAINS

**GALAXY FONT AND
FOUNTAIN**
153 Linden Street
Hamilton, MA 01982
508-468-6279
Fax: 508-468-7092
*Prefabricated baptismal fonts and
meditative fountains. Custom designs
in natural stone. Odorless
purification equipment.*

CARILLONS

**HARMANNUS H. VAN
BERGEN, PRESIDENT**
Van Bergen Bellfoundries, Inc.
PO Box 12928
Charleston, SC 29422-2928
800-544-8820
Fax: 803-559-0797
*Since 1795 providing bronze bells,
carillons, tower clocks, bell
renovations and bell ringing
equipment.*

CHURCH INTERIOR RESTORATIONS

**HOLY LAND ART COMPANY,
INC.**
Thomas D. Cleary
12 Sullivan St.
Westwood, NJ 07675
201-666-6604
Fax: 201-666-6609
*Additional showrooms and design
centers in New York, N.Y. and North
Palm Beach, Fla.*

RAMBUSCH STUDIOS
Martin V. Rambusch
40 West 13th St.
New York, NY 10011
212-675-0400
Fax: 212-620-4687
*Considered sensitive, ethical work for
the decorative interior. Glass,
painting, lighting, etc.*

COLUMBARIUMS

EICKHOF ETERNAL SYSTEMS
PO Box 537
Crookston, MN 56716-0537
1-800-253-0457
*Custom and standard designs.
Finished in marble, wood, granite or
bronze.*

FORGED METAL WORK

CAMPBELL, GREG
Black Rose Forge
12615 Veirs Mill Road
Rockville, MD 20853
301-946-4605
*Art metalwork of distinction. Custom
designs expertly handcrafted in iron,
copper, bronze and composites.*

GOLD AND METAL WORK

**CONRAD SCHMITT STUDIOS,
INC.**
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
Fax: 414-786-9036

**HOLY LAND ART COMPANY,
INC.**
Thomas D. Cleary
12 Sullivan St.
Westwood, NJ 07675
201-666-6604
Fax: 201-666-6609
*Additional showrooms and design
centers in New York, N.Y. and North
Palm Beach, Fla.*

**MUELLER KAISER PLATING
COMPANY**
Max and Francis Kaiser
5815 Hampton Ave.
St. Louis, MO 63109
314-832-3553
*Complete metal resssoration,
refinishing, plating, smithing,
alteration, repair, polishing since
1911. Gold, silver, copper, brass and
bronze.*

SANCTUARY DESIGN CORP.
Rabinowitz & Engoren
14 Broadway
Malverne, NY 11565-1633
516-599-3173
*Site specific, unique, aesthetic, creative
solutions for your specific needs.*

ICONS

HOLY IMAGES
PO Box 380739
Cambridge, MA 02238
617-623-5768
D.C. Christopher Gosey,
Iconographer
*Christian iconography in the Greek,
Byzantine and East African Coptic
traditions.*

KORLUKA ICON ART STUDIO
Debra Korluka, Artist
13921 127th St. North
Stillwater, MN 55082
612-439-4850
Specialty: Byzantine iconographer.

INTERIOR DESIGN

INAI STUDIO
1265 E. Siena Heights Dr.
Adrian, MI 49221
517-265-6426
Fax: 517-265-6426
*Design of contemporary worship
environments marked by simplicity of
form and focus.*

POHLMANN, CHARLES F.
320 Prospect Ave.
Minneapolis, MN 55419
612-825-5672

RAMBUSCH, ROBERT E.
Robert E. Rambusch Associates
One Fifth Ave.
New York, NY 10003
212-473-4142
*Historical restorations and
renovations of new and existing
interiors.*

RAMBUSCH, VIGGO BECH
Rambusch Studios
40 W. 13th St.
New York, NY 10011
212-675-0400
Fax: 212-620-4687
*Professional member, American
Society Interior Designers. Design
construction, interior restorations,
new church interiors.*

INTERIOR SANCTUARY PLASTER MAINTENANCE

SCHANBACHER, PAUL R.
G.H. Schanbacher & Son
300 East Ash St.
Springfield, IL 62703
217-528-8444
Fax: 217-498-8197

LIGHTING

HOLY LAND ART COMPANY,
INC.
Thomas D. Cleary
12 Sullivan St.
Westwood, N.J. 07675
201-666-6604
Fax: 201-666-6609
*Additional showrooms and design
centers in New York, N.Y. and North
Palm Beach, Fla.*

R.A. MANNING COMPANY,
INC.
Thomas Manning
1810 North Ave, Box 1063
Sheboygan, WI 53082-1063
414-458-2184
Fax: 414-458-2491
*Design and engineering services
available.*

RAMBUSCH LIGHTING
Viggo Bech Rambusch
40 West 13th St.
New York, NY 10011
212-675-0400
Fax: 212-620-4687
*Fellow, Illuminating Engineering
Society; lighting design-build for
church lighting systems.*

LITURGICAL DESIGN CONSULTANTS

CONRAD SCHMITT STUDIOS,
INC.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
Fax: 414-786-9036

EASON, TERRY BYRD
105 Laurel Hill Circle
Chapel Hill, NC 27514-4211
919-993-1161
*Understanding worship with strong
concepts for new space, respect and
enhancement for historic space,
master planning liturgical, social,
administrative educational needs.*

HOLY LAND ART COMPANY,
INC.
Thomas D. Cleary
12 Sullivan St.
Westwood, N.J. 07675
201-666-6604
Fax: 201-666-6609
*Additional showrooms and design
centers in New York, N.Y. and North
Palm Beach, Fla.*

INAI STUDIO
1265 E. Siena Heights Dr.
Adrian, MI 49221
517-265-6426
Fax: 517-265-6426
*Design of contemporary worship
environments marked by simplicity of
form and focus.*

LOCSIN YORK DESIGN INC.
1635 Jefferson Ave. at Lincoln
Rd.
Miami Beach, FL 33139
305-531-9003
Fax: 305-531-0150
*Appropriate and liturgically correct
environments for worship. Able to
work as part of the design team.
Dedicated to quality and creative
services.*

RAMBUSCH, ROBERT E.
Robert E. Rambusch Associates
One Fifth Ave.
New York, NY 10003
212-473-4142
*Consultation, design and fabrication,
delivery and installation of original
liturgical furnishings.*

G.H. SCHANBACHER & SON
Paul R. Schanbacher
300 East Ash St.
Springfield, IL 62703
217-528-8444
Fax: 217-498-8197

TAKACH, RICHARD M.
Richard Michael Takach, ASID
12704 Twin Branch Acres Rd.
Tampa, FL 33626
813-586-0197; 813-855-1356
*Consultation and design of places of
worship and support facilities for the
clergy, congregation and educational
community.*

TOOMEY, OP., STEPHANA
4900 Wetheredsville Rd.
Baltimore, MD 21207
410-448-1711
Fax: 410-448-1711
*Liturgical consultation with
educational collaborative process;
design of worship, environments,
liturgical appointments and artforms.*

VOSKO, RICHARD S.
4611 Foxwood Dr. South
PO Box 2217
Clifton Park, NY 12065-9217
518-371-3009
Fax: 518-371-4113
*Collaborative process, liturgical
consultation, education, architectural
programming, furniture and
appointment designs for renovations
or new worship environments.*

LITURGICAL FURNISHINGS

AGRELL AND THORPE, LTD.
British Classical Carvers
10 Liberty Ship Way, No. 4116
Sausalito, CA 94965
415-332-7563
Fax: 415-332-7570
*Traditional hand-carved decoration
for architecture and furniture.
Experienced in all aspects of church
carving. Decoration to organ cases,
etc.*

THE CENTURY GUILD, LTD.
PO Box 13128
Research Triangle Park, NC
27709
919-598-1612
*Building to order: traditional or
contemporary altars, pulpits,
tabernacles, chancel chairs, lecterns
and other unique pieces in solid
hardwoods or veneers.*

CONDY, LINDA, MFA
WYNN, JEFF, MFA
1049 Bethel Church Rd.
Spring City, PA 19475
215-495-3006
*Designers and makers of original
liturgical furnishings for specific space
and need. Specializing in solid
hardwoods and traditional joinery.*

CONRAD SCHMITT STUDIOS,
INC.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
Fax: 414-786-9036

HOLY LAND ART COMPANY,
INC.
Thomas D. Cleary
12 Sullivan St.
Westwood, N.J. 07675
201-666-6604
Fax: 201-666-6609
*Additional showrooms and design
centers in New York, N.Y. and North
Palm Beach, Florida.*

LOCSIN YORK DESIGN INC.
1635 Jefferson Avenue at
Lincoln Road
Miami Beach, FL 33139
305-531-9003
Fax: 305-531-0150
*Original designs created to express the
uniqueness of a community.
Complete design, production and
installation services.*

MAUREEN McGUIRE DESIGN
ASSOC., INC.
924 East Bethany Home Rd.
Phoenix, AZ 85014-2147
602-277-0167
Fax: 602-277-0203
*Contemporary designs for today's
worship.*

TOM PEARCE WOODWORKER
1875 E. 27th Ave.
Denver, CO 80205
303-294-0703
*Specialty furnishings—sensitively
designed and carefully crafted. Faiths
within and beyond the Abrahamic
tradition.*

RAMBUSCH, ROBERT E.
Robert E. Rambusch Associates
One Fifth Ave.
New York, NY 10003
212-473-4142
*Consultation and design for worship
environments, both renovations and
new religious buildings, by preparing
worshipping communities for changes
through educational process.*

RAMBUSCH STUDIOS
Martin V. Rambusch
40 West 13th St.
New York, NY 10011
212-675-0400
Fax: 212-620-4687
*Design-build, working in wood,
marble, metal for specific interior and
budget.*

MOSAICS

CONRAD PICKEL STUDIO, INC.
7777 20th Street
Vero Beach, FL 32966
407-567-1710
Fax: 407-569-1485
*Traditional and contemporary stained
glass, mosaic and sculpture.
MOSAICFRONTSTM for church
columbaria.*

FRANZ MAYER OF MUNICH,
INC.
343 Passaic Avenue
Fairfield, NJ 07004
201-575-4777
*International stained glass and
mosaic studio-based on the tradition
and experience of the 145-year-old
renowned studio in Munich,
Germany.*

J. PIERCEY STUDIOS, INC.
1714 Acme St.
Orlando, FL 32805
407-841-7594
800-368-9226

RAMBUSCH STUDIOS
Viggo Bech Rambusch
40 West 13th St.
New York, NY 10011
212-675-0400
Fax: 212-620-4687
Design and crafting of mosaics.

PIPE ORGAN BUILDING

JOHN-PAUL BUZARD ORGAN CRAFTSMEN, INC.

112 West Hill St.
Champaign, IL 61820
217-352-1955 or
800-397-3103

STEINER-RECK, INC.

415 East Woodbine Street
Louisville, KY 40208
502-634-3636
Custom pipe organ building

RENOVATION/RESTORATION

CHURCH RESTORATION GROUP

1300 Brighton Rd.
Pittsburgh, PA 15233
800-322-3520
Fax: 412-322-9336
*Disaster recovery and restoration.
Insurance estimates, complete post-disaster services, consulting.*

COHOES DESIGN GLASS ASSOCIATES, INC.

Nigel D. Johnson
31 Ontario Street
Cohoes, NY 12047
518-233-1406
Fax: 518-233-1520
*Nationwide consultation,
conservation, restoration and
replication of historic stained glass.*

CONRAD SCHMITT STUDIOS, INC.

2405 South 162nd St.
New Berlin, WI 53151
414-786-3030
Fax: 414-786-9036

HOLY LAND ART COMPANY, INC.

Thomas D. Cleary
12 Sullivan St.
Westwood, N.J. 07675
201-666-6604
Fax: 201-666-6609
*Additional showrooms and design
centers in New York, N.Y. and North
Palm Beach, Florida.*

KEEGAN STAINED GLASS STUDIO

John W. Keegan
1011 Cedar Lane
Wycombe, PA 18980-0297
1-800-532-0556
*Repairs-restoration, traditional
painted, contemporary-leaded,
faceted- memorials.*

RAMBUSCH STUDIOS

Martin V. Rambusch
40 West 13th St.
New York, NY 10011
212-675-0400
Fax: 212-620-4687
*Considered sensitive, ethical work for
the decorative interior. Glass,
painting, lighting, etc.*

ROHLF'S STUDIO, INC.

783 South 3rd Ave.
Mt. Vernon, NY 10550
800-969-4106; 914-699-4848
Fax: 914-699-7091
*America's foremost stained glass
conservators.*

WYSOCKI, ROBERT J.

T/A Stained Glass Associates
PO Box 1531
Raleigh, NC 27602
919-266-2493

SCULPTURE AND DECORATIVE ART

ARAMESQUE

Alice and Erling Moore Hope
PO Box 1613
Sag Harbor, NY 11963
516-725-7923
*Contemporary liturgical artwork and
custom furnishings.*

CONRAD PICKEL STUDIO, INC.

7777 20th Street
Vero Beach, FL 32966
407-567-1710
Fax: 407-569-1485
*Traditional and contemporary stained
glass, mosaic and sculpture.
MOSAICFRONTSSM for church
columbaria.*

CONRAD SCHMITT STUDIOS, INC.

2405 South 162nd St.
New Berlin, WI 53151
414-786-3030
Fax: 414-786-9036

DON MESERVE INC.

Don Justin Meserve
PO Box 152
Round Pond, ME 04564
207-529-5327
914-478-3494
*Contemporary sculpture in wood,
metal and stone. Sculpture
restoration services.*

HOLY LAND ART COMPANY, INC.

Thomas D. Cleary
12 Sullivan St.
Westwood, N.J. 07675
201-666-6604
Fax: 201-666-6609
*Additional showrooms and design
centers in New York, N.Y. and North
Palm Beach, Fla.*

LAMB STUDIOS

Donald Semick
PO Box 291
Philmont, NY 12565
518-672-7267

LOWE, VICTORIA

1705 Q (Que) St. N.W.
Washington, DC 20009
202-483-3077
*Minimalist painting: fields of vibrant
color depicting light, energy. Large
canvases and paper. Meditation/
hospital chapels.*

MAUREEN MCGUIRE DESIGN ASSOC., INC.

Maureen McGuire, Designer
924 East Bethany Home Rd.
Phoenix, AZ 85014-2147
602-277-0167
Fax: 602-277-0203
*Contemporary wood and ceramic
sculpture.*

RAMBUSCH STUDIOS

Martin V. Rambusch
40 West 13th St.
New York, NY 10011
212-675-0400
Fax: 212-620-4687
*Fine art work designed and fabricated
for specific site and need.*

SANCTUARY DESIGN CORP.

Rabinowitz & Engoren
14 Broadway
Malverne, NY 11565-1633
516-599-3173

YOUNG, SUZANNE M.

2968 Phillips
Berkley, MI 48072
313-398-3837
*Original religious sculpture designed
to any scale for your environment.*

STAINED GLASS

ACACIA ART GLASS STUDIOS

Lucinda Shaw
3000 Chestnut Ave., #336
Baltimore, MD 21211
410-467-4038
Fax: 410-366-6472
*Design and fabrication of stained
glass windows and wall installations.*

ARCHITECTURAL STAINED GLASS, INC.

Jeff G. Smith
P.O. Box 9092
Dallas, TX 75209
214-352-5050
Fax: 214-720-1940
*Contemporary stained glass and
sculpture. IFRAA Honor Award
1991 and 1992.*

BAUT, GERHARD F.

Divine Mean Liturgical Design
46 Chestnut St.
Swoyersville, PA 18704
717-288-8334
Fax: 717-288-0380
*Correlated design and execution of
stained glass and furnishings.
Complete interior worship
renovations.*

BELFIELD STAINED GLASS WEST BAY STUDIO

2320 Miles Way
Port Republic, MD 20676
410-586-3589

CASOLA STAINED GLASS STUDIO, INC.

Lawrence A. Casola
11000 Metro Pkwy., Suite 11
Fort Myers, FL 33912
800-330-4527
*Contemporary and traditional
designers, fabrication and
installation. European and American
artists.*

THE CAVALINI CO., INC.

3410 Fredericksburg Rd.
San Antonio, TX 78201
210-733-8161
Fax: 210-737-1863
*Design, fabrication, and installation
of stained, leaded, faceted and etched
glass. Restorations, mosaics. Since
1953.*

COHOES DESIGN GLASS ASSOCIATES, INC.

Susan K. van Heukolem
31 Ontario Street
Cohoes, NY 12047
518-233-1406
Fax: 518-233-1520
*Design and fabrication services for
contemporary and historic
environments.*

CONRAD PICKEL STUDIO, INC.

7777 20th St.
Vero Beach, FL 32966
407-567-1710
Fax: 407-569-1485
*Traditional and contemporary stained
glass, mosaic and sculpture.
MOSAICFRONTSSM for church
columbaria.*

CONRAD SCHMITT STUDIOS, INC.

2405 South 162nd St.
New Berlin, WI 53151
414-786-3030
800-969-3033
Fax: 414-786-9036

C.Z. LAWRENCE STAINED GLASS

Charles Z. Lawrence
106 W. Allen Lane
Philadelphia, PA 19119
215-247-3985

DAVID WILSON DESIGN

David Wilson
R.D. 2, Box 121A
South New Berlin, NY 13843
607-334-3015
Fax: 607-334-7065

DIXON, RONALD NEILL, N.D.D.

Dixon Studios, Inc.
977 Seminole Trail, Suite 298
Charlottesville, VA 22901
800-934-2565
*Stained glass, liturgical appointments
designed by Irish artist Ronald Neill
Dixon.*

DUVAL, JEAN-JACQUES

River Road
Saranac, NY 12981
518-293-7827
Fax: 518-293-7827

GULSRUD, MARK ERIC
3309 Tahoma Place, W.
Tacoma, WA 98466
206-566-1720

HUNT STAINED GLASS
STUDIOS, INC.
Nicholas Parrendo
1756 West Carson St.
Pittsburgh, PA 15219
412-391-1796
Fax: 412-391-1560

HYAMS, HARRIET
PO Box 178
Palisades, NY 10964
914-359-0061
Fax: 914-359-0062

J. PIERCEY STUDIOS, INC.
1714 Acme St.
Orlando, FL 32805
407-841-7594
800-368-9226

JAMES B. FURMAN GLASS
STUDIO
PO Box V
27 West Main Street
Trumansburg, NY 14886
607-387-4141
IFRAA Award, 1991.

JEAN MYERS ARCHITECTURAL
GLASS
Jean T. Myers
PO Box 17188
South Lake Tahoe, CA 96151
Phone/Fax: 916-541-7878
*Contemporary designer: stained
glass; faceted glass; sand carved
glass; glass and marble mosaics.*

KEEGAN STAINED GLASS
STUDIO
John W. Keegan
1011 Cedar Lane
Wycombe, PA 18980-0297
1-800-532-0556
*Repairs-restoration; traditional
painted; contemporary-leaded;
faceted-memorials.*

LAMB STUDIOS
Donald Semick
PO Box 291
Philmont, NY 12565
518-672-7267

LYN HOVEY STUDIO, INC.
Marine Industrial Park
21 Drydock Avenue
Boston, MA 02210
617-261-9897
Fax: 617-261-9871
*Internationally recognized for design
excellence in stained glass.*

MAUREEN MCGUIRE DESIGN
ASSOC., INC.
924 East Bethany Home Rd.
Phoenix, AZ 85014-2147
602-277-0167
Fax: 602-277-0203
*Contemporary designs for today's
worship.*

PIKE STAINED GLASS STUDIO,
INC.
Valerie O'Hara Murray
180 St. Paul Street
Rochester, NY 14604
716-546-7570
Fax: 716-546-7581

PLACHTE-ZUIEBACK ART
GLASS
David and Michelle Plachte-
Zuieback
1445 Carlos Court
Santa Rosa, CA 95409
707-539-8220
*Designers and fabricators of original
stained glass windows for
Ecclesiastical architecture.*

RAMBUSCH STUDIOS
Martin V. Rambusch
40 W. 13th St.
New York, NY 10011
212-675-0400
Fax: 212-620-4687
*Design fabrication and restoration of
stained, leaded and etched glass.*

ROHLF'S STUDIO, INC.
783 South 3rd Ave.
Mt. Vernon, NY 10550
800-969-4106, 914-699-4848
Fax: 914-699-7091
*Creating stained and faceted glass for
today's environment.*

TRAMPLER, INGE PAPE
23 Del Rey Dr.
Mount Vernon, NY 10552
914-699-8616
*Contemporary stained and faceted
glass. Sculpture: bronze and glass,
paté de verre.*

WILLET, E. CROSBY
Willet Studios
10 East Moreland Ave.
Philadelphia, PA 19118
215-247-5721

WYSOCKI, ROBERT J.
T/A Stained Glass Associates
P.O. Box 1531
Raleigh, NC 27602
919-266-2493

SYNAGOGUE ART

CONRAD SCHMITT STUDIOS,
INC.
2405 South 162nd St.
New Berlin, WI 53151
414-786-3030
Fax: 414-786-9036

DUVAL, JEAN-JACQUES
River Road
Saranac, NY 12981
518-293-7827
Fax: 518-293-7827

FELDMAN, LYNNE
250 N. Goodman Street
Rochester, NY 14607
716-473-2240
*Oil paintings that express the joy and
beauty of our Judaic culture.*

SANCTUARY DESIGN CORP.
Rabinowitz & Engoren
14 Broadway
Malverne, NY 11565-1633
516-599-3173

TOM PEARCE WOODWORKER
1875 E. 27th Avenue
Denver, CO 80205
303-294-0703
*Specialty furnishings—sensitively
designed and carefully crafted. Faiths
within and beyond the Abrahamic
tradition.*

WILMARK STUDIOS, INC.
Mark Liebowitz
177 South Main St.
Pearl River, NY 10965
914-735-7443
Stained glass.

TEXTILES

CENTER, WINIFRED E.
7702 Braesridge Ct.
Houston, TX 77071
713-988-9161
*Fabrics for religious spaces; woven,
applied, embroidered, quilted,
printed.*

COURANT, DIANE BROTT
21 Cedar Street
Belfast, ME 04915
207-338-2782
*Dorsals, paraments, banners, wall
hangings; celebrations, memorials;
sound baffles; ecclesiastical,
residential, commercial applications.
Slides, tapes.*

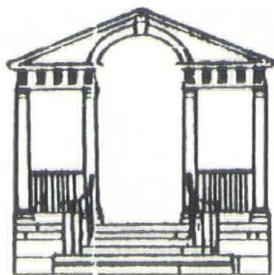
JOYCE S. RETTSTADT
HANDWEAVER/DESIGNER
PO Box 229
Princeton, MA 01541
508-464-5584
*Handwoven vestments and
paraments.*

Artist/Artisan Directory listings:

- \$30 per listing—IFRAA members and members of the Religion, Art & Architecture PIA;
- \$60 per listing—non-members.

BASIC LISTING: Name, company, address, phone and fax.
OPTION: You may add, at \$1.00 per word, up to a total of 15 more words per listing to describe your areas of expertise.

- Deadline for Spring 1994 issue: April 27, 1994
- Make check out to: FAITH & FORM for the total amount of each media listing, and send to: FAITH & FORM, 11521 Maple Ridge Road, Reston, VA 22090; phone: (703) 481-5293.



OUR 45th YEAR... OF QUALITY

**Churches
Church Schools
Church Art Restoration**

**Historic Restoration
New Construction
Renovations**

Frankoski Construction Co.

GENERAL CONTRACTORS
COMPLETE CONSTRUCTION SERVICE
(908) 522-1614



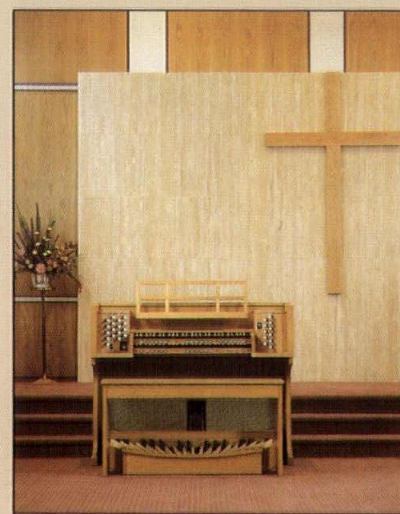
*Johnson Ferry Baptist Church
Marietta, Georgia*

MEETING EVERY NEED

Worship spaces come in many shapes and sizes. Music programs may differ substantially one from another. Congregations have widely divergent needs and priorities. And no two budgets are exactly alike.

Whatever your needs may be, Allen can meet them. In its second half-century, with more than 20 years of pioneering leadership in digital tone generation, Allen remains the international leader in the organ industry.

The company that builds some of the largest organs in the world also builds some of the smallest. Every one is an Allen Organ. Let the world's largest builder of church organs meet your needs.



*Chapel, First Presbyterian Church
Allentown, Pennsylvania*

Allen organs®

Copyright © 1990
Macungie, PA 18062-0036
215-966-2202

For free literature use our reply card in this issue.