New Holland Church Furniture has just developed all new product catalogs for our Pews and Solid Wood Chairs. More than just picture books, these new catalogs are packed full of information that can be used as a design tool:

- Floor plans of new installations
- Diagrams and specifications
- New products

Since 1919, New Holland Church Furniture has supplied churches nationwide with both custom and standard church furniture. Today, New Holland is the only manufacturer of "True Radius Pews" in the United States. As a certified member of the Architectural Woodwork Institute (AWI), you can always be assured of our consistent high quality standards.

Call today for your
(800) 220

www.newhollandwood.com · Email: nhcw@newholland

If You Can Imagine It We Can Build It!

St. Patrick's Catholic Church, Chicago, IL · Architects: Booth Hansen Associates, Chicago, IL.
Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Good visual material is emphasized. Articles may be submitted on disk along with hard copy or e-mailed to: FaithnForm@aol.com. Manuscripts, disks and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included.

Third Class Postage paid at Washington, DC. Copyright 1999 by Faith & Form, 3220 N Street, NW, Suite 164, Washington, DC 20007

INDEX OF ADVERTISERS

Faith & Form Magazine 34
Barry Johnston Sculptor 4
CHS & Associates Contracting Inc. 4
Columbarium Planners 6
R. Geissler 35
Gruss Studio 33
Holy Rood Guild 6
Lavi Furniture 36
New Holland Guild Furniture 2
Presentations Synagogue Arts & Furnishings 36
Rohlf’s Stained Glass 4
Stained Glass Association 5
Willet Stained Glass 7
Stained Glass Association 5

Contents

Features

A Meditation on the Future ........................................ 10

Donal Samrack

The 1999 FAITH & FORM/IFRAA Religious Art and Architecture Design Awards ................................. 11

Religious Architecture Award Winners

Hammel Green and Abrahamson, Inc. .............................. 12

The Gavel Firm ......................................................... 13

Jackson & Ryan Architects, Inc. .............................. 14

Herman & Coliver Architecture ............................... 15

Finegold Alexander + Associates Inc. ................................. 16

Atkin, Olshin, Lawson-Bell and Associates Architects ............................. 17

Lacroze-Miguens-Prati Arquitectos .................................. 18

Liturgical/Interior Design Award Winners

David Woodhouse Architects ........................................ 19

Olson Sundberg Architects, Inc. .............................. 20

Office dA ......................................................... 21

INAI Studio ......................................................... 22

Noelker and Hull Associates, Inc .................................. 23

Religious Arts Award Winners

INAI Studio ......................................................... 24

Presentations Gallery, Ltd. .............................. 25

Ken Vallimaki ....................................................... 26

Douglas Riccardi, Memo Productions ................................. 27

Thomas Charles Quirk, Jr ........................................ 28

Laurie Gross Studios ........................................ 29

Departments

Artist/Artisan Directory ........................................... 30

Architects Directory ............................................ 34


Third Class Postage paid at Washington, D.C. Opinions expressed by contributors are not necessarily those of Faith & Form or IFRAA.

Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Good visual material is emphasized. Articles may be submitted on disk along with hard copy or e-mailed to FaithnForm@aol.com. Manuscripts, disks and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included.
Old World Craftsmanship — Here and Now!

Specialists in tile, slate, and copper work for Landmark Buildings. Founded in 1976, CHS has assembled a team of European-trained craftsmen who execute exterior restoration work to the highest standards of quality and on-time performance. CHS & Associates offers:

- Site Assessment
- Architectural Drafting Services
- Slate & Clay Roofing
- Full Service Sheet Metal Services
- Custom Fabrication
- Custom Light Fixtures
- Cupolas/Weather vanes
- Ecclesiastical Ornamentation
- Reproduction Work
- Consulting Services

For a list of references, or more information, call us at (610) 252-0230.

CHS & Associates, Contracting, Inc.
200 Canal Street, Easton, PA 18042
(610) 252-0230 FAX (610) 252-3909

Polychrome slate dome atop the Nott Memorial, Union College, Schenectady, NY, was restored by craftsmen from CHS Associates. Photo: David Lamb.
Notes & Comments

The Cover Photograph
Bertram L. Bassuk, FAIA, served on the Publications Committee for Faith & Form for several years and it seemed to us that this photo symbolizes the American architect and his dedication to the larger community. The following statement is from Oculus, the publication of the New York City AIA chapter.

The Bertram L. Bassuk Memorial Award
Under the direction of the Chapter's Senior Roundtable Committee, the New York Foundation for Architecture has recently endowed a one-time grant in memory of longtime practitioner, teacher, and Chapter member Bertram L. Bassuk, FAIA. Students of the five New York area architecture schools were asked to submit projects on religious architecture, the focus of Bassuk's later work. In particular, the selection committee requested projects reflecting changes in traditional religious ritual, exploring the evolution of classic ecclesiastic design in the second half of the twentieth century, or providing for new or expanded uses in response to community needs.

The selection committee and the New York Foundation for Architecture are pleased to announce that Doron Hakimian of the New York Institute of Technology is the recipient of the Bertram L. Bassuk Memorial Award. Hakimian, who lived in Israel for several years, submitted a project entitled Persian Yeshiva in the Old City of Jerusalem. In it, he addressed Jerusalem's lack of a Jewish Learning Institution (Yeshiva) relating to the lives and traditions of Persian Jews living in the old city. He proposed a contemporary Yeshiva that would fit into the fabric of the old city and presented a series of schemes that incorporated traditional Persian architecture.

Other outstanding competition entries were received from Aires Lopez and Andre Sokuri (both of The Cooper Union) and Kimberly Elman (of Columbia).

Congratulations to Betty Meyer
Betty Meyer has been elected to Honorary membership in the American Institute of Architects, one of the highest national honors the AIA bestows on non-architects. Betty's selection was based on letters of recommendation from several prominent IFRAA leaders who elaborated on the following nominator's statement, submitted by Lawrence Cook, FAIA:

"For nearly two decades, Betty Meyer has served superbly as the editor of Faith & Form magazine, the most highly recognized communicator of contemporary religious art and architecture of all faiths in America. Both the theoretical and technical information presented through Faith & Form's articles have been the main source of current ideas and information to architects throughout the country. For her long-term dedication and outstanding service as editor of Faith & Form, Betty Meyer deserves to be elevated to Honorary membership in the American Institute of Architects."

Betty may use the designation "Honorary AIA," she will be officially conferred with Honorary membership at the AIA National Convention in Dallas on May 8, 1999. Honorary members are encouraged to attend, speak, and take part at the annual AIA conventions, state society seminars and local chapter events.

A Student Speaks
It was the idea of Marc Grellert at Darmstadt Technical University in Germany that several synagogues destroyed by the Nazis be selected for three-dimensional renderings
from blueprints, photos, and firsthand descriptions. A Moorish shul in Cologne, a Bauhaus example in Plauen, and a romantic temple in Hanover were selected and virtually restored. It is hard to believe that more than 1,000 synagogues were destroyed in 1998 alone.

**Toward the Future**

Norman Koonce, FAIA, recently selected as interim executive vice president/chief executive officer of the AIA, is well known to IFRAA members, and we want to assure him of our best wishes as he begins his new work. We remember his ten years as president of the American Architects Foundation when the historic Octagon was restored, and we were elated when he was named the 1998 recipient of the AIA Edward C. Kemper Award in recognition of his long history of service to the profession of architecture. Congratulations, Norman.

**A Celebration**

A Pentecostal church in Dorchester, MA and a Reconstructionist Havurah are marking the first anniversary of Bible study and outreach together. Both wanted to get involved in the city across the barriers of religion, race and class. Rev. Prosperi said, “We decided right off that we wouldn’t interfere in any way with each other’s religious beliefs. Volunteers from Shir Hadash have been helping with Full Life’s educational projects and have in turn been invited to the homes and activities of the church members.

**Cornerstones**

Cornerstones Community Partnerships works in alliance with regional communities to restore their historic buildings, encourage traditional building practices, and develop skills and leadership among the younger generation. More than a dozen volunteers recently participated in the inaugural workday at the Mission Presbyterian in Las Vegas, New Mexico.

Listed on the National Register of Historic Properties, the mission is a notable combination of adobe vernacular architecture with the only attempt in the New Mexico Territory at a Classical temple facade. For years, the church has been used as a shelter for the homeless and a used clothing store providing the shelter’s monetary support. Today, it is badly in need of repair. This spring, the First United Presbyterian Church of Las Vegas contacted Cornerstones for the necessary technical assistance to coordinate this major restoration project. Other interested collaborators include Northern Research Group, United

**THE HOLY ROOD GUILD**

Hand-tailoring, exquisite fabrics and attention to detail result in vesture that will last for years.

Designers & Crafters of Ecclesiastical Vesture
St. Joseph’s Abbey
Spencer, MA 01562-1233
T 508-885-8750
F 508-885-8758

**IF YOUR SPECIALTY IS CHURCH ARCHITECTURE... WE WANT TO BE YOUR COLUMBARIUM CONSULTANTS**

Our Patent Pending modular core system is the result of five years of research and development and the construction of thousands of niches. The CPI system gives the architect the design flexibility needed to integrate the columbarium into new or existing facilities. As your representative we will assist you and your church in all phases of the columbarium project including cost and revenue projections.

Call, fax or write for Architects Info Packet.

COLUMBARIUM PLANNERS, INC.
17 Parker Lane, Box 5255
Pinehurst, NC 28374
901-295-8328
Fax 910-295-3420
thf @ pinehurst.net
St. Peter's Basilica Atrium Restoration

The Maderno Atrium is named for its architect, Carlo Maderno (1556-1629). Pope Paul V Borghese commissioned Maderno to create the hallway in 1605 by extending the nave of St. Peter's and erecting its outside façade.

The atrium, through which all visitors to St. Peter's pass, is regarded by many as one of Rome's most beautiful architectural works. Within it are 32 of Gian Lorenzo Bernini's statues of the most famous popes, decorations, plasterwork, and illustrated scenes from the life of St. Peter.

Architects and engineers who studied the atrium in 1998 found that climatic conditions, pollution and termites had made prompt restoration a must.

Funds for the restoration are being provided by the Knights of Columbus in celebration of the Great Jubilee of the year 2000. It was announced by Virgil C. Dechant of the fraternal order.

A Valuable Primer on Fire Prevention for Religious Properties

A special 28-page publication on this subject has been published in Common Bond, the technical journal of the New York Landmarks Conservancy. There are over 2,000 fires on religious properties each year because many churches, synagogues, temples, and meeting houses lack the most basic fire prevention systems. Individual copies $5 from the Landmarks Conservancy, 147 Fifth Avenue, New York, NY 10010, 212-995-5260.

Architectural Firms and Ecumenism

The original building for Temple Emeth in Teaneck, N.J., was designed by the late Percival Goodman, the well known synagogue architect and friend of IFRAA. When a major addition and rehabilitation was needed, the congregation commissioned Herbert Beckhard, Frank Richland and Associates, New York City, to continue its design excellence. This firm is the successor to the internationally recognized firm of Marcel Breuer, Beckhard and Richland, and was associated with Breuer for many years.

A second project recently completed by the firm was Drew United Methodist Church in Port Jervis, New York.

Congratulations

To Ben Heimsath, AIA, who was selected as a winner of the William W. Caudell Award for Young Professional Achievement by the Texas Society of Architects.

To John Morse, whose book Chronicles is not only biographical but traces the leadership and denominational years in the U.C.C. Church that early established a strong relationship to art, architecture and religion. John's address is: 5545 E. Evergreen Blvd. #6306 Vancouver, WA 98661.

To the Jewish Theological Seminary for presenting the exhibit, "Sanctuary and Synagogues: The Experience of the Portuguese and Ashkenazic Jews in Amsterdam," 3080 Broadway at 122nd, New York City.

To Duncan Stroik, AIA, associate professor of architecture at the University of Notre Dame, on the premier issue of a new journal, Sacred Architecture, on Catholic Church design.

To the Greater Boston Interfaith organization that will bring together, train, and organize faith communities across all boundary lines. More than 4,000 people came together to plan and celebrate a plan of action.

To Frank O. Gehry, FAIA, as the 57th Gold Medalist Award Winner of the AIA.

To Tom Green, FAIA, architect and seminar who has recently been appointed to the Boston Landmarks Commission by Mayor Menino.

To Robert Regalbuto, who has made available the third edition of A Guide to Monastic Guest Houses. It is a boon to weary travelers. Morehouse Publishing, P.O. Box 1321, Harrisburg, PA 17105.

To Charles Tseckares, FAIA, the new president of the Boston Society of Architects, the largest branch of the American Institute of Architects. This chapter has 1,000 public members among its 3,000 member architects.

IFRAA Conference: "Liturgical Collaboration," Nov. 5-6, 1999 in Chicago

The American Institute of Architects' Interfaith Forum on Religion, Art and Architecture will sponsor Liturgical Collaboration, November 5-6, in Chicago, Illinois. This conference will highlight three sites that show liturgical collaboration as a best practice for each project. Registration information will be available in late August 1999. Additional IFRAA information is available via AIA's website at www.aiaonline.com.

—Ann Thompson

(continued on next page)
Notes & Comments

A House of Prayer
This is the title of a booklet published by the Liturgical Art and Environment Commission of Grand Rapids, Michigan. Building and renovation guidelines, consultations and feedback were sought from churches that have built or renovated in recent years. It is hoped these guidelines will assist other communities who are undertaking similar projects. $6.00. Tel: 616-245-2251

AVODA: Object of the Spirit
This exhibit, sponsored by Hebrew Union College/Jewish Institute of Religion in New York City, presents a new vocabulary by artist Tobi Kahn for Jewish ritual objects. Kahn has participated in several IFRAA conferences and while he resists the familiar and domestic conventions of Judaica, his ceremonial objects reveal in contemporary form the timelessness of nature in its ancient, eternal presence. Congratulations to Tobi.

Two Very Specialized Camps
Parents in Newton, Massachusetts, finally gave up when their middle school sons insisted on inventing their own summer camp. "We were sick of the old camp thing, so we decided to make a camp where we could focus on our own interests," commented Nate Kaufman and Joey Baker. Decisions on camp objects were tied to their interests in architecture and marine biology. They constructed a backyard pond and a scale model of Boston's Trinity Church, which was published in Boston papers.

The Boston Architectural Center for 25 years has been inviting people to spend five weeks in a high school summer experience studying drafting, history, materials and structure. Most of the students tend to have an interest in architecture, but some are just willing to try things they know nothing about. They finish the summer with a portfolio of their own work and letters of recommendation. Don Brown is founder of the program.

Two Design Awards Programs Welcome U.S. and Foreign Architects
Architectural design of all building types in Massachusetts and unbuilt designs by architects throughout the world are the subjects of two Boston Society of Architects' 1999 design awards programs.

The Architectural Design Honor Awards Program is open to all Massachusetts architects' projects anywhere in the world and to any architect anywhere in the world who has designed a built project in Massachusetts.

The second program, the BSA's 8th Annual Unbuilt Architecture Design Awards, is open to architects, architectural educators and architectural students throughout the world.

Submission deadlines are in early August. Complete submission guidelines must be obtained by calling the Boston Society of Architects at 617-951-1433, x221, by faxing a request for the Call for Entries for the Honor Awards Program and/or the
Unbuilt Architecture Awards Program to 617-951-0845, or by e-mailing requests to bsarch@architects.org.

March to Grace
The 150th anniversary of the Episcopal Church in California will be celebrated for 15 months beginning with a mile-long march up Nob Hill to Grace Cathedral. The march will be led by the Most Rev. Frank T. Griswold, presiding bishop of the American Church, and the Right Rev. William E. Swing of California. Eighty-six churches, 19 schools, 11 institutions and 63 other church ministries will participate in the march.

Other events will include performances of commissioned musical works, a dinner dance to benefit church charities, publication of an illustrated history of church life on the frontier, and a number of speeches and discussions by leaders of the 70-million member worldwide Anglican community.

There will also be a tour of the cathedral highlighting its series of fresco murals, which portray California church history.

The Illuminating Icon
A recent seminar on the visual gospel in Eastern Orthodoxy was recently held at the Massachusetts College of Art in Boston under the sponsorship of CIVA (Christians in the Visual Arts) and the Massachusetts Art Christian Fellowship.

Guest lecturers were Xenia Pokrovsky, a Russian Orthodox iconographer, and Fr. Anthony Ugolnik, a Ukrainian Orthodox priest and professor at Franklin and Marshall College. Panelists included Sara Hendren, Bruce Herman and Sandra Bowden.

Correction
In the last issue of Faith & Form (No. 3/1998), a typographical error caused incorrect information to be included in the Notes and Comments article on a new African seminary being designed by Loving & Campos Architects. We apologize for the error. The correct version is reprinted below.

Can You Help?
I’m an Ukrainian/Russian architect with seven years of work experience in the field of church art and architecture (especially in Orthodox/Greek-Catholic and Protestant/Lutheran architecture). Since 1996, I have been studying graphics and painting, Christian archeology, modern religious architecture at the Phillips-University in Marburg, Germany. In the summer of 1999, I will have my M.A. examination.

Because it is now very difficult to obtain employment in Russia (and in West Europe too), I am looking for employment as a church architect, interior designer or painter for a limited time in the United States or Canada.

Can you help me with this problem? Maybe you would publish my announcement in your magazine or send me the addresses (e-mail addresses) of firms, companies and studios working in the field of church architecture and art.

—Vitali P. Konstantinov, Rudolf-Bultmann Str. (4) D-35039, Marburg, Germany. Tel: 06421/969 407, fax: 06421/969 400.

Editor’s note: For this young man’s impressive resume, please contact the editor of Faith & Form.
A MEDITATION ON THE FUTURE

By Donald Samick

Architect Frank Lloyd Wright once said, "Space. The continual becoming, invisible fountain from which all the rhythms flow and to which they must pass."

As a stained glass designer and creator, it is my belief that nothing brings life to an architectural space more effectively than light. Enhancing light in an architectural space is the work of the stained glass artist.

A series of windows by Marc Chagall was commissioned by the Rockefeller family in the early 1960s for the Union Church in Tarrytown, New York. These windows show how an artist has taken biblical imagery and created a new way to experience it in art. Chagall stretched the boundaries of traditional stained glass by painting with silver and stained hydrofluoric acid, ignoring the rules of separating colors with lead lines.

In 1995 Katharine Lamb Tait designed a window in Butte, Montana. A client came into the studio and wanted her to design a window from a famous painting by Raphael. She accepted the challenge although she questioned whether anyone has a right to copy another artist’s work.

Helene Weiss, a scholar in the history of stained glass, was asked why so many stained glass studios copy, imitate and repeat religious imagery from centuries earlier. She answered by saying that generally it is the donors, not the studios, who choose to base windows on paintings of the past rather than of the present.

As we enter the 21st century, will stained glass art meet the unknown challenges of the future and prove to be an important part of America’s culture? Swift technological changes will shape our future, but will there be changes in glass design? How will the sensibilities of the future be served?

Commissions will still come from trustees, building committees and clergy, all with the best of intentions. Will they choose the images and designs of the same timeworn styles that have come down to us, duplicated again and again from past centuries?

One would hope not. Changes in design and subject are overdue. Can we not have changes by inner visions of the artists? Can the donors not have the courage to support such contemporary visions?

Writing in the publication Christianity and Modern Art, Frank and Dorothy Getlein said, "In these duplications of traditional, representational, religious images, Christianity was to be seen as a private dream that had nothing to do with the hard facts of daily life—and the kingdom of heaven became a child’s holiday to which mankind might aspire, if elected by God, as a reward for obeying."

But regardless of why this traditional, representational art has continued, the fact is that we face a new millennium. This new era will be driven by an ever-quicking technology, ever-changing social standards, values and stresses, with an ever-more swift and trying daily life for all of us.

I believe that the people of this future will need (perhaps even more than this present generation) a visual expression of spirituality. They will be living at an unprecedented acceleration of experience and consciousness.

As glass artists, perhaps we should ask if we are aware of our responsibility to these people of the future? Are we meeting our responsibility in design, vision and finished work? On the verge of this new millennium, we must have the courage and will to create a new art for the future. More than that, we must have faith that change will bring a new vision to artist and client alike. Our children and grandchildren will be the recipients of this fresh vision.

Father Robert Nugent, pastor of South Glens Falls, New York, recently pointed the way. He particularly told me that he does not want traditional art or teaching art per se. Whatever the style, he wants art that will speak to his people who come week after week into the church, looking for meaning for their present lives. He wants a visual experience that is alive, interesting and mysterious, and that can transmit its meaning through color, form, line and imagery. With such an environment of art, he believes his people will unconsciously grow in mind and spirit.

Finally, I would like to pose some questions for those of us who are stained glass artists and who face the new millennium:

1. Will changing theologies influence our glass? If so, how?
2. How will the travel in space affect our work?
3. Or the environmental concern, so prevalent today?
4. Will biblical images be more or less prominent?
5. Will feminism affect our images of God?
6. How will ethnicity and multiculturalism affect our symbols?
7. Do you think style will be more or less abstract?

Raising these questions, I believe, will raise the relationship with our clients to a new level. We need to ask these questions as we work at the drawing table, as we ponder a project on the drive home or sit across the table from a client, whether clergy or lay committee.

"The religion of the future will be a cosmic religion. It should transcend personal God and avoid dogma and theology. Covering both the natural and the spiritual, it should be based on a religious sense arising from the experience of all things natural and spiritual as a meaningful unity."

—Albert Einstein
The 1999 Religious Art and Architecture Design Awards

Cosponsored by Faith & Form and The Interfaith Forum on Religion, Art & Architecture (IFRAA)

The Annual Religious Art and Architecture Design Awards program was founded by the Interfaith Forum on Religion, Art and Architecture (IFRAA). For 1999, religious architecture, liturgical/interior design and religious arts awards programs were incorporated into the Religious Art and Architecture Design Awards. Cosponsored by Faith & Form magazine and IFRAA, a professional interest area (PIA) of the American Institute of Architects, the program pursues the highest standards in architecture, liturgical design and art for religious spaces.

Award Categories

Religious Architecture Awards
Open to architects registered in North America
• New Facilities Awards: Any new building or complex of buildings that supports a religious purpose.
• Renovation Awards: Any renovated building or complex of buildings that supports a religious purpose.
• Restoration Awards: Any restored building or complex of buildings that supports a religious purpose—recognizes the creative use of craft and technology, research and new-meets-old concepts without sacrificing the original intent of the architecture.

Liturgical/Interior Design Awards
Open to liturgical consultants, architects, and interior designers in North America
Recognizes the design of interior space in the context of establishing the ambiance and character of the interaction of form and ritual ceremony—how it reflects the understanding of a particular theology and its ritual symbolism; how it brings spirituality to that space.

Religious Arts Awards
Open to architects, artists, and designers in North America
• Visual Arts Awards: Visual arts including painting, mosaics, stained glass, sculpture, iconography, textiles, etc.
• Liturgical Furnishings Awards: Recognition of furnishings design that enhances the ritual ceremony.
• Ceremonial Objects Awards: Objects which play a supportive role reflecting the ritual ceremony.

Recognition
Award recipients will be presented with citations at the awards banquet during the IFRAA Biennial Conference, October 2000, in Boston. In addition, winning projects will be featured in Faith & Form and displayed at the 2000 AIA National Convention in Philadelphia.

To Enter
Complete details are contained in the 2000 Religious Art & Architecture Design Awards brochure, available by calling 919-489-3359. The deadline for entries is June 18, 1999.

The 1999 Awards Jury

James Neal, FAIA, Neal-Prince & Partners Architects, Greenville, SC
Dr. Russell T. Montfort, Charlotte, NC. Retired pastor of churches in U.S. and Germany.
Ori Z. Soltes, Director, National Jewish Museum, Washington, DC
Ben Rook, FAIA, Principal, O'Dell Associates, Charlotte, NC
Robert E. Rambusch, Liturgical Consultant, New York, NY
Cindy Evans Voorhees, ASID, Judson/Voorhees, Huntington Beach, CA
The parishioners of Bethlehem Lutheran Church outgrew their existing facility and decided to purchase a 20-acre site on the edge of town. A master plan of 100,000 square feet was completed for the new facility to allow for future growth. Phase I included worship, gathering and educational spaces. Future additions will include more educational space, a gymnasium, parish hall, youth space, administrative offices and adult meeting rooms.

The worship space is the central focal point of the master plan and terminates the entrance sequence from parking and drop-off, to gathering space into worship. The educational program is organized into three building components and flanks the gathering space.

The liturgical space is organized in plan around the chancel area in a community seating arrangement beneath the clerestory roof form, which draws in daylight and forms a beacon at night.

Large glazed openings surround the seating plan to reflect the congregation’s desire for “openness” and accessibility to their community.

The building is located with a south-facing orientation to capture winter’s sunlight and protect the entrance from winter winds.
The William Smith Morton Library is created from the shell of a 1930s church structure on the campus. Neo-Gothic architecture is the theme that ties together the campus buildings in respectful, but fresh, inspiring ways. Challenges included fusing new and old into a unified whole; cloaking new telecommunications technologies in comfortable, well-appointed reading rooms and study spaces; and creating a new scholastic center. Beyond the entry, diffused light filters through the vaulted, latticed sky-light ceiling of the four-story atrium. The church's exterior wall forms the east wall of the atrium, a reminder of this important original structure. Balconies at either end connect the old and new sides of the library. Shafts of light flood the atrium during the day through stained glass roundels. At night, custom 88-inch chandeliers bounce light off the overhead ceiling.

Three primary study spaces occupy the first floor. The two-story Reference Reading Room receives wonderful daylight from high windows in the glazed, buttressed exterior wall. Bookcases, set between the buttresses, enclose the lower part of the room while custom "scroll" lamps hang from the ceiling.

The Rare Book Reading Room features built-in book chests with meshed bronze and wood doors, which protect the books while allowing conditioned air to surround them. Throughout the library, Christian and literary iconography are incorporated in the design of lamps, carpets, furnishings and building elements (i.e., lamps designed like scrolls, some buttresses which resemble stacked books, etc.).

These spaces have been well-received, such that student attendance and length of stay have dramatically increased over the previous library's ratios. Thus, this new facility has enhanced its role as the center for scholastic work for students at the seminary and the community beyond.}

**Jury:** The library, created of a 1930s Neo-Gothic structure, is an exceptionally good solution to a very difficult problem. With colored mortar and the playful use of brick, glass and masonry elements, the architects have produced an exceptional design while maintaining the same massing and architectural context as before, but have given it a different contemporary direction.
Architect
Jackson & Ryan Architects, Inc.
Jeffrey D. Ryan, AIA; John C. Clements, AIA; Craig Pharis
2370 Rice Blvd., Suite 210
Houston, Texas 77005
713-526-5436 Fax: 713-526-4241

Project
Sacred Heart Chapel at
Duchesne Academy of the Sacred Heart
Houston, Texas

Photographer: Paul Hester, Hester + Hardaway

Considered the "crown jewel" of the campus, this 6,000-square-foot chapel dually serves as the symbolic heart and place of worship for a private girls' school and the completing edge of the inner court of the school yard. Responding to the owner's requirement for a 100-year facility, the 250-seat chapel is a brick and lead-coated copper building that maintains the feeling of an intimate chapel suitable for children.

Natural light from the central lantern represents the enlightenment of the word of God, while at night, the internally illuminated tower serves as a beacon of the school's teaching mission in the community. In contrast to the light-filled sanctuary, the softly lit side chapels and narthex are reserved for private meditation and devotion. Large clear-glass ambulatory windows provide a view into the chapel's garden setting.

The centralized design of the interior and the flexible seating encourage the teaching and development of Catholic community worship. Design and placement of the furniture facilitates easy rearrangement while exhibiting a sense of permanence in an institutional setting.

Considering the prominent form of the roofscape, the aesthetic impact on the campus and the longevity and serviceability of the building materials were of equal importance. Clean, modern lines and beautiful weathering characteristics were critical, representing both symbolically and realistically the permanence and stability of the Catholic Church.

Jury: The goal was to create a symbolic place of worship at a private girls school. A well-conceived 6,000-square-foot structure, seating 250, is superimposed on an existing campus and relates extremely well to the existing structures. The chapel has its own architectural vernacular, which is well detailed and fits well within its context. Sensitive detailing has been considered at entrances and fenestration.
Architect
Herman & Coliver Architecture
Susie Coliver
165 Tenth Street
San Francisco, California 94103
415-552-9210 Fax: 415-552-9811

Project
Congregation Sherith Israel-Temple House transformation
San Francisco, California

Photographers: Ira Nowinski (entry gate) and
Vittoria Kartisek of Vittoria Visuals (interior)

This project involved remodeling the existing multi-purpose room into Newman Hall: a space for worship as well as social gatherings; enclosing a mid-parcel alley to form a pavilion foyer to the new Newman Hall; realigning entry doors to be more visible to the street while the facility is open; adding an entry canopy and gate to secure the forecourt and announce the presence of Newman Hall to approaching pedestrians.

Visitors are greeted as they approach the Temple House by a seven-paneled gate with an anthropomorphic character. One is welcomed to the congregation by ancestors as the hinged discs above their torso-like gate panels represent Sarah and Abraham, Rebecca and Isaac, Rachel, Leah and Jacob.

The entry canopy, with its dynamic 60 degree triangulation, is shaped to draw people toward the pavilion doors. The slender colonnade further draws the eye to the destination. The doors are of carved glass, announcing a thematic patterning repeated throughout the building, but allowing the approaching eye to peer in. By the shaping of the pattern and the graceful curve of the custom-designed bronze door pulls, these doors signify that all are welcome to enter.

The Pavilion space was previously a narrow, dark and windy outdoor passage between the Sanctuary building and the Temple house. Likewise, the old foyer to the multi-purpose room had been too narrow for gathering. Now, the two unused spaces, outside and inside, have been combined under one roof, creating a sun-drenched place to congregate or in which to hold an informal service or bagel buffet.

The Pavilion gains its specific character from the Wall of Weeks. This 99-foot long Jewish calendar correlates the weekly Torah readings to the Jewish months during which they are chanted, as well as to the Holidays. The sculptural piece, made of aluminum, sandblasted glass and Jerusalem stone, serves as a teaching tool to visualize the cyclical rhythm of the Jewish year with its irregular juxtapositions.

Newman Hall has a dynamic, non-institutional quality, even when absent of people. The eye comes to rest at the two focal points of the room on the east and north walls, either of which may serve as a Torah cabinet. Beneath each cabinet are Torah tables which, when rolled out into the room, convert the space into a place of worship.

The ceiling is composed of five gentle vaults that rise toward the center. Made of perforated metal panels, it is stenciled with a pattern of intertwined ellipses from which a six-pointed Star of David emerges at the center.

Throughout the Temple House, the elliptical pattern is the design motif which at once becomes its theme and connection to the past. The motif appears on the carved glass of the main entry doors, the frosted glazing of the interior doors, the ceiling and the custom-designed carpet of Newman Hall.

Jury: This project takes an uninspiring structure and by superimposing art with the architecture, a very inspiring renovation results. With suspended ceilings and the use of contemporary materials, a visually pleasing space is created. The entry gates are functional—when closed they create a secure entrance and, when open, an inviting entrance. The Jewish calendar on the wall explains the liturgical year and where one is placed in the annual continuum. The 99-foot wall coordinates the weekly Torah readings to the times during the year when they are chanted.
The existing 51,000 square-foot Georgian Revival synagogue complex was too small to meet the physical and spiritual needs of its 1,400 family Conservative Jewish congregation. The overall goal for this project was to retain the scale, warmth and intimacy of the former building, while creating a plan that facilitated interaction among the congregation, improved circulation between the synagogue's diverse functions, and provided an additional 20,000 square feet of usable space for worship, social functions, and educational programs. To accomplish this goal, demolition of most of the facility was required.

The new synagogue is organized around a central Community Court that connects directly to all of the building's major spaces. The synagogue's five original entrances have been reduced to two: a formal main entry opening directly into the Community Court and an entrance around the corner on the lower level.

The Community Court is a bright, double-height, sky-lit space. Allowing people to meet and mingle, it opens directly into the sanctuary and social hall. The octagonal shape of the 120-seat chapel forms a "jewel" at the heart of the complex; its interiors include the reuse of the original Ark and stained glass windows that are back-lit.

Seating in the 700-seat sanctuary is placed to embrace a curved Bimah wall. The gently domed ceiling features a large oval skylight, which brings natural light into the sanctuary. Cherry millwork and furnishings create feelings of warmth and intimacy.

The program also contains two other social halls, 25 classrooms, several meeting rooms as well as administrative space.

The brick and precast concrete materials on the exterior of the synagogue recall the original Georgian Revival design. The two-story main entry clearly defines the primary entrance to the synagogue. Its curved shape is repeated on four other locations around the building. The west façade defines the Bimah end of the sanctuary with a two-story curve that is highlighted with a bas-relief Menorah pattern.

The reconstruction was completed in 15 months and the synagogue was rededicated in September, 1997.

Jury: This addition to an existing Georgian revival building contains new space for worship, fellowship and education. The old building violated property setbacks, and new construction had to be positioned to meet zoning. This project relates to the site and the street very well. The pedestrian experience is carefully considered. It is remarkable that the congregation would have the foresight to respond to the zoning board regulations. The setback requirements provided an opportunity to create a new façade and a new service area, with elegant detailing. The interiors are magnificent.
Architect
Atkin, Olshin, Lawson-Bell and Associates Architects
125 S. 9th Street, Suite 900
Philadelphia, Pennsylvania 19107-5125
215-925-7812 Fax: 215-925-1594

Project
Trinity Memorial Church restoration
Philadelphia, Pennsylvania

Liturgical Consultant: Terry Byrd Eason Design
Photographer: Barry Halkin

Trinity Memorial Church was severely damaged by a fire started by lightning in July 1994. The roof of the nave collapsed, most of the stained glass was damaged, and the interior fittings were virtually destroyed. A phased master plan was developed to restore the church and to help it strengthen its role in the community.

The first phase of the project concentrated on restoring and adapting the sanctuary building. The roof and ceiling were rebuilt, and damaged structure was replaced or repaired. The narthex was enlarged and opened to the sanctuary to better serve public and religious functions, the fire-damaged pews were removed, and a moveable altar platform and flexible seating were installed to allow for a variety of liturgical layouts. This flexible arrangement also makes the space usable for receptions, lectures, and performances seating up to 300. The altar table, which survived the fire, was used as a basis for the design of the new altar platform and liturgical furnishings. An historic finish conservator and an architectural historian were consulted for development of a color palette for finishes.

Using contemporary materials and technologies, the design of the narthex and the new atrium complement the detailing and structural expression of the original building. New air conditioning was concealed above the replacement ceiling, and the air handler was placed in an acoustically isolated room in the attic space.

Jury: A remarkable achievement to come out of the ashes. Modifications have been made to the original building, and the restoration of the church is quite admirable. Modifications have been designed in a way that gives a more contemporary flair than before. This is quite a marriage of wood to a lightness of walls and openness of space.
Housed in a non-descript four-story building, this church had been a cornerstone of the Slovenian community in the U.S. since the 1920s. The phased renovation of the church, rectory, guest quarters and social hall attempted to restore not only a decrepit building on the verge of collapse but the rapidly eroding standing of the institution within an evolving community.

Confined within the existing nave, the design reconstructs the processional structure of the early Christian church. It identifies atrium, narthex and nave as a succession of spaces where the verticality of the atrium and horizontality of the narthex lead onto the dynamism of the nave in which the dominant expressive feature is the undulating floating ceiling. The tension of curved and planar elements over the altar intends to resolve the intersection of secular and religious forces.

A border of flanking party walls is a succession of paraments—brick, suggestive of both the early catacomb experience and realities of immigrant life, and polished cherrywood and stainless steel, emblematic of progress, comfort and success. Iconography and artwork showcase the skills and fervor of Slovenian artists and craftsmen.

Anchoring the decorative arts scheme is the restoration of the stained glass fenestration in the apse and atrium and the highlight, in the narthex, of a gilt brass and stone inlaid frame, originally designed by Slovenia’s most famous early Modernist architect, Janez Plečnik. Holy stations and chandeliers, as well as lifesize figures of patron saints Francis and Anthony standing guard, mid-nave, were crafted in brass, copper and steel.

This church is located in a row of townhouses within the community it serves. The outside is untouched, while the interior has been completely re-done. The use of the floating ceiling expands the effectiveness of the space and gives a verticality to the space that one would not normally expect. The ceiling directs your eye toward the altar. Sensitivity and sophistication are shown in the detailing.
Architect
David Woodhouse Architects
David Woodhouse, FAIA
811 W. Evergreen Avenue
Chicago, Illinois 60622
312-943-3120 Fax: 312-943-3432

Project
Divine Word Missionaries Visitors Center renovation
Chapel of the Word, Techny, Illinois

Liturgical Consultant: Thomas A. Krosnicki, SVD, Divine Word Missionaries
Sacramental Furnishings (design/fabrication): Jerzy Kenar, Studio Kenar
Photographer: Barbara Karant, Karant + Associates

For the American headquarters of a Roman Catholic missionary order in suburban Chicago, a wholly new visitor services complex was designed featuring exhibit galleries, a chapel with adjoining meeting space, and a museum store. The Chapel of the Word lies at the heart of the renovated visitors center, where the ideals and activities of these Catholic missionaries are showcased to inspire dedication to spiritual values.

The Chapel climaxes the visitor's passage through the galleries and opens to a lounge through hinged panels. A prayer wall holds the special intentions of the faithful, transmitted and received through light. Design challenges included the insertion of new elements, cladding and screening while the fenestration, structure and differing floor-to-ceiling elevations among three existing buildings were unalterable. Materials are plywood, pine and cherry boards, galvanized sheet metal, slate, coir, and hand-sanded translucent plastic.

Working closely with the mission director and exhibit design consultants, a series of galleries was created whose sequence is made clear by dramatic skylighted signage panels. The visitor moves through the galleries, always toward light, finally discovering the intimately scaled chapel.

Jury: The magnificent contrast of the exterior world to the interior shows how mundane daily life can become extraordinary and transcendent. The use of natural and bare materials keeps the imaginative interior design honest and comforting. The circular hut-like plan and exposed space between timbers lend a transparent earthiness but allow a degree of comfort and inclusion. The ability to leave your written prayers in the crevices, reminiscent of several pilgrimage sites throughout the world, encourages active prayer. The whimsical cutout clouds suggest Baroque ceilings yet maintain a dignity within the setting. Whether a missionary or visitor, the chapel evokes prayer, presence and peace.
Architect
Olson Sundberg Architects, Inc.
Jim Olson, Principal; Stephen Yamada-Heidner; Brooks Brainerd; Joe Iano; Steve Kern; and Kevin Kudo-King
108 First Avenue South, 4th floor
Seattle, Washington 98104
206-624-5670 Fax: 206-624-3730

Project
St. Mark's Cathedral expansion
Seattle, Washington

Liturgical Consultant: Ralph Carskadden
Artist: Ed Carpenter
Photographer: Eduardo Calderón

The Cathedral's vast interior volume is a powerfully spiritual space, unpretentious yet majestic. Never completed as planned due to the Depression, and renovated several times over the nearly seventy years of its existence, the Cathedral nevertheless possesses great dignity and presence, and is much loved by the spiritual and secular communities.

The expansion and renovations enhance and enlarge upon the spiritual qualities inherent in the building, while improving liturgical and functional elements. As part of the expansion and remodeling, the "temporary" concrete walls of the west facade were covered with Indiana limestone, completing the exterior as originally intended and putting a stop to the years of deterioration through water penetration. The remainder of the exterior will be clad in later phases.

A new 21-foot-diameter window was included as part of the new west wall, designed to limit direct western light. The large window's design is based on a Celtic cross. The central glass area was left as clear glass to create a focal point of light into the Cathedral's interior.

A glass and steel reredos was installed inside of the new west wall to further modulate the western light. The reredos extends 57 feet from floor to ceiling and creates a small chapel behind it. The reredos has a combination of laminated and kiln-fused glass in two primary elements, a monochromatic grid of glass panels, and a 28-foot diameter glass "rose." Surrounding the "rose" are 200 one-inch thick, kiln-fused panels. Seen together, the reredos and large window are a three-dimensional, contemporary sculptural interpretation of traditional "rose" windows. Standing at the entrance to the nave, the two elements, reredos and large window, become a single element.

Jury: This expansion is a daring and dynamic redesign of an historic interior. The solution respects the old and is enhanced by the new. It is a dignified recapturing of the Anglican spirit. The union of the contemporary exterior window with the interior reredos and abstracted rose window energizes the interior space with a majestic presence. The creation of a chapel behind the reredos further enriches the compelling visual surprises within the space.
The University's Multi-Faith Spiritual Center—currently located on the second floor of the Ell Center in the heart of the campus—lacks both a ceremonial presence and religious character. The space is entered circumstantially from a corridor like any other classroom in the building, without the characteristic sequence of spaces that anticipates places of prayer or spirituality.

For the proposed design, the entry—from two sides—is modified so as to mark the ceremony of the threshold. At one end of the room, the space is exposed to the hallway, behind a screen, creating a distinct event along the corridor. The space of the Multi-Faith Center is divided into three areas, two antechambers and the hall of prayer. To the east, a dark-wood-clad space serves as a meeting room and library for books of the various faiths; it also holds the accessories needed in the rituals of various religions. To the west, a light wood-clad space serves as an Ablution Room for the Muslim community and houses a stainless steel foot-wash. A larger room with no specific religious iconography is to be used as a "sacred" space for prayer; this room is conceived as a luminous space. The diaphanous lighting is contrary to one's expectations in this location, at the core of the building, and clearly differentiates the chapel from adjacent secular spaces.

The floor is refinished in large sheets of Brazilian Cherry, creating a monumental scale for a surface on which to pray—as used for Islamic as well as other religious rites. It is polished enough to acquire a reflective quality, consistent with the other elements of the space. The walls are lined with a layered glass curtain-wall (frosted or sandblasted) supported by wood columns and lit from behind. Three variations are possible: Where the existing wall is in close proximity, the glass curtain-wall "drapes" to the ground, concealing the pilaster behind. Where there are niches, the glass hangs above the floor, high enough to allow access to the spotlights. In front of the entryways, the curtain-wall is fully drawn.

The unorthodox "hung-ceiling" is composed of hanging domes that drape down in glistening metal rings, heavy with suspended mass, light with reflected luminescence.

Jury: Just as the Pantheon temple to all gods has become a model to all faiths, so has the Northeastern University Multi-Faith Spiritual Center. The dome used in many religions delineates the basic uses of the space as sacred. The convex lens-like ceiling sets our minds in motion as we look upward into an oculus and imagine an "Eye of God" for all beliefs. Illuminated glass walls within the space create various moods and mystery. It is a provocative and sensitive design solution to an otherwise complicated multi-faceted program.
Enlivened by Vatican II, the young community embraced the replacement of an over-extended facility with a new worship space for 875 persons. Square in plan, the clear open worship space soars upward 55 feet to an apex of light. Great arched beams meet and cross in a 20-foot intersection, 36 feet above the floor. From the ambulatory, the circled assembly is seen, gathered to word and table. Seating decks downward four levels. Focus is held by the altar, thrust forward into the skylit central space. The floor stepping down, ceiling rising from the arches give a sense of largesse, inclusion. Multi-level, multi-directional possibilities invite ritual action.

Light breathes throughout—filtered to approximate twilight/dawn. Focal lighting draws the space into intimacy. Energy-efficient ambient lighting rises with the arches; skylights offer alternate lighting for seamless illumination into night.

Elemental simplicity/heft of live oak; forged iron metalwork, weathered timbers, grillework, alcoves, niches, penetrations and depth. Liturgical tapestries, fabricated by the community, become experiential surround throughout eight liturgical/cyclical seasons; color as context of time. A symmetrical setting, provocatively asymmetrical.

The massive exterior roof hints of a sacred, ancient pyramidal theme. Upon entering the space one is quietly aware of a rhythmic circular scale and design. This is an exciting example of worship in-the-round with unspoken sureness of what is important. The beams, support trusses, and ceiling treatment dramatically hover above while sacred rituals take place below. Architectural details are deliberate and tastefully executed with elegance and grace. The successful integration of natural and artificial light draws one in with anticipation.
The program for the building was demanding: a worship space that could seat 500 people, support music and accommodate a future organ; a baptistry with a font supporting full immersion; a chapel of reservation for the tabernacle; a reconciliation chapel near the entrance; a comfortable narthex; a daily Mass chapel with 50 seats; new administrative offices; and multi-purpose rooms.

The site for the building, located on a hill, meant that the building would be visible for great distances and would command the surrounding area. The new church needed to be a powerful statement on the landscape. The nature and arrangement of the interior elements also had to be powerful and sensitive to the way in which the Catholic liturgy is conducted.

The solution to these requirements is a building evocative of local agricultural buildings, ancient basilican churches and monastic architecture. The large simple forms used in the massing of the building as well as the simple materials used in its construction speak to its agricultural context. The design metaphor of “Christ among the people” used in early basilican churches, where people met in a group arranged around the altar table, is incorporated at Holy Family Catholic Community. The arrangement of program elements around an external cloister space gives the building the same kind of power on the landscape found in agrarian monasteries, while allowing the building to capture some exterior space as part of its interior program.

Jury: A highly successful integration of liturgical functions with the interior design and materials used within the building. Even with the space empty, one is confronted with obvious procession, movement and centrality. Symbols are appropriately placed with dignity and strength throughout the bold geometries of the interior. The contrast of wood, stone, plaster and concrete block resonates with our earthly beginnings, and is validated by the new arrangement for community worship stating all are one in Christ.
"Pentecost": I will pour out my spirit upon you... Joel 3:1.

Artist
INA! Studio
Barbara Chenicek, OP, and Rita Schiltz, OP
1265 E. Siena Heights Drive
Adrian, Michigan 49221-1755
517-266-4090 Fax: 517-266-4095

Project
Liturgical Tapestries/A Set of Eight
St. Philip The Apostle Catholic Church
Lewisville, Texas

Photographer: James F. Wilson

In the surround of the new worship space—stucco walls, timbers and grillework—skylight and focal lighting illuminate the dark and light shafts of a 10 foot by 10 foot Advent sky. The entire space for the circled assembly takes on an anticipatory aura of waiting.

Within the year, change occurs for eight liturgical seasons, each tapestry based upon a Scriptural text that underlies the season. As one liturgical season replaces the other, the great Paschal mystery unfolds—the sacred context of time.

The major tapestry comprises three panels; two auxiliary panels extend color as environmental surround. Tapestry design, organization for fabrication of 40 panels were province of the designers, following a stitchery workshop. 300 parish members undertook fabrication and finish-work.

Work occurred in 40 locations, ten months of work concomitant to construction of the worship space. Design facilitated work in home settings, pieces to be applied as applique, edges handstitched, signature panels as completion. Installation brought all groups together—revealing life-journeys, deepened understanding of worship/space.

Materials palette is rich and varied—naturals, velours, metallics; color sings in hot brilliance, or recedes in thoughtful calm. The interplay of color and texture gives visual impact, alters character of the space evoking feeling of the season. Close approach reveals work of many hands—a feeling of human presence, the gift of beauty, engendering love and reverence for the space itself.

Jury: A unique and colorful set of tapestries where textile and art combine to communicate the sacred and divine. It not only takes a creative artist to conceive this work but also a master to direct it since participatory art of quality is difficult to achieve. The successful community involvement in each piece truly sets the stage for transcendence. We are all part of the body of Christ, bringing our unique talents together to produce beautiful works of art. The tapestries are soft and appropriate for the stark walls of sand-finished stucco.
Artists
Michael Berkowicz, Ori Resheff, Bonnie Srolovitz
Presentations Gallery, Ltd.
200 Lexington Avenue, Suite 423
New York, New York 10016
212-481-8181 Fax: 212-779-9015

Project
Ark Doors and Collar
Congregation Micah
Brentwood, Tennessee

The Ark is the focal point of the sanctuary, housing the Torah, the holiest of Jewish books and therefore at the heart (and soul) of the service. The Ark is flanked by two window walls revealing the magnificence of God’s handiwork.

We wanted the aesthetic treatment of the Ark doors to remind the congregation of what was housed inside as well as reflect a sense of awe and mystery that one should feel in a sanctuary. The text chosen is the full chapter (Exodus 20) introducing the Ten Commandments. The doors are made of copper, a material mentioned in the Torah, and have been oxidized to give a feeling of age and tradition. The cut-out text provides meaning with its content, as well as visual texture to the surface. The glow of the letters has a mysterious quality.

The first two words of the first of the Ten Commandments, “I am God,” were enlarged and cut out of copper, then placed over the Ark doors forming a “collar” around the top of the Ark itself.

This unusual, cylindrical-shaped Torah Ark required Ark doors that technically needed to open into the curved Ark wall and aesthetically needed to serve as a focal point of the sanctuary. In addition, the design needed to be compatible with the great expanse of windows and architectural elements surrounding the Ark.

Jury: The Ark doors and collar are an excellent example of integrating normally separate elements into a total composition. The idea of text as decoration, whether one can read it or not, is symbolic of the idea that the Word of God is supporting the structure and ultimately the universe. The glow of the letters has a mystical yet divine strength that lives in the chosen text of Exodus 20, the ten commandments.
Artist
Ken Valimaki
8580 Woodlands Court
Pickerington, Ohio 43147
614-866-1851

Project
Cross and Baptismal Font
Linworth United Methodist Church
Columbus, Ohio

Architect: Wandel and Schnell Architects, Columbus, Ohio
Photographer: Jennifer Dunlap

This project began with an understanding that as works of art, the cross and baptismal font would complement and enhance the unique, contemporary architectural space. Bronze was selected because of its warmth and contrast to the interior space of the church. The 12-foot cross is suspended and consists of strips of bronze with patina and mirrored surfaces. Blown pieces of colored glass are part of the cross.

A special quality of the cross is achieved because you can look through it. Looking at the cross suggests more than one cross. The placement and clustering of forms allows everyone in the sanctuary to see the cross, yet people will see a different image at different times. One church member wrote: “Every time I see the cross I see a different image, always a cross, but different ones—crosses within crosses, Tau crosses, Gothic crosses, Latin crosses, Jerusalem crosses—they are all there.”

The baptismal font was also created using bronze with mirrored surfaces and patinas. The simplicity of the baptismal font suggests cleansing, purity and hope. Like the cross, colored blown glass is part of the piece. The glass is symbolic of jewels that represent the preciousness of God and may also suggest the importance between God and his congregation.

The bowl of the baptismal font is three feet in diameter and is supported by a clustering of bronze strips. Moving water, which suggests life, is integral to the structure. A six-foot standing bronze form holds the entire piece together.

Jury: A cross within crosses gives way to the visible within the invisible. This is a successful execution of the fine line between the material and the spiritual, the creative and the contrived. It holds a Byzantine quality without being Byzantine. The use of bronze and glass normally perceived as static entities gives birth to life, movement and mystery. The jeweled cross symbolically adds to the setting, communicating the victory of Christ and the beauty of His congregation!

Baptismal font: A magnificent sign of resurrection and rebirth, this majestic baptismal font is fully viewed from interior and exterior as a beacon of life. The use of moving rather than static water creates an anticipation of the changes we experience in our daily lives of birth and rebirth. The use of simple geometric forms is shattered by the cantilevered sum of the parts. Truly extraordinary.
In December 1997, we were approached by the Art Committee of West End Synagogue to submit a proposal for a yahrzeit wall in the back of their sanctuary. A yahrzeit, a feature of most every synagogue, is a memorial wall with plaques honoring deceased loved ones. The usual method for marking the plaque on the deceased's anniversary is a small light bulb. The site for West End's yahrzeit would be a curved wall already built to create a small classroom.

Not being familiar with this Jewish ritual, we made a survey of other synagogues and found that most yahrzeits were rather cold and unemotional—utilizing off-the-shelf plaques and electric bulbs. It became clear to us that our proposal should be simple, dignified and extremely engaging. We wanted to create a space that gave the family room for peaceful contemplation. In choosing materials, we opted for hand-patinaed steel plaques that did not feel like they were mass produced and gave every name a distinct importance.

We had always been struck with the beauty of the Jewish custom of marking graves with a small rock as a sign of having visited and remembered a loved one. We decided to incorporate this as a way of marking the yahrzeit plaques.

At West End, when a family or person comes to observe Yahrzeit, they pick up a small stone and mark the nameplate themselves. They read the inspirational poem and can feel that they themselves have taken part in the continuum of death and life.

Jury: Reminiscent of the ancient Jewish custom of placing stones on a loved one's gravesite, this wall brings grace and honor to those it remembers. The use of plaques with a patina finish, rather than ones of plain metal, adds to the individuality of each name. The wall becomes a living entity among the deceased by the interactive placement and replacement of the polished stones by loved ones reminding us that death in itself is not the end of life, but the beginning.
Artist
Thomas Charles Quirk, Jr.
310 E. Main Street
Kutztown, Pennsylvania 19530-1519
610-683-7603

Project
Stations of the Cross
St. Mary's Catholic Church
Kutztown, Pennsylvania

The Stations of the Cross, constructed from 1993 to 1997, are located on the southwest interior wall of the church. The 12th of the 14 stations is a large crucifix located in a side chapel at the end of the long access way that begins in the church approach and entrance. The view of the crucifix is unobstructed as a local point for people entering the church.

The small side chapel has a skylight that illuminates the cross even though the lights in the church are not lit.

The large crucifix is 12' x 7' x 4' of laminated polychromed basswood. The smaller stations are laminated basswood about 15" x 15" x 2". They are mounted on cruciforms 23" x 24" x 3/8" of polychromed solid core birch plywood.

The concept for the large crucifix has its roots in medieval wood crucifixes with increased width of the horizontal and vertical members of the cross. I involved diagonals in the contours of the cross to bring contrast into play and to work with the angular shapes in the design of the church. Proportions for the components of the large cross and the smaller stations were planned with dynamic symmetry. The sculpture in all of the stations is frontal composition involving high and low relief. Concepts for the imagery and design are built around my working with dualism: life and death, growth and decay, concave, convex, curve, angular, sharp, soft surfaces, etc.

I carved organic and religious figurative shapes into the area of the cross around the corpus. The corpus is not on top of the cross as it is usually portrayed. It is carved inside the cross and at some points seems to be coming out of the cross. The figurative parts of the cross and stations are not polychromed. The crosses of the smaller stations continue the shape of the large crucifix. The proportions are changed to work with the 24" x 24" size. The crosses are polychromed with alkyd resin paint.

Jury: Bordering on the physical and metaphysical, these stations of the cross provoke observers to fill in their own blanks regarding the artist's deliberate, partial use of figures and objects. Wherever we are in our own spiritual journey, we can approach each station and take up Christ's cross. The fluid lines and textures show remarkable craftsmanship and mystery over the wood media. Sensitive detailing of the foreground and background adds to the mystery of each piece but allows for new discoveries in each frame, as the viewer returns to visit in the future.
Artists
Laurie Gross and Brian Beebe
Laurie Gross Studios
1911-G De La Vina
Santa Barbara, California 93101
805-682-6836 Fax: 805-682-8566

Project
Ark Doors and Torah Brackets
Congregation Agudas Achim
San Antonio, TX

Architect: Finegold Alexander + Associates Inc
Photographer: Mike Trueder, Edge of Light Photography

In a massive stone bimah wall, we created strong visual elements that helped to focus attention in the worship environment. It was important to the client that all three elements would provide appropriate and recognizable religious symbolism, relate to one another in their design, and function for their individually designated liturgical purposes.

The design concept comes from Torah text. The line, “Let them build for me a sanctuary, that I may come and dwell among them,” appears at the entry of the sanctuary, setting the tone for the inside. The Ark doors, the central piece of the overall design, depict six figures, three on each door facing toward one another in the center. They represent the gathering of the congregation. The Eternal Light, representing God's presence, appears as a crown above the doors. The Menorah, which is mounted on the wall to the right of the Ark, relates in its form and texture to the Eternal Light and the Ark doors. The Torah brackets, also of metal, embrace the Sacred Scrolls.

The three elements were fabricated from architectural bronze. The massive 6' x 10 8" doors include a layer of cut, shaped, polished and patinaed metal applied on top of a bronzed layer of etched text. They function smoothly on custom pivot hinges. The Eternal Light and Menorah were cut on a waterjet, then hammered, hand bent, polished and patinaed.

Jury: The three-dimensional quality of the Ark doors, Eternal Light and Menorah are all outstanding examples of creating a sense of both weight and lightness. The idea of the six forms gathered at the Ark doors to read the Torah further encourages us to look within. The Menorah and the Eternal Light fashioned as a crown above the Ark doors empower each other as well as the Ark. Each piece speaks as art created in its truest sense: conceived, designed and forged by human hands.
ACOUSTICS
ACOUSTICAL DESIGN COLLABORATIVE LTD.
5119-A Leesburg Pike, No. 161
Falls Church, VA 22041
703-533-0717 Fax 703-533-0739
E-mail: no_noise@msn.com
Logo: sounds for all faiths and forms of worship.

MILLER HENNING ASSOCIATES, INC.
6723 Whittier Ave., Suite 101
McLean, VA 22101
703-506-0009 Fax 703-506-0009
E-mail: kmiller@millerhenning.com
Website: www.millerhenning.com
703-506-0005 Fax 703-506-0009
E-mail: kmiller@millerhenning.com
Website: www.millerhenning.com
Consultants in acoustics and audiovisual design.

ARCHITECTURAL PRODUCTS
FREDERICK WILBUR—WOODCARVER
200 South 26th St.
Leesburg, VA 20176
703-506-0009 Fax 703-506-0009
E-mail: fwilbur@onsnet.net
Traditional decorative wood carving.

BAPTISMAL FONTS AND FOUNTAINS
HOLY LAND ART COMPANY, INC.
12 Sullivan St.
Westwood, NJ 07675
201-666-6604 Fax 201-666-6069
E-mail: hlamcw@aol.com
Creative designs developed for each worship environment.

BELLS AND CARILLONS
VAN BERGEN, HARMANNUS H.
Consultant
PO Box 12928
Charleston, SC 29412
803-544-8820/847-5994-4040
Fax: 843-559-0297
E-mail: van@vanbergen.com
Website: www.vanbergen.com

CHURCH INTERIOR RESTORATION
BOTTI STUDIO OF ARCHITECTURAL ARTS, INC.
Ettore Christopher Botti
919 Grove St.
Evanson, IL 60201
800-524-7211/847-869-5933
Fax: 847-869-5996
E-mail: botti@ix.netcom.com
Website: www.bottistudios.com
Ettore Botti specializes in design and execution of carillons made in wood, bronze, marble and stained glass.

DONOR RECOGNITION
PRESENTATIONS SYNOAGOGUE ARTS & FURNISHINGS
Michael Berkowicz and Bonnie Srolovitz, Designers
200 Lexington Ave., Suite 423
New York, NY 10016
212-481-8181 Fax: 212-779-9015
Memorial walls. Meaningful and artistic donor recognition walls.

GOLD & METAL WORK
BOTTI STUDIO OF ARCHITECTURAL ARTS, INC.
Ettore Christopher Botti
919 Grove St.
Evanson, IL 60201
800-524-7211/847-869-5933
Fax: 847-869-5996
E-mail: botti@ix.netcom.com
Ettore Botti specializes in design and execution of carillons made in wood, bronze, marble and stained glass.

INTERIOR DESIGN
BOTTI STUDIO OF ARCHITECTURAL ARTS, INC.
Ettore Christopher Botti
919 Grove St.
Evanson, IL 60201
800-524-7211/847-869-5933
Fax: 847-869-5996
E-mail: botti@ix.netcom.com
Ettore Botti specializes in design and execution of carillons made in wood, bronze, marble and stained glass.

INTERIOR SANCTUARY PLASTER MAINTENANCE
BOTTI STUDIO OF ARCHITECTURAL ARTS, INC.
Ettore Christopher Botti
919 Grove St.
Evanson, IL 60201
800-524-7211/847-869-5933
Fax: 847-869-5996
E-mail: botti@ix.netcom.com
Ettore Botti specializes in design and execution of carillons made in wood, bronze, marble and stained glass.

LIGHTING
CRAFT METAL PRODUCTS INC.
2751 N. Emerson Ave.
Indianapolis, IN 46218
317-545-3252 Fax 317-545-3288
Website: www.craftmetal.com

RAMBUSCH STUDIOS, INC.
28 West 25th St.
New York, NY 10011
212-675-0-400 Fax: 212-620-4687
Considered sensitive. Ethical work for the decorative interior. Glass, painting, lighting, etc.

RAMBUSCH STUDIOS
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033 / 414-786-3030
Fax: 414-786-9036
E-mail: freize@aol.com
Website: www.rambuschstudios.com
Construction, interior restorations, new church interiors.

SCHANTCHER, PAUL R.
PO Box 5092
Springfield, IL 62705
217-528-8444 Fax: 217-528-8452

WEBSITE
2312 Church Interior Restoration
12 Sullivan St.
Westwood, NJ 07675
201-666-6604 Fax 201-666-6069
E-mail: hlamcw@aol.com
Creative designs developed for each worship environment.

COLUMBARIUM
THE CENTURY GUILD, LTD.
PO Box 13128
Research Triangle Park, NC 27709
919-508-1612 Fax: 919-508-8944
Designers and makers of columbaria for interior spaces.

COLUMBARIUM PLANNERS, INC.
17 Park Lane / PO Box 5255
Pinehurst, NC 28374
910-295-8328 Fax: 910-295-3240
E-mail: td@pinterest.com
Website: www.columbarium.com
Kaufmann component system and consulting services to the church.

EICKHOF COLUMBARIUM LLP
205 W. Fletcher St. / PO Box 337
Croston, MN 55176
800-253-0457 Fax: 218-281-6244
E-mail: sales@eickhofcolumbium.com
Website: www.eickhofcolumbium.com
Fabricators and installers of columbaria. Stone is our preferred choice of finish materials.
Rambusch Lighting
Viggo Bech Rambusch
28 West 25th 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

Botti Studio of Architectural Arts, Inc.
Ettore Christopher Botti
919 Grove St.
Evanson, IL 60201
800-524-7211/847-869-5933
Fax: 847-869-5996
E-mail: botti@ix.netcom.com
Ecclesiastical artists' studios in Chicago, Sarasota, Fla., and San Diego, Calif.

Brewster Ward, AIA, Architect
91 Greenview Drive
Waynesville, NC 28786
888-452-4448 Fax: 888-452-3543
E-mail: brewsterwardaia.com
Website: www.brewsterwardaia.com

Conrad Schmitt Studios, Inc.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033 / 414-786-3030
Fax: 414-786-9036
Website: www.conradschmitt.com

Lord, R. Bennett, Jr.
Lord Architecture Inc.
11650 Iberia Place, Suite 210
San Diego, CA 92128-2455
619-485-6998
Fax: 619-485-1510
E-mail: lordarch@msn.com
Custom liturgical furnishings design and coordination.

Toomey, Stephana, OP
5130 N. Franklintown Road
Baltimore, MD 21207-6509
410-448-1711 Fax: 410-448-3259
E-mail: pharisto@charm.net
Liturical consultation, design of worship spaces, liturgical appointments, liturgical consultation, design of worship spaces, liturgical appointments, altar reraf. A collaborative process includes education, new space, renovations.

Botti Studio of Architectural Arts, Inc.
Ettore Christopher Botti
919 Grove St.
Evanson, IL 60201
800-524-7211/847-869-5933
Fax: 847-869-5996
E-mail: botti@ix.netcom.com
Ecclesiastical artists' studios in Chicago, Sarasota, Fla., and San Diego, Calif.

Boykin Pearce Associates
1875 E. 27th Ave.
Denver, CO 80205-0703
303-294-0703 Fax: 303-294-0703
Liturical furnishings, within the Abrahamic tradition and beyond, sensitively designed and carefully crafted.

The Century Guild, Ltd.
PO Box 15128
Research Triangle Park, NC 27709
919-598-1612
Fax: 919-598-8944
Building to order, traditional or contemporary altars, pulpits, chancel chairs, lecterns and other unique pieces of wood.

Condy, Linda, MFA & Wynn, Jeff, MFA
1649 Bethel Church Rd.
Spring City, PA 19475
610-495-3006
Designers and makers of original liturgical furnishings.

Conrad Schmitt Studios, Inc.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033 / 414-786-3030
Fax: 414-786-9036
E-mail: freize@aol.com
Website: www.conradschmitt.com

Holy Land Art Company, Inc.
12 Sullivan St.
Westwood, NJ 07675
201-666-6604 Fax: 201-666-6069
E-mail: hlacww@aol.com
Creative designs developed for each worship environment.

Hope Liturgical Works
Erling Hope
129 Nicoll St.
New Haven, CT 06511-2621
203-435-1054 Fax: 203-787-5975
E-mail: hopelitwkr@aol.com
Contemporary liturgical environment.

LoCsin, Mario
Locsin Design
235 Lincoln Road, Suite 326
Miami Beach, FL 33139
305-531-9003 Fax: 305-531-0015
E-mail: lydinc@aol.com
Original designs created to support and enhance liturgy.

Cavallini Stained Glass Studio
3410 Fredericksburg Road
San Antonio, TX 78201
800-723-8161; 210-733-8161
Fax: 210-737-1863

Conrad Schmitt Studios, Inc.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033 / 414-786-3030
Fax: 414-786-9036
E-mail: freize@aol.com
Website: www.conradschmitt.com

J. Piercey Studios, Inc.
James Piercey
1714 Acme St.
Orlando, FL 32805
407-841-7594 Fax: 407-841-6444
E-mail: jpsstudios@aol.com

Kessler Studios
273 E. Broadway
Loveland, OH 45140-3121
513-683-7500 Fax: 513-683-7512
E-mail: kessler@one.net
Website: www.kesslerstudios.com
Specializing in contemporary mosaic and stained glass artwork. IFRAA award winner.

Rambusch Studios
Viggo Bech Rambusch
28 West 25th St.
New York, NY 10011
212-675-0400 Fax: 212-620-4687
Design-build, working in wood, marble, metal for specific interior and budget.

Frederick Wilbur-Woodcarver
PO Box 425
Lovingston, VA 22949
804-263-4827 Fax: 804-263-5958
Traditional decorative wood carving.

Liturgical Vesture
The Holy Roord Guild
St. Joseph's Abbey
167 N. Spencer Road
Spencer MA 01562-1233
508-885-8750 Fax: 508-885-8758
E-mail: holyrood@holyrooguild.com
Website: holyrooguild.com
Designers and crafters of ecclesiastical vesture.

Mosaics
Botti Studio of Architectural Arts, Inc.
Ettore Christopher Botti
919 Grove St.
Evanson, IL 60201
800-524-7211/847-869-5933
Fax: 847-869-5996
E-mail: botti@ix.netcom.com
Ecclesiastical artists' studios in Chicago, Sarasota, Fla., and San Diego, Calif. (continued on next page)
BOTTI STUDIO OF ARCHITECTURAL ARTS, INC.
Ettore Christopher Botti
919 Grove St.
Evansville, IN 47701
800-524-7211/847-869-5933
Fax: 847-869-5996
E-mail: botti@ix.netcom.com
Ecclesiastical artists' studios in Chicago, Sarasota, Fla., and San Diego, Calif.

ARCHITECTURAL ARTS, INC.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
Fax: 847-869-5996
E-mail: freize@aol.com
Website: www.architecturalartsinc.com

BOTTI STUDIO OF ARCHITECTURAL ARTS, INC.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
Fax: 847-869-5996
E-mail: botti@ix.netcom.com
Ecclesiastical artists' studios in Chicago, Sarasota, Fla., and San Diego, Calif.

CONRAD SCHMITT STUDIOS, INC.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033 / 414-786-3030
Fax: 414-786-9036
E-mail: freize@aol.com
Website: www.conradschmitt.com

HOLY LAND ART COMPANY, INC.
12 Sullivan St.
Westwood, NJ 07675
201-666-6604 Fax: 201-666-6069
E-mail: hlacww@aol.com
Website: www.holylandart.com

RAMBUSCH STUDIOS
Martin V. Rambusch
28 West 2nd St.
New York, NY 10011
212-675-0400 Fax: 212-620-4687
Considered sensitive, ethical work for the decorative interior: Glass, painting, lighting, etc.

STAINED GLASS ASSOCIATES
Robert J. Wisocky
PO Box 1351
Raleigh, NC 27602-1531
919-266-2493

WILLET, E. CROSBY
Willet Studios
10 E. Moreland Avenue
Philadelphia, PA 19118
215-247-5721 Fax: 215-247-2951
Since 1898: Traditional, contemporary design, fabrication, restoration; installation nationwide; leaded, stained, faceted, etched glass.

STAINING GLASS ASSOCIATES
Robert J. Wisocky
PO Box 1351
Raleigh, NC 27602-1531
919-266-2493

SCULPTURE AND DECORATIVE ART
BOTTI STUDIO OF ARCHITECTURAL ARTS, INC.
Ettore Christopher Botti
919 Grove St.
Evansville, IN 47701
800-524-7211/847-869-5933
Fax: 847-869-5996
E-mail: botti@ix.netcom.com
Ecclesiastical artists' studios in Chicago, Sarasota, Fla., and San Diego, Calif.

ARCHITECTURAL ARTS, INC.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
Fax: 847-869-5996
E-mail: freize@aol.com
Website: www.architecturalartsinc.com

ARCHITECTURAL STAINED GLASS ASSOCIATES
Jeff G. Smith
PO Box 9092
Dallas, TX 75209
214-352-5050 Fax: 915-426-3030
E-mail: jg_smith@aol.com
Website: www.jeffgsmith.com

DUVAL, JEAN-JACQUES
River Road
Saranac, NY 12861
518-293-7827 Fax: 518-293-8556
E-mail: jacquieduval@acrinc.net

ELLEN MANDELBAUM GLASS ART
39-49 46th St
Long Island City, NY 11104-1407
718-361-8154
Fax: 718-361-8154

GULSrud, Mark Eric
3309 Tahoma Place West
Tacoma, WA 98466
253-565-5985

HOLY LAND ART COMPANY, INC.
12 Sullivan St.
Westwood, NJ 07675
201-666-6604 Fax: 201-666-6069
E-mail: hlacww@aol.com
Website: www.holylandart.com

HYAMS, HARriet
PO Box 178
Palsades, NY 10964
914-359-0062 Fax: 914-359-0062
E-mail: harriet@rockland.net

J. PIERCEY STUDIOS, INC.
James Piercey
1714 Acme St.
Orlando, FL 32805
407-841-7594 Fax: 407-841-6444
E-mail: jpsstudios@aol.com

JAMES B. FURMAN GLASS STUDIO
PO Box 722 / 27 West Main St.
Trumansburg, NY 14886
607-377-4141
E-mail: jbglass@lightlink.com
Web: www.lightlink.com/jbglass/
IFRAA Award, 1991.

KEARNY STUDIO
Victoria M. Kearney
445 S. 5th Street
Reading, PA 19602
610-373-4465
Fax: 610-373-4565

KESSELER STUDIOS
273 E. Broadway
Loveland, OH 45140-3121
513-683-7500 Fax: 513-683-7512
E-mail: kesslerstudios@one.net
Website: www.kesslerstudios.com
Specializing in contemporary mosaic and stained glass artwork; IFRAA award winner.
Architects Directory

DAVID F. ALLEN/ARCHITECT
529 Woodland Hills Place
Jackson, MS 39216
601-713-0304
Fax: 601-713-0323
E-mail: dlallen@netloop.com
Facility master planning and architectural services for the faith community.

ARCHITECT - STEVE ERBAN
3748 Oakgreen Ave. North
Stillwater, MN 55082
651-439-8864 Fax: 651-439-8994
Specializing in ecclesiastical architectural services for the faith community.

ARCHITECTURAL DESIGN ASSOCIATES
420 Old Salem Rd, Suite D
Winston-Salem, NC 27101
910-724-7311 Fax: 910-724-7336
Specializing in religious facilities through master planning, new facility design, renovations, additions and construction administration.

THE ARCHITECTURAL GROUP, INC.
135 N. Main St.
Dayton, OH 45402-1730
937-223-2500 Fax: 937-223-0888
E-mail: tag@dnaco.net
Website: www.dnaco.net/~tag/tag.html

BOSTE, GREGORY R., AIA
Greg Boste Architects PA
1 Sherington Drive, Suite C
PO Box 24069
Hilton Head Island, SC 29925
803-815-5211
Fax: 803-815-5211
E-mail: gbestehhi@aoaol.com

BOOTH HANSEN ASSOCIATES
555 S. Dearborn St.
Chicago, IL 60605
312-427-0300
Fax: 312-427-2036
E-mail: bha@boothhansen.com
Website: www.boothhansen.com

CIESLAK, RONALD A.
Merritt McCallum Cieslak, PC
33750 Freedom Road
Farmington, MI 48335
650-967-9584 Fax 650-967-9596
E-mail: arch@dfuligni.com

DePASQUALE GENTILHOMME GROUP ARCHITECTS
18 W. Franklin St
Richmond, VA 23220
804-649-2192 Fax: 804-649-2830
E-mail: ddgroup@erols.com
Distinctive architecture for churches since 1976.

DESAPIO, MARTIN A., AIA
270 S. Main St.
Flemington, NJ 08822
908-788-5222 Fax: 908-788-6877
E-mail: mdesapio@desapio.com
Architecture, planning, interior design of worship space environments. New facilities, additions, renovations and restorations.

DORAN YARRINGTON ARCHITECTS
400 Andrews St., Suite 300
Rochester, NY 14604
716-325-5990 Fax: 716-325-2382
E-mail: dyaria@aol.com

ENGAN, RICHARD P., AIA
Engan Associates: Architects, P.A.
316 W. Becker Ave./PO Box 956
Willmar, MN 56201
800-650-0860/320-235-0860
E-mail: enganarchitects@willmar.com
Website: www.engan.com
Needs studies, master planning, architecture, engineering, project management, interior design, historical restoration, construction administration.

EASON & FARLOW DESIGN, P.C.
6320 Fly Road
Cincinnati, OH 45248-3621
513-888-5244 Fax: 513-888-7644
E-mail: efdesign@mindspring.com

FULIGNI • FRAGOLA/ARCHITECTS PLLC
6320 Fly Road
East Syracuse, NY 13057
315-482-5859 Fax: 315-482-7321
E-mail: fuligni@fuligni.com

GOULDS EVANSMAN ASSOCIATES
4041 Mill St.
Kansas City, MO 64111
816-931-6655 Fax: 816-931-9640
E-mail: info@geaf.com
Website: www.geaf.com

GRAHAM, JAMES M., AIA
Graham and Hyde Architects
1010 Clocktower Dr.
Springfield, IL 62704
217-787-9380 Fax: 217-793-6465
Master planning, architecture, and interior design for religious and educational facilities.

AARON G. GREEN ASSOCIATES, INC.
537 Third St., Suite 224
San Francisco, CA 94103
415-777-0530 Fax: 415-777-1014
E-mail: aaron@architects.com
Website: www.aarongreenarchitects.com
Contemporary architectural design for religious facilities since 1968.

GROTH & SMIES ARCHITECTS, LTD.
850 W. 161st Columbia Rd.
PO Box 332
Cedarburg, WI 53012
414-377-8001 Fax: 414-377-8003
E-mail: mgroth@execpc.com

HUFF-MORRIS ARCHITECTS, PC.
20 N. First St.
Richmond, VA 23219-2102
804-343-1505 Fax: 804-343-1619
E-mail: huffmorris@aol.com

KEEFER ASSOCIATES INC.
162 Boylston St
Boston, MA 02116
312-559-0040 Fax: 312-559-8971
E-mail: jmarch@jmarch.com
Website: www.jmarch.com

KEENE, DENNIS H., AIA
Keene Associates Inc.
730 West Randolph Street
Chicago, IL 60661
312-559-0040 Fax: 312-559-8971
E-mail: designs@jmarch.com

KALB, RICHARD CARL, AIA
Cone • Kalb • Wonderlick, PC
760 West Randolph Street
Chicago, IL 60661
1345 Eighth St
Berkeley, CA 94710
716-325-5590 Fax: 716-325-2382
E-mail: dyaria@aol.com

Lord Architecture Inc.
R. Bennett Lord Jr.
11650 Iberia Place, Suite 210
San Diego, CA 92128-2455
619-485-6980 Fax: 619-481-1510
E-mail: lordsrch@msn.com
Full design services with personal attention, we listen.

 Loving & Campos Architects, Inc.
245 Ygnacio Valley Rd., #200
Walnut Creek, CA 94596
925-444-1626 Fax: 925-444-1666
E-mail: edavis@loving-campos.com
Religious facility design since 1976.

MARTIN, KENNETH
Kenneth Martin, AIA, Architect
2322 Lake Edge Dr.
Holly Springs, NC 27540-9181
919-557-5244 Fax: 919-557-7644
E-mail: kfmartin53@aol.com
Specializing in African American religious facilities. Providing architectural excellence through personalized service, professionalism and technology.

Mekus Studios Ltd.
455 E. Illinois, Suite 575
Chicago, IL 60611
312-661-0778 Fax: 312-661-0980
E-mail: lcvigle@mekusstudios.com
Website: www.mekusstudios.com

John Miller, Architect AIA
196 Castro St.
Mountain View, CA 94041
650-967-9584 Fax: 650-967-9596
E-mail: jmmarch@jmmarch.com
Website: www.jmmarch.com
We create an expression of your literary and aspirations.

J. Patrick Mitchell • AIA
Architects/Planners/Consultants
12620 120th Ave. NE, #208
Kirkland, WA 98034
425-821-0690 Fax: 425-821-0467
E-mail: rpmarch@rpmarch.com
Website: www.rpmarch.com
Master planning, programming, design. New renovations, additions for over 150 buildings since 1970.

Neal James A., FAIA
Neal-Prince & Partners Architects, Inc.
110 West North St.
Greenville, SC 29601
864-233-0405 Fax: 864-233-4027
E-mail: rpparch@neal-prince.com
Website: www.neal-prince.com
Church architecture, master planning and interiors.
Architect & Artist/Artisan Directory listings:

- $30 per listing for subscribers to Faith & Form; $60 per listing—non-subscribers to Faith & Form.
- BASIC LISTING: Name, 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 issue No. 2/1999: May 30, 1999
- Make check out to: FAITH & FORM for the total amount of each media listing, and send to:
  Faith & Form, c/o B. Hilliard, PO Box 51307, Durham, NC 27717-1307.
LAVI FURNITURE INDUSTRY

Congregation Beth Israel, Owings Mills, MD

PROJECT ARCHITECT: Levin/Brown & Associates
CONGREGATIONAL SEATING: Lavi Furniture Industry
SANCTUARY INTERIOR FURNISHINGS: Presentations

LAVI FURNITURE INDUSTRY
Seating for Worship

Seating that works with your aesthetics, worship function, and the congregation's body and soul. Made in Israel.

Sanctuary Interiors • Liturgical Furnishings • Donor Recognition • Pews

SYNAGOGUE INTERIOR DESIGN CONSULTANTS
Bimah Furniture • Torah Arks
Menorahs • Eternal Lights
Reading Tables • Lecterns
Torah Holders • Sculpture
Custom Furnishings
Trees of Life • Donor Walls
Holocaust Memorials
Memorial Walls

PRESENTATIONS SYNAGOGUE ARTS & FURNISHINGS
Designing for worship requires more than blind faith – plan with the help of professionals in liturgical design.

Michael Berkowicz and Bonnie Srolovitz, Designers

at the New York Design Center • 200 Lexington Ave. – Suite 423, New York, NY 10016 • 212-481-8181 • Fax 212-779-9015